

3 - OCT 30
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My Sailor on the Sea,	35c
Don't Forget, (Song and Dance or Chorus)	40c
They Deny Me When They're Men, (Song and Chorus)	35c
Foine Lump of a Girl,	40c
Naught But Their Picture to Love,	35c
The Milk Maid of Tyrone,	35c
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KANSAS CITY, MO.
 PUBLISHED BY J. R. BELL.

POPULAR NEW MUSIC!

VOCAL.

Be Still, My Heart, (Serenade).....	<i>St. Clair</i>	\$ 50
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Saul's Prohibition March.....	<i>Saul</i>	\$ 40-
Right Front Into Line, (Quickstep).....	<i>St. Clair</i>	40-
The Dashaway Quickstep.....	"	40-
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Our Favorite March.....	"	35
Just For Luck, (Polka).....	"	35
Kansas City Exposition March.....	<i>Busch</i>	50-
Zuleika, (Waltz Brilliant) four hands..	<i>Wilkinson</i>	1 00-
Serenade, (Pierne) 4 hands.....	<i>Blitz</i>	1 00-

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J. R. BELL,

Publisher,

613 MAIN STREET

KANSAS CITY, MO.^{MO.}

They Deny Me When They'r Men.

(DESCRIPTIVE SONG.)

Words and Music by *BARNEY MULLELLY.*

The piano introduction consists of three systems of music. The first system shows the treble and bass clefs with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The second system continues the melody in the treble clef and accompaniment in the bass clef. The third system concludes the introduction with a final chord in the bass clef.

The first system of the vocal melody is written in the treble clef with lyrics underneath. The piano accompaniment is shown in the bass clef. The lyrics are: "1. It was the time of frost and snow, When the stor - my winds did blow, I / 2. I was go - ing to John and Joe, For they were my old - est two; The / 3. With heav - y heart and wear - y feet, I trudg'd a - long the street, At some".

The second system of the vocal melody continues the lyrics: "took the train one morn - ing to the town; I was going to see my boys through / home I sold to start them both in life; And I thought that they'd be glad to / lodg - ing I could stay, as cash I had; When our Tom I did es - py and I".

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sor - rows and through joys for two of them had ris - en to re - nown, But
 see their poor old dad, or say a lov - ing word for you, dear wife, But
 tried to pass him by, I thought he too would like to shun his dad, But

Tom, our young - est child had grown quite rough and wild, Yet a pic - ture of the hap - py past I
 sor - ry, I must say, when I reach'd their place that day, As I walk'd in they me met with a
 when I was most by, his voice rang loud and high, "Why, bless me, there's my Fath - er, dear to

drew, When my dear old wife and I an - swer'd ev - ry ba - by cry, And
 frown, And they neith - er car'd to speak, said "What made you call this week, Next
 me; And a pict - ure I have sold for twice its weight in gold, Fetch

fon - ded them as all kind par - ents do.
 week we would be glad if you'd call down."
 moth - er in, I'll share it all with thee."

Chorus

1st & 2d. In my fan - cy I can see our darl - ings dear to me, And
3d. And thus spoke our way - ward Tom, whom we nev - er help'd a - long, And

hear those ba - by voic - es as they've been, And af - ter man - y years my
who we left, in this wide world to roam, Then af - ter m - n - y years he

old eyes fill with tears, To think that they de - ny me when they'r men.
bids me dry my tears, And says, "for you and moth - er I've a home."

CATALOGUE OF SHEET MUSIC

For Sale by all Music Dealers, or sent post-paid on receipt of marked price by the Publisher.

VOCAL.

ANGEL OF CHARITY—A♭, Sop. or Ten. *Fisk*.
A sacred song, original composition. Suitable for Church or Concert.

ANNETTE and I—A♭, 3. *Johns*.
A bright and fascinating melody.

ARLOWEIN—Song and Chorus. *Keller*. 35

ARRAH MACHREE. *Keller*. 35

AT LAST—F, 3. *Carl Mayr*. 50

A refined and graceful composition, in the cantabile style.

ALONE. *Camp*.
A plaintive song, of easy compass.

A PENSIVE LITTLE MAID. *St. Clair*. 35

AVE MARIA. *St. Clair*. 50

BECAUSE OF THEE. *St. Clair*. 35

Schottische Song.

BE STILL MY HEART. *St. Clair*. 50

(Serenade.)

BLIGHTED—E♭, 2, Song and Chorus. *Burdin*. 30

An easy, yet attractive love song.

DARLING, THOU ART ASLEEP—D, 3. *Pfordner*. 30

Sweet and melodious. Excellent teaching song.

DEAR OLD HOME BEYOND THE SEA. *Keller*. 35

DREAM OF THE PAST—B♭, 4. *Burdin*. 40

A home song of superior merit.

EYES OF AZURE—A♭, 5. *Mosher*. 40

A tender and passionate song for tenor voice.

EACH TENDER THOUGHT—F, 4. *Challoner*. 35

A highly romantic song very suitable for concert.

EVER SINCE THEN—F, 3. *Mayr*. 35

An easy and effective vocal waltz.

FAREWELL—G, 3. *Schmidt*. 50

A brilliant song for soprano. Very effective.

FOR HER SAKE—E♭, 3. *Mayr*. 40

A lovely ballad, in a popular and graceful style.

GO HOLD WHITE ROSES—E♭, 2. *Fisk*. 40

A plaintive melody, expressive of emotion, for tenor or soprano.

GOOD-BYE. *Camp*. 25

A little gem and very easy.

GOOD-BYE, DEAR LOVE. *Rocco Venuto*.
Duet for tenor and soprano.

HOW CAN YOU EVER LOVE ANOTHER? *Saul*. 40

I LOVE TO SING IN ACCENTS LOW. *Wilkinson*. 35

I'ENE, BE TRUE—Song and chorus. *Keller*. 35

I'LL BLESS YOUR NAME—F, 3. *Mayr*. 40

Another sweet song of tender pathos, very taking.

IF I WERE YOU—F, 4. *Mayr*. 50

"A taking little ditty, recalling some of the efforts of Molloy, Clay and others, in which the semi-humorous character of the verses are happily caught by the composer. Admirably adapted for encore purposes." *Compass, F to F—Key Note, N. Y.*

JAMIE COME HOME. *Keller*. 35

Companion to "Irene be true."

JUST ONE. *Camp*. 40

A brilliant and catching waltz song.

KATY-DID—(Song and chorus). *Johnson*. 35

KEEP A MOVIN'—B♭, 2. *Devenear*. 35

Song and chorus. An excellent minstrel song, in which the style of the old plantation melodies is cleverly imitated.

LAST GOOD-NIGHT—F, 3. *Schlieffarth*. 35

A very popular song with chorus.

LIFE IS FULL OF FLOWERS. *Camp*. 40

One of the best waltz songs now before the public, and bound to become a lasting favorite.

MEMORY—A♭, 4. *Schmidt*. 50

A capital song with chorus, English and German words.

MOTHER DEAR—Song and Chorus. *Barker*. 35

MY CHILDHOOD'S HAPPY HOME DOWN BY THE RILL. *Saul*. 35

A beautiful ballad of easy compass.

ONLY A DREAM—F, 2. *Stierrett*. 35

O, HEAR OUR PRAYER—B♭, 5. (Sacred Duet).
Melody from Ascher by *Hovadt*.
This is a most effective and clever arrangement of a well-known melody, enhancing both its beauty and usefulness.

O WOULD I WERE A BUSY BEE. (Duet) Sop. and Alto. *St. Clair*. 1.00

PRETTY CHARMER, TELL ME WHY. *Mayr*. 40

One of the popular oratorio's best productions.

PILGRIM'S EVENING PRAYER—A♭, (Male Quartette). *Mosher*. 60

A beautiful Ave Maria for amateur singing societies.

RAINY DAY, THE—D, 3. *Mayr*. 40

One of Longfellow's poems, with a charming musical setting.

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A melodious and fascinating serenade. A very attractive song.

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SUMMER EVENING—A, D♭. *Whitely*. 70

A part song for mixed voices. Both words and music very beautiful. Just issued.

