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THE PEACEMAKER

Characteristic
MARCH

Introducing
**RUSSIAN & JAPANESE
BATTLE SONGS**



by

HARRY L. ALFORD

Composer of - "YANKEE BOY," "BLAZE OF GLORY."

Published for
PIANO SOLO,
BAND and
ORCHESTRA

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STARBUCK

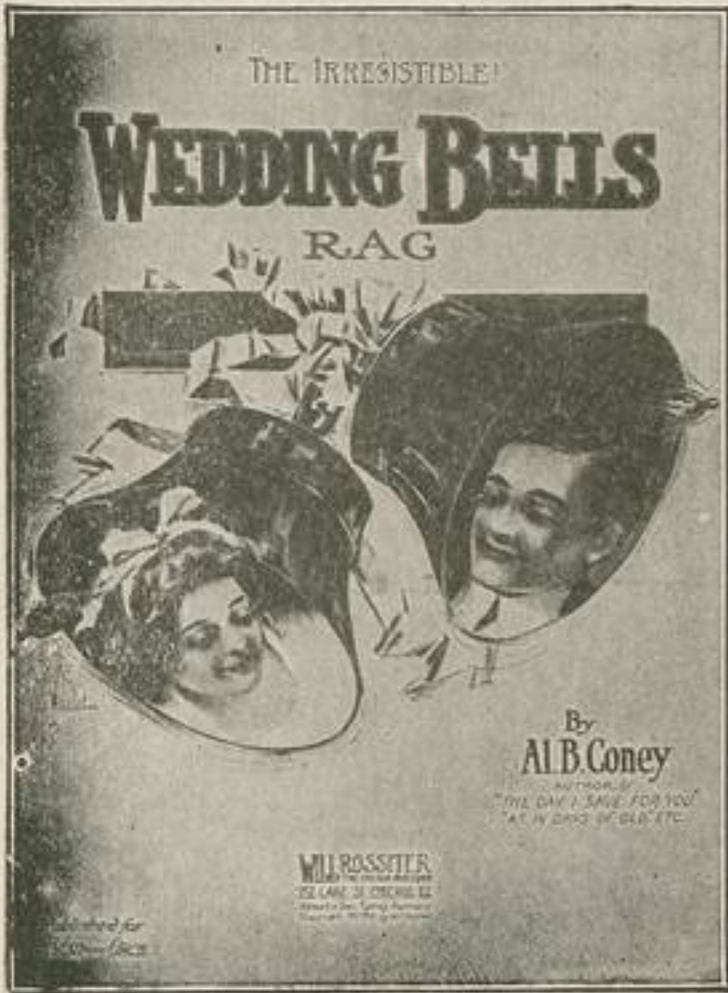
THE FIRST BIG INSTRUMENTAL "HIT" FOR 1911

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

Chimes.



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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.

Inscribed to the President of the United States.

THE PEACEMAKER.

By HARRY L. ALFORD.

Composer of "Yankee Boy," and "Blaze of Glory" Marches.

The musical score is written for piano in 2/4 time, featuring a treble and bass clef. It consists of five systems of music. The first system begins with a *mf* dynamic and includes a first ending bracket. The second system features a *ff* dynamic and a *fz* (forzando) marking. The third system starts with a *p* dynamic. The fourth system begins with a *f* dynamic. The fifth system includes a *p* dynamic, a *f* dynamic, and a *fz* marking, followed by a section labeled "Silent." with two first ending brackets numbered 1 and 2.

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First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key and 2/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A forte (*f*) dynamic is used in the fourth measure, followed by a return to piano (*p*) in the fifth measure.

Second system of musical notation, continuing the piece. It maintains the same key and time signature. The piano (*p*) dynamic is used throughout this system. The right hand continues with its melodic development, and the left hand provides harmonic support.

Third system of musical notation, featuring a first ending bracket labeled '1' and a second ending bracket labeled '2'. The piece starts with a piano (*p*) dynamic. The first ending leads to a repeat, and the second ending concludes the system with a final cadence.

Fourth system of musical notation, starting with a piano (*p*) dynamic. The right hand has a more active melodic line, and the left hand continues with a consistent accompaniment pattern.

Fifth system of musical notation, the final system on the page. It concludes the piece with a piano (*p*) dynamic. The right hand's melody resolves to a final chord, and the left hand provides a final accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, featuring a grand staff. The upper staff begins with the dynamic marking *f* and the tempo marking *Marcato*. The music continues with a melodic line in the treble and a harmonic accompaniment in the bass.

Third system of musical notation, featuring a grand staff. The upper staff contains a melodic line with some slurs and accents, while the lower staff provides a harmonic accompaniment.

Fourth system of musical notation, featuring a grand staff. The upper staff contains a melodic line with slurs and accents, and the lower staff provides a harmonic accompaniment.

Fifth system of musical notation, featuring a grand staff. The upper staff contains a melodic line with slurs and accents, and the lower staff provides a harmonic accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key. The upper staff features a melodic line with eighth and sixteenth notes, including accents and a dynamic marking of *fz*. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. It begins with a dynamic marking of *mf*. The upper staff continues the melodic development, while the lower staff maintains a steady accompaniment pattern.

Third system of musical notation, showing further melodic and harmonic progression in both staves.

Fourth system of musical notation, featuring a dynamic marking of *fz* in the upper staff. The music builds in intensity.

Fifth system of musical notation, concluding the page with a dynamic marking of *p*. The piece ends with a final chord in the upper staff and a melodic flourish in the lower staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a series of chords and melodic lines.

Second system of musical notation, continuing the piece with similar chordal textures and melodic fragments.

Grandioso.
ff

Third system of musical notation, marked *Grandioso.* and *ff* (fortissimo). The music becomes more intense with thicker chords and a more active bass line.

Fourth system of musical notation, maintaining the grandioso character with complex chordal structures.

Fifth system of musical notation, concluding the piece with a final chord and a fermata over the bass line. The system includes first and second endings.

CHEER UP

HERE'S ANOTHER MILLION-COPY-SONG "HIT"

"I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

WORDS AND MUSIC BY

W. R. WILLIAMS

"The Favorite Song Writer"

Author

"When the Moon Plays Peek-a-Boo,"
 "Gee! But There's Class to a Girl Like You,"
 "Drifting," "Roses of Love,"
 "There'll Come a Day," Etc.



In this song we have one of those that will pass the "Million copy" mark. How do we know? Well! It's our business to know and it's a positive fact that during this year 1912 we will sell to the American public not less than a million copies, and most likely a great many more. 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 and I'm sure if you could sing this song to an audience, as I have time and time again, and you would watch the sea of happy smiles before you, you would be just as enthusiastic as I am and you would then understand why this kind of popular song 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. Just as we told you "Meet Me Tonight in Dreamland" would pass the million mark, so we say now this song "I'd Love to Live in Loveland With a Girl Like You" will reach two 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, 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."

"I'd Love To Live In Loveland With A Girl Like You"

W. R. WILLIAMS.

AUTHOR OF "When The Moon Plays Peek-a-boo,"
 "Gee But There's Class To A Girl Like You" & etc

Chorus *p-f*

I'd love to live in love-land with a girl like you — And
 ev-'ry day a hol-i-day, with skies of 'ba-by blue — Where ros-es
 bloom for-ev-er and sweet-hearts are al-ways true — I'd love to

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