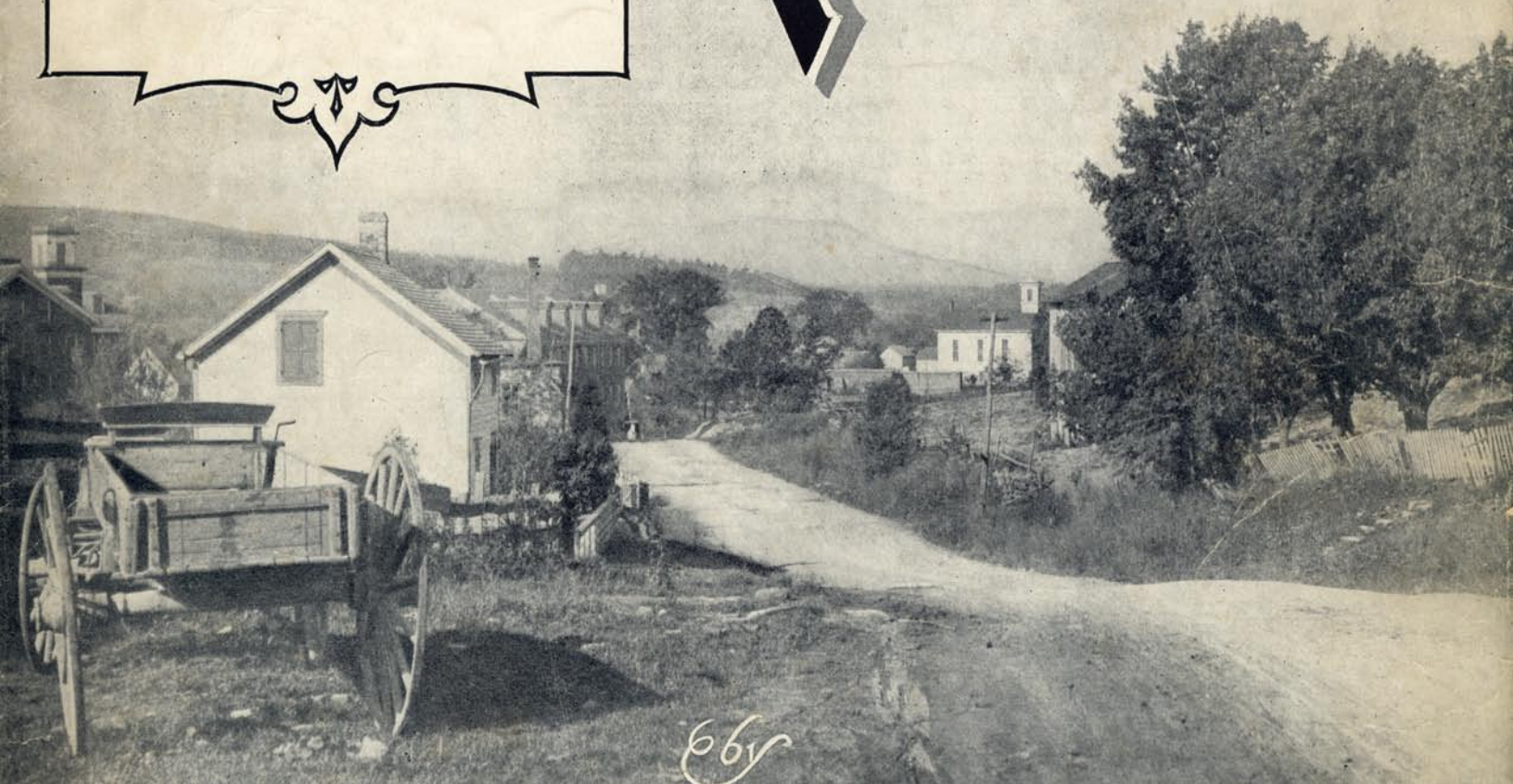


Elsie Wickert

1903



IN THE VALLEY OF KENTUCKY



667

TONY STANFORD.

Author of
"DAY BY DAY." "I LEFT BECAUSE I LOVE YOU." Etc.

CHICAGO, 39 DEARBORN ST.

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"LITTLE DOLLY DRIFTWOOD" was inspired by a little Washington acquaintance of Miss Mc Kinley, a tiny waif whom she befriended in the capital and whose story was much like that of Dolly. N. Y. World May 31st 1903.

LITTLE DOLLY DRIFTWOOD.

CHORUS.
Valse Moderato.

by VIVIAN GREY.
(MISS MABEL Mc KINLEY.)

1st Chorus. Lit - tle Dol - ly Drift - wood, drift - ing on through life, _____
2^d Chorus. Lit - tle Dol - ly Drift - wood, hap - py is her life, _____

Lots of trou bles dear, for you, lots of care and strife, _____ But
No more trou bles dear, for you, no more care and strife, _____ For

Prov - i - dence is watch - ing, ev - er ov - er you _____ So
Prov - i - dence is watch - ing, ev - er ov - er you _____ Now

drift on Dol - ly Drift - wood, _____ drift on Dol - ly do! _____
lit - tle Dol - ly Drift - wood, your drift - ing life is through. _____

D.C.

Price 50¢

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Respectfully Dedicated to Mr. F. F. PROCTOR Jr.

IN THE VALLEY OF KENTUCKY.

TONY STANFORD.

Composer of } I Left Because I Love You.
Day By Day, etc.

Andante.

The piano introduction is in 2/4 time, marked Andante. It begins with a forte (f) dynamic and features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a half note G4-A4, and continues with a series of chords and moving lines. The dynamics shift to mezzo-forte (mf) in the second measure.

VOICE.

