

I'LL COME BACK TO YOU WHEN IT'S ALL OVER

AT YOUR SERVICE
THE FIRST AID,
HEART SOOTHING
MARTIAL LOVE BALLAD

WORDS BY
LEW. BROWN

MUSIC BY
KERRY MILLS

COMPOSER OF
GEORGIA CAMP MEETING
RASTUS ON PARADE, ETC.



POPULAR EDITION
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I'll Come Back To You When It's All Over

Words by
LEW BROWN

Music by
KERRY MILLS
Arr. by Lee Olean Smith

Tempo di Marcia

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a fortissimo (ff) dynamic.

See that lone-some las-sie kiss her sol-dier boy good-bye, Her poor heart is
See that lone-some las-sie watch those sol-dier boys re - turn, She is look-ing

The first vocal line is in 2/4 time with a key signature of one sharp. It starts with a mezzo-forte (mf) dynamic and includes a piano (p) section. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

beat-ing fast, this one kiss may be their last. Don't you wor - ry, dear - ie, let me
ev - 'ry-where, some-thing tells her he's not there. One brave lad threw her a note as

The second vocal line continues the melody in 2/4 time with a key signature of one sharp. The piano accompaniment maintains the eighth-note accompaniment in the left hand and chords in the right hand.

try and dry your tears, I may be gone for man - y days, per - haps for man - y years, But
he marched on a - head, They heard a cry, they heard a sigh, for this is what she read: —

The third vocal line concludes the piece in 2/4 time with a key signature of one sharp. It includes a ritardando (rit.) marking. The piano accompaniment continues with the eighth-note accompaniment in the left hand and chords in the right hand.

This composition may also
be had for your Talking
Machine or Player Piano

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Male Quartette . 10¢



CHORUS

I'll come back to you when it's all o-ver, all o-ver, Back to you and
 I'd come back to you but it's all o-ver, all o-ver, Back to you and

fields of clo-ver, We'll start our sweet-heart days all o-ver, If your heart still beats as
 fields of clo-ver, We'll start our sweet-heart days all o-ver, In the land I'm go - ing

true. _____ There is a du-ty that ev-'ry man should do, My life de-
 to. _____ I've done my du-ty as ev-'ry man should do, I gave my

fends it, but my heart be-longs to you, So pray for the day when it's all
 life for that but left my heart for you, So pray for the day when it's all

rit. *atempo*

o-ver 'Cause I'm com-ing back to you. _____ I'll you. _____
 o-ver 'Cause I'm com-ing back to you. _____ I'd you. _____

You
 ant Go
 rong
 with a
 Song

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The Four Big Song Hits!

You'll want them for your piano, talking machine, or player piano—why not get them now? They are sweeping the country. Everybody wants to hear them, to sing them, and to dance them. They've caught on strong.

Goodbye Broadway, Hello France!

CHORUS

Good-bye Broad-way, Hel-lo France, — We're tra-
 mil-lion strong, — Good-bye sweet-heart's wives and
 moth-ers, It won't take us long,

Goodbye Broadway, Hello France!

When you play and sing this song, you'll know why the regiments on their way to France adopted it as their own. In the language of the boys—"It's got everything." The big hit of the New York Winter Garden and positively the biggest song hit of the year. A wonderful fox-trot or one-step. By Reisner, Davis and Baskette.

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Where Do We Go from Here?

CHORUS

Where do we go from here, — Where do we go from here? —
 Slip a pill to Kais-er Bill and make him shed a tear, — And
 when we see the en-emy we'll shoot them in the rear, —

Where Do We Go From Here?

Another song that our soldier boys are singing everywhere—and most everybody else, too. The Phila. North American says: "The 'Tipperary' of 1917." It started out to be a funny song about "Paddy Mack, who drove a hack"—but Paddy enlisted and his song struck the fancy of the soldiers. When some one says, "Where do we go from here?" you'll get his meaning. By Johnson and Wenrich.

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- Keep Your Eye on the Girlie You Love.
- Ireland Must Be Heaven, for My Mother Came from There.
- Don't Bite the Hand That's Feeding You. Better than ever.

Mother, Dixie and You

CHORUS

Fields of old time make me think of snow-white hair, — Slies' would
 If these gradual ly, cover a live, — to-day, They would
 your dear eyes of blue, — Just — three things I live for,
 fight our bat-tles too — They're — the kind we wish for

All — my life I'll give for Mother, Dixie and you!
 They would gladly die for Mother, Dixie and you!

Mother, Dixie and You

A song of Dixieland. A beautiful melody wedded to words that are sure to take you back home. And not a sadly, sentimental song, either, but one that has life and spirit. Played quickly, it is an irresistible fox-trot. By Johnson and Santly

There's Something in the Name of Ireland

CHORUS

For there's something in the name of Ireland, That is different from the
 rest, — An-y time you ever mention Ire-land, Faith, you're speaking of the
 best, — There the fair-ies and the Blarney form a pic-ture with Kil-lar-ney, That

There's Something in the Name of Ireland That the Whole World Seems to Love

To some Ireland means home, to others it means love, to others it means a race of fighting men. But get this song and you'll get an idea why the world loves Ireland. A more beautiful melody hasn't been written in years. By Howard Johnson and Milton Ager.

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