

LOTTIE GILSON'S NEW BALLAD BY THE AUTHORS OF...

"SHE WAS BRED IN OLD KENTUCKY."

ANOTHER SUWANEER RIVER!
ANOTHER SONG THAT WILL LIVE! 150,000 COPIES ALREADY SOLD IN ADVANCE!

THE GIRL I LOVED IN SUNNY TENNESSEE

A FIRST NIGHT HIT WITH

SUNG BY EVERY
PROMINENT
VOCALIST
AND
QUARTETTE
BEFORE THE PUBLIC

WORDS BY

Harry Braisted

MUSIC BY

Stanley Carter

AUTHORS AND COMPOSERS OF
"SHE WAS BRED IN OLD KENTUCKY"
"WHISPER YOUR MOTHER'S NAME"
"YOU'RE NOT THE ONLY PEBBLE
ON THE BEACH"

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AMERICA'S
DESCRIPTIVE
SINGERS

Jos. E. Howard

HOWARD
AND
EMERSON

Ida Emerson

THE HOUSE OF HITS

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Four of the Season's New Successes!

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THE SWEETEST AND MOST POPULAR SENTIMENTAL BALLAD
IN MANY YEARS.

I LOVED YOU ONCE, I SCORN YOU NOW,
OR
I'LL NEVER LET YOU PRESS MY LIPS AGAIN!

Words & Music by Monroe H. Rosenfeld
Composer of "Once you parted my child, 'If you love me leave me," &c. &c.

Mod. by con. express

mf

I've come to say fare-well, Le-nore, A kiss is
Your na-by's face shall hold its place With-in my
all I'd ask of you! You bid me
soul while life shall last, But your false

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GEORGE ROSEY'S VERY NEWEST AND GREATEST MARCH
SINCE "HONEYMOON," AND "HANDICAP"
A NIGHT OFF
MARCH AND TWO-STEP.

by GEORGE ROSEY

Trio. *p*

marcato *marcato*

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DAVE MARION'S GREAT DESCRIPTIVE HIT OF THE DAY.

IT'S NOT WHAT YOU WERE,
IT'S WHAT YOU ARE TO-DAY

CHORUS. Words & Music by Dave Marion.

"Nev-er tell them what you were once up-on a time! Don't
speak of thousands that you had when you were in your prime! For the
friends you spent your money with, will turn a-way and say: "It
makes no difference what you were, it's what you are to-day!"

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ANDREW MACK'S MOST BEAUTIFUL AND
FAMOUS WALTZ SONG.

MY HEART'S DELIGHT.

Words by "Alice." Music by Andrew Mack.

VALSE

Sweet was the hour I first met you, Light beat my heart, love, with
joy. Earth has no charms, love, with-out you.
Time can-not fade or de-stroy. All the bright
dreams of thy beau-ty. Sweet vi-sion so air-y and

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THE GIRL I LOVED IN SUNNY TENNESSEE.



Words by HARRY BRAISTED.

Music by STANLEY CARTER.

Andante espressivo.

mf

rit.

The piano introduction consists of two staves. The right hand begins with a melody in the treble clef, starting on a G4 and moving through various intervals. The left hand provides a harmonic accompaniment in the bass clef. The piece concludes with a *rit.* (ritardando) marking.

1. On a morn-ing bright and clear, To my old home I drew near, Just a vil-lage down in sun-ny Ten-nes-
2. As the train drew up at last, Old fa-mil-iar scenes I pass'd, And I kissed my moth-er at the sta-tion

The piano accompaniment for the first two verses features a steady rhythmic pattern in the right hand and a more active bass line in the left hand. The music is written in a grand staff format.

see; I was speed-ing on a train, That would bring me back a-gain, To my
door; But as old friends gath-er'd 'round, Tears on ev-'ry face I found, And I

The piano accompaniment for the final verse continues the harmonic and rhythmic themes established in the previous sections, leading to a concluding cadence.

sweet-heart who was wait - ing there for me..... It was but a few short years, Since I'd
miss'd the one that I'd been long - ing for..... As I whisper'd, "Moth - er dear, Where is

kiss'd a - way her tears, As I left her at my dear old moth - er's side;..... And each
Ma - ry? She's not here!" All the world seem'd lost and sad - ness came to me;..... For she

day we've been a - part, She's grown dearer to my heart, Than the night I asked of her to be my bride.....
point - ed to a spot, In the churchyard's lit - tle lot, Where my sweetheart sleeps in sun - ny Ten - nes - see.....

REFRAIN.

We could hear the dark - ies sing - ing, As she said fare - well to me, Far a -

cross the fields of cot-ton, My old homestead I could see; When the moon rose in its glo-ry, Then I

told life's sweet-est sto-ry, To the girl I lov'd in sun - ny Ten - nes - see.....

George Rosey's

FAMOUS COMPOSITIONS

The Handicap March. Also arr. for Mandolin, Guitar and Banjo.

Musical notation for 'The Handicap March' in 2/4 time, featuring a treble and bass clef with piano (*p*) dynamics.

The Rainbow Dance. Also arr. for Mandolin, Guitar and Banjo.

Musical notation for 'The Rainbow Dance' in 2/4 time, featuring a treble and bass clef with dynamics including *Allegretto*, *p*, *mf accel.*, and *f rit.*

Oriental Echoes March. Also arr. for Mandolin, Guitar, and Banjo.

Musical notation for 'Oriental Echoes March' in 2/4 time, featuring a treble and bass clef with piano (*p*) dynamics.

The Chinatown March. Also arr. for Mandolin, Guitar and Banjo.

Musical notation for 'The Chinatown March' in 2/4 time, featuring a treble and bass clef with forte (*f*) dynamics.

Espanita Waltzes. Also arr. for Mandolin, Guitar and Banjo.

Musical notation for 'Espanita Waltzes' in 3/4 time, featuring a treble and bass clef with fortissimo (*ff*) dynamics.

The Anniversary March. Also arr. for Mandolin, Guitar and Banjo.

Musical notation for 'The Anniversary March' in 2/4 time, featuring a treble and bass clef with piano (*p*) dynamics.

King Carnival March. Also arr. for Mandolin, Guitar and Banjo.

Musical notation for 'King Carnival March' in 2/4 time, featuring a treble and bass clef with piano (*p*) dynamics.

Rendez-Vous Valse. Also arr. for Mandolin and Guitar.

Musical notation for 'Rendez-Vous Valse' in 3/4 time, featuring a treble and bass clef with piano (*p*) dynamics.

The Scorcher. (Two-Step.) Also arr. for Mandolin, Guitar and Banjo.

Musical notation for 'The Scorcher' in 2/4 time, featuring a treble and bass clef with dynamics including *ff* and *mf*.

La Susana. (Spanish Waltzes.) Also arr. for Mandolin and Guitar.

Musical notation for 'La Susana' in 3/4 time, featuring a treble and bass clef with fortissimo (*ff*) dynamics.

BOUQUET OF ROSE(S)

MEDLEY LANCERS containing the Most Popular Strains from the above Compositions by George Rosey.