

THE PACE THAT KILLS

MARCH



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BAND and
ORCHESTRA

BY
JACK GLOGAU
Composer of "KING SOL," etc.



The Race That Kills

March

By JACOB GLOGAU

Composer of the famous "King Sol" March

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of music. The first system begins with a mezzo-forte (*mf*) dynamic and includes a fortissimo (*ff*) section. The second system is marked piano (*p*). The third system is marked forte (*f*). The fourth system continues the piano accompaniment. The fifth system concludes with first and second endings. The score is written for piano with treble and bass clefs and includes various musical notations such as slurs, accents, and dynamic markings.

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First system of musical notation (measures 1-6). The piece is in B-flat major (two flats) and 2/4 time. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation (measures 7-12). The right hand continues with melodic patterns, including some slurs and accents. The left hand maintains the accompaniment with various chordal textures.

Third system of musical notation (measures 13-18). This system includes a first ending (marked '1') and a second ending (marked '2'). The second ending concludes with a fortissimo (*sfz*) dynamic. The right hand has a melodic flourish in the first ending, and the left hand has a corresponding chordal response.

Fourth system of musical notation (measures 19-24). The time signature changes to 3/4. The piece starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs, and the left hand has a steady accompaniment.

Fifth system of musical notation (measures 25-30). The right hand has a melodic line with slurs and accents. The left hand continues with the accompaniment, featuring some chordal textures.

Sixth system of musical notation (measures 31-36). The right hand has a melodic line with slurs and accents. The left hand continues with the accompaniment, featuring some chordal textures.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a mix of chords and melodic lines, with some notes beamed together. There are some rests and dynamic markings like *mf* and *f*.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with chords and melodic lines, including some triplets and dynamic markings like *mf* and *f*.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a mix of chords and melodic lines, with some notes beamed together. There are some rests and dynamic markings like *f*.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a mix of chords and melodic lines, with some notes beamed together. There are some rests and dynamic markings like *f*. The system ends with the instruction *sva.....*.

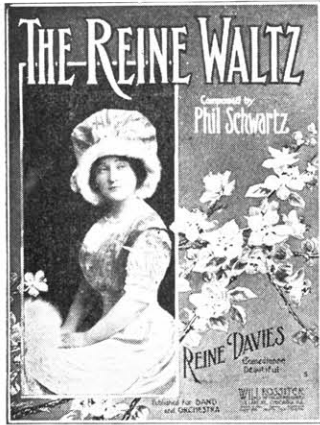
The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a mix of chords and melodic lines, with some notes beamed together. There are some rests and dynamic markings like *f*. The system ends with the instruction *sva.....*.

This musical score is for the piece "The Pace that Kills" in 4/4 time. It consists of five systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The piece begins with a forte (*ff*) dynamic. The first system includes a *ff* marking. The second system features a *fz* marking. The third system has a *fz* marking. The fourth system has a *fz* marking. The fifth system concludes with a *ff* marking. The score is characterized by dense chordal textures in the right hand and rhythmic patterns in the left hand, often using eighth notes and sixteenth notes. There are numerous accents (*v*) and slurs throughout. A *8va* instruction is present in the fifth system, indicating an octave shift for the bass line. The piece ends with a double bar line and repeat dots.

The MOST BEAUTIFUL WALTZ of MODERN TIMES

THE REINE WALTZ

By PHIL SCHWARTZ



Here's a beautiful little number—not written by anyone with a "great name", BUT—this composition is going to make a "great name" for the young fellow Phil Schwartz who wrote it. This waltz has that wonderful something about it that charms. It's simple, dreamy, haunting melody positively hypnotizes you and carries you away to the beautiful Land of Dreams, where everything is lovely. The Reine Waltz will live forever. Fifty years from now it will be making thousands happy just as it is doing now. Truly this is an inspiration that vibrates on one till the end of time. You can't afford to be without this beautiful number The Reine Waltz.

REINE WALTZ.

Allegretto. PHIL SCHWARTZ

Valse Lento.

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IF SOMEONE ONLY CARED FOR ME

If Someone Only Cared For Me.

Words and Music by HAROLD JACK GOULD.

