A NATION'S SONGS
The Popular Songs of America at War
By A Patriot

MUSIC WILL HELP WIN
THE WAR!

Reprinted from
THE SATURDAY EVENING POST

MELODY
A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

FEATURES IN THIS ISSUE

MUSIC
Moonbeams, By George L. Cobb

Original Synophasia Arrangement, By Edward R. Winn

Printed by Walter Jacobs, Boston, Mass
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In the first place these collections are bigger—represent better values than any other series. No book is less than 128 pages and several run as high as 176 pages.

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These songs are in both the original text and English translation.

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HINDS, HAYDEN & ELDREDGE, Inc. Publishers
22 East 15th St. New York City
THE demand for a SINGING edition of this now world-famous March has long been persistent and is steadily increasing.

The owner and holder of the copyright will pay $100.00 in CASH for the first submitted set of lyrics which shall prove a worthy team-mate to this wonderful, soul-stirring march melody. This offer is open to all lyricists—known or unknown.

Here is a golden opportunity for the song lyricist to win a cash prize and at the same time to connect his name with a marching melody which will be sung and played many years hence.

Photograph records and player-piano rolls of the "National Emblem" have been made by every such manufacturing concern in the country, including the Victor Talking Machine Co., Columbia Graphophone Co., Edison Phonograph Co., Pathé Frères Phonograph Co., Emerson Phonograph Co., and other concerns.

Here are the first two stanzas and_ARTIST'S COPY_for Vocal Adaptation of the National Emblem by E.E. BARKER:

Avondale Co., Imperial Player Roll Co., Standard Roll Music Co. and Q.R.S. Co. Therefore, if you are not familiar with the March and desire to compete for the $100.00 prize, first hear it played and then get busy at once, as we intend to have the song edition on the market not later than September 1, 1918.

This offer is for a set of words, whether a "known or unknown" order, is proof positive that the inexperienced or unsuccessful writer has a chance—provided he can deliver. In this competition, black and white, rich and poor, all have EQUAL chance. What we want is the ARTICLE—a set of lyrics equal in merit to the music of National Emblem.

DO'S: If your lyric fails to capture the prize and you wish it returned, send a self-addressed stamped envelope for that purpose.

Yes, if necessary to fit your words, change the title of "National Emblem," as was done in the case of "THE BATTLE SONG OF LIBERTY" by Jack Yellen. That song was set to the music of "Our Charter March." DONT'S: Don't expect an acknowledgment of the receipt of your lyric unless you enclose a self-addressed stamped envelope.

Don't ask us how we like your words. Our answer to that will be the publication on September 1st of the successful and accepted lyric.

Don't ask us what kind of words we want.

If we know, we'll write you ourselves and save that $100.00 so we can offer a short-time loan of some other and more clever fellow's lines. However, the words must have permanent value, yet be such as will appeal to the music-loving public of TODAY.

Don't waste time in knocking the Kaiser; he's too near "all-in" now, and, moreover, we want words that will outrage any person living man.

Mark Your Communication PERSONAL and Address the Publisher WALTER JACOBS 8 Bosworth St. BOSTON, MASS.
This and That About Jean Schwartz

What the Girl Reporter Bug Up About This Celebrated Composer

By Terre Collins, Jr.

"You always sit with your feet up on the desk?"

The Girl Reporter looked down at us accusingly as she put the question.

"We shook our head. "No, I haven't ever done it yet, but if you have a wild desire to become acquainted with Jean's and dismal past, I'll tell you all about it."

"Get off," said the girl.

"First of all, we began," he began.

The girl glared at us in mock consternation. "Really?" she queried. "You don't mean it?"

We assured her it was the truth. Furthermore that Jean had first hooked him up through the light of day in Budapest, and that prior to his becoming one of the country's biggest hits-she had spent a lot of time off-and-on working as a desk in a dry goods store, as a cashier in a Turkish bath, and as a piano player in a concert hall.

The Girl Reporter eyed us doubtfully. "Did you say he was a cashier in a TURKISH BATH?" she asked.

"Certainly, Why?"

"Nothing, only that actually what he told you or is that just one of those little fancy touches you people love to put into your interviews?"

We assured her that it was the truth. Furthermore that Jean had first hooked him up through the light of day in Budapest, and that prior to his becoming one of the country's biggest hits-she had spent a lot of time off-and-on working as a desk in a dry goods store, as a cashier in a Turkish bath, and as a piano player in a concert hall.

The Girl Reporter laughed. "Of course, of course," she said cordially. "I take it all back. Reporters NEVER take liberties. Heaven's, no! Perish the thought. But how long has Jean been writing songs?"

"We pondered for a moment, glancing at the table in the corner of the Stars and Stripes, the one Jean had written over the telegraph office's desk. "Let's see, I should say he started about a year before you were born, and has been writing for something like twenty-one years."

