

1911

Weird Rag

Phillip Schwartz

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THE WEIRD RAG

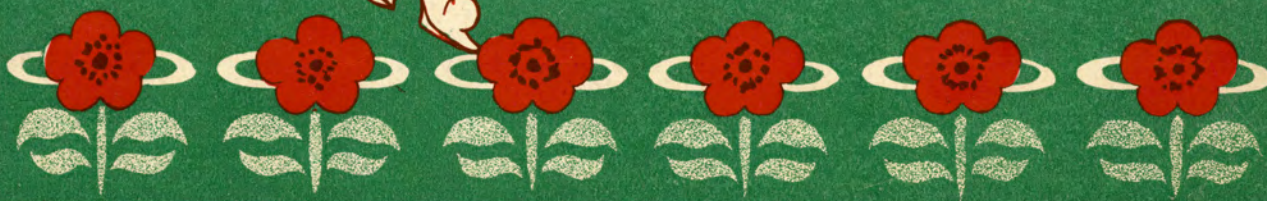


by
PHIL SCHWARTZ

COMPOSER OF
"THE REINE WALTZ."

PUBLISHED FOR
DAND and ORCHESTRA

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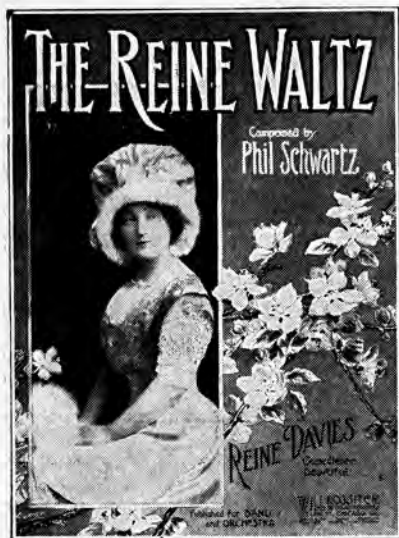


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The MOST BEAUTIFUL WALTZ of MODERN TIMES

THE REINE WALTZ

By PHIL SCHWARTZ



Here's a beautiful little number—not written by anyone with a "great name", BUT—this composition is going to make a "great name" for the young fellow Phil Schwartz who wrote it. This waltz has that wonderful something about it that charms. It's simple, dreamy, haunting melody positively hypnotizes you and carries you away to the beautiful Land of Dreams, where everything is lovely. The Reine Waltz will live forever. Fifty years from now it will be making thousands happy just as it is doing now. Truly this is an inspiration that vibrates on one till the end of time. You can't afford to be without this beautiful number The Reine Waltz.

REINE WALTZ.

Allegretto. PHIL SCHWARTZ

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IF SOMEONE ONLY CARED FOR ME

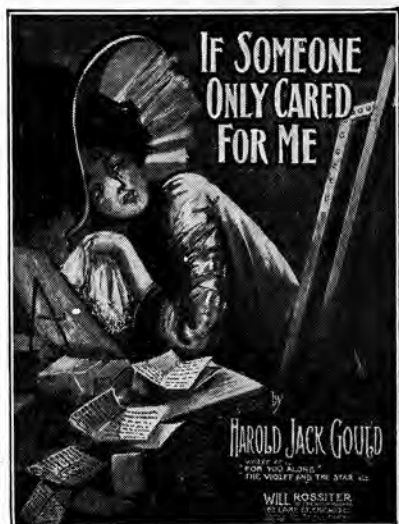
If Someone Only Cared For Me.

Words and Music by HAROLD JACK GOULD.

Chorus. *Dreamily p-f*

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Since its publication, a short time ago, this little ballad has been rapidly working its way into public favor; and deservedly for three reasons: First, because it is exceptionally well written, both as to words and music; second, because the arrangement is very simple, yet effective, thereby making it easy for the amateur to play and sing; third, because it is an "inspiration" song, and in reality, a little "heart-throb" on the part of the writer. It is a song which anyone can readily understand and appreciate, as all get lonesome at times, and long for someone to give us a little attention. Don't fail to include this grand little song in your order, for you'll enjoy every bit of it.



CLOVER BLOSSOMS

CHORUS. Clover Blossoms.

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THE REASON WE PRINT THE CHORUSES IS SO THAT YOU CAN JUDGE THEM FOR YOURSELF. OF COURSE WE THINK THEM GOOD THAT'S WHY WE SPEND THOUSANDS OF DOLLARS TO PUT THE BEST BEFORE YOU--ARE THE BEST TOO GOOD FOR YOU?

Don't fail to get a copy of "CLOVER BLOSSOMS" AS NO MUSIC COLLECTION IS COMPLETE WITHOUT IT--DO IT NOW.

The Weird Rag

Two-Step.

PHIL SCHWARTZ

Composer of "REINE WALTZ"

Moderato

The musical score is written for piano in 2/4 time. It consists of four systems of music. The first system begins with a forte (*f*) dynamic and a triplet in the right hand. The second system is marked piano (*p*). The third system features a triplet in the right hand and a slur in the left hand. The fourth system includes first and second endings. The key signature has one flat (B-flat) and the tempo is Moderato.

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*) and includes various rhythmic patterns, accidentals, and articulation marks such as accents and slurs.

Second system of musical notation, continuing the piece with complex rhythmic figures and chordal textures in both hands.

Third system of musical notation, including a first ending (marked '1') and a second ending (marked '2') with a triplet in the final measure.

Fourth system of musical notation, marked with a mezzo-forte dynamic (*mf*), showing a change in texture and dynamics.

Fifth system of musical notation, featuring dense chordal accompaniment and melodic lines.

Sixth system of musical notation, concluding the page with various rhythmic patterns and articulation marks.

Trio

The first system of music is for a piano trio. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a *mf* (mezzo-forte) dynamic. The first measure has a *f* (forte) dynamic marking above it. The piece concludes this system with a *mf* dynamic. There are various articulation marks like accents and slurs throughout.

The second system continues the piano trio piece. It features the same two-staff format. The music starts with a *f* dynamic. The notation includes complex chordal textures and rhythmic patterns characteristic of ragtime.

The third system of music includes a first ending and a second ending. The first ending is marked with a '1' above the staff, and the second ending is marked with a '2'. The piece starts with a *f* dynamic. The notation shows a variety of rhythmic figures and chordal structures.

The fourth system continues the piano trio piece. It features the same two-staff format. The music starts with a *f* dynamic. The notation includes complex chordal textures and rhythmic patterns characteristic of ragtime.

The fifth system continues the piano trio piece. It features the same two-staff format. The music starts with a *f* dynamic. The notation includes complex chordal textures and rhythmic patterns characteristic of ragtime.

The sixth system continues the piano trio piece. It features the same two-staff format. The music starts with a *f* dynamic. The notation includes complex chordal textures and rhythmic patterns characteristic of ragtime.

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.

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