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MY OWN VENETIAN ROSE

ALSO PUBLISHED AS A HESITATION WALTZ



WORDS & MUSIC BY
AL PIANTADOSI
JACK GLOGAU &
JOE M'CARTHY

POPULAR EDITION
LEO. FEIST NEW YORK
ASCHEBERG, HOPWOOD & CREW, LTD. LONDON ENGLAND

Character Songs You'll Enjoy Singing!



Al Jolson's side-splitting hit, as sung in "Dancing Around"
I'm Glad My Wife's In Europe

CHORUS JOHNSON - GOETZ - GOTTLEB

mf
 I'm glad my wife's in Eu-rope, 'cause she can't get back, she can't get back, While I'm eat-ing lamb and peas, she eats beans with the re-fu-gees. The

Sung with great Success by Bernard Granville.
Take Her Back If You Love Her

CHORUS BRYAN - FISHER

mf
 Take her back, take her back If you love her, Take her back to your heart once a gain, Take her back to her

A dainty, cute, and charming ballad.
I've Loved You Since You Were A Baby

CHORUS Mc. CARTHY - PIANTADOSI

mf
 I've loved you since you left the cra-dle, Since you learned to creep round the floor, It just seems to be, you were

Successor to "Isle D'Amour" and just as pretty
Beautiful Roses

Tempo di Valse CARROLL - FRIEDLAND

mf
 Beau-ti-ful, beau-ti-ful Ros-es, They are part of your heart, and your soul. Each pret-ty flow-er en-

The latest Hit by the composers of "You made me love you."
Why Don't They Do It Now?

CHORUS Mc. CARTHY - MONACO

mf
 Why don't they do it now, why don't they do it now? Ev-'ry-bod-y used to pinch my fun-n'y nose, If I was

Al Jolson's rip-roaring Comedy Hit, sung in the Winter Garden
Dancing The Blues Away

CHORUS Mc. CARTHY - JOHNSON - FISHER

mf
 "Now lis-ten, ba-by dear, this is my first time here, No one's home, you left me all a-lone; There's no harm in

If your dealer does not have them, order direct, 15 cents each.

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"My Own Venetian Rose"

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By the writers of
Dreamy Italian Waltz - Italian Sernade
and
On The Shores Of Italy.

Words and Music by
AL. PIANTADOSI,
JACK GLOGAU &
JOE Mc CARTHY

Tempo di Valse

Piano introduction in 3/4 time, key of B-flat major. The music features a waltz-like melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

Vocal entry and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Way Each down night". The piano accompaniment provides harmonic support with chords and a steady bass line.

Vocal line and piano accompaniment. The vocal line contains the lyrics: "in an old Ve-net-ian town I have a sweet-heart a - wait - ing me. / lots of let - ters I will write, I tear them up, 'cause I love you so. —". The piano accompaniment continues with chords and a bass line.

Vocal line and piano accompaniment. The vocal line contains the lyrics: "I frown ev - 'ry time I look a - round, I'm / write al - ways keep - ing you in sight, If". The piano accompaniment continues with chords and a bass line.

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mad till her face I can see. Oh, Rose Mar-ie - - a! Please, wait for some-one who's
you got each let-ter, you'd know. Oh, Rose Mar-ie - - a! If you love an - y - one

long-ing to - night for you, Long-ing for just one sweet sight of you.
else won't you tell me so, Just tell the waves, and they'll let me know.

CHORUS

Oh! my sweet Ven - et - ian rose, How I want you, no - one

knows, Ev - ry sad wave in the deep blue sea Sends a

love from you to me, When I sip my old red wine, I can

feel your lips touch mine, For you seem to be part of me, And

you own the heart of me My own sweet Ven-et-ian rose. Oh! my

rose. rose, My own sweet Ven-et-ian rose.

TWO OF THE BIGGEST SONG HITS

AS ADVERTISED IN "THE SATURDAY EVENING POST"

"You Can't Go Wrong With a 'Feist' Song"

"I Want to Go to Tokio"

Let Joe McCarty and Fred Fischer take you on the pleasantest trip in many a day—To Tokio.

See the little sweetheart, "Ho, Yo-San," across the sea—beneath the bamboo tree, sitting on a Jap-a-(k)nee.

There have been many quaint Japanese songs written before, but never one so good as "I Want to Go to Tokio."

Here's how good a song "Tokio" is: You sing it once at a party or "song-fest"—it is good for all night. "I Want to Go to Tokio" is that good!

