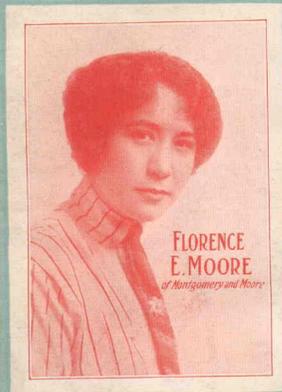


Originally Introduced by MONTGOMERY and MOORE in Lew Fields "HANKY PANKY"

OH! YOU CIRCUS DAY



FLORENCE
E. MOORE
of Montgomery and Moore

CLEVERLY "PUT OVER" IN VOD'VIL BY
FLORENCE E. MOORE

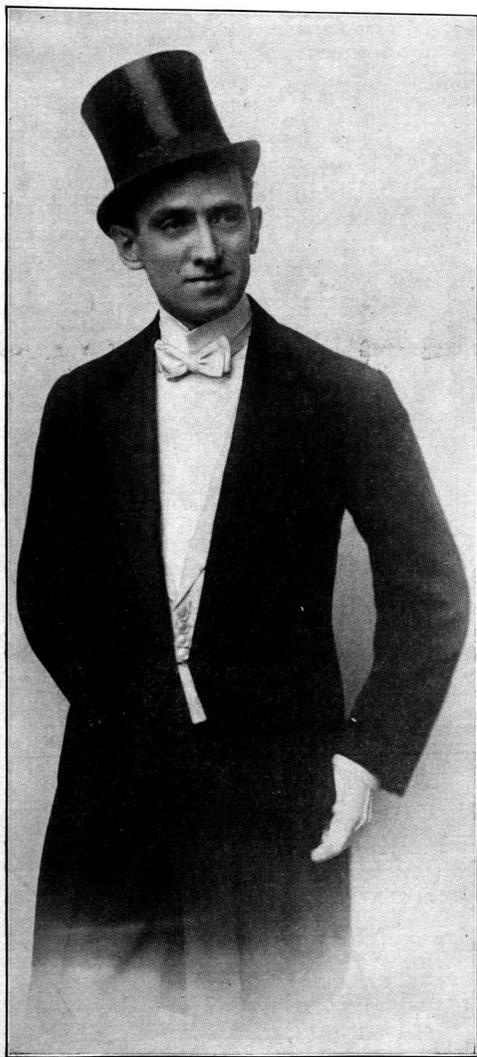


by
Edith Maida Lessing
and Jimmie V. Monaco
Writers of "When I Woke Up This Morning" etc.

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 is marked *f* and features a rhythmic accompaniment in the bass clef and a melody in the treble clef. The second system includes a *VAMP* section marked *p*, where the bass clef continues with a steady accompaniment while the treble clef has a melodic line. The key signature is two flats and the time signature is common time.

The first system of the vocal line is marked *p* and includes the lyrics: "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 piano accompaniment is marked *p* and provides a harmonic support for the vocal line. The key signature is two flats and the time signature is common time.

The second system of the vocal line includes the lyrics: "bum-ble bee, — I must see that big pa-rade — see the show, — See that bare-back ri-der jump —". The piano accompaniment is marked *p* and continues the harmonic support. The key signature is two flats and the time signature is common time.

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 aim 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 *p-f* just see that mule dressed up in

The first system of the chorus features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a half note 'On', followed by quarter notes 'cir-cus' and 'day'. A double bar line with repeat dots follows. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. A dynamic marking of *p-f* is placed above the piano part.

pants See Sa-lo-me do the hootchie dance

(tom-tom effect)

The second system continues the chorus. The vocal line has a half note 'pants', followed by a double bar line with repeat dots, then quarter notes 'See', 'Sa-lo-me', and 'do', and finally eighth notes 'the hootchie dance'. The piano accompaniment features a 'tom-tom effect' in the left hand, indicated by a bracket and the text '(tom-tom effect)'. The right hand continues with chords.

