

THE WINTER GARDEN RAG



ADELAIDE & HUGHES

by **ABE OLEMAN** 5
PUBLISHED FOR BAND AND ORCHESTRA

WILL ROSSITER
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Originally Introduced by
ADELAIDE and HUGHES

The Winter Garden Rag

ABE OLEMAN
Composer of "EGYPTIA"
"HALLOWE'EN RAG" etc

Marcia moderato

First system of musical notation, featuring a vocal line and a piano accompaniment. The vocal line includes the lyrics "cre - - - scen - - - do". The piano accompaniment is in 2/4 time and includes dynamic markings *mf* and *fz*.

Second system of musical notation, featuring a piano accompaniment. The piano accompaniment is in 2/4 time and includes dynamic markings *mf-f*.

Third system of musical notation, featuring a piano accompaniment. The piano accompaniment is in 2/4 time.

Fourth system of musical notation, featuring a piano accompaniment. The piano accompaniment is in 2/4 time.

Fifth system of musical notation, featuring a piano accompaniment. The piano accompaniment is in 2/4 time and includes first and second endings, marked with "1" and "2". The system concludes with a double bar line and a *fz* dynamic marking.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed eighth and sixteenth notes. The lower staff is in bass clef and features a steady accompaniment of chords and single notes. A dynamic marking of *f-ff* is placed in the lower staff. An accent (^) is placed above the first measure of both staves.

The second system continues the piece with similar melodic and harmonic textures. The upper staff has a flowing line of notes, while the lower staff provides a rhythmic foundation with chords and moving bass lines.

The third system introduces a key change, indicated by a key signature change to two flats (B-flat and E-flat) in the upper staff. It features a first ending (marked '1') and a second ending (marked '2') leading to a repeat sign. The lower staff continues with its accompaniment.

The fourth system returns to the original key signature. The upper staff has a more active melodic line with frequent sixteenth-note patterns. The lower staff maintains a consistent accompaniment. A dynamic marking of *f* is present in the lower staff.

The fifth system continues with intricate melodic passages in the upper staff and a steady accompaniment in the lower staff. The piece maintains its energetic and rhythmic character.

The sixth system concludes the piece with a final melodic flourish in the upper staff and a concluding accompaniment in the lower staff. An accent (^) is placed above the final measure of both staves.

Trio

p-f

ff

fz

1 2

THE "BIGGEST" SELLING "HITS" of the YEAR

"I'D LOVE TO LIVE IN LOVELAND"



Words and **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

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 to-day, 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. 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"

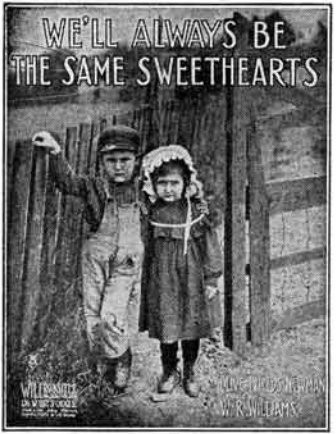
CHORUS

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p-f



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

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 tuncful 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.