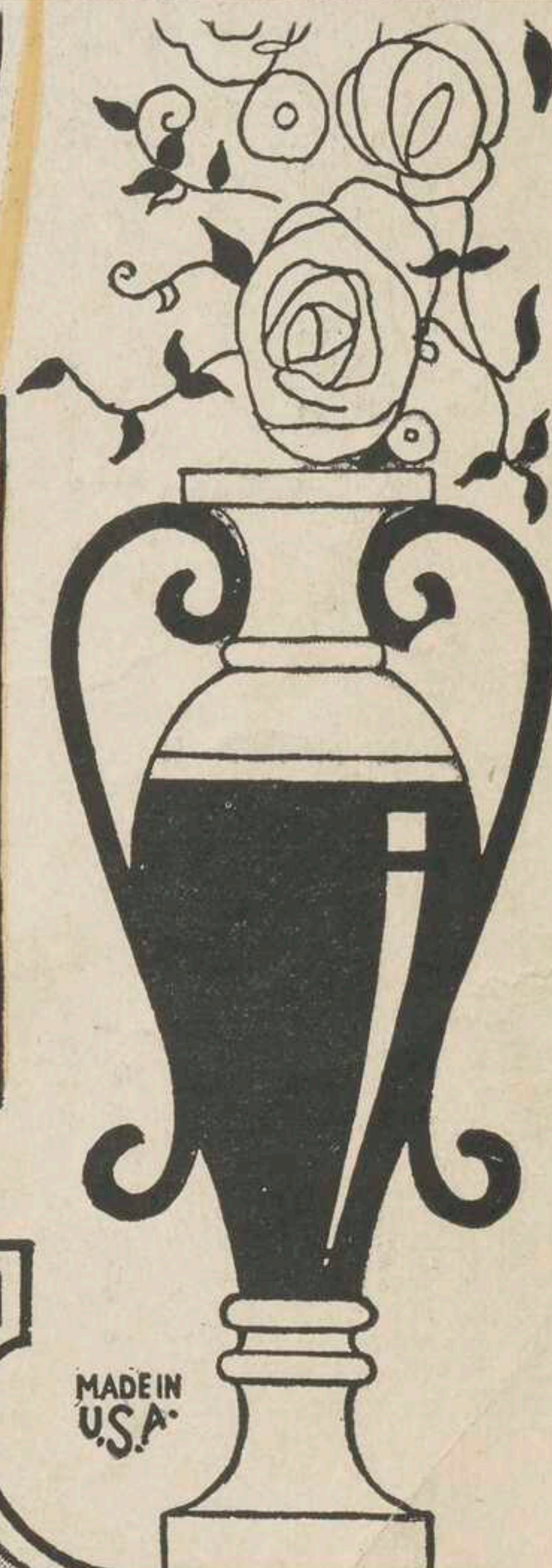


ALONE AT LAST

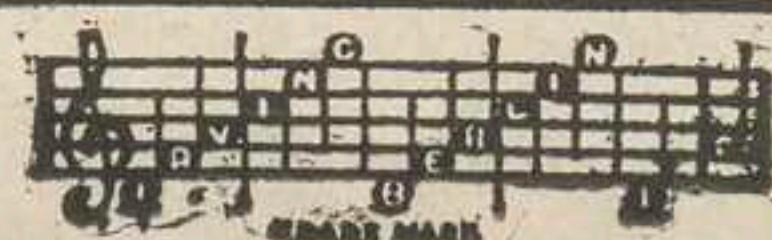
with
UKULELE ARRANGEMENT



Words by
GUS KAHN
Music by
TED FIORITO



Irving Berlin, Inc.
MUSIC PUBLISHERS
1607 Broadway New York



The New Novelty Comedy Song

Cecilia

Words by
HERMAN RUBY
CHORUS

Music by
DAVE DREYER

Does your Moth - er know you're out Ce - ci - lia!

Does she know that I'm a - bout to steal "ya"

The musical score for 'Cecilia' is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score consists of two systems. The first system includes a vocal line and a piano accompaniment. The piano part begins with a *p-f* (piano-forte) dynamic marking. The second system continues the vocal and piano parts, ending with a triplet of eighth notes in the piano accompaniment.

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The Comedy Hit of 1925

Yes Sir, That's My Baby

Words by
GUS KAHN
CHORUS

Music by
WALTER DONALDSON

Yes, Sir, That's my Ba - by, No, Sir,
Yes, Sir, That's my Ba - by, No, Sir,

Don't mean "May - be" Yes, Sir, That's my Ba - by now.
Don't mean "May - be" Yes, Sir, That's my Ba - by now.

The musical score for 'Yes Sir, That's My Baby' is written for voice and piano. It features a key signature of two flats (Bb, Eb) and a common time signature (C). The score consists of two systems. The first system includes a vocal line and a piano accompaniment. The piano part begins with a *p-f* (piano-forte) dynamic marking. The second system continues the vocal and piano parts, ending with a triplet of eighth notes in the piano accompaniment.

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Alone At Last

3

Words by
GUS KAHN

Tune Ukulele

Music by
TED FIORITO

A D F# B

Put Uke Capo on 1st fret

Moderato

The piano introduction is in B-flat major (two flats) and 4/4 time. It begins with a forte (f) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes. The piece concludes with a final chord marked with a forte (f) dynamic and a fermata.

Voice

The ukulele accompaniment for the first vocal line consists of four chords: A major, D major, F# major, and B major, each represented by a four-finger fingering diagram.

I just can't be - lieve it's true
Guess it's true that love is blind

Vamp

mf

p

Here we are a - lone, we two
That's why you were hard to find

I have wait-ed all my
Af-ter all I'm glad I

life it seems To tell my dreams to you.
had to wait I know that fate was kind.

Ukulele Arr. by MAY SINGHI BREEN

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Chorus

There was I _____ wait-ing all a - lone _____ Won-d'ring why

p-f

I was all a lone _____ Won-d'ring when _____ I would find you,

dear, _____ You were here oh so far, though so

near _____ Then we met _____ and we've nev - er

known _____ What it means _____ be - ing all a -

lone _____ hold me close _____ time is fly-ing

fast _____ here we are all a - lone at

last. _____ last. _____

f



THE GREATEST BALLAD EVER PUBLISHED

Oh, How I Miss You To-Night

By BENNY DAVIS
JOE BURKE and
MARK FISHER

REFRAIN (with expression)

Oh, how I miss you to - night!

p - mf

Miss you while lights are low,

Oh, how I need you to - night!

The musical score is written for voice and piano. It features a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system includes the lyrics 'Oh, how I miss you to - night!' and a piano dynamic marking of 'p - mf'. The second system includes the lyrics 'Miss you while lights are low,'. The third system includes the lyrics 'Oh, how I need you to - night!'. The piano accompaniment consists of chords and single notes, providing a harmonic foundation for the vocal melody.

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