Chorus. *Dreamily p-f*

If some-one would on-ly care A lit-tle but for lonely me, If some-one would on-ly dare, How tru-ly hap-py I would be, It is hard to live a-lone, Tho' that's the line of Fate I see, And the world would seem lots brighter If some-one-ly cared for me. If some-me. *D.C.*

rall. *D.C.*

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Since its publication, a short time ago, this little ballad has been rapidly working its way into public favor; and deservedly for three reasons: First, because it is exceptionally well written, both as to words and music; second, because the arrangement is very simple, yet effective, thereby making it easy for the amateur to play and sing; third, because it is an "inspiration" song, and in reality, a little "heart-throb" on the part of the writer. It is a song which anyone can readily understand and appreciate, as all get lonesome at times, and long for someone to give us a little attention. Don't fail to include this grand little song in your order, for you'll enjoy every bit of it.

CLOVER BLOSSOMS

Here is a little song that from the first day it was published jumped into the front ranks of popularity. There's something about it that pleases the people. It's surely and truly another "SWANEE RIVER" song and one that will last just as long as any song ever written. It's a home song, and all we ask is, sing over this chorus several times and see if you don't think as we do about it. Every member of the family can sing this song, it's so good. So popular is this song getting to be that music dealers call it the "mascot" of the music business. They say it brings them good luck, so surely it should bring you some to sing it. Why not try a copy? Your music collection is certainly not complete without "CLOVER BLOSSOMS".

CHORUS Clover Blossoms.

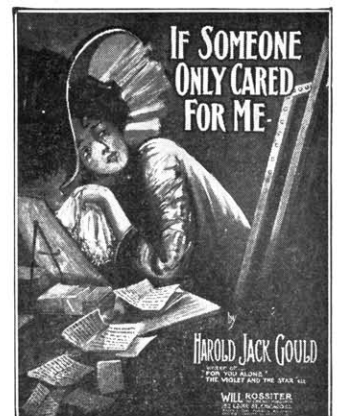
Clover blos-soms, clo-ver blos-soms, Bathing in the pale moon-light, Fill my heart with ten-der long-ing For that dear old home to-night. Or I pon-der why I wan-der From the scenes so pure and bright, And the lit-tle girl who's wait-ing In the field of red and white....

poco a poco rall.

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THE REASON WE PRINT THE CHORUSES IS SO THAT YOU CAN JUDGE THEM FOR YOURSELF. OF COURSE WE THINK THEM GOOD, THAT'S WHY WE SPEND THOUSANDS OF DOLLARS TO PUT THE BEST BEFORE YOU--ARE THE BEST TOO GOOD FOR YOU?

Don't fail to get a copy of "CLOVER BLOSSOMS" AS NO MUSIC COLLECTION IS COMPLETE WITHOUT IT--DO IT NOW.



THE FIRST BIG INSTRUMENTAL "HIT" FOR 1911

WEDDING BELLS RAG

BY AL. B. CONEY

To Whom it May Concern!

I am going to spend \$10,000.00 to Popularize the "Wedding Bells Rag" so you know what I must think of it. Of the thousands of manuscripts that I hear I picked this one as a winner. Now then it remains to be seen if my opinion is correct. I know I have thousands of friends all over this country who are going to get a copy of this two-step and "boost" it along; because they will see, just as I do, a great deal of real merit in the composition. Next time you go to a dance insist that the orchestra play it and convince yourself and friends that it's a "hit."



WEDDING BELLS.
RAG.

By AL. B. CONEY
Writer of "The Day I Save For You" etc.



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Chimes at Twilight.

Reverie.

In playing the first eight bars, the chords should be played very staccato.

R. G. GRADI.

FREE
MUSIC
BULLETIN

Chimes.

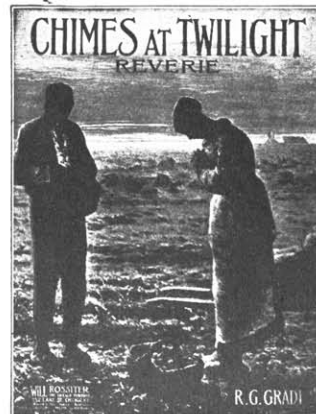


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CHIMES AT TWILIGHT

REVERIE

by R. G. GRADI



This little number has only been out a few weeks and has sprung into popular favor at once. The Introduction is a novelty, being an imitation of CHURCH CHIMES and if played as the notes are written you can produce on any piano the exact effect of CHIMES. You may have heard this done on the Stage, but this is the first time it has ever been made possible for you to "do the trick." Besides the novelty this Reverie is a very pretty and interesting composition. Don't miss it! You can't afford to.

ADDRESS ALL MAIL TO

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152 LAKE ST., CHICAGO, ILL.