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# HAVE I MADE A HIT WITH YOU?

(MARCH SONG)

WORDS BY

**JOS.  
MITTENTHAL**

MUSIC BY

**JOS. M. DALY**

Writers of  
"IF YOU ARE NO ONE'S SWEETHEART"  
"BLUE EYES" etc

5



**WILL ROSSITER**  
THE CHICAGO PUBLISHER  
152 LAKE STREET, CHICAGO, ILL.

STAMER



**GEE! but there's CLASS  
to a GIRL LIKE YOU**



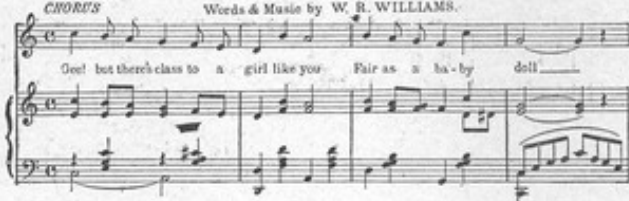
**MAUD LAMBERT**  
Singer of "GEE! BUT THERE'S CLASS TO A GIRL LIKE YOU"  
By W. R. WILLIAMS

**GEE! BUT THERE'S CLASS  
TO A GIRL LIKE YOU**  
By W. R. WILLIAMS

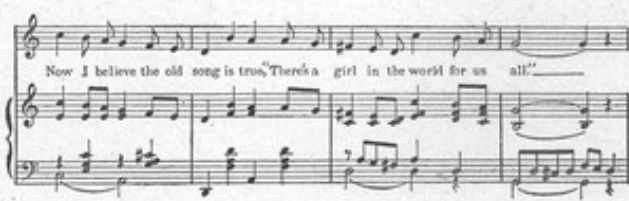
This song has beaten all records for becoming an instantaneous favorite. Critics claim it became what is called a "hit" in less time than any other song.  
Mr. W. R. Williams, the composer, is the writer of more real "hits" than any other one writer and he thinks this is one of his best efforts and the one that would please the largest number of music lovers.

- SONGS THAT ARE POPULAR**
- IN AFTER YEARS, WHEN I AM OLD  
Cleve M. Williams
  - CLOVER BLOSSOMS  
Floyd Thompson
  - NAPANEE  
Williams and Genaro
  - SINCE YOU CALLED ME DEARIE  
Williams and Durand
  - DRIFTING  
W. R. Williams
  - WHEN THE MOON PLAYS  
PEEK-A-BOO  
W. R. Williams
  - GAMES OF CHILDHOOD DAYS  
Harris and Robinson
  - IN THE SHADOW OF THE MAPLES  
ON THE HILL  
Cleve M. Williams
  - JUST FOR A DAY  
W. R. Williams
  - IF I ONLY HAD A HOME,  
SWEET HOME  
Johns and McDermott
  - WISH ME GOOD LUCK ON MY  
JOURNEY  
W. R. Williams
  - WHEN YOU DREAM OF SOMEONE, and  
SOMEONE DREAMS OF YOU  
W. R. Williams
  - EVERYONE WAS MEANT FOR  
SOMEONE  
Branen and Lloyd
  - GEE, BUT THERE'S CLASS TO A GIRL,  
LIKE YOU  
W. R. Williams

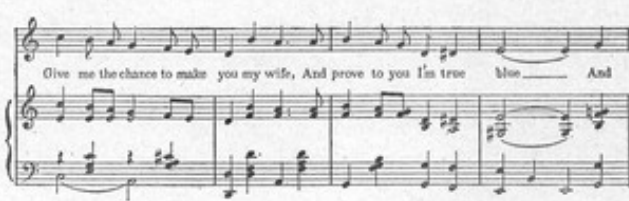
**"GEE! BUT THERE'S CLASS TO A GIRL LIKE YOU"**  
CHORUS Words & Music by W. R. WILLIAMS.



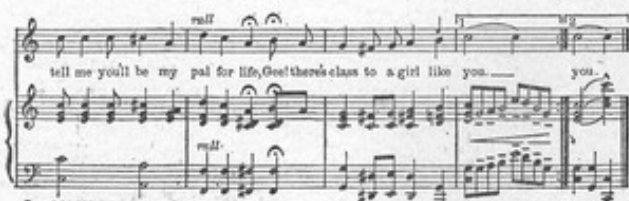
Gee! but there's class to a girl like you Fair as a ha-by doll.



Now I believe the old song is true, There's a girl in the world for us all.



Give me the chance to make you my wife, And prove to you I'm true blue. And



tell me you'll be my pal for life, Gee! there's class to a girl like you. you.

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**WILL ROSSITER** "THE CHICAGO PUBLISHER"  
152 Lake Street Chicago

# HAVE I MADE A HIT WITH YOU?

(March Song.)

Words by JOS. MITTENTHAL.