"I sing a-high a-lee a-low"—which begins and ends the chorus—is a catchy bit of irresistible, tuneful, Oriental melody.

These pieces may also be procured for your Talking Machine or Player Piano. Orchestra leaders will gladly play them on request.



CHORUS

I sing a-high-a-lee-a-low, sing a-low, that mousel wun t' go To-tok-ko,

I got a sweet-heart who's wait-ing for me, That's why I want to be-nesh the

Bun-bio Tree When the-lark-erna are a-glow-ing,

"I Didn't Raise My Boy To Be a Soldier"

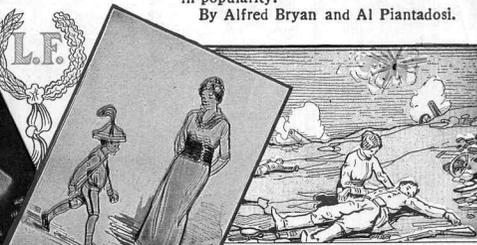
There'd be no war today
If mothers all would say
"I didn't raise my boy
To be a soldier!"

Here's the first anti-war song. A "made in America" hit. It's the song you've been waiting for. It's not the song of Militarism—it's a Mother's big-hearted appeal for the life of her boy; yes, and for the life of every mother's pride and joy.

"I Didn't Raise My Boy To Be a Soldier" is a gripping, powerful message for eternal Peace.

It bids fair to far outstrip "Tipperary" in popularity.

By Alfred Bryan and Al Piantadosi.



CHORUS

I didn't raise my boy to be a sol-dier, I brought him up to

be my pride and joy. Who dares to place a mus-ket on his

shoul-der, To shoot some oth-er moth-er's dar-ling boy?

ON SALE TODAY at any Woolworth, Kresge, Kress, McCrory, or other 10c store, Music or Department store
Other Popular "FEIST" Songs!

"When You Wore a Tulip and I Wore a Big Red Rose." The song with the melody you can't forget.
"The Violin My Great Grand-Daddy Made."
"Bum Diddle-de-um Dum, That's It." Great Novelty.
"I'm Glad My Wife's in Europe." Sung by Al Jolson in "Dancing Around," at the Winter Garden.
"Dancing the Blues Away." Sung by Emma Carus.
"Why Not Sing Wearin' of the Green?" Blanche Ring's new hit.

"One Idea About the Girls." Eddie Morton's big hit.
"Yiddish Wedding Jubilee." Sung by Fannie Brice.
"Why Don't They Do It Now?" By McCarthy & Monaco.
"I've Loved You Since You Were a Baby" and "The Game of Love." By writers of "That's How I Need You."
"The Aha Daba Honeymoon." Ruth Royce's big success.
"Beautiful Roses." Song and Hesitation Waltz.
"You're Here and I'm Here." Song and one-step.
"There's a Little Spark of Love Still Burning."

SPECIAL NOTE: You should get all these songs from your dealer. Please do so. If you can't, send us six 2c stamps for one, or a dollar bill for any nine pieces.

LEO FEIST, Inc., FEIST Bldg., 231 W. 40th St., New York City

MY OWN VENETIAN ROSE

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WORDS BY
JOE McARTHUR
MUSIC BY
**JACK GLOGAU &
AL. PIANTADOSI**



POPULAR EDITION
LEO FEIST NEW YORK
ATCHERBERG HOPWOOD & LEE INC. LTD LONDON ENGLAND

"You Can't Go Wrong With A 'Feist' Song"

We Take Our Hats Off To You, Mr. Wilson!

CHORUS. BLANCHE MERRILL.

We take our hats off to you, Mis-ter Wil - son, Our hats are off to you, You're the man of the

Musical score for 'We Take Our Hats Off To You, Mr. Wilson!' featuring a vocal line and piano accompaniment. The piano part includes a 'mf' dynamic marking.

Cotton Blossom Time.

CHORUS. MAHONEY WENRICH.

Pick-in' cot-ton blossoms, hunt-in' possums, They don't need no money, life is sun-ny, How they smile! — Mouths as spreadin' like a

Musical score for 'Cotton Blossom Time.' featuring a vocal line and piano accompaniment. The piano part includes a 'mf' dynamic marking.

Just Bring Two Lips Along.

CHORUS. BAYHA-MEYER.

Dont stop for ros-es, It's not for ros-es I pine, dont get me vi-o-lets; Save your mon-ey, dear,

Musical score for 'Just Bring Two Lips Along.' featuring a vocal line and piano accompaniment. The piano part includes a 'mf' dynamic marking.

On' The Shores Of Italy.

CHORUS. PIANTADOSI-GLOGAU.

On the shores of It - al - y, there my sweet - heart waits for me, In my dreams I al - ways hear,

Musical score for 'On' The Shores Of Italy.' featuring a vocal line and piano accompaniment. The piano part includes a 'mf' dynamic marking.

Celebration Day In Tennessee.

CHORUS. BROWN-GLOGAU.

There's An-na Lize in her Sun-day gown, Eph is a fun - ny clown, See them there, I de - clare, Who's that

Musical score for 'Celebration Day In Tennessee.' featuring a vocal line and piano accompaniment. The piano part includes a 'mf' dynamic marking.

When It's Moonlight On The Alamo.

CHORUS. BRYAN-FISCHER.

For when it's moon-light on the Al-a-mo, then you know, I love you so, While the man-do-lins are soft-ly play-ing,

Musical score for 'When It's Moonlight On The Alamo.' featuring a vocal line and piano accompaniment. The piano part includes a 'p' dynamic marking.

If your dealer does not have them, order direct, 15 cents each.

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"My Own Venetian Rose"

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By the writers of
Dreamy Italian Waltz - Italian Serenade
and
On The Shores Of Italy.

Words and Music by
AL. PIANTADOSI,
JACK GLOGAU &
JOE Mc CARTHY

Tempo di Valse

The piano introduction is in 3/4 time, marked 'Tempo di Valse'. It features a melody in the right hand and a bass line in the left hand, both in a key of two flats (B-flat major or D-flat minor). The music is characterized by a waltz-like feel with a mix of chords and single notes.

The first vocal line begins with a rest, followed by the lyrics "Way Each down night". The piano accompaniment continues with a steady bass line and chords in the right hand.

The second vocal line contains the lyrics: "in an old Ve-net-ian town I have a sweet-heart a-wait-ing me, lots of let-ters I will write, I tear them up, 'cause I love you so." The piano accompaniment provides harmonic support with chords and a consistent bass line.

The third vocal line contains the lyrics: "I frown ev-'ry time I look a-round, I'm I write al-ways keep-ing you in sight, If". The piano accompaniment continues with a steady bass line and chords in the right hand.

mad till her face I can see. Oh, Rose Mar-ie - - al _____ Please, wait for some-one who's
you got each let-ter, you'd know. Oh, Rose Mar-ie - - al _____ If you love an - y - one

long-ing to - night for you, _____ Long-ing for just one sweet sight of you. _____
else won't you tell me so, _____ Just tell the waves, and they'll let me know. _____

CHORUS

Oh! my sweet Ven - et - ian rose, _____ How I want you, no - one

knows, _____ Ev - ry sad wave in the deep blue sea Sends a

love from you to me, When I sip my old red wine, I can

feel your lips touch mine, For you seem to be part of me, And

you own the heart of me My own sweet Ven - et - ian rose. Oh! my

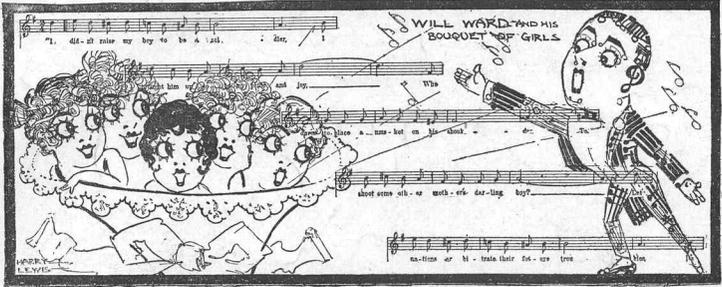
rose. rose, My own sweet Ven - et - ian rose.

READ WHAT THE PAPERS SAY ABOUT "I DIDN'T RAISE MY BOY TO BE A SOLDIER"

It's Another "Tipperary" as Sure as You're Born

REPRINTED FROM THE "NEW YORK AMERICAN."

WILL WARD and his bouquet of girls are making the greatest hit of the year at the Alhambra Theatre in singing the great song success, "I Didn't Raise My Boy to Be a Soldier."



The Pittsburgh Gazette-Times, Sunday, Jan. 17, 1915.

THIS SONG WOULD END THE WAR

Remarkable Work Suspending Peace for All Nations.

