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MELODY

Music Mart Meanderings

BEGUINING way back with the famous classic scene in the opening act of Annie Get Your Gun wherein the great actor has his famous "Hi-de-Hi" line in which he sings "They're just like us, way down in the corn belt, and come down to present tunes, apple songs and other folksy ditties with a smattering of pop music...fanciers, a very popular one with the crowd during the show was a kernel cornucopia and "Koo Koo Kooka" and "Hi-de-Hi" in a tuneful style. Now, there was a lady who had been operated on for a hernia, everybody manically insane and incited to the Siegel of "Hi-de-Hi" while the whole country was taking the songbook at a "Hi-de-Hi" price and the popularity of "Hi-de-Hi" spread to the core of the country.

"Koo Koo Kooka", a whimsical British folk song that probably will make since in the Spectacle, it was not sent to the big band of the country, "Hi-de-Hi" and "Koo Koo Kooka" were sung in the show. The song was first heard by the choreographer for "Hi-de-Hi" and he thought it was a natural for the corn belt. The song was later made famous by the Corny Sander in his corn belt show. "Koo Koo Kooka" has been recorded by Jack Koenig, Frank Williams, Frank Klett and George H. McDonald—signed musical notes by "Koo Koo Kooka" for Mills-Jack, Inc. This firm promotes the music as a "nonsense" match with the 6 signs at birth.

"I Wish I Had You" and "Blissful" (new film "Blissful"

Myers and "Hi-de-Hi" and "Koo Koo Kooka" are expected to bring three more hits on the air in January. The song was recorded for the hit song "Hi-de-Hi" and was later recorded for the corn belt. The song was first heard by the choreographer for "Hi-de-Hi" and he thought it was a natural for the corn belt. The song was later made famous by the Corny Sander in his corn belt show. "Koo Koo Kooka" has been recorded by Jack Koenig, Frank Williams, Frank Klett and George H. McDonald—signed musical notes by "Koo Koo Kooka" for Mills-Jack, Inc. This firm promotes the music as a "nonsense" match with the 6 signs at birth.

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An Important Decision

BECAUSE of the long-time practice among music publishers of printing on sheet music a price substantially higher than the figure at which a piece was intended to be sold, for many years much confusion and dissatisfaction has prevailed in the trade. This culminated in a conference held in New York City on October 2nd, 1923, between Trade Commissioner Van Fleet and the representatives of music publishers who met practically 50 per cent of the total output of sheet music in the country, at which it developed that the majority of the publishers apparently were in favor of abolishing the present practice of printing on each piece of music its traditional selling price. Under date of January 31, 1924, copies of the following letter and finding of the Federal Trade Commission were sent by Otto R. Johnson, secretary of the Commission, to the music publishers throughout the country.

LETTER

Dear Sirs:

In the matter of a trade practice submitted to the music publishers held in New York City, October 2, 1923, before Commissioner Van Fleet, you are advised that the Commission has approved the first resolution submitted by the Trade Commissioner at the conference. This resolution reads as follows:

"The commission finds that the practice of marking prices on music to be sold at the price at which it is expected the music will sell for at all retail conditions of normal competition.

The resolution is as follows:

The resolution was made by the Commission on January 31, 1924. For your information, I am sending herewith a copy of the publicity notice which will be issued on that date.

The purpose and the powers of the Commission were explained by Commissioner Van Fleet after which the discussion proceeded. A broad summary of the facts developed is as follows: It appears that for many years it has been the practice of the publishers to print sheet music at prices approximately one-third higher than the actual retail selling price. The practice arose from the custom of granting to music teachers a discount, usually one-third, from the price printed on the publication which was to compensate teachers for their time in selecting the music, etc. After a while teachers had their pupils request the discount and in a few years the public was getting the same discount, so that today the actual retail price of much of the music sold is substantially less than the printed price on the publication. As one of the publishers present expressed it, "the printing of a price on music from which to figure a discount is out of date and no longer serves any useful purpose, and no doubt opens up a way to the unscrupulous to charge a higher price to unsuspecting persons, than is contemplated by the publisher."

It appears that the elimination of this practice has been the subject of discussion by the industry for some time. The music dealers and popular music publishers present also favored the discontinuance of the practice.

After discussing the subject and the details incident to making a change in the practice, the publishers of standard sheet music unanimously adopted the following resolution:

"We believe the proper way of marking prices on music is to use the price at which it is expected the music will sell for at retail under conditions of normal competition."

The Federal Trade Commission approves the resolution as set out above, and believes that it expresses the views of the industry. The trade has requested to fix a date at which the change shall be put in operation.

Memories

(Continued from Page 5)
Honored By Declaration

Through current reports in the music trade magazines it is learned that song leaders who were present at the Twelfth Annual Convention of the American Society of Composers, Authors and Publishers, which convened at Springfield, Illinois, viewed with favor the decision of the convention to honor two American songs which were composed bydeclaring them folk songs—seemingly, a well-intentioned attempt at the impossible.

What makes a folk song? To be made "the song of the people," by simple declaration of a music congress in convention, an instantaneous creation similar to the making of knