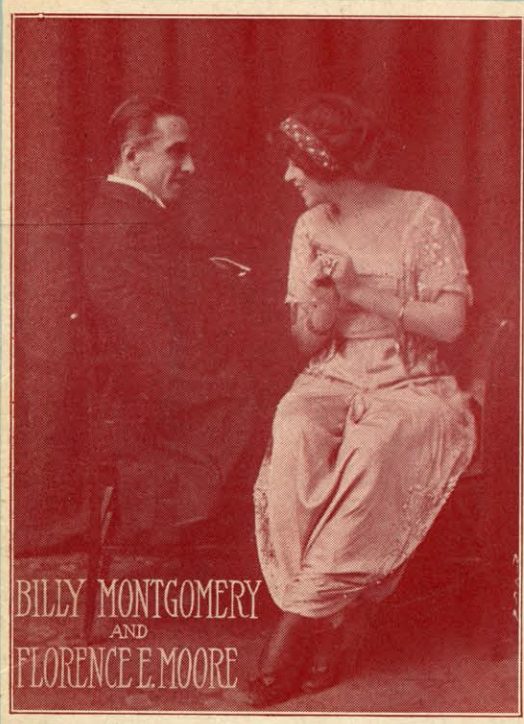


Originally Introduced by MONTGOMERY and MOORE in Lew Fields "HANKY PANKY"

Hazel A. Patchers

OH! YOU CIRCUS DAY

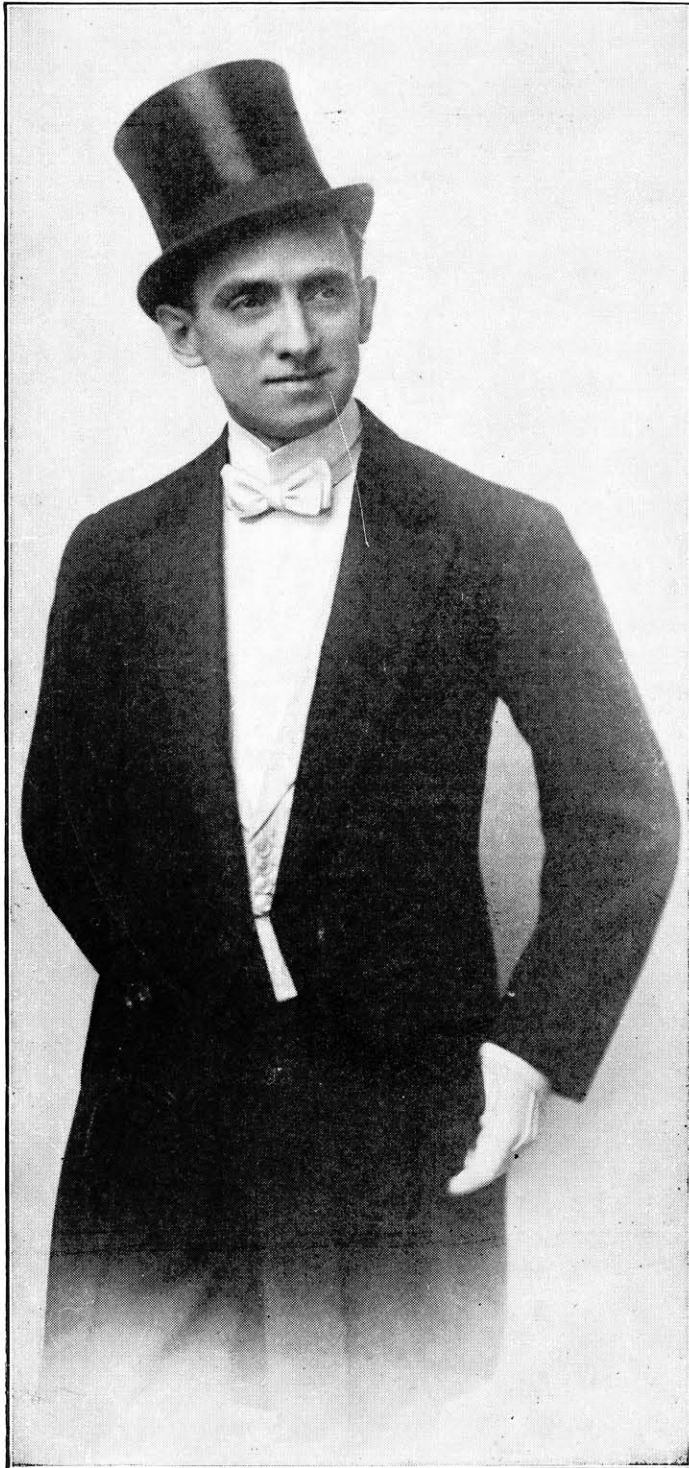


by
Edith Maida Lessing
and Jimmie V. Monaco
Writers of "When I Woke Up This Morning" etc.

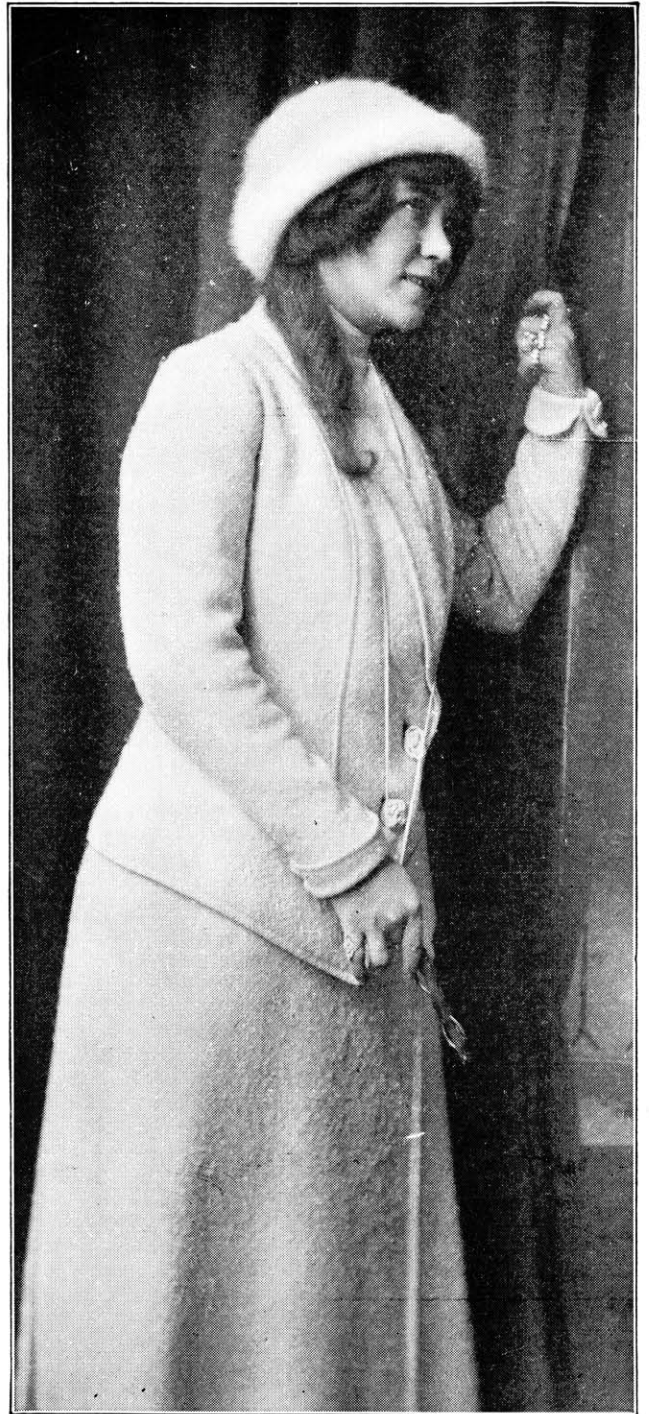
Also Published for BAND and ORCHESTRA

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The Royal Favorites
**MONTGOMERY
AND MOORE**



Billy Montgomery



Florence E. Moore

At present making the greatest
hit of their lives in Lew Field's
"HANKY PANKY" CO.

**"OH! YOU
CIRCUS DAY"**

Oh! You Circus Day.

Edith Maida Lessing and Jimmie V. Monaco

Writers of "Don't Forget To-morrow Night" etc

Moderato

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two flats and a common time signature. It begins with a forte (*f*) dynamic and contains several measures of chords and moving lines. The second system continues the piece, including a section marked 'VAMP' in the right hand, which is played at a piano (*p*) dynamic. The piece concludes with a double bar line.

Oh my lit - tle Hon - ey pin a rose on me — for I'm just as hap - py as a
Listen Hon - ey listen to the bu gle blow — Keep your eyes wide op - en and we'll

The vocal line is written in a treble clef with a key signature of two flats and a common time signature. It begins with a piano (*p*) dynamic. The piano accompaniment is shown in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature, also starting at a piano (*p*) dynamic.

bum - ble bee, — I must see that big pa - rade —
see the show, — See that bare - back ri - der jump —

The vocal line continues in the same treble clef, key signature, and time signature as the first line, starting with a piano (*p*) dynamic. The piano accompaniment continues in the grand staff, maintaining the same key signature and time signature.

Hear that old — steam piano played Got to hear the band a play-ing
 See that cam - els great big hump El - e - phants are danc-ing to the

down the street — Got to buy the tick - ets for a
 cir - cus tune — See the pos - sum rid - ing on the

big box seat — Oh see them, Oh! hear them ain't that mu - sic
 big ba boon — Just hear them, they cheer them hear the peo - ple

grand — Let's go, — let's go, — I've got to see that show.
 yell — Sit down, — sit down, — I want to see that clown.

CHORUS

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

p-f

p-f

Detailed description: This system contains the first two lines of the chorus. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It begins with a repeat sign and a fermata over the first measure. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a steady bass line and chords in the right hand. Dynamics markings *p-f* are present above the vocal line and below the piano accompaniment.

pants See Sa-lo-me do the hootchie dance

(tom-tom effect)

Detailed description: This system contains the third and fourth lines of the chorus. The vocal line continues with a repeat sign and a fermata. The piano accompaniment includes a section labeled "(tom-tom effect)" in the bass line, indicated by a series of rhythmic notes. Dynamics markings *p-f* are present above the vocal line and below the piano accompaniment.

Watch the ac-ro-bats tumb-ling down See that great big fun-ny clown

Detailed description: This system contains the fifth and sixth lines of the chorus. The vocal line continues with a repeat sign and a fermata. The piano accompaniment continues with chords and a bass line. Dynamics markings *p-f* are present above the vocal line and below the piano accompaniment.

Look out, for that big grizz-ly bear, He's a fright, he will bite, Oh! cir-cus

Detailed description: This system contains the seventh and eighth lines of the chorus. The vocal line continues with a repeat sign and a fermata. The piano accompaniment continues with chords and a bass line. Dynamics markings *p-f* are present above the vocal line and below the piano accompaniment.

day _____ Just comes a - round _____ but once a year

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole note 'day', followed by a half note 'Just', a quarter note 'comes', a quarter note 'a -', a quarter note 'round', a half note 'but', a quarter note 'once', a quarter note 'a', and a whole note 'year'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Oh! _____ my Hon-ey aint _____ you glad we're here

The second system continues the piece. The vocal line starts with a whole note 'Oh!', followed by a half note 'my', a quarter note 'Hon-', a quarter note 'ey', a half note 'aint', a half note 'you', a quarter note 'glad', a quarter note 'we're', and a whole note 'here'. The piano accompaniment maintains the same rhythmic pattern as the first system.

All the side shows we'll in - ves - ti - gate, And the mon-keys we will pes - ter - cate

The third system features a more active vocal line. The lyrics are 'All the side shows we'll in - ves - ti - gate, And the mon-keys we will pes - ter - cate'. The piano accompaniment includes some chordal changes and a more varied bass line.

Oh! _____ you cir-cus day. _____ On circus day. _____

The fourth system concludes the piece with a chorus. The vocal line has two phrases: 'Oh! _____ you cir-cus day. _____' and 'On circus day. _____'. The piano accompaniment features a more rhythmic and melodic bass line, with first and second endings marked '1' and '2' respectively. The piece ends with a final chord and a fermata.

"YOU CAN'T EXPECT KISSES FROM ME"

You Can't Expect Kisses From Me.

Words by ROGER LEWIS. Music by RUBEY COWAN.

CHORUS.

Take the flow'rs from the bees, and you nev-er have hon-ey, Hide the sun and you'll nev-er have light With the clouds in the skies it can nev-er be sun-ny. Ev-ry day will be gloom-y as night. Take the wa-ter a-way from the deep roll-ing o-c-ean And the fish could-n't live there you

Take the flow'rs from the bees, and you never have honey,
Hide sun and you'll never have light,
With the clouds in the skies it can never be sunny,
Ev'ry day will be gloomy as night.
Take the water away from the deep rolling ocean,
And the fish couldn't live there you see,
If you give all your lovin's to some other girlie,
Then you can't expect kisses from me.

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It's very seldom we find "good common sense" in a popular song. When we do we immediately appreciate the fact, and note that these songs are invariably a great success. We like to hear the truth; that is, most of us do, and it doesn't much matter how they dish it up, or how they make the dressing, just so the little bit of truth still remains. In this song "YOU CAN'T EXPECT KISSES FROM ME" there's a good sound agreement that hits us in the soft spot, but in such a clever way that we like it immensely. The story is about two sweethearts, and the girl has good reasons for telling the young man he's not as true as he should be, she "caught him with the goods" (dry goods) and while he tries to explain, like all who do, he simply gets in deeper, 'till in self defense the girlie hands him this, which are the words of the chorus.

Take the flow'rs from the bees, and you never have honey,
Hide sun and you'll never have light,
With the clouds in the skies it can never be sunny,
Ev'ry day will be gloomy as night.
Take the water away from the deep rolling ocean,
And the fish couldn't live there you see,
If you give all your lovin's to some other girlie,
Then you can't expect kisses from me.

This song is one of the stage "hits" for 1912, so you better get a copy at once for you'll enjoy it just as much as we do. Don't forget the name.

"YOU CAN'T EXPECT KISSES FROM ME"

"JESSE JAMES"

Words by ROGER LEWIS. Author of 'OLEANA HILL'. Music by RUBEY COWAN.

JESSE JAMES

Words by ROGER LEWIS. Music by F. HENRI KLICKMANN.

CHORUS

Jes-se James! We used to read a-bout him,
He had the cash-ier cov-ered, Jesse-James!
He turned to get his ri-fle,
He tried to hang the pic-ture,

In our home at night, We used to read a-bout him When the
With his for ty four, He had the cash-ier cov-ered And his
Hanging on the wall; Jes-se James! He returned to get his ri-fle, Yes, he
Picture of his wife, He tried to hang the pic-ture, Yes, he

wind blew down the chimney we would shake with fright — shake with fright —
gals took out a half a mil-lion bones or more — bones or more —
turned to get his ri-fle hanging on the wall — on the wall —
tried to hang the picture, and he lost his life. — lost his life.

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"TEXAS PRANCE"

Here's what we'd call in "stage talk" a regular "Bear-cat" song. Just as the name suggests it's a regular rag song from start to finish. It's by Gilbert and Gideon the writers of one of the present big "hits" "MAMMY'S SHUFFLIN' DANCE". They wrote "TEXAS PRANCE" at the same time, but the publisher usually only push one song at a time from the same writers, so this one "TEXAS PRANCE" has not yet started to "make 'em sit up and take notice", so you see if you like to get songs ahead of the others in your town, now is your opportunity to get one of the best genuine "Rag" songs ever written and later on when you see and hear it done on the stage you'll willingly admit that it's a "bear" of a song. Don't forget the name "TEXAS PRANCE" and the writers are Gilbert and Gideon.

It's certainly strange, how so many serious things, after time has thoroughly aged them appear to us never to have been serious at all, and that to-day those very same events are positively comical. Just so with the subject of this song "JESSE JAMES". "Once upon a time", just as this song, at the mention of the name "When the wind blew down the chimney we would shake with fright" yet to-day the mention of the same name will get a "laugh" 'till we almost think such a person never existed. This is a comic song from start to finish and makes "the thousands" laugh as the famous story is told over again

Words by L. WOLFE GILBERT. Author of "May you think for happy". Music by MELVILLE J. GIDEON. Composer of "Billionaire".

REFRAIN

That Tex-as Prance. Texas Dance. In the school or in the col-lege

That's the most im-port-ant know-ledge, Now's your chance learn that dance

Do it if you want to win a home in Tex-as Texas Prance Or that dance

Grab the first gal that is near you, Down in Tex-as they will steer you Side, guide

call her your own, When you dance in San An-tone That tone

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TEXAS PRANCE

BELLE BAKER

but this time in a light and airy way. It's being taken up by the stage folks and already is becoming a good seller. If you enjoy a "funny" song, and some people certainly do, you want to make it your business to get a copy of this one

"JESSE JAMES"

JESSE JAMES

Words by ROGER LEWIS. Music by F. HENRI KLICKMANN.

WILL ROSSITER

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. *p-f*

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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. 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

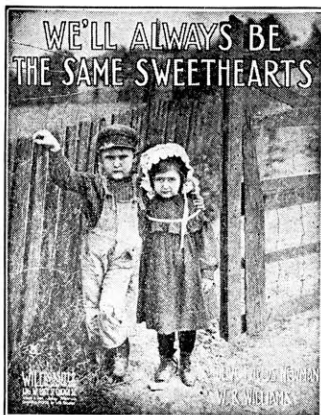
"O-U CIRCUS DAY"

CHORUS *p-f*

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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 *p-f*

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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 enough for you to judge this song is of the "catchy" kind and one that you want in your home collection of "good things"—if you haven't already a copy. This song has not been on the 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 tune that 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.