



JESSIE ROYCE LANDIS

Old Favorites

Songs and Instrumentals



SONGS

- ANGEL CHOIR (Sacred) by Jack Gould
- E'TERNITY (Sacred) by McDonald and Lloyd
- TOILERS OF THE SEA (Bass Solo) by Tom Farrell
- DAWN OF CHRISTMAS DAY by W. R. Williams
- SANTA CLAUS IS COMING by W. R. Williams
- GAMES OF CHILDHOOD DAYS by Harris and Robinson
- I AIN'T GOIN' TO CRY NO MORE
- IF I DON'T GET YOU
- I'LL GET YOUR SISTER. by Roger Lewis
- WHEN THE MOON PLAYS PEEK-A-BOO by W. R. Williams
- DRIFTING by W. R. Williams
- EVERYONE WAS MEANT FOR SOMEONE by Brennan and Lloyd
- FOR YOU ALONE by Jack Gould
- JUST AS WE USED TO DO by Louis and Harry Robinson
- SOME OF THESE DAYS by Shelton Brooks
- JUST FOR TO-NIGHT by Geo. L. Cobb
- BROADWAY BLUES by Walsh and Sherman
- I'LL BE BACK IN A MINUTE (Minstrel Song) by Herbert Ingraham
- LET ME DOWN EASY (Minstrel Song)

SONGS

- THAT'S A PLENTY (Minstrel Song) by Bert Williams
- CONSEQUENCES (What a Little Smoke Will Do) by Stauffer and Coney
- NAPANEE (Song) by Genaro and W. R. Williams

INSTRUMENTAL

- AFFINITY (Waltz) by J. Watson Scott
- EGYPTIA by Abe Olman
- NAPANEE by Genaro and W. R. Williams
- RAIN DROPS by Charles Brown
- SOUSA SWING (March) by Charles Brown
- ✓ SQUIRREL RAG by Paul Biese

MADE IN U.S.A.

Piano Solos .60 cents
 Orchestrations .75 cents
 Band Music 1.00

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STARMER N.Y.

THE SQUIRREL RAG

(FOX TROT.)

PAUL BIESE
and
F. HENRI KLIICKMANN

Moderato

Slowly
f *l.h.*
cresc
ffz
mf-f
cresc
1 2

ff

marc

ff

l.h. marc

p

Trio
p-mf

First system of musical notation for 'The Squirrel Rag - 3-3'. It consists of two staves: a treble staff and a bass staff. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a harmonic accompaniment. There are several accents (^) and dynamic markings throughout the system.

Second system of musical notation. It continues the piece with more complex rhythmic patterns in both staves. The system concludes with two endings: a first ending (marked '1') and a second ending (marked '2').

2d time Noisy

Third system of musical notation, marked with a fortissimo (*ff*) dynamic. The bass line is specifically marked *marcato il basso*. The music features a more aggressive and rhythmic feel.

marcato il basso

Fourth system of musical notation, continuing the piece with a focus on the bass line's rhythmic drive.

Fifth system of musical notation, showing further development of the piece's themes.

Sixth system of musical notation, marked with a crescendo (*cresc.*). The system includes first and second endings, similar to the second system.



Marjorie Dodge

Another BIG SONG "HIT" for Everybody
from the Balaban and Katz "Wonder" Theatres

LOVE DAYS

LOVE DAYS

by W. R. Williams
and
Clarence M. Jones

Words by W. R. WILLIAMS. Music by CLARENCE M. JONES

CHO. *p-f*

Love days, Love days,
when the skies were al ways blue.
Love days, al ways, the best and bright-est
days we ev-er knew (Sweet Mem'ry) Night falls,

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Not for a good many years has a song met with such instantaneous approval from young and old, as has this song, "LOVE DAYS." The lyric is by W. R. Williams, and is in his happiest vein, and the music is in that catchy, syncopated rhythm for which Clarence M. Jones is quite famous. This song was originally introduced to the public by Marjorie Dodge, one of Balaban & Katz's star soloists—and it met with immediate success. The music for dancing is not equalled in America today, and the best dance orchestras all over the country are as enthusiastic about the wonderful orchestration of "LOVE DAYS" as we are, so you must know it is "some" hit. Ask for it in sheet music, records and piano rolls, for the more you ask, the quicker you'll get it. Please insist that your favorite dance orchestra plays "LOVE DAYS" at every opportunity.

Don't You Remember The Time?

Words and Music by W. R. WILLIAMS

Composer of "It's Love To Live In Loveland," etc. "When The Moon Plays Peek-a-boo," etc.

CHORUS *p-mf a tempo*

When the shadows fall, and the stars begin to peep, When the lit-tle
birds, and the flow-ers fall a-sleep, Mem-o-ry brings back a
pic-ture com-plete, Dear lit-tle girl-ie of mine,
When the sil-ver moon, was a-smil-ing from a-bove, I was smil-ing too, on my

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"Don't You Remember the Time"?

By W. R. Williams

Those who should know what they are talking about, claim this is the greatest little home song since "Silver Threads Among the Gold," and from the steady, all-the-year-around sale of this song, we must say they are correct. "DON'T YOU REMEMBER THE TIME?" is dear to us all, just because it does bring back to us all "the time" that we love to remember. It's a prime favorite with the stage-folk—and for natural harmony; for duets, trios, quartettes, it has no equal in the Popular Song World today. It's on all the phonograph records and piano rolls, and it's a positive fact that no home collection is complete without it. Any time your friends and neighbors "gather round" the piano for a "social sing," "DON'T YOU REMEMBER THE TIME?" is the pet song for them all, for you can chirp harmony to this song "just as easy as falling off a log." It's a song that will never grow old. If you haven't a copy, make it your business to get it today—and you'll get more real enjoyment out of it than anything you ever owned. Remember, you take no chance with a W. R. Williams home song. The Public know his songs as well as we do. Get a copy today.