The Girl Reporter's eye twinkled. "So that makes me twenty years old, doesn't it?"

"Just about," said the boy. "But you really don't look your age."

"Thank you," the Girl Reporter smiled sweetly. "No, we pursued earnestly, you don't look your age. We inspected her approximately. "You're twenty, but you talk like an old timer, and act like one."

The Girl Reporter gasped, her eyes bugged, but before she could speak, "I've been playing banjo all my life," exclaimed the girl. "I'm a real old timer, you know."

"Oh, I'm all right," said the girl, "I'm just a real old timer."

"Well, if that's what you call banjo playing, I'd hate to hear you speak right out loud," we muttered, but the girl had returned to her contemplation of Jean Schwartz's playing and our words passed unheeded.

"I wish you'd stop about him written up yet," she asked at length, laying down the photo. "I'd like to read it if you have."
MELODY

“Ragging” the Popular Song-Hits
By Edward R. Wren

CONTINUING the trail of consistent popularity for popular song hits, one of the new arrival series, the McKinley Music Company’s latest vocal publication to find popular public favor, “Let’s Keep the Glow in Old Glory,” is being hailed as a sure-fire winner.

The new melody, according to “Ban-Joe” Wallace, the vaudeville headliner, is a first-time recording. It is quickly becoming known as one of the most popular songs of the season. The tune is catchy and easily remembered.

In differentiating this melody from the others, one will find in the present issue of the series, there will be found in the melody in question a unique combination of riffs and rhythms. The result is a song that is both catchy and easy to sing.

The melody is well-suited to the needs of public performances, whether in concert halls or in smaller venues. Its catchy tune and memorable lyrics make it a hit among performers and audiences alike.

In conclusion, the popularity of “Let’s Keep the Glow in Old Glory” is a testament to the power of music in bringing people together. Its catchy melody and memorable lyrics will continue to make it a favorite among those who appreciate good music.
Chicago Syncopations

By Axel W. Christensen

HOW SEATTLE ACCEPTED BERNARD

SCORING...as Bernard Dike, in an effort to write music for the Chicago Syncopations, was inter-

viewed by a music critic, the latter asked him if he thought the music was good.

"Yes," said Dike, "but it's not in tune.

"But how can it be in tune when you play it without notes?"

"Yes," said Dike, "but it's not in time.

"But how can it be in time when you play it without notes?"

"Yes," said Dike, "but it's not in rhythm.

"But how can it be in rhythm when you play it without notes?"

"Yes," said Dike, "but it's not in melody.

"But how can it be in melody when you play it without notes?"

"Yes," said Dike, "but it's not in harmony.

"But how can it be in harmony when you play it without notes?"

"Yes," said Dike, "but it's not in arrangement.

"But how can it be in arrangement when you play it without notes?"

"Yes," said Dike, "but it's not in expression.

"But how can it be in expression when you play it without notes?"

"Yes," said Dike, "but it's not in interpretation.

"But how can it be in interpretation when you play it without notes?"

"Yes," said Dike, "but it's not in orchestration.

"But how can it be in orchestration when you play it without notes?"

"Yes," said Dike, "but it's not in arrangement.

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Where the Chapel Bells Are Chiming
On the Bay of Old Biscay

Words by
TOVEY COLLINS, JR.

Music by
TED HAMILTON

Moderato

Piano

Copyright MCMLXIII by Walter Jacobs
International Copyright Secured

Where the chapel bells are chiming
On the bay of old Biscay

In that distant land across the sea
When it's ever home, sweet home to me;

There's a little mother yearning
For her only son-

And my thoughts are turning daily
To that home across the sea

And to those quaint old chapel chimes that seem to call to me,

That little grey-haired mother who's been waiting anxiously.

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Odalisque
VALSE ORIENTALE

INTRO
Lento

FRANK H. GREY

PIANO
dolce

VALEASE
p a tempo

Energico

Copyright MCMLVIII by Walter Jacobs
International Copyright Secured
support for this patriotic song as being particularly worthy of teaching to the young pupils.

On a recent two-week trip combining business and a short
trip, Mr. Cooks taught the song to 12,800 school children
in Greenwich, Conn., and it is certain that these youngsters
will spread the news of the day to be played in their city.

Partly because of the large number of friends and business
acquaintances he counts among those connected with the
milking, banking, and playground sessions, Mr. Cooks
looks after these branch for his concern. In his efforts here
he is singularly happy—and succeeds.

Mr. Cooks has used his influence for theatrical publicity and
particularly represents his company at the various war
song contests held at the leading vaudeville houses in New
York, not stopping short of invading "the Jersey side" if required, and he has always come away with
encouraging applause and encore.

