

PANSY BLOSSOMS

RAG *Music by Ditchard.*

By CHAS. L. JOHNSON

Composer of "IOLA," "POWDER RAG,"

5

WILL ROSSITER
THE CHICAGO PUBLISHER
152 LAKE STREET, CHICAGO, ILL.

TRY THIS CHORUS ON YOUR PIANO

"WILL YOU FORGIVE IF I FORGET"

ONE OF THE BEST SONGS PUBLISHED IN RECENT YEARS

Say not fare - well, ah, leave that word un - spok - en, Which brings a tear — a bit - ter

p dolce = legato

sigh! — Say not the vows that once we made are brok - en By our sad word — that word Good -

by! — Oh! give me back your fond ca - res - es, I can - not help I love you

cresc. e accelerando

yet, — The fault was mine my heart con - fess - es Will you for - give if I for - get? —

ff *mf* *p dolce*

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The above is the chorus of one of the most popular ballads of the day. It is making an instantaneous hit on every stage and you should get a copy at once. Play this chorus two or three times and we know you'll buy a copy. If you cannot get this song from your local dealer send 25 cents to American Music Publishing Co., Chicago.

"PANSY BLOSSOMS"

Rag.

CHAS. L. JOHNSON

Composer of "IOLA"
"POWDER RAG," ETC.

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The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece and includes two endings. The first ending is marked with a '1' and leads to a repeat sign. The second ending is marked with a '2' and leads to a different section of the music.

The third system shows a continuation of the piano accompaniment with a steady rhythmic pattern in the bass line and chords in the treble.

The fourth system features a more active treble part with eighth-note patterns, while the bass line remains steady with chords.

The fifth system continues the piano accompaniment with a consistent rhythmic and harmonic structure.

TRIO

The Trio section begins with a change in tempo and mood. It is characterized by a slower tempo and features sustained chords in the treble and a more active bass line.



"SCARLET POPPIES"

WALTZ

By IRENE FRANCES

☛ This waltz is one of the most popular on the market. It is easy to play and at the same time wonderfully catchy and tuneful. A splendid piece for dancing, teaching, etc. Has beautiful title-page in many colors.

SCARLET POPPIES

Waltzes.

By IRENE FRANCES
Composer of "Marzetti"

VERY POPULAR SELLERS VOCAL

Will you forgive if I forget

There is no one like the old folks
after all.

Blue Eyes, Soldier Song
Chorus arranged for Quartets.

That's the tune they play
in Dixieland
Chorus arranged for Quartets.

Have I Made a hit with you.
Chorus arranged for Quartets.

INSTRUMENTAL

Scarlet Poppies, Waltz
Beautiful reference numbers.

Pansy Blossoms, Rag.
By CHAS. L. JOHNSON, composer of "TOLA"

Marigolds, Caprice-Three-Step.

Jane Cable, March.

Moderato.

Tempo di Valze. (Right hand can be played in octaves if preferred.)

No. 1.

Fin

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The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a series of eighth and sixteenth notes in the right hand, while the left hand plays a simple bass line of eighth notes.

The second system continues the piece. The right hand features more complex rhythmic patterns, including some sixteenth-note runs. The left hand maintains a steady accompaniment. A repeat sign is visible at the end of the system.

The third system shows the continuation of the melody and accompaniment. The right hand has a more active role with frequent sixteenth-note passages. The left hand provides harmonic support with chords and moving lines.

The fourth system continues the musical development. The right hand's melody is prominent, with various rhythmic values. The left hand's accompaniment is consistent and provides a solid foundation for the melody.

The fifth system shows the piece moving towards its conclusion. The right hand's melody becomes more melodic and less rhythmically complex. The left hand's accompaniment remains steady.

The sixth and final system of music concludes the piece. The right hand ends with a final melodic phrase, and the left hand provides a final accompaniment. The system ends with a double bar line.