Music by JOS. M. DALY.

*Moderato.*

Piano *f*

The piano introduction is written for the left hand in a 2/4 time signature. It begins with a series of chords in the bass clef, starting on a low C. The tempo is marked 'Moderato' and the dynamics are 'Piano' with a forte 'f' marking.

*mf*

On a sum-mer's day— thro' a sha-dy glade— Two lov-ers fond-ly  
'Neath the moon's bright ray,— these two lov-ers stray,— He fond-ly holds her

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The dynamics are marked 'mf' (mezzo-forte). The lyrics are: "On a sum-mer's day— thro' a sha-dy glade— Two lov-ers fond-ly 'Neath the moon's bright ray,— these two lov-ers stray,— He fond-ly holds her".

strayed, And the sun shone down,— on her hair of brown, Still the  
hand An-swer dear cries he,— while she glee-ful-ly Turns a

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "strayed, And the sun shone down,— on her hair of brown, Still the hand An-swer dear cries he,— while she glee-ful-ly Turns a".

youth gazed with a frown, Tell me dear he cries— and the  
way when he de-mands, "Why you sil-ly Joe— you're my

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "youth gazed with a frown, Tell me dear he cries— and the way when he de-mands, 'Why you sil-ly Joe— you're my".

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maid - en sighs — she could al - most see a tear, And his  
on - ly beau. — she — whis pers soft and low. Do you

voice was so sad Yet she could make him glad, If she'd an - swer when he whispered dear. —  
think I would go With a beau that is slow, Nestle close and let me hear your plea dear

CHORUS

Have I made a hit with you? Don't say —

— that I am num - ber two, Won't you tell me that I

4

stand a - - lone, 'Cause I've built a co - sy lit - tle home, For

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "stand a - - lone, 'Cause I've built a co - sy lit - tle home, For".

two dear, just for you and me, But it's up to

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The lyrics are: "two dear, just for you and me, But it's up to".

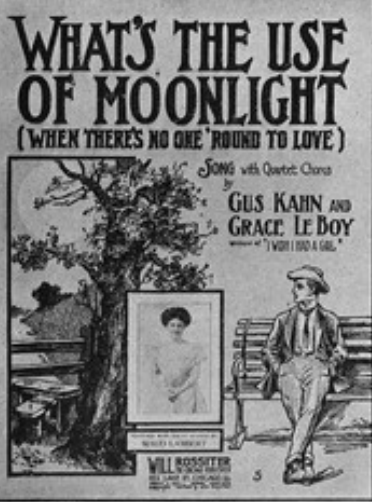
you ——— We can bill and coo, as lov - ers do, If I have

The third system continues the musical piece. The vocal line and piano accompaniment are shown. The lyrics are: "you ——— We can bill and coo, as lov - ers do, If I have".

made a hit with you. ——— you. ———

The fourth system concludes the musical piece. It includes first and second endings for both the vocal line and the piano accompaniment. The lyrics are: "made a hit with you. ——— you. ———".





# WHAT'S THE USE OF MOONLIGHT

By KAHN & LE BOY

¶ This little song is by the composers of that now famous \$10,000.00 Song Hit: **"I WISH I HAD A GIRL"**

¶ From present indications this new song "What's the use of Moonlight" is going to surpass anything they have ever written. There is a "Something" about this song that makes you like it.

- SONGS THAT ARE POPULAR**
- IN AFTER YEARS, WHEN I AM OLD  
Cleve M. Williams
  - CLOVER BLOSSOMS  
Floyd Thompson
  - NAPANEE  
Williams and Genaro
  - SINCE YOU CALLED ME DEARIE  
Williams and Durand
  - STINGY The Teddy Bear Song  
Newton and Durand
  - WHEN THE MOON PLAYS  
PEEK-A-BOO W. R. Williams
  - SNUGGLE UP CLOSER  
Newton and Durand
  - IN THE SHADOW OF THE MAPLES  
ON THE HILL  
Cleve M. Williams
  - MONTANA  
Robinson and Harris
  - IF I ONLY HAD A HOME,  
SWEET HOME  
Johns and Mc Dermott
  - WISH ME GOOD LUCK ON MY  
JOURNEY  
W. R. Williams
  - WHEN YOU DREAM OF SOMEONE, and  
SOMEONE DREAMS OF YOU  
W. R. Williams
  - EVERYONE WAS MEANT FOR  
SOMEONE  
Branen and Lloyd
  - IN THE SWEET DIM LIGHT  
Williams and Genaro

**CHORUS**

*p-f*

What's the use of moon-light, When there's no one 'round to love?

*p-f*

What's the use of silv'-ry beams When no-bod-y shares your dreams.

All the stars just seem to say, As they look down from a - bove,

*poco rall*

What's the use of moonlight when there's no one round to love. love.

*poco rall*

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