THE CAPTIVE BROOK. *Keller*. 35

THE CLOUDS HAVE ALL ROLLED BY. *Alderman*. 40

TRUANT LOVER, THE—F, 3. *Challoner*. 50

A descriptive and popular song for Soprano.

TRUMPETER—D, 4. *Challoner*. 60

A splendid song for Baritone, very dramatic.

TWILIGHT DREAMS. *Saul*. 40

WHAT A ROLLICING ROVING BLADE AM I. *St. Clair*. 35

WILL YOU LOVE ME?—C, 2. *Dolfuss*. 35

Popular song and chorus. Easy and effective.

WILT THOU BE MINE LOVE—A, 4. *Schultze*. 35

A good teaching song.

INSTRUMENTAL.

AMERICAN EAGLE GALOP, THE. *Venuto*. 90

ANGEL FOOTBALLS—F, 3. *Edwards*. 30

An interesting Morceau for young people. Bright and pleasing.

AUTUMN SONG. *Wilkinson*. 50

BLUE BELLS WALTZ—G, 2. *Blei*. 35

Good teaching piece, with sweet melody.

BROWN JUBILEE MARCH—F, 3. *Durand*. 25

Very popular. Over 100,000 issued.

BELLE SCHOTTISCHE. *Hofner*. 25

One of the best in the market.

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A brilliant concert polka, of moderate difficulty.

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A capital march in a popular style. Easy and effective.

DASHAWAY QUICKSTEP, THE. *Hofner*. 40

FALLING STAK SCHOTTISCHE—E♭, 3. *Clarke*. 40

A very pleasing and well-written piece for young players.

GALA WALTZ—F, 3. *Schultze*. 30

A captivating little waltz.

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Another of the delightful "Card Basket" series.

GRAND REGIMENTAL MARCH—B♭, 4. *Phelps*. 30

A bold stirring march, of a happy inspiration.

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A melodious waltz for piano or organ.

HOME, SWEET HOME—A♭, 5. (Concert Etude) *Schaerman*. 75

A brilliant arrangement of this popular piece with variations for each hand separately. Very attractive in the hands of a good player.

HANSOME EYES GALOP—A, 3. *Moss*. 40

An excellent dancing piece, lively and catching.

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Another good polka, admirably written.

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Try this "just for luck," you'll like it.

KANSAS CITY EXPOSITION MARCH. *Carl Busch*. 35

LA BLONCH POLKA. *Chas. E. Warren*. 50

Tuneful and not difficult.

LEAVE ME NOT POLKA—C, 3. *Clarke*. 30

"Card Basket" series, which are all equally pleasing.

MARCIA—E♭, 3. *Sams*. 35

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A favorite mazurka.

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MINONETTE POLKA. *Wilkinson*. 50

NATIONAL REVIEW GRAND MARCH—E♭, 4. *Phelps*. 50

Another superb composition from this favorite writer.

NOBBY FIVE WALTZ—E♭, 3. *Johns*. 40

A composition of much merit. We highly recommend this charming waltz.

NOBLESS, OHLIG LANCERS QUADRILLE. B♭, 4. *Lux*.
An especially good set of quadrilles, of entrancing measures.

"OUT OF NOB" POLKA—C, 3. *Lux*. 25

A dashing and brilliant composition.

ORIGINAL JAVA MARCH, THE—C, 2. *Rio*. 30

An exceedingly good piece. Young players will find it just to their hands.

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A good solid march for piano or organ.

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As the name signifies, it is the pet of all who hear it.

PRIDE OF THE BAND MARCH. *Hofner*. 35

PRIMOSE POLKA—E, 1. *Blei*. 35

A little tune gem that will delight the young people.

RECEPTION POLKA. *Wilkinson*. 50

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A Polka Elegante, that every player should possess. Written in the style of the Turkish Parol, and equally good.

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SERENADE (Pierre). *Blei*. 50

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A brilliant composition for parlor or concert.

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This set of waltzes are entrancing and pleasing in their melodious measures, and equal to the most ravishing of Strauss.

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A brilliant galop, and sure to please.

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A delightful composition, and one of the best of this celebrated blind composer's productions; quite easy.

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