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

The third system of the chorus shows the vocal line with quarter notes 'Watch the ac-ro-bats tumb-ling down' and quarter notes 'See that great big fun-ny clown'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

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

The fourth system of the chorus features the vocal line with quarter notes 'Look out, for that big grizz-ly bear, He's a fright, he will bite, Oh! cir-cus'. The piano accompaniment continues with chords in the right hand and a rhythmic pattern in the left hand.

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

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

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

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



"LET'S MAKE LOVE WHILE THE MOON SHINES"

BY HARRIS AND ROBINSON

This is what we call a "novelty" song—one of those dainty little catchy numbers that you love to sing and hum. It's getting very popular with the stage singers and is already featured by Belle Baker, Diamond & Nelson, Cross & Josephine, McCormack & Irving, Monette, Charlotta St. Elmo, Hazel Swanson, Fanny St. Claire and others taking it up just as fast as they can learn it—and why? just because it's a "sure-fire" hit and that means it's a song the public want. It's also published for band and Orchestra and is played at all dances and concerts. Don't fail to get a copy at once of "LET'S MAKE LOVE WHILE THE MOON SHINES".

Let's Make Love While The Moon Shines.

By HARRIS and ROBINSON

Words of "Crossed Stars" and "The Spring" (1) Song of "Long" (2) by Harris and Robinson

Chorus

Let's make love while the silv'ry moon is shin'g — My boy —

let us upon — So Master Moon up high. Will keep my hat a-ty

Let me say — meet-est things you ev-er heard, dear — And ev-er

word that — will be of love, sweetest, say to — the moon-children.

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"WHEN I WOKE UP THIS MORNING"

"When I Woke up this Morning

Word and Music by JIMMIE V. MORAGO

CHORUS

Oh! Oh! When I woke up this morn-ing she was gone I felt so

bad — Oh! but I am sad — Gee! but I am

sad — She nev-er e-ven told her ma-son why she I could

ev-er And if she won't come back I know I'll die

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THE NEW SONG—hit of "Madame Sherry". Everybody by now knows that "Madame Sherry" has been the greatest financial success in years. Also the song "Every Little Movement Has A Meaning Of Its Own", has become one of the greatest song hits ever known and it's sung, hummed, whistled and played from coast to coast. We tell you this to give you an idea that we are offering you a big thing in this song "WHEN I WOKE UP THIS MORNING". The words are funny and the music "great". It is published for Band and Orchestra and is a big "hit", played as a two-step. Better add this to your "bunch".



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You'll Never Know the Goodfellow I've Been

by JACK COOGAN

CHORUS

You'll never know the good fellow I've been, 'Till I've gone a-woo-

You're bound to miss the lit-tle things that I did for you which

did — For my no-tawking — You'll miss my passag-

ing — You've gone to some far — You'll miss to know me — You'll never know the Good

fellow I've been — 'Till I've gone a-woo-

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"YOU'LL NEVER KNOW THE GOOD FELLOW I'VE BEEN"

WORDS AND MUSIC BY JACK COOGAN

Here's a new "ragtime" song and one that is being retoured by the "Mary Garden of Ragtime"—Sophie Tucker. Miss Tucker, as no doubt you know is credited with many song "hits" and at present is being featured in Musical Comedy, at La Salle Opera House, Chicago, where she is nightly making the biggest "hit of her life". Sophie Tucker did as much as anyone to popularize "SOME OF THESE DAYS" and "THAT CAROLINA RAG" and many who have heard her sing this "GOOD FELLOW" song predict it will be an even bigger hit than any other song she has ever sung. The song has the right kind of sentiment and a wonderful melody, having that mysterious "something" about it that simply carries the house by storm. Everybody seems to be of the same opinion that it's a great song and that it will be the biggest song hit Sophie Tucker has ever sung. We don't have to tell you how popular she is because you already know she's one of the big stage favorites of American Vaudeville, and any song that she features must be "O.K."

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 "Meet Me Tonight in Dreamland"
 "Gee! But There's Class to a Girl Like You," Etc.

Chorus *p-f*

To love to live in loveland with a girl like you. And
 ev - ry day a hol - i - day, with lots of ba - by bliss. Where res - es
 bloom for - ev - er and sweethearts are al - ways true. Oh how - so

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