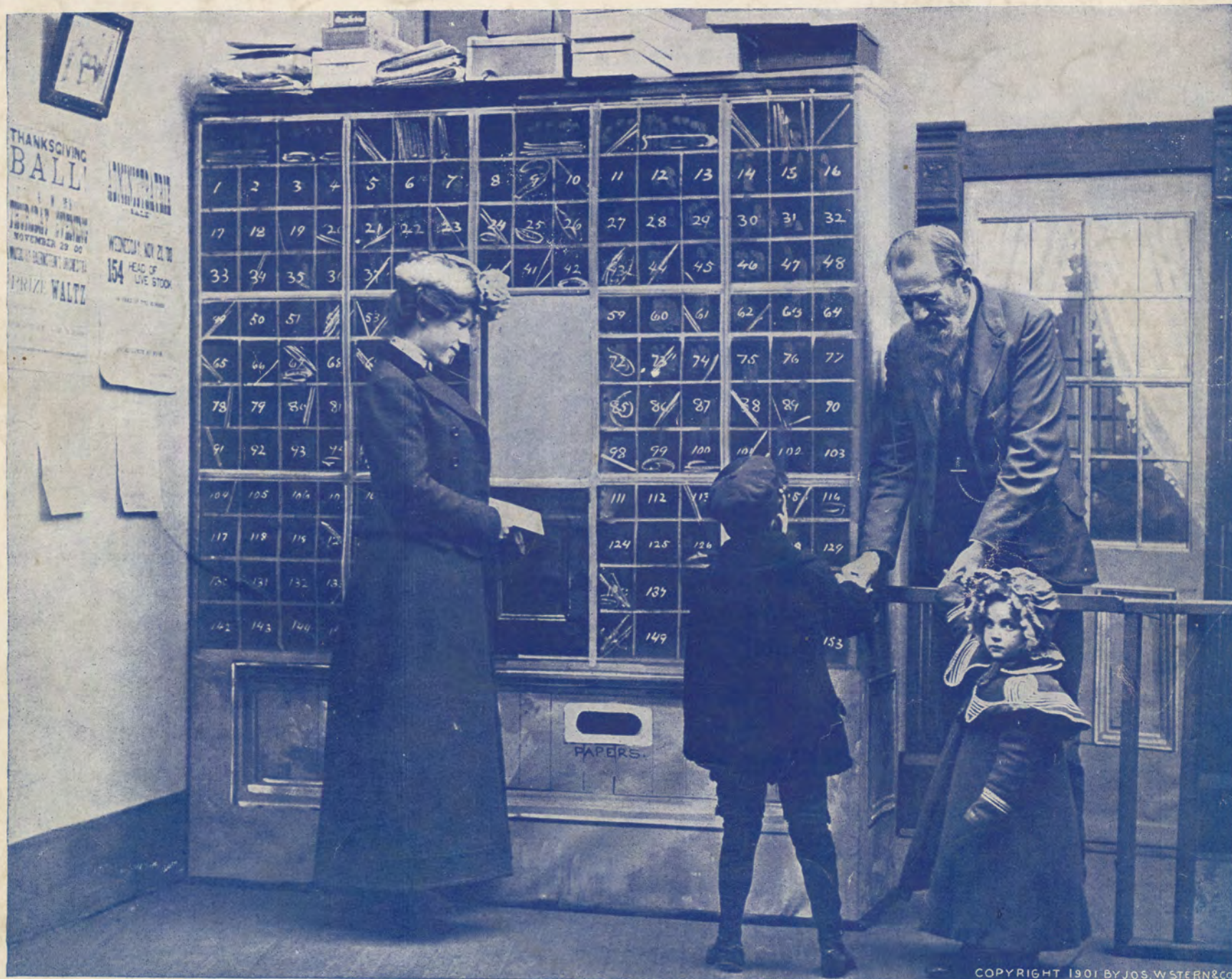


DEDICATED TO OUR ESTEEMED FRIEND
"FARMER" SCOTT

THE OLD POSTMASTER

WORDS AND MUSIC BY THE AUTHORS OF
"THE LOST CHILD"



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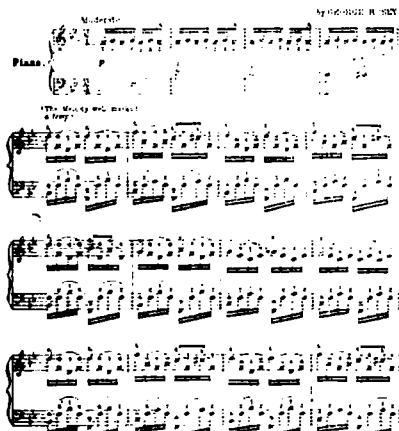
NO 1.