His first big work at these contests was done with the
lofty educational patriotic song entitled "A-M-I-L-I-A-C-I-
Means I Love You, My Yankee Land," the second number
in the chart for this purpose and which his next will be the McKinley Company's still popular
"There's a Little Blue Star in the Window." And now he is

CHICAGO SUGGESTIONS

(Corresponding from page 20)

The entire organ is made up of diapasons, flutes, strings, celesta, oboe, and flute pitches, etc.

The solo organ is a distinctive instrument and has a series of solo stops, such as trumpet, oboe, flute, clarinet, and others.

The foundation of the entire organ is the tremulant, which is a beautiful and powerful panel.

The foundation organ has the tremendous diapasons, diapasons, special diapasons, tremulant, open and closed diapasons, and a combination of these.

The top organ comprises the tremulant, the foundation, and the combination of these.

The tremulant organ comprises the tremulant, the foundation, and the combination of these.

Distribution throughout the instrument are other feature of effect, such as the use of different diapasons of strength and quality, large and small, placed laterally, vertically, and horizontally, according to the musical needs of the piece, and the combination produces a beautiful and powerful sound.

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Interpreting the Photoplay

By Harry Norton

"Inspiration," unfortunately, is not to be acquired. It is a gift of Nature, and if we do not possess it to a greater degree we can at least cultivate our small share which we do possess.

"Inspiration" is unlimited. We may aspire to anything and be limited only by environment, education, social position, physical and a few other small matters, but nevertheless our aspiration on the whole tends unlimited.

"Concentration" is free to him who will make use of his ability to concentrate, but like so many good gifts that are free, it is not appreciated and most of us are not as successful as we might be because of our neglect to make use of the faculty of concentration.

The ninety-per-cent "propinquity" part of the Fairbanks' formula is familiar to all players who interpret Mr. Fairbanks' screen offers successfully or otherwise.

The application of common sense reasoning to the working of the pictures will surely start one on the road to success, the measure of his success to be determined by his inherent ability and the possession of other natural gifts.

The Question Box

The following is a box of questions. If you are familiar with common sense reasoning, you should be able to answer these questions.

1. "I am thinking of a number. It is a two-digit number. Its digits add up to 10. What is the number?"

2. "I am thinking of a number. It is a three-digit number. Its digits add up to 11. What is the number?"

3. "I am thinking of a number. It is a four-digit number. Its digits add up to 12. What is the number?"

4. "I am thinking of a number. It is a five-digit number. Its digits add up to 13. What is the number?"

5. "I am thinking of a number. It is a six-digit number. Its digits add up to 14. What is the number?"

About Songs, Song Writers, Song Publishers

A few Sundays ago the Jerome H. Rossack & Co. and the Wm. C. Jennings & Co. had a house party. The score of 9 to 10 was favorably received.

Essentials:

- "I am thinking of a number. It is a two-digit number. Its digits add up to 10. What is the number?"
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D. P. B. Rotele, Col.

The Wm. C. Jennings & Co. and the Wm. C. Jennings & Co. are leading publishers of sheet music in the United States.

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The Allenman Publishing Co.

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Now, for those of you who have been following these numbers, the answer is:

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"My Sweet Hawaiian Love Beside the Sea"

Wonderful Leroy and Mark, just as the Allies Win the War. The story of the pictures will surely start one on the road to success, the measure of his success to be determined by his inherent ability and the possession of other natural gifts.

The Allenman Publishing Co.

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Melody Professional Service Dept.

Important Announcement to Lyric Writers and Composers

**MELODY** is constantly receiving letters of inquiry from readers who desire the assistance of a professional composer and arranger of songs and instrumental music. While up to this time Melody has not felt obligated to give lyric writers or composers assistance other than that available through our free criticism columns, the demand for additional help, especially on the part of amateur and semi-professional lyric writers, has become of such proportions and so pressing that we have decided to establish a special composing and arranging branch. We have, therefore, made the necessary staff and equipment additions to provide a Melody Professional Service Department, the purpose, scope and restrictions of which are stipulated in the following paragraphs.

Melody’s Professional Service Department offers the services of a professional composer and arranger of national reputation, who will arrange melodies, compose music for song poems and similarly edited and revised and properly prepare manuscript for publication. This work will include, when required, the services of a lyric writer of established reputation, who will also conceive or compose lyrics complete, as desired.

The scope of the melody Professional Service Department is confined absolutely within the limits implied by the terms. The Department will not undertake to publish any compositions, or to accept any responsibility for the copyright of any compositions, with the understanding that the customer will have absolute responsibility for any such compositions. To this end, we are able to make no guaranty whatever except that all work will be executed and returned in time for the required deadline at the customer’s request.

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