

1919

There's Only One that I Would Lose My Sleep for, (and That's for Daddy)

Jimmie Monaco

Composer

Joe Mc Carthy

Lyricist

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*There's Only One
That I would ever
Lose my sleep for
—and thats for Daddy*

Ellen J. Hinman



Vp. 008473

1919

THERE'S



*Words by Joe Mc Carthy
Music by Jimmie Monaco*



There's Only One That I Would Lose My Sleep For,

(And That's For Daddy)

Words by
JOE M^c CARTHY

Music by
JIMMIE V. MONACO

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). It begins with a series of eighth-note chords and arpeggios, marked with a forte (*f*) dynamic. The left hand starts with a bass clef and a key signature of one flat (Bb). It plays a steady eighth-note accompaniment. The piece concludes with a piano (*p*) dynamic marking.

The vocal melody is written on a single treble clef staff. It begins with a quarter rest, followed by a series of eighth and quarter notes. The melody is simple and melodic, fitting the sentimental theme of the song.

Girl version: There's a cer-tain some-one that I know,— There's a cer-tain some-one I love so,— He's as sweet as
Boy version: There's a cer-tain gir - lie that I know,— There's a cer-tain some-one I love so,— She's as sweet as

The piano accompaniment for the first vocal line is written on two staves. The right hand continues the melodic accompaniment with chords and arpeggios. The left hand provides a steady bass line. The dynamics are consistent with the introduction, starting with *f* and ending with *p*.

The second vocal melody line continues the melodic theme. It features a mix of quarter and eighth notes, with some rests. The melody is easy to sing and captures the essence of the lyrics.

he can be,— He's just like a dad-dy to me,— I am nev-er lone-some when he's near,—
 she can be,— Like a lit-tle moth-er to me,— By her grand pi-a - no all night long —

The piano accompaniment for the second vocal line continues with harmonic support. The right hand uses chords and arpeggios, while the left hand maintains a consistent bass line. The piece ends with a final chord in the right hand.

The third vocal melody line is the final line of the song. It features a mix of quarter and eighth notes, ending with a quarter rest. The melody is simple and memorable.

But when we're a part,— I try to be sweet to fel-lows I meet— But deep down in my heart;—
 I could hear her play,— She vamps for a while, and then with a smile— She sings to me this way;

The piano accompaniment for the third vocal line concludes the piece. The right hand plays chords and arpeggios, while the left hand provides a steady bass line. The piece ends with a final chord in the right hand.

CHORUS

There's on-ly one that I would ev-er lose my sleep for, And thats for dad-dy, my dad; There's on-ly

one that I would sit up nights and weep for, He makes me hap-py when I'm feel-ing sad, I oft-en

dance with the boys when we go out to dine,— But when they sug-gest—to stay out aft-er nine, There's on - ly
But I have a rule—to leave them flat at nine, Then who do you

one that I would do that lit-tle thing for, And that's for dad-dy, that dad-dy of mine. There's on-ly mine.—
think that I go out and look a-round for, I look for dad-dy,

A Ballad of Exquisite Inspiration

KISSES

(The Sweetest Kisses Of All)

Lyric by
ALEX SULLIVAN

Music by
LYNN COWAN

CHORUS

There's the kiss ————— that you get from Ba - by, ————— There's the

kiss ————— that you get from Dad, ————— There's the

kiss ————— that you get from Moth - er, ————— That's the

first real kiss you had, ————— There's the