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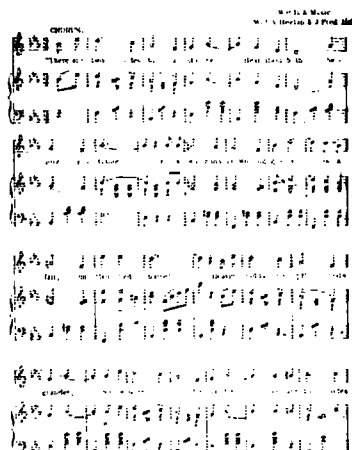
SHE'S JUST PLAIN SUE.



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LOTTIE GILSON'S OVERWHELMING VAUDEVILLE SUCCESS

THERE ARE TWO SIDES TO A STORY.



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FRANK TANNEHILL, JR., AND GEORGE ROSEY'S SUCCESSOR TO "BELIEVE"

TOO LATE



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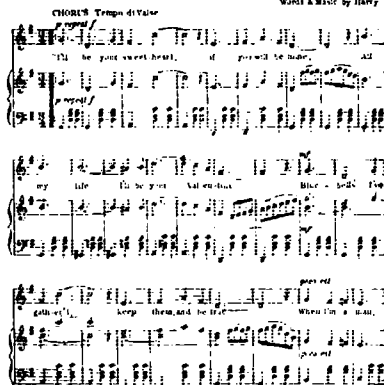
Another page revealing the proverbial "House of Hits" variety of selections published. There isn't a piano teacher or player who can afford to be without the new Rosey Teaching Pieces; there isn't a violin teacher or player who can afford to be without "Album Leaves;" there isn't a vocal teacher or concert singer who can afford to be without Rosey's "Too Late;" there isn't a popular singer who can afford to be without "There Are Two Sides to a Story," "She's Just Plain Sue," and "I'll Be Your Sweetheart," while the lover of rag-time melodies is missing the treat of his life if he doesn't get the "Rag-time Folio." Our duty's done; we've brought them to your notice; according to the popular saying, "it's up to you."

BESSIE BONEHILL'S GREAT BALLAD SUCCESS

I'LL BE YOUR SWEETHEART

"BLUEBELLS"

Words & Music by Harry Darrs



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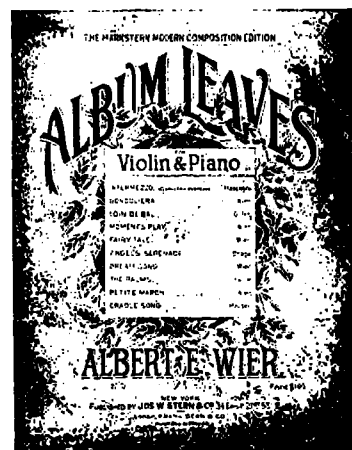
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THE OLD POSTMASTER.

Words by Edward B. Marks.

Music by Jos. W. Stern.

Andante moderato.

mf

1. In an old New En-gland vil-lage there's a quaint, old-fashioned place Where the
 2. As I stand with - in that door-way I can watch the children play, And it

country folk call for their mail each day,.....There's a kind - ly old postmaster, so fam-
 seems to bring the sunshine to my life;..... It was thro' that lit - tle window that I

-il - iar to each face, In the service he has grown both bent and gray. The
 first saw Nel-lie Gray, Who, in aft-er years, be-came my lov - ing wife. I

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town com - mit - tee called on him and asked him to re - sign, Or
al - most hear her plead - ings, when our boy ran off to sea, "For -

of - fered him some eas - ier post in - stead;..... But he
- give him, John, he's sure to write some day."..... Now she's

shook his head in si - lence till, one day they urged him so, That in
sleep - ing in the church - yard, and there's noth - ing left for me But to

trem - bling tones to them he turned and said:.....
watch and wait, that's why I have to say:.....

CHORUS Moderato

"I'm called the old post-mas-ter,..... You have known me all your lives;..... I've

brought you news from loved ones,..... From sweethearts and from wives..... I'm

2^d time - I

wait - ing for a let - ter..... From a son who ran a - way,..... I'm

dreamt there came I was

still your old post-mas-ter, Let me stay here while I may.".....

rit. When he came back home one day. *D.C.*

rit.

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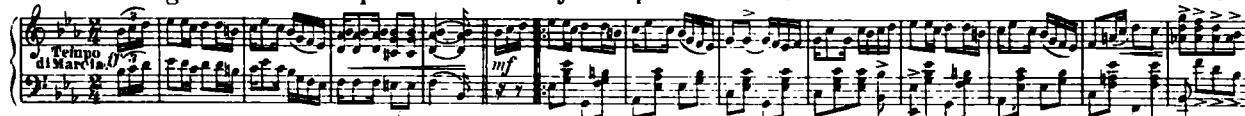
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Adv. No 1

Complete Copies for Sale at all Music Stores.

Another Page which demonstrates that you should look for the "House of Hits" trade mark when you seek new music of merit, by writers of reputation.

