

# PLEADING



JAN DEBEN MORGAN.

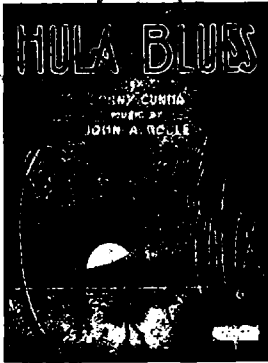
LYRIC BY  
 JACK YELLEN  
 MUSIC BY  
 FREDERIC KNIGHT LOGAN  
 60

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 TALKING MACHINE  
 OR  
 PLAYER PIANO

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# "HULA BLUES"

If you'll spend even five short minutes in going over the thematic below you'll not be content until you've purchased a complete copy of this greatest and most original of all  
**"BLUES."**

It is one of the most popular things with the dancers.  
**Don't fail to try it over.**

Oh, Oh, Oh, those lov-ing Hu-la Blues!

Tell me, have you heard those lov-ing Hu-la Blues?

You can't im-ag-ine what you're feel-ing blue\_a-bout, You sim-ply glide and take a

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# PLEADING

Lyric by  
JACK YELLEN

Music by  
FREDERIC KNIGHT LOGAN

Moderato

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Moderato'. The music begins with a dynamic marking of *f*. The first system ends with a double bar line and a repeat sign. The second system begins with a dynamic marking of *fz*, followed by a section marked *mf* and a section marked 'VAMP'.

The second system features a vocal line on a single staff in treble clef and piano accompaniment on two staves in treble and bass clefs. The key signature has one sharp (F#). The tempo is 'Moderato'. The lyrics are: "Can't you tell the mean - ing of the long - ing in my eyes? —  
And it is - nt on - ly when I'm sit - ting at your side, —". The piano accompaniment begins with a dynamic marking of *p*.

The third system features a vocal line on a single staff in treble clef and piano accompaniment on two staves in treble and bass clefs. The key signature has one sharp (F#). The tempo is 'Moderato'. The lyrics are: "Don't you see the sad - ness that my smil - ing can't dis - guise? —  
That my lips are plead - ing for the love that you've de - nied; —". The piano accompaniment continues with the same dynamics as the previous system.

Must I keep re - peat - ing What I've told you o'er and o'er, — When  
E - ven in my slum - bers When I on - ly 'dream of you, — I'm

you know just ex - act - ly what my heart is plead - ing for.  
soft - ly plead - ing with you, dear, to make my dreams come true.

## CHORUS

*p-f*  
Plead - ing, — I'm al - ways plead - ing, — And you're un -

heed - ing, — You made me fall; — Now you re -

fuse me. But you'll nev-er lose me E-ven tho' you use me

like an old rag doll. It's mighty dis-tress-ing You keep me

guess-ing While I'm con-fess-ing My love for you;

But I know some day I'm goin' to get you some way;

I'll just keep on plead-ing 'til I do.

## THAT WONDERFUL SONG OF THE WEST

### OUT WHERE THE WEST BEGINS

Out where the handclasp's a little stronger,  
 Out where the smile dwells a little longer,  
 That's where the West begins;  
 Out where the sun is a little brighter,  
 Where the snows that fall are a trifle whiter,  
 Where the bonds of home are a wee bit tighter,  
 That's where the West begins

Out where the skies are a trifle bluer,  
 Out where friendship's a little truer,  
 That's where the West begins,  
 Out where a fresher breeze is blowing,  
 Where there's laughter in every streamlet flowing,  
 Where there's more of reaping and less of sowing,  
 That's where the West begins.

Out where the world is in the making,  
 Where fewer hearts in despair are aching,  
 That's where the West begins,  
 Where there's more of singing and less of sighing,  
 Where there's more of giving and less of buying,  
 And a man makes friends without half trying -  
 That's where the West begins

Poem from "Out Where the West Begins," a book of Western Verse by Arthur Chapman, used through courtesy of Houghton Mifflin Company.  
 The three sketches are reproductions of original pen sketches by Harold Hill Wright, made to illustrate his recent novel "When a Man's a Man" and are used by permission of his publishers, the Book Supply Company.



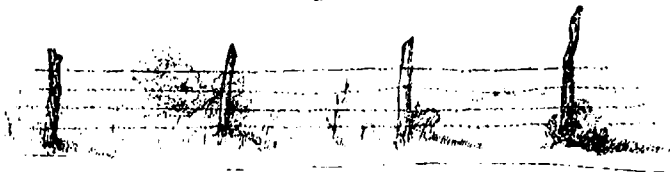
## Out Where the West Begins

Words by ARTHUR CHAPMAN. Music by ESTELLE PHILLEO

Out where the hand-clasp's a lit-tle

strong-er, Out where the smile dwells a lit-tle long-er, That's where the West be-gins!

Out where the sun shines a lit-tle brighter, Where snows that fall are a lit-tle whiter,



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# YOU SHOULD HAVE ON YOUR PIANO



A COPY OF

## “SWEET AND LOW”

A song that touches the heart-strings  
Just hearing it will add to your moments of happiness  
A melody which like an old sweetheart,  
you will never forget

**CHAS. L. JOHNSON'S MASTERPIECE. GET IT NOW!**

Bring back those ten-der strains of moth-ers sooth-ing lul - la - by, Moon swing-ing low,  
*mf* *p*

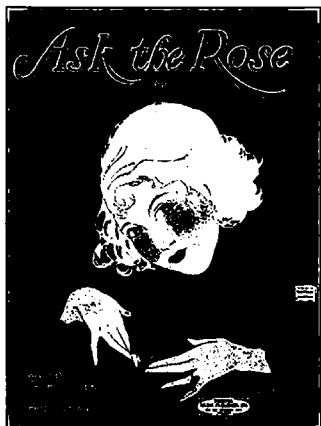
stars all a - glow; Bring the danc-ing shad-ows from the phan-tom long a - go, When moth-er  
*mf* *p*

*A little faster*  
sang sweet and low. Bye - lo - bye, now close your eye, Sand-man's com - ing  
*mf*

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into three systems. The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the final two lines, with the instruction 'A little faster' above the vocal line. Dynamics markings include *mf* (mezzo-forte) and *p* (piano).

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# All the World Loves a Love Song



Especially one that possesses real charm and beauty like

## “ASK THE ROSE”

one of the greatest ballads it has ever been our privilege to publish.

Here is a beautiful song that has swept into popularity over night a song that will live! You will never tire of its entrancing melody. It will creep into your heart and stay there.

REFRAIN *a tempo*

Ask the rose! ask the rose To dis - close what it  
*mp a tempo*  
Quasi Cello  
knows; Se - crets soft - ly spo - ken In her charms re -  
*dolce*  
pose, Love un - told to un - fold This red

The musical score consists of three systems. Each system has a vocal line on a treble clef staff, a piano accompaniment on a grand staff (treble and bass clefs), and a cello part on a single bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'a tempo' and the dynamics include 'mp' and 'dolce'. The lyrics are written below the vocal line.

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