In the Val-ley of Ken-tuck-y Where the grass is al-ways blue, And the
Then at times my thoughtswouldwander To that coz - y lit - tle nook, Where

The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are written below the vocal line. The piano part provides harmonic support with chords and a steady bass line.

birds are sing - ing sweet-ly all the day. There I
Nell and I as sweethearts used to meet. There I

The vocal line continues with the lyrics. The piano accompaniment continues with chords and a steady bass line, maintaining the Andante tempo.

had a sweet heart Nel - lie, The sweet - est girl I knew, One
told her how I loved her, Be - side the babl - ing brook, Ah!

The vocal line concludes with the lyrics. The piano accompaniment continues with chords and a steady bass line, ending with a final chord.

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day she died and then I went a - way. My
 life was then to us a joy com - plete. In

mf

heart is dai - ly year - ing for that dear old south - ern home, For
 mem - ry I can see a - gain, the bridge that spanned the stream, O'er

in my dreams I of - ten think I see, Just a pic - ture of the mead - ow,
 which we of - ten wandered side by side, And I hear the rippling wa - ters,

p

And the corn fields green, Which brings back ten - der mem - o - ries to me.
 As I fond - ly dream, Of one who prom - ised that she'd be my bride.

In the Valley of Kentucky. 3.

"THERE'S NO PLACE LIKE HOME."

The new "Home Sweet Home" Song

by the composers of

"If Time was Money I'd be a Millionaire."

Chorus.

Take me back to old Ken-tuck - y, to the home I love so well, The

scenes of my dear child-hood, and the rest-ing place of Nell, For my

heart is ev - er pin - ing, for the sun that's ev - er shin - ing, In the

Val - ley of Ken - tuck - y, My home, sweet home.

In the Valley of Kentucky. - 4.

A Beautiful Story Song

ELLER, BONS & DORNER, NEW-YORK.

"Somebody's Waiting For Me"

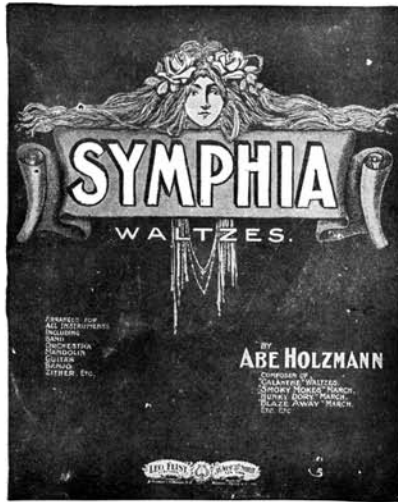
By STERLING & VON TILZER.

SYMPHIA

"SYMPHIA," is the title of Abe Holzmänn's new set of waltzes. SYMPHIA is refreshing, fascinating, masterful, convincing and as full of vim and dash as his famous "Sesame" waltzes.

"SYMPHIA," is a newly coined word—Webster would define it to mean "meritorious, worthy, lasting."

"SYMPHIA," to the minds of master leaders under whose critical and impartial judgment it has passed muster, is a waltz abounding in tuneful themes, which should prove its lasting quality and earn just popularity by its worthiness.



And—Its cover page—a work of art!—simple art, attractive art,—But then, what's the use of saying more about it—one word tells the whole story—"SYMPHIA" is simply Great; and in it, Holzmänn has another winner. Price 50c. a copy.

SESAME

When a composer conceives a really new idea—he's a genius—and we all appreciate his efforts. When we learn of the existence of a "new" thing that IS good, we are wise enough to make an effort to secure "first chance" to place it before the public. If we can—we do.



KING!! The Robert A. King, of "BEYOND THE GATES OF PARADISE" fame, has created a new idea in music—it is called "SESAME" (an Arabian intermezzo). "SESAME

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*When you play
a march, play
"Blaze-Away!"*

NEW YORK HERALD, SUNDAY, JULY 6, 1902.

♣ Battle of Manila Bay in Music ♣

JOHN PHILIP SOUSA, the bandmaster, ever alert to the whims and caprices of the American public, emphasized his patriotism on the glorious Fourth at Atlantic City, N. J., by the introduction of a unique musical number entitled "Blaze Away." The composition is a commingling of catchy melodic movements portraying the incidents of the battle of Manila Bay. The "Blaze Away" composition was inspired by an American composer, Abe Holzmänn by name, who utilized the incident of Dewey's triumph upon the battle ship Olym-

phia when the brave Captain Gridley was awaiting orders from his superior. "You may fire when you are ready!" said Dewey.

"Well, boys, let's blaze away!" came the quick rejoinder, and the guns poured their deadly contents into the enemy. In the spirit of the letter Composer Holzmänn incorporated into his musical composition the deep meaning of these words. The grumbling of the guns as they poured shot and shell into the vitals of the Spanish fleet, the cry of the sinking foe, the bursting of the shells, the wild wail of anguish and despair from the writhing survivors, commingled with the death-dealing projectiles as they flew into the holds and upon the decks of the dismantled battle ships, are one and all graphically repeated in melodic structure in "Blaze Away."

Composer Holzmänn, though a German by birth, is the originator of many famous American dances and musical numbers, such as "Smoky Mokes," "A Bunch o' Blackberries," "The Calanoe Waltzes," "Hunky Dory" and other orchestral works well known to the public; but the "Blaze Away" is his most pretentious effort. Although the pet work of a rival writer, Bandmaster Sousa has unselfishly placed this new composition on his programme, and is giving it the prominence of a featured number both from a patriotic and musical standpoint.



ABE. HOLZMANN

BLAZE - AWAY!"



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*There's only one
waltz this season
that's - "Symphia"*