[illegible]

This *ballad* was first presented to the public by Lotie Gilson, "The Little Magnat" at Fulton's 125th Street Theatre, New York. It is said that not only the audience delighted too greatly in the song, but that professional crowd-ers in the film, Miss Gilson sang to hear what one of them declared to be the most beautiful ballad ever written. Success is triumphant with the song at Hyde & Beeman's, Keith's and at the present time in the great Western vaudeville theatres are demonstrating that "When the Birds Go North Again" is indeed a "hit."

The musical score for 'The Rose Tree' is presented in a single system with three staves. The top staff is for the Soprano voice, the middle for the Alto voice, and the bottom for the Piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staves. The piano part features a melody in the right hand and a bass line in the left hand, with some chords and arpeggiated figures. The score ends with a double bar line and repeat dots.

Let me find that a man for my girl, for we are
 nearly dead and poor now. You know those
 signs of trouble that creep in and a little
 a moment, and all at once, and have a little
 war with, under the skin, or the family way, one
 of them in the flowering" says, "It is the
 Night" is full of that dream of water, and it will
 be one of those "phantoms" which always
 appear to you in sunshine or in storm, in joy or in
 grief.

Words like him and Hoff never to write an other characteristic song, their great hit "They Like Has a Ring But the Cow" would place them in the very front rank of successful composers. But here is a new song, different in idea and melody, but just as happy in idea and just as catchy in melody. Many vaudeville stars are singing it. Laura Umstead, Jessie Guilford and a score of others. Another banner song, if it deatons toward success mean anything.

[illegible]

"Rosie and Jossie" belongs to a peculiar class of "dainty songs," that is, songs with words and music so pleasant that you feel irresistibly inclined to say, "How very dainty it is." That's Alaud Nugent's style—exactly, just remember "Bessy O'Grady," and then imagine another waltz song as catchy and pretty; then you will have some conception of this latest hit which Miss Nugent herself sings to delighted vaudeville audiences.

[illegible]

"Devotion" is a type of that love song which, while not quite Italian or French in style, is that passionate prelude to love and melody which reveals the latent enthusiasm in individuality. It is written in a sincere vein, it is free from hypocrisy and the melodies are "tasteful" in the truest sense of the word.

The musical score for 'The Rose Tree' is presented in a single system with a key signature of one flat (B-flat) and a common time signature (C). The score is written for a piano and voice. The piano part is in the lower register, featuring a melody that is primarily eighth and sixteenth notes, with some triplet figures. The voice part is in the upper register, featuring a melody that is primarily eighth and sixteenth notes, with some triplet figures. The lyrics are written below the voice part. The score is divided into two systems, with the first system ending with a double bar line and the second system continuing the melody. The tempo is marked 'Moderato' and the time signature is 'C'.

It is all very well to say that the cakewalk is a thing of the past; this saying may be true of the trashy ones that are found on the market constantly, but it is not true of such really melodiously catchy ones as "Kunnin' Kaffirs." It has got that rim and dash in it which is simply irresistible, and just as the proof of the pudding is the eating," so is the proof of "Kunnin' Kaffirs" popularity in the fact that the leading bands and orchestras play it constantly.

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MAGDALENE MY SOUTHERN QUEEN.

Words by Bob Cole & J. W. Johnson.

Music by Rosamond Johnson.

Till ready

1. All the stars are twinkling in the skies a - bove, My Mag-da-
2. All the birds are singing songs of love to you, My Mag-da-

line, My Mag-da - line; And my heart is long-ing now to
line, My Mag-da - line; Ev'-ry-thing in na-ture tries your

tell its love to you, My queen! My southern queen!
heart to woo for me, My queen! My southern queen!

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WHY DON'T THE BAND PLAY?

Words by Bob Cole & J. W. Johnson

Music by Rosamond Johnson

CHORUS

Why don't the band play..... a live-ly tune?..... Make it a
loud one..... and play it soon;..... Why don't they beat the big bass
drum, With a loud ta - rum ta - rum? Oh, why don't the band play

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MA MISSISSIPPI BELLE

Words by J. W. Johnson & Bob Cole

Music by Rosamond Johnson

CHORUS

Ma Mississippi Belle, ma Belle, Ma dar-ling won't you tell,
Oh tell, If all your love, Ma tur-tle dove, Is
ou-ly gwin-ter lin-ger for a spell? Ma Mis-sis-sip-pi Belle.

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May Irwin's Latest Metropolitan Success.

A CLEVER AND CATCHY BIT OF COON PHILOSOPHY.

I'VE GOT TROUBLES OF MY OWN

Words by Bob Cole & J. W. Johnson

Music by Rosamond Johnson

CHORUS

1, 2, 3. I've got troubles of my own! Go 'way, leave a ma-a-a-one!
My friend, can't you see dat I'm jess busy as I can be? His tale
might a been a true, 1. His tent might a been a due, but my tent
2. But what could a I a do? I'm scared to
3. And he might a felt a blue, but I'm a

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"I AIN'T GWINTER WORK NO MO'."