

Christenbergs

RAMBLING RAGS

Published at 526 S. Western Avenue

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Vol. 2

CHICAGO, ILL., APRIL 1916

No. 5

Seen Through the Publisher's Window

MUSIC PUBLISHERS: If your new releases are not mentioned in this column, it is your fault—not ours. We will be only too glad to review your numbers for our readers if you will only see that we are supplied with the necessary information. Editor

"Along the Rocky Road to Dublin" (Young & Grant)

Waterson, Berlin and Snyder, Strand Theatre Bldg., New York, report this number sweeping the country from coast to coast. There is no doubt but what "Rocky Road" is destined to become the biggest hit of the year for it has that irresistible melody which makes one feel they just must keep in time with it. All in all, you can't get away from it no matter where you go. It's a beauty!

"My Mother's Rosary" (Lewis and Harp)

Here is a number which possesses that rare beauty in both words and melody. No real lover of music can afford to be without it.

"Hello, Hello, How Are You?"

Nothing can break you away from this clever novelty. It's got it on 'em all.

"The Partner the World Loves Best"

"Let's Be the Some Old Sweethearts"

(Waterson, Livernash, Berlin)

With E. Livernash Company, Kansas City, Mo., report these tunes to be doing very nicely throughout. Both lyrics by Beth Slater Whitson of "Meet Me Tonight in Dreamland" fame. These little songs will reach the million sales mark, no one can doubt as the publishers are kept busy day and night filling orders.

"A Bunch of Bunches Any is Good Enough for Me" (Hirsch)

When you hear this, your mind works quickly and the next thing you do is to rush to the store for a copy. You simply can't resist its appealing melody. Written in 2/4 time.

"Mamma" (Asbjorn's Big Winter Garden)

Remick Music Company, No. 10, 10th St., New York City, reports that they have a wonderful number in "Mamma" and so far every one who hears it can be sure that it is a possible record.

With Billie Burke using it as a feature number in her play "Jerry" it should be and we can't blame the publishers.

"Kentucky Blues" (Connett Sheet Music Company, Newport, Ky., report this going good. It is a number which requires very little pushing and sells on its merit.)

"The Pale of a Broken Heart"

Remick Music Company, Pittsburgh, Pa., tells us that in their case it's a very, very good thing and with a little pushing should go over.

"Down the Coast and the Coast" (Mellinger Music Company, Chicago, Ill., No. 10, report this selling to beat the band. And we think they underestimate it for this has all the earmarks of a coast to coast hit. Get a copy by all means and see if we are not right.

"Esther"

A rag which should be among your collection. Not difficult and full of melody.

"Beautiful Band of Somewhere" (Kramer and Haywood)

Knickerbocker Music Company, Dayton, Ohio, say this is their one best bet. Considering it got us going for a while. There is no reason to believe otherwise and when you hear them all singing it from ocean to ocean, you'll remember what we say it's the best band we've ever heard.

"Glow, Pal, I Hardly Know You"

What more can one ask for than a lyric and catchy melody? It's all here in this song—a song which will grip you at the first hearing. Get it and be happy.

"Hondius Low"

Regent Music Publishing Company, Baltimore, Md., say this is their winner and it's worth your while to see.

"The Merry Blue"

It's all here in this song. If you can't get it from a publisher, you can get it from us. It's all here in this song.

"The Merry Blue"

Emmett J. Walsh, New York, reports that this is the best number he has ever heard. All they need is a little pushing and it will be a real hit.

"No More Rhapsody Rag"

J. Forrest Thompson, 244 W. Madison St., Louisville, Ky., certainly knows how to write a rag and how to sell it too—the best number this one has all of the goods. You must get it.

"Big Girl I'm Tired" (The Victor)

The Victor, New York, N. Y., have the record for this number and it's a real hit. It's all here in this song.

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"Mary Had a Little Lamb."

The Treolvar Music Company, Box 794, Central Station, St. Louis, Mo., have a real live wire in this one and it has every appearance of being a hit. This company have other good numbers and you should get their catalog.

"I Used to Know Her When She was a Girl."

Billy Smythe Music Company, Louisville, Ky., tell us they are satisfied with this number and if all sell like it, they'll retire in a year or so. It's a corking good song.

"At the White House Ball."

Independent Music Publishing Company, Fisher Bldg., Washington, D. C., are pushing this one and, without a doubt, it will be heard throughout the country before many weeks pass. It's clever and catchy and you'll like it. The publishers report they have a few more releases this month, so get wise and send for their catalog.

"It's A Sad, Sad World Without You."

Will Carroll Company, 191 Garfield Pl., Brooklyn, N. Y., a "Carroll" quality balad—

"Rosalie."

Wherever popular music is, there you'll find "Rosalie"—a tremendous success. Get the "Carroll" Co-operative Catalog for May—out May 15th.

"My Rose In Tennessee."

G. M. Tidd, Lancaster, Ohio, says this is his best. A beautiful ballad which should be in every home. By far the best "Tennessee" number on the market.

"The Old Gray Mare" (The Whipple-Tree).

Panella Music Company, Pittsburgh, Pa., certainly have a peachy March—one or two-step in this. The title page is so very comical as to keep you laughing for a week.

"That Spooky Rag" (Roesch-Panella).

Something odd in ragtime which is destined to become a very, very big hit.

"My Amazon."

White & Newton Publishing Company, Omaha, Neb., one solid hit.

"Because" (That's Why My Love Can Live) — (Ward-Bellin).

A ballad that is distinctly of the better kind. It has a perfect lyric and a melody that will win all who hear it. No matter where or who you are; get this ballad "Because," you will like it.

THE SECOND LESSON.

The third Adventure of George and Jimmy, at Schulte's Studio, Cleveland, Ohio.

As my friend Izzy Ratcatchki would say, "Ci yoi yoi!"

I went Tru the third degree again this P. M. Y' see I've been poundin' th' box for a week, tryin' to get the hiplock on that lesson of mine, and today I figured I had it down with both shoulders to the mat.

So I sails into the studio, looking like a brand new jitney and feeling like a batch of war orders.

George, he lamps my beamin' map and grins. Later on I got hep to WHY he grinned.

I sits me down at the planner, and looks around to George for sailing orders.

"Alright," says he, "begin."

I opens up my little book, lamps the first exercise, and off I go. I had went about two inches when George hollers "hey, wait a minute!" Seems that in my hurry to start, I got my dates mixed, and was about two points too high on them ivories. This fussed me some, but I takes a new brace and starts off again. "Hold on," says George, "watch your time." I reaches for my Ingersoll, and George nearly faints. He comes too, however, and then all proceedin's was stopped while he brushes up my memory. And I discovers that I forgot most all he told me last week.

And I always that I was the original little wise guy for rememberin' things.

Now I know why George grinned. He

knew just how much of a siverer I'd make of it, and it tickled him to see me make the slide. But he says to me, "kid you're all right. They all have to bump the bumps before they begin to learn. So now, practise harder than ever, but above all things, just stow away where you can't lose it, all this stuff I'm handing you, because you won't get no good from it unless you remember it."

So you see, that lesson turned into a serman, but take it from me, that serman done some good.

Next week I'll surprise him.

After the third degree was over, George takes me out and interdooces me to his associates—that's what he calls them—and you see they all talk nice to me. Some classy bunch.

Then he shows me to the door, and say "now practise hard, and you will get there all O. K."

So I gotta mosey along and bang the ivories for awhile, so George won't have the pip, when I take my next lesson. He said "practise" and that's wot it's gotta be.

Go' bi!

(To be continued.)

Next month Jimmy Experiences a new sensation.

CARROLL SECURES ROBT. MCGEE.

The Will Carroll Company, of Brooklyn, N. Y., have been fortunate to secure Mr. Robt. McGee, of Albany, N. Y., as their special representative.

Mr. McGee is too well known to require comment as to his ability in the publishing line, having been connected with many houses during his career. He is now bound to the Carroll Company with an iron-clad contract and many are guessing at just how much Carroll had to put up to get Mr. McGee's signature.

We have it from a reliable source that Mr. McGee is to be the company's vice president and this assures us that Carroll will speedily gain the top as such a valuable addition to the company means unlimited success.

Mr. McGee has traveled the world over—is well and personally acquainted with most of the dealers and has sold millions of copies of music for various houses. He promises to sell a half-million copies at least of every Carroll song published and this is not an idle jest or plain "bull" for he can do it and he will do it.

Just at present Mr. McGee is being kept busy signing up subscribers for stock in the new company. He is out to sign up \$5,000.00 worth this month and from the splendid start he has made, it will exceed that amount by 50 per cent.

All his friends—all over the country—are urged to write him for information as to getting in on the "ground floor," and he'll see they are well taken care of. Until further notice, his address will be, 311 Second Avenue, Albany, N. Y., or c/o the company.

Good luck to you Bob and may the company realize their good fortune.

MUSIC NOTES.

Buster Sanborn known as the Ragtime Sunbeam will soon leave the cabarets to appear in a production.

White & Newton Music Publishers, Omaha and Lincoln, Neb., report their number, "I Hear the Ozark Mountains Calling Me," is still selling to record time, also their new novelty rag, "Cerise." This firm will shortly publish a new number by Cox, Gillespie and Bellin, also one by Sidney B. Holcomb and Clay D. White.

The Allanson Publishing Company of Chicago has a new number lyrics by Sidney B. Holcomb writer of "The Fairest Rose That Grows in Dixieland." This number will soon be published and placed in their growing catalogue of sterling numbers.

The popular music business is looking up and the big houses are again opening their branch offices which have been closed the past year.

S. H. B.

MUSIC A SUBSTITUTE FOR COCAINE
By Peter Frank Meyer.

Exactly. I know that it seems utterly incredulous to the minds of rational and conservative persons that music could act as a substitute for cocaine. But seeing, and I might say feeling, is believing, and I am indubitably convinced that all the wonders of the world have not been exhausted. A recent experience of mine will testify to the veracity of the headline above.

You all know what a toothache is. Well, a short time ago a recalcitrant tooth way back in my mouth decided to make itself known. That tooth succeeded. For twenty-four hours I moaned and groaned and cursed and howled. I tried every kind of a home remedy my family suggested, and a few of my own, but alas, the son-of-a-gun persisted in showing me that it was there, just as if I was unaware of it.

Now I had always been obsessed with an irrepressible horror of dentists. But a dozen of my friends informed me that there was ONE dentist in New York who was ABSOLUTELY PAINLESS, and that dentist was Dr. J. Alfred D'Onofrio, of number 151 West 125th St. But despite the advice of my friends I simply could not muster up enough courage to consult the dentist. In a few days I was suffering intolerable agony, and finally, in sheer desperation, I summoned enough backbone to visit the offices of Dr. J. Alfred D'Onofrio, on the first floor of a spacious building.

In all my pain, I noted somehow that the dentist's offices adjoined the office and studios of Mr. Robert Marine, a branch manager of the famous Christensen Music Schools.

With visible trepidation I entered the dental office, rubbing my jaw painfully, and accosted Mr. D'Onofrio.

"For the love o' Mike, Doc," I pleaded, "yank out this tooth. I'm in hell."

He regarded me sympathetically.

"That's what I'm here for," he said, smiling at my diffidence.

"Will it hurt?" I inquired, dubiously. "I haven't any faith in gas, and I'm afraid of cocaine."

"I don't use either," he said.

"You don't use either? Well, how in the devil are you going to extract this tooth painlessly?"

He smiled. "Do you like music?"

Of course I liked music, but what the dickens had music to do with my tooth? I told him I was passionately fond of music, and inquired as to the cause of such an irrelevant question. His answer left me speechless.

"Terpsichorean telepathy," he explained, calmly. "Long as you like music you won't feel any pain."

Was the man shy on bean feed? Was he batty in the belfry? In deadly fear I seized my hat and started for the door, but he sprang forward and grabbed my arm.

"Just a moment," he insisted. "I wasn't jollying you. My friend and I discovered that music was an excellent substitute for cocaine. I ran out of cocaine, and I want you to try music. We call it our terpsichorean telepathy process. If you feel the slightest pain I'll refund your money and give you a ten dollar bonus in addition."

Unable to endure the pain any longer, and regarding the man as hopelessly insane, I consented to stand for it. If he killed me, all right. The ten dollars would go to my

family. So I flung myself in the operating chair, and tremulously awaited the impending agony.

He drew a nipper from a drawer, and cold shivers ran up and down my spine. My heart jumped up to my mouth. When I opened my mouth, I was sure my palpitating heart would jump out.

He leaned over me and called, "Bob, shoot."

I was frightened out of my wits. Was the lunatic going to shoot me? He placed the nipper in my mouth, and I held myself together ready to emit a horrible yell of pain.

Then, from the music studio next door, there came the captivating refrains of a delightful melody. Softly, mellifluously, low at first, the entrancing ditty seemed to hold my entire being. I knew, instinctively, that a master was playing on a piano. Then, just as the pretty melody seemed to assuage my tumultuous nerves into a peaceful sleep, the music changed. The tone was faster, more snappy, more inspiring, and my feet began to itch. I was going to ask Doc D'Onofrio to dance with me, but I couldn't, for the confounded nipper was stuck in my mouth.

In quick, irresistible time, all the latest popular airs followed each other, and finally I found myself keeping time with my feet. By golly, but that man could play! In all my life I had never heard such exquisite rendering of so comprehensive a repertoire. Operas, old time melodies, the latest rags, classical, and ditties in an endless chain. Then, with amazing abruptness, the wonderful music ceased.

I sat up, rubbing my eyes. Doc D'Onofrio stood looking down at me, and he was smiling complacently.

"Say, when are you going to pull that tooth?" I shouted, recalling that I was in a dental office on serious business.

"You darn fool, it's out!"

—Sure enough. Blood was trickling down my chin, and the tooth had been extracted—extracted ABSOLUTELY PAINLESSLY! And music did it—music substituted for cocaine!

"You're a wonder," I gasped, scarcely able to comprehend.

He regarded me imperturbably.

"That's nothing. My friend next door, Mr. Robert Marine, expert ragtime pianist and manager of one of the Christensen Schools of Music, discovered a process, based on an obsolete theory, that music when played as he teaches it, is the greatest assuager of pain. We decided to co-operate, and together we produced the terpsichorean telepathy process. It's an excellent substitute for cocaine, and when I get a patient on the chair for an extraction, I simply call Mr. Marine to play. His playing banishes all thoughts of pain from the patient's mind."

Well, I insisted upon being introduced to Mr. Marine, and now I'm one of his most ambitious pupils. In fact, I've got his system down so fine, that last night I had Dr. D'Onofrio call at my house and pull out a bad tooth. I played the piano while he was extracting the tooth, and my own music charmed me so that I did not feel even the slightest pain.

That old adage, "MUSIC HATH CHARMS," is now a mighty potent factor in my conception of wonders, and I believe there is now an eighth wonder in the world—namely, terpsichorean telepathy. And that music is now an invaluable substitute for cocaine has been clearly proven—thanks to the genius of Mr. Robert Marine, Manager, Christensen School of Music.

THE POTENCY OF RAGTIME.

(That the demand for popular music overwhelms the ardor for classic is clearly proven by public sentiment.)

By Peter Frank Meyer.

According to all the ethics, music is the interpretation of the most exquisite sentiments of the human soul. And if we are averse to placing any faith in the ethical conception, we might refer to some of the most devoted exponents of classical music for a better definition. They will tell us that classic and opera are musical interpretations of the sentiments, passions and genius of nations.

If this be true, our ardent lovers of the classic should cease to denounce and bewail the meteoric rise to popularity of ragtime, for it is indubitably certain that ragtime expresses the sentiments of the great American people far more effectively than any opera or classic could ever hope to.

In their past denunciations the anti-ragtime-ists have contended that ragtime was an insult to public taste; that popular music was a degradation to the cultured mind; that it provided entertainment for the MASSES only, and that its very sound was obnoxious to the refined and cultivated instincts of the better class of Americans.

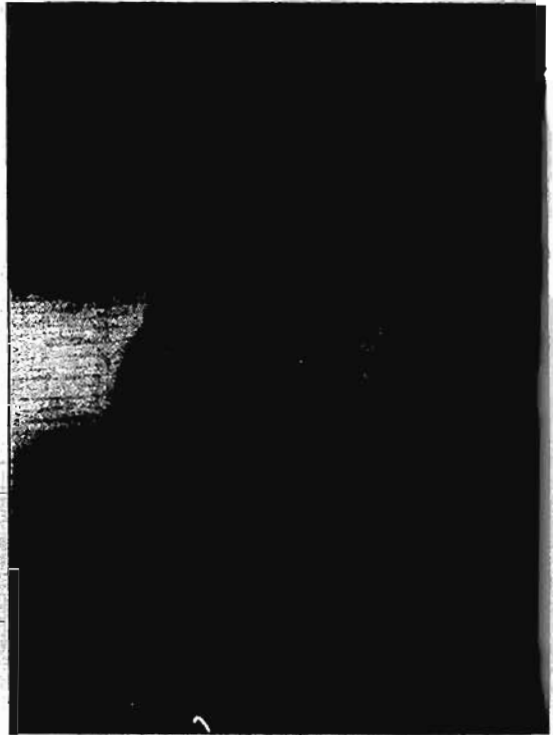
In each of the above contentions the opponents of ragtime leave themselves open to refutation—except where they argue that ragtime appeals to the masses, and here they virtually present the strongest argument in favor of popular music.

I would like to ask the critics of ragtime a singular question. Who ever heard of a successful American opera? Nobody! About six or eight years ago a well-known theatrical promoter had the intrepidity to produce "An American opera." I doubt if those who were unfortunate enough to attend that opera will ever forget it. The absurdity of the production can be fully realized when it is said that even the most refined spectators laughed so heartily over the ridiculousness of the conception, that several of them nearly choked to death.

When the anti-popular propaganda argued that ragtime appealed to the masses, they were, as I intimated above, absolutely correct. And I will alaciously concede that the success of ragtime music throughout the United States alone, can be particularly attributed to the all important fact that it APPEALS TO THE MASSES!

Of what good is any movement, discovery or invention if it fails to benefit, educate or entertain the masses? When Mr. Axel Christensen conceived his plan of originating the now famous Christensen Ragtime Schools, and established his ingenious system of teaching ragtime piano playing, did he take into consideration any particular class of misfits or any certain clique of aristocrats? Nothing of the kind. He was keen enough to realize that in spite of the mutability of the political status of the United States, the people, the spirit of the country, was democratic, and consequently an object HAD to appeal to and benefit THE MASSES to sustain a permanent success.

In a republic where democracy and free-



ROBT. MARINE

Managing an extensive chain of "Christensen" Schools in Greater New York

dom are the most essential factors, THE MASSES rule, and anything which provides entertainment for a select portion of the population and precludes the masses cannot be considered benefiting.

It is true that opera and classic afford diversion to the comparatively few people of culture and refinement, but it is equally true that the majority of even the most intellectual prefer the brisk, lively, exhilarating strains of the popular airs to the oft times sonorous profundity and chaos of the grand opera when they seek restoration of spirit and animation.

Less than 1 per cent of the great middle class of people in the United States express a yearning for classical music, and a proportionately infinitesimal number attend or have attended the opera. In contrast to this, more than 85 per cent of the population are eager for ragtime, and it is a known fact that almost half of the devotees of opera are equally fond of popular music.

Ragtime is unquestionably in the spirit of Americanism, both from a musical and a psychological viewpoint. Popular music has the same purport to the American people as opera has to the Italian, the French and the German races.

Contrary to the theories of scientists, there is romance, or at least the essence of romanticism in the American people. But because of the interminable tendency to regard fervent patriotism and united spirit as being subservient to industry and commercial progress, scientists assert that American romance has become a prosaic and inanimate thing.

