

HALLOWE'EN

(JACK O' LANTERN RAG)



by

ARTHUR MANLOWE
COMPOSER OF
"EGYPTIA"
FAIRYLAND WALTZ

PUBLISHED FOR
BAND
AND
ORCHESTRA

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Muytens

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



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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

WILL ROSSITER "THE CHICAGO PUBLISHER"
152 LAKE ST., CHICAGO, ILL.

Dedicated to Russell L Joseph
HALLOWE'EN
The Jack O'Lantern Rag

by ARTHUR MANLOWE

Moderato

The first system of music is in 2/4 time with a key signature of one flat (Bb). 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 steady bass accompaniment. The system concludes with a fortissimo (fz) dynamic followed by a mezzo-forte (mf) dynamic.

The second system continues the piece, maintaining the 2/4 time and Bb key signature. It features a mix of eighth and sixteenth notes in both hands, with some chords in the right hand. The dynamics are consistent with the previous system.

The third system of music shows a continuation of the melodic and harmonic patterns. The right hand has more complex rhythmic figures, and the left hand maintains a consistent bass line. The system ends with a measure of rest in the right hand.

The fourth system continues the piece, with the right hand playing a series of chords and eighth notes. The left hand provides a steady accompaniment. The system concludes with a measure of rest in the right hand.

The fifth and final system of music on this page. It features a melodic line in the right hand and a bass line in the left hand. The system ends with a measure of rest in the right hand.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a dynamic marking of *f* (forte). The first measure features a triplet of eighth notes in the treble and a quarter note in the bass. Subsequent measures contain various chords and melodic lines, including some with accents and slurs.

The second system continues the piece with two staves. It features a variety of chordal textures and melodic fragments, including some notes with slurs and accents. The bass line provides a steady accompaniment to the treble part.

The third system of music shows further development of the piece's themes. It includes complex chordal structures and melodic lines with accents and slurs. The dynamic remains consistent with the previous systems.

The fourth system continues the musical progression. It features a mix of chordal and melodic elements, with some notes marked with slurs and accents. The overall texture is dense and rhythmic.

The fifth system of music includes a dynamic marking of *mf* (mezzo-forte). This system shows a change in the bass line's texture, with more active eighth-note patterns. The treble part continues with complex chordal and melodic figures.

The sixth and final system of music on this page. It features intricate melodic lines in both staves, with many notes marked with slurs and accents. The piece concludes with a final chord in the bass and a melodic flourish in the treble.

The image shows a piano score for 'Jack O'Lantern Rag 3-3'. The score is written in 2/4 time with a key signature of one flat (B-flat). It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system has a key signature change to two flats (B-flat and E-flat). The second system is marked 'TRIO' and 'mf'. The third system has a key signature change to one flat (B-flat). The fourth system has a key signature change to two flats (B-flat and E-flat). The fifth system has a key signature change to one flat (B-flat). The sixth system has a key signature change to two flats (B-flat and E-flat) and includes first and second endings. The piece concludes with a double bar line and a final chord.

Jack O'Lantern Rag 3-3.

WILL ROSSITER'S \$7,000⁰⁰ SONG SENSATION MEET ME TO-NIGHT IN DREAMLAND

Music by Leo Friedman

Words by Beth Slater Whitson

"The Poetess of the South"

A little over a year ago Will Rossiter astonished the MUSIC WORLD by paying \$7,000.00 cash for this song and immediately set about to spend \$10,000.00 more to make this song the hit of the year. This he accomplished as the song has already SOLD OVER A MILLION copies and IS STILL THE BIGGEST SELLER ON THE MARKET. As these things happen only once in a lifetime we know you'll be interested to know some of the facts about its creator.

CHORUS..With Expression.

The above is the way the CHORUS starts and below is the way the CHORUS ends
The entire song is just as beautiful

READ THIS AND TELL YOUR FRIENDS

The originator of this wonderful song is a girl, a young woman. This little lady is just like a beautiful flower, filled with goodness, and it seems to be her mission on earth to give out good thoughts and happiness to others by her natural talent to write these helpful song poems.

That's just why she wrote "MEET ME TONIGHT IN DREAMLAND," which inspired Leo Friedman to write such a haunting melody, thereby giving the poem a most harmonious setting.

Beth Slayton Whitson lives in a little world of her own among song birds and flowers on her little farm home, down among the purple shadowed hills of Tennessee, at Goodrich.

Though so far away from the busy world of commerce, she is able to market her writings, and is making a very comfortable living from the royalties. Her latest publications are "LEAF BY LEAF THE ROSES FALL," "LOVE ME, LET THE WORLD GO BY" and "WON'T YOU TRY TO LOVE ME," on sale at all Music Departments, or direct from Will Rossiter, "The Chicago Publisher."

Another little bit of history of this "MEET ME TONIGHT IN DREAMLAND" song is that it was first introduced to the American public by Miss Reine Davies, who is known as "The New American Beauty," and by her friends as the "True Blue" Girl. Miss Davies originally introduced the song at the leading New York Vaudeville Theatre, and received countless encores for her artistic work. Miss Vera Berliner, "The Violinist with a Soul," played the chorus of this song walking down the center aisle, which made it an instantaneous success.

So you see, we have a song that is making history in "The World of Good Things," written by a girl, Beth Slater Whitson, and produced on the stage by Reine Davies and Vera Berliner.

I consider this of vital interest in this day and age and that's why I'm printing the facts right here. Hoping you will read and tell your friends about it, for no home can be complete today without Beth Slater Whitson's beautiful songs.

Get a copy of this song at once, sing it as often as you can and it will make you happy and also others. If you can't find it in your town send 25 cents to me and I'll send you a copy by return prepaid mail.



REINE DAVIES

WILL ROSSITER, THE CHICAGO PUBLISHER
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