A song has just been published, which, if adopted by various countries, would speedily put an end to international and foreign warfare. The song is entitled, "I Didn't Raise My Boy to Be a Soldier" and although only out a few days has proved the most startling hit New York has known in many years. Here is a part of the chorus:

I didn't raise my boy to be a soldier,
I brought him up to be my pride and joy,
Who dares to place a musket on his shoulder,
To shoot some other mother's darling boy?
Let nations arbitrate their future troubles,
It's time to lay the sword and gun away,
There'd be no war to-day, if mothers all would say,
I didn't raise my boy to be a soldier.

The song which portrays a mother's version of peace and happiness is a wonderful concept of parental wisdom and is the utterance of woman's unselfish love for her offspring, teaching a lesson that will go down the corridors of time with a benediction warning against battle and bloodshed.

The song is of such a popular character that it is even being introduced in the public schools.

Buffalo Courier, Sunday, Jan. 17, 1915.

A SONG AIMED TO CHECK WARFARE

Expressions of An American Mother on Modern Conflicts.

A philanthropic New York man has just put out a song which is the mirror of a mother's heart. Eliminating the commercial element, he has, primarily issued it to render a national service, and, if possible, to end the horrors of warfare. Two clever writers, Al Bryan and A. Pastanoff, were engaged to construct the song. Here is a part of the chorus:

I didn't raise my boy to be a soldier,
I brought him up to be my pride and joy,
Who dares to place a musket on his shoulder,
To shoot some other mother's darling boy?
Let nations arbitrate their future troubles,
It's time to lay the sword and gun away,
There'd be no war to-day, if mothers all would say,
I didn't raise my boy to be a soldier.

An American mother is speaking. With loyal instinct she breathes a sigh in the lines, "I Didn't Raise My Boy to Be a Soldier" because she knoweth full well that a soldier's lot is to kill—or die. The beauty of the thought is so apparent and the music so skillfully woven that the song is achieving a popularity second to no other musical work written within a century.

The Times-Picayune, New Orleans, Sunday, Jan. 17, 1915.

NEW YORK'S LATEST SONG NOVELTY

Popular Eastern Work Which is Speeding Thru the South.

Fathers, mothers, sons and daughters of Greater New York, are enthusing over a new song called, "I Didn't Raise My Boy to Be a Soldier," which is said to be one of the most marked hits of years. The text of the song reflects the love of a mother who scorns to render her lad to shoulder a rifle and take the life of his fellow-man. Following is part of the chorus:

I didn't raise my boy to be a soldier,
I brought him up to be my pride and joy,
Who dares to place a musket on his shoulder,
To shoot some other mother's darling boy?
Let nations arbitrate their future troubles,
It's time to lay the sword and gun away,
There'd be no war to-day, if mothers all would say,
I didn't raise my boy to be a soldier.

The song has a fascinating swing with martial strains that cling unalteringly to the memory. Of all the modern songs with war themes thus far written, this work is the most foremost because it possesses a heart interest so convincing as to cause it to live for generations as a worthy effort to frustrate war.

Several advance copies of the song reached New Orleans yesterday.

"I Didn't Raise My Boy to Be a Soldier," a Kenth Song Hit



SALDOOM, if ever had a popular success as "I Didn't Raise My Boy to Be a Soldier" the war ballad that Nellie V. Nichols, the accomplished singing comedienne, is featuring at B. F. Kenture Royal Theatre, in the Bronx. Only a little more than a week old, it has created a furore in New York and is swooping to success in other cities. Audiences have demanded that it be sung over and over again until

it has become a very real feature in every sense of the word. The song has all the sentiment that is required just at this time. There are few songs in which the words are so cleverly wedded to the music. They seem naturally to come together and can be sung with peculiar ease. Certainly the people understand this after they have heard Miss Nichols sing it over. But the most

surprising thing is how easily those in the audience pick it up. The song is the chief event of this reigning hit at the popular Bronx house of music. The unusual remembrance of the singer and her inflexible method of getting the most out of a song does this splendid number the audience which it well deserves. Miss Nichols received ovations after ovations and was only allowed to depart after she had convinced the audience she had already completed the stage several

minutes longer than is allotted for her. Clark and Hamilton, the English musical comedy stars, gave their pleasing musical specialty, "A Wayward Comedian" while Harry Carroll, the boy composer of popular songs, rendered a new and heart-composition. Eva Condon and Jack Decca and also composed presented a comical act that pleased, and Bogart's "Lunatic Bakers." Houch and O'Connell, the two new stars and Carl Demarest, touched the hit.

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