

IT'S A BEAR !!!

DOWN HOME

RAG



Published for
Band and Orchestra

by

WILBER C. S. SWEATMAN

5

WILL ROSSITER
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Sweatman

THE ONE BIG "RAG-SONG" "HIT" RIGHT NOW! "THAT CAROLINA RAG"



by MAURICE BURKHART
JACK COOGAN and VIOLINSKY

BEING SUNG ON THE STAGE BY MORE STARS than any other 10 songs. Read some of their names. You'll find someone you know—Maud Lambert, Sophie Tucker, Emma Carus, Clarice Vance, Gene Greene, Belle Baker, Alexander and Scott, Abbie Mitchell, Courtney Sisters, Neil McKinley, Cross and Josephine, Frank Carter, Tivoli Quartette, Imperial Comedy Four, Knickerbocker Four, Fred Gilman, Beulah Dallas, Mae Curtis, Vera Berliner, Gertrude Des Roches, Pauline Moran, Marie Salisbury, Jeanette Adler,

etc. This is truly a wonderful song and one that is "musically good" and a credit to your collection of "good things." Make it your business to get a copy the next time you go shopping—Keep up-to-date.

That Carolina Rag

Words by MAURICE BURKHART and JACK COOGAN

Music by VIOLINSKY

Chorus

p-f

Hon - ey Hon - ey, Hon - ey can't you hear that hand -

p-f

Lis - ten to the mu - sic aint it sim - ply grand -

It's so en - tran - cing, It starts me danc - ing Oh! Oh!

make it ev - er - last - ing Pro - fes - sor won't you kind - ly play that

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Somewhere this Summer with You

Work by GEORGE WHITING Author of "My Wife gone to the Country" Music by CHRIS. SCHJONBERG.

Chorus

p-f

Some - where this sum - mer with you You know a few and

p-f

I know a few Oh! say! What we want do, want be worth

do - ing at all. Yes - so we'll make 'em go,

We'll let 'em know, we're in the show Great! hey? Well I should

say, Some - where this sum - mer with you you

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"SOMEWHERE THIS SUMMER WITH YOU"

by GEORGE WHITING and CHRIS SCHJONBERG

Mr. Whiting already has to his credit one of the biggest Summer Song "Hits" ever written, "My Wife's Gone to the Country." This new one caught the public fancy—Quickest hit this summer. It's so "catchy" that you hear it once and you can sing it. Right now it's played all over America as the one biggest Summer Song "Hit" of the year—so I know you'll get a copy AT ONCE.

I'll Be With You Honey
In Honey-Suckle Time.

Words and Music by OLIVE FIELDS NEWMAN.

Chorus.

p-f

I'll be with you hon - ey when it's hon - ey

p-f

suck - le time When the flow - ers

are in bloom, In the sun - ny sum - mer time

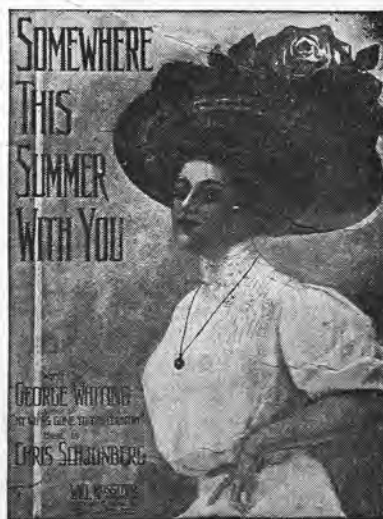
To the church we'll go dear And then the

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"I'll Be With You Honey in Honeysuckle Time"

by Olive Fields Newman

This is the March Song that is played by all the park bands and orchestras. It's the biggest March Song "Hit" since that famous song "Honey Boy" a few seasons ago. You'll enjoy every bit of this song so you better get a copy of it at once. Don't miss it.



A SUGGESTION!

If you want Song "Hits" that are great big value for the small price you pay, in addition to these 3—get a copy of the following:

"Let's Make Love While the Moon Shines"

This is the Song that

BELLE BAKER

is singing at Hammerstein's, N. Y., and the entire town is "daffy" 'bout it.

Down Home Rag

WILBER C. S. SWEATMAN

The first system of musical notation consists of two staves, treble and bass clef, in common time. The music begins with a forte (*f*) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a repeat sign and a first ending bracket.

The second system continues the piece with a mezzo-forte (*mf*) dynamic. The right hand has a more active melodic line with eighth-note patterns, and the left hand continues with a rhythmic accompaniment. The system ends with a repeat sign and a first ending bracket.

The third system features a first ending bracket with two options, labeled '1' and '2'. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment. The system concludes with a repeat sign and a first ending bracket.

The fourth system begins with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes and some slurs, while the left hand has a rhythmic accompaniment. The system ends with a repeat sign and a first ending bracket.

The fifth system continues with a first ending bracket with two options, labeled '1' and '2'. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment. The system concludes with a repeat sign and a first ending bracket.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *f*. The lower staff is in bass clef and contains a bass line with chords and single notes. A fermata is placed over a chord in the second measure of the bass line.

The second system continues the piece with two staves. It features a similar melodic and bass line structure to the first system. A first ending bracket labeled '1' spans the final two measures, which lead to a second ending bracket labeled '2'.

TRIO.

The TRIO section begins with two staves. The upper staff is in treble clef and features a melody with chords, marked with a dynamic of *f*. The lower staff is in bass clef and provides a simple bass line. The section concludes with a fermata over a chord in the final measure.

The fourth system consists of two staves. The upper staff has a melodic line with eighth notes, marked with a dynamic of *mf*. The lower staff has a bass line with chords and single notes. A fermata is placed over a chord in the second measure of the bass line.

The fifth system consists of two staves. It continues the melodic and bass line. A first ending bracket labeled '1' spans the final two measures, which lead to a second ending bracket labeled '2'.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a repeat sign and contains a melodic line of eighth and sixteenth notes. The lower staff is in bass clef and starts with a forte dynamic marking (*f*). It features a bass line with chords and single notes, including a whole rest in the second measure.

The second system continues the piece with two staves. The upper staff maintains the melodic line from the first system. The lower staff continues the bass line with chords and single notes, ending with a whole rest in the final measure.

The third system features two staves. The upper staff includes first and second endings, indicated by bracketed lines with '1' and '2' above them. The first ending leads back to the beginning of the system, while the second ending concludes the system. The lower staff continues the bass line with chords and single notes, including a whole rest in the second measure.

The fourth system consists of two staves. The upper staff has a more active melodic line with some triplets. The lower staff features a bass line with chords and single notes, including a whole rest in the final measure.

The fifth system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with chords and single notes, ending with a whole rest in the final measure.

THE "BIGGEST" SELLING "HITS" of the YEAR

"I'D LOVE TO LIVE IN LOVELAND"

Words and Music by **W. R. WILLIAMS** Author of "When the Moon Plays Peek-a-boo." "Gee! But There's Class to a Girl Like You." "Roses of Love." "I Never Knew a Happy Day 'til I Met You."

Chorus.

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p-f

I'd love to live in love-land with a girl like you — And

IN THIS SONG we have one of those that will pass the "Million copy" mark. W. R. Williams has been writing song "hits" for over twenty years. He knows what the people want and he has the ability to give it to them. "I'd Love to Live in Loveland With a Girl Like You," is a beautiful song and so simple, sweet and pretty that a child can sing it. Within the year it will be hummed, sung and whistled from Coast to Coast, making millions of hearts beat lighter—the

greatest boon to humanity. Have you ever known that indescribable joy—making others happy? If not, you have not lived. A song like this "I'd Love to Live in Loveland With a Girl Like You," is positively part of the world's sunshine that does so much good in the world.

RIGHT AT THIS MOMENT there are more real big theatrical stars singing this song than any other song in America. They are all taking countless encores and being cheered to the echo. "I'd Love to Live in Loveland With a Girl Like You," will reach a million and maybe more. You love and appreciate good songs, and your copy that you buy and play and sing from will help to make this grand total.

No matter what kind of a theatre you go to today, this year, 1912, you'll almost be sure to hear "I'd Love to Live in Loveland With a Girl Like You," as no show is complete without it, no home is complete without a copy. Be a "Good Song Booster" and get a copy to-day and you will be just as enthusiastic about this song as we are. Get a copy for yourself and tell your friends about it. You simply can't resist it! It's wonderful! It's haunting! It's Heavenly! Inspiring! Remember! the one big song for 1912 is "I'd Love to Live in Loveland With a Girl Like You." If your local dealer can't supply you, send 25 cents in stamps to Will Rossiter, 136 W. Lake St., and receive a complete copy by return mail; also new catalogue.

