

THE PEEKABOO PEEK

A DIFFERENT SYNCOPATION



by

GUSSIE GOODERIED

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F.A. MILLS
122 WEST 36TH ST.
NEW YORK



When You're Not Here

The man who wrote "The Lovin' Rag," the first and greatest of all the "rag" songs, has written a new one. It's his best; it's the best. It's the rage of the hour.

"When You're Not Here." Words and Music by
BERNIE ADLER.

CHORUS.

When you're not here I'm al-ways think - ing 'bout you

Don't ev - er fear my dear I'll nev - er doubt you When you're not near -

I feel un - hap - py dar - ling Ev - 'ry time you're leav - ing you

set my heart a griev - ing I love you dear

each day my love grows strong - er I am sin - cere

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"The Peekaboo Peek."

March.

GUSSIE GOODFRIED.

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The first system begins with a dynamic marking of *f* (forte). The second and fourth systems begin with a dynamic marking of *mf* (mezzo-forte). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#). The score concludes with a first ending (marked '1') and a second ending (marked '2') in the final system.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a series of chords and eighth-note patterns in both hands.

Second system of musical notation, continuing the piece with similar chordal and rhythmic patterns in the grand staff.

Third system of musical notation, featuring a first ending bracket over the final two measures of the system. A second ending bracket follows, leading to a final cadence. A dynamic marking of *fz* (forzando) is present in the second ending.

Fourth system of musical notation, marked with a dynamic of *mf* (mezzo-forte). It continues with intricate chordal textures and rhythmic accompaniment.

Fifth system of musical notation, also marked with a dynamic of *mf*. The piece continues with complex harmonic structures.

Sixth and final system of musical notation on the page, concluding the piece with a final cadence and a dynamic marking of *fz*.

TRIO.

p-f

1 2

fz

p-f

fz

THE FASCINATING WIDOW

Direction of A. H. WOODS

This is the musical comedy which JULIAN ELTINGE is appearing in at the Colonial Theatre, Chicago, indefinitely with unheard of success. The musical numbers:

The Fascinating Widow60
To be a Blushing Bride60
Love is the Theme of My Dreams60
Everybody Likes a College Girl60
Put Your Arms Around Me60
Don't You Make a Noise60
To Take a Dip in the Ocean60
The Eltinge Moorish Dance60

The Waltz .75 The Selection \$1.00

The first named piece, The Fascinating Widow, is the irresistible little waltz melody which Mr. Eltinge sings, it runs all through the play and is absolutely contagious.

The copies are on sale everywhere where music is sold at regular discount prices.

Steamboat Bill

Never did a song spring into such immediate popularity. It is the laughing hit of the year. We can't begin to print them fast enough.

"Steamboat Bill"

Words by
REN SHIELDS.

Music by
LEIGHTON EROS.

CHORUS

Steam - boat Bill, { steam - ing down the Mis - sis - sip - pi,
he tore up the Mis - sis - sip - pi,
miss - ing on the Mis - sis - sip - pi,

Steam - boat Bill, { a migh - ty man was he.
the tide it made him swear.
is with an an - gel band,

Steam - boat Bill, { steam - ing down the Mis - sis - sip - pi,
he tore up the Mis - sis - sip - pi, the ex
miss - ing on the Mis - sis - sip - pi, he's a

going to beat the re - cord of the "Ro - bert E. Lee."
plos - ion of the boi - ler got him up in the air.
pi - lot on a fer - ry in that Pro - mised Land.

Way Back in Tennessee

When Mr. Shields wrote "Waltz Me Around Again, Willie" and "The Good Old Summertime" we said "You'll not write anything better," but he did. Yes, he did when he wrote "Way Back in Tennessee." This is the jingley, quaint melody you hear everywhere.

"To Dave Ferguson."

"Way Back In Tennessee"

Words by
REN SHIELDS

Music by
CHARLES STRAIGHT

CHORUS

Way back in Ten-nes - see, with that gal I'm long-ing to be.

When I go to hug her my heart stops. When I go to kiss her you can

hear gum - drops. Way back in Ten - nes - see,

That's the on - ly place for me. ——— Oh what's the use, just