But American romance is a live, potent thing—it still exists! Industry and commercialism are the chief components of American romance. Just as opera depicts the subtle genius of the Italians, the fantastic passions of the French, and the omnipotent spirit of the Germans, so does ragtime portray the hearty spirit of the Americans.

Ragtime will probably never see the light of its success in France and Italy—I refer to universal success—and no one can ascertain its reception in other countries, but it is absolutely certain that ragtime will remain forever a prominent source of entertainment in America. For regardless of the bitter denunciations of "the highbrows," ragtime is unquestionably THE AMERICAN OPERA, and its potency has been vindicated.

POINTED PARAGRAPHS ON POPULAR MUSIC.

By Ed. Feltman.

Publishers, notice. Send us your latest numbers for review in this column.

Shapiro-Bernstein & Co., 224 W. 47th St., New York City. Their offerings look like headliners, among them being: "Baby Shoes," "Your Wife," "Way Down In Borneo," "You Can't Keep a Squirrel On the Ground," "Lindy Lou," "Wonderful Land of Love," "My Yiddish Matinee Girl," and "Asia Minor."

Mellinger Music Publishing Co. (Odeon Bldg., St. Louis, Mo.), is stepping right in line with a number of winners. For a "showy" rag number "Esther" is great. Not hard to play, either, but full of "pep." Another splendid rag song of theirs is "Doing the Cane and Crutch." It's a song you hear in cabarets, and it's clever. Two ballads which promise to live forever are "Loveland of Roses" and "Dreams." Last but not least is that new rag "The Tantalizer," which is bound to be a popular seller. Other good numbers by the Mellinger house are "Nothing To Do But Love You," "I Love To See That Dear Old Southern Home," etc. Send for their catalogue.

Will Carroll Co., 195 Garfield Place, Brooklyn, New York. For a new firm, this Carroll crowd has certainly gained the lime-light with such hits as "Rosalie," etc.

Axel Christensen, 526 S. Western Ave., Chicago, has a tango-eloquent song, "In My Mercier Racing Car," and it's going "big." A novel idea was used by Axel when he wrote the chorus in a simplified and advanced version giving the pianist an insight into that wonderful art of "faking bass." It's a real "Christensen" number. Nuf sed.

Jos. W. Stern & Co., 1556 Broadway, New York City. Right along with the ball season, such home run hits as "I Love You, That's One Thing I Know," and "My Own Iona (Hawaiian Love Song)" are being battled out by this "House of Hits." Another good one is "There's a Wee Bit of Blarney in Killarney."

MELLINGER STARTS NEW SCHOOL.

Edward J. Mellinger, director of a large number of schools in and around St. Louis, has just started a new school for teaching the Christensen System of Ragtime at Alton, Ill. The new school is in charge of Mae Ohnsorg, an exceptionally clever young pianist.

Mr. Edmund Harris, one of the teachers of the Christensen System in St. Louis, recently was on a big program at Webster Grove, Mo. He was booked to play a Liszt Rhapsody, instead of which he played the Cauldron Rag to the surprise and the delight of the audience, as he played it well.

Edward Mellinger joined the loyal order of Moose a short time ago. More power to him.

IN CHICAGO.

The best selling sheet music numbers for the week ending April 22nd were: "So Long Letty," "Underneath the Stars," "Ladder of Roses."

Read these letters



Nov. 13, 1915.

Will Carroll Co.,
Music Publishers,
191 Garfield Place,
Brooklyn, N. Y.

Gentlemen:-

It has been a pleasure to me to review the new songs that have been issued by your firm during the past three months, and considering the short time your company has been in existence, I am free to state that you have a most wonderful catalogue.

To show you what I think of your catalogue and the money-making possibilities of your company, I am going to ask you to put me down for 4 blocks of stock (40 shares).

With best wishes for your success, I am,

Cordially yours,

Axel Christensen



Publishing Office, Cincinnati, O. V. 6 A.
Editorial Building, Open Plan
Long Des. Place, Canal Bldg. Cable Address: "Billboard"
Cincinnati, Ohio, Nov. 15th, 1915.

Will Carroll Co. Music Publishers,
191 Garfield Place,
Brooklyn, N. Y.

Gentlemen:-

After a careful perusal of your catalogue and having personally experienced the pleasure of hearing some of your songs, it occurs to me that yours will compare very favorably with anything in the way of up-to-date numbers on the market today, and with that push and hustle characteristic of the members of your company, indubitable success waiting you square in the face.

Your proposition looks good—sufficiently so that you can put me down for the limit—four blocks (40 shares) and it is possible that I will be in a position to interest others who are inclined to make an occasional profitable investment.

If you continue the high standard of publications which go to make up your present catalog I feel sure that an investment in Carroll Stock will eventually be as good as Bank Stock.

You have my best wishes for success. I remain,

Very truly yours,

@ M Williams

ADVERTISED BY: A. ED. "BOB" HENRY, THE BILLBOARD PUBLISHING CO.

Last month we published these letters to prove the high esteem in which our company and stock proposition is held by these two gentlemen—the leading music critics. And now—if you DON'T subscribe for stock, after having its value proven—DON'T blame us for not having given you the opportunity.

In response to popular demand, you may now subscribe to ONE SHARE at \$2.50, OR FORTY SHARES. We could sell a thousand shares each, to several parties tomorrow, but this company is the "People's" company, and not an individual's.

In a few short weeks the company will incorporate, then you will pay \$5.00 per share—just double what you will pay if you subscribe now—TODAY.

Write us a letter telling us how many shares you want to subscribe for—ONE or more. Send us no money. We'll tell you how easily you may pay for the shares, by return mail.

SUBSCRIBE TODAY

WILL CARROLL CO.

FINANCIAL DEPT.

191 Garfield Place

Brooklyn, N. Y.

My Little Irish Girl

Words by
CONNETT and GREGG

Music by
H. BERRY

Allegro

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

The piano introduction continues with two staves. A 'Vamp' marking is placed above the right-hand staff, indicating a repeated rhythmic pattern. The music concludes with a final chord.

The first verse of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The lyrics are: "The rose will be bloom - ing and birds will be sing - ing / When the ship was sail - ing with the green flag wav - ing".

The second verse of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The lyrics are: "The bees will be buzz - ing and stream will be run - ing I'll come / Then my soul was ache - ing as my eyes were gaz - ing O'er at".

back to you The woods will be call - ing
Sham - rock land Where Irish birds are sing - ing

and leaves will be fall - ing Neath the beau - ti - ful trees and the Ken - tuck -
and Dub - lin bells ring - ing Where the moon peeps so bright take me back there

y breeze I'll love no one in this world but you
to - night There's the Sweet - est girl in this wide world

CHORUS

My lit - tle I - rish girl My lit - tle I - rish girl

Wont you save those kiss-es Ma-ry all for me Wont you keep that prom-ise dear-ie

you made me My lit-tle I-rish girl My lit-tle

I-rish girl sure-ly "you won my heart" sweetheart right from the start

1 my blue eyed I-rish girl 2 I-rish girl

MARINE FOX TROT.

Robert Marine.

Piano.

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#) and the time signature is 2/4. The music features a complex, rhythmic accompaniment with many beamed notes and rests.

The second system continues the musical notation with two staves, maintaining the same key signature and time signature. The complexity of the accompaniment remains high.

The third system of musical notation includes a first ending bracket labeled 'A' above the treble staff. The music concludes with a final cadence.

The fourth system of musical notation continues the piece with two staves, showing the intricate texture of the piano accompaniment.

The fifth and final system of musical notation concludes the piece. It features a first ending bracket labeled '8va' above the treble staff, indicating an octave shift for the final notes.

This musical score is for a piano accompaniment of a fox trot. It consists of six systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The first system is marked with a measure number '13'. The second system features a first ending bracket with a '1' above it. The third system has a first ending bracket with a '2' above it. The fourth system includes a first ending bracket with a '1' above it. The fifth system has a first ending bracket with a '2' above it. The sixth system concludes the piece with a final cadence.

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex, rhythmic accompaniment with many beamed notes and chords. The lower staff is in bass clef and features a simpler, more melodic line with occasional chords.

The second system continues the piano accompaniment. A marking *gva* (grace) is placed above the treble staff, indicating a grace note. The musical notation remains consistent with the first system.

The third system is labeled **Trio.** on the left. It features a change in the piano accompaniment, with more melodic lines in both the treble and bass staves. The tempo and dynamics are likely different from the previous sections.

The fourth system continues the Trio section. The piano accompaniment is more active, with frequent chords and melodic fragments in both hands.

The fifth system continues the Trio section. The piano accompaniment remains busy with rhythmic patterns and chords.

The sixth system concludes the piece. It includes a **Coda.** marking and a final *gva* marking. The piano accompaniment features a few final chords and melodic lines before ending.

Star and Garter

Ragtime waltz

AXEL W. CHRISTENSEN.

8va

8va

8va

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By AXEL CHRISTENSEN

Intro.

Musical notation for the Intro section, featuring a grand staff with treble and bass clefs. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment of eighth and sixteenth notes. The key signature has one sharp (F#). The section concludes with a double bar line and a star symbol.

Slowly.

Musical notation for the Slowly section, featuring a grand staff with treble and bass clefs. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment of eighth and sixteenth notes. The key signature has one sharp (F#). The section concludes with a double bar line and a star symbol.

Musical notation for the first main section, featuring a grand staff with treble and bass clefs. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment of eighth and sixteenth notes. The key signature has one sharp (F#). The section concludes with a double bar line and a star symbol.

Musical notation for the second main section, featuring a grand staff with treble and bass clefs. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment of eighth and sixteenth notes. The key signature has one sharp (F#). The section concludes with a double bar line and a star symbol.

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The new "Tantalizer Rag" composed by Frank S. Butler, composer of the Thunderbolt Rag, which was published about three years ago by the Gotham-Attucks Company of New York, has just been sold to the Mellinger Music Publishing Company of St. Louis and Chicago.

This rag is being featured in New York City as never an instrumental number was. The three best New York ragtime players, C. Lucky Roberts and "Kid" Griffin, and Manuel Mullen.

Considering that the number is but a week old, it has been played continuously at the Lincoln Theatre and at Reisenweilers' Broadway and Columbus Circle and numerous other places, including all private affairs given at the many public halls.

Witmark & Sons, "Are you From Dixie—'Cause I'm From Dixie Too" is sweeping the country from coast to coast. A sure enough hit. "It's All A Dream" is another good one and like the above it has a splendid double version. Jack Yellen and Geo. Cobb are responsible for both these hits. "She's the Daughter of Mother Machree" is a ballad of rare beauty in both words and music.

Leo Feist (Feist Bldg., N. Y. C.), come to the front with "Those Good Old Days Back Home." The more you hear it the more you like it. Their wonderful ballad "Mother" is still a headline in "Hitland" and in its wake are "There's A Broken Heart for Every Light on Broadway," and "Are You Half the Man Your Mother Thought You'd Be." Percy Weinrichs latest, "Sweet Cider Time When You Were Mine, 'Siam,'" a corking Oriental number.

Broadway Music Corporation, 145 W. 45th St. (N. Y. C.), steps right in line with a dandy song entitled "Give A Little Credit To Your Dad." It promises to "make good" and here's hoping it does. "You Can't Get Along Without Them," is a very clever number. Full of truth too. "At the Fountain of Youth" and "If You Only Had Disposition" are two other very good songs which you'll like.

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ELLSWORTH HAS BIG HIT.

W. W. Ellsworth, at 144 Decatur St., Brooklyn, N. Y., has certainly hit the mark with his Boy Scout March. This and a few other numbers of real merit are making good in New York and the signs all point to a successful season.

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My Dear Mr. Christensen:—Several months ago while in Chicago, I bought your "course of instructions of "Ragtime taught by mail." I did not have an opportunity to practice any until last week in Toledo, where in a local paper I saw a "line ad" of Miss A. Thomas, your teacher in charge of your Toledo, Ohio, school.

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