THE GREAT "SONG RIOT" OF 1912

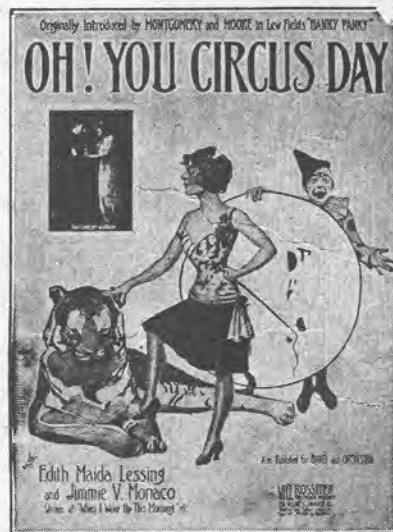
"O-U CIRCUS DAY"

CHORUS

Copyright MCMXI, by Will Rossiter

p-f

On cir-cus day — just see that mule — dressed up in



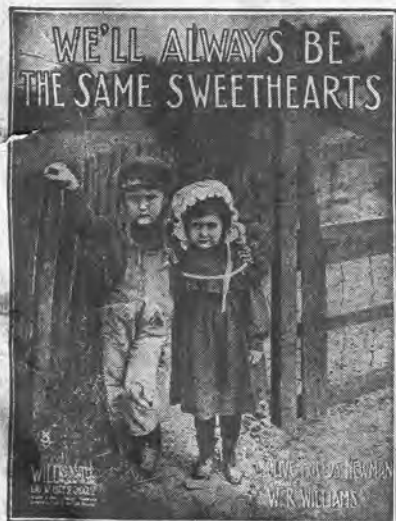
You've all heard of Weber & Field's? You know their reputation for Big successful Shows—Well! just at this moment the biggest success is a Show called "Hanky Panky" playing to packed houses at the Broadway Theatre, New York.

The biggest "hit" of the Show is this song "O-U-CIRCUS DAY"—sung and danced by "Those Royal Favorites" Montgomery and Moore—one of the greatest comedy teams in the Show business. This couple, Billy Montgomery and Florence E. Moore, are on the stage over half an hour singing and dancing "O-U-CIRCUS DAY"—They take so many encores that they simply have to quit from absolute exhaustion—and bow and bow to the audience before they'll let them get away. This song "O-U-CIRCUS DAY" is also being sung wonderfully by many other big Stars in Vaudeville; the biggest being known as the "Queen of Song"—Maud Lambert—who right now is the happy possessor of over \$50,000.00 worth of contracts, to be a headline attraction in Vaudeville the coming year, to feature "O-U-CIRCUS DAY." We mention just a few of these interesting facts to convince you that "O-U-CIRCUS DAY" is a most wonderful song, and if you don't get it—you are not keeping up with the "live ones." "O-U-CIRCUS DAY" will outsell "ALEXANDER'S BAND," so that's "going some." See that you get a copy from your local dealer, or send 25c to Will Rossiter, "The Chicago Publisher," 136 W. Lake St., Chicago, and receive a copy by return mail.

"WE'LL ALWAYS BE THE SAME SWEETHEARTS"

Valse moderato

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p-f

We'll al-ways be the same sweet-hearts, just you and I — We'll

Just as the title suggests—this is a very interesting little song. The lyric tells a good little story from life, and the music is by your favorite writer W. R. Williams, whose melodies are sung and hummed by the millions. We print just a "tiny bit" from the chorus, but it's market very long—just a few months—and already it is considered one of the "best" sellers on the market. "Best" seller means it's what the public want—it's not trash—but a tuneful and little song that makes us feel good—and even better every time we play and sing it. That's the kind of song we all like, and that's the kind of a song that lives forever. If your local dealer does not happen to have it in stock—that's his fault—not yours—and you can mail twenty-five cents to the Publisher, Will Rossiter, 136 W. Lake St., Chicago, and receive a copy by return mail—also don't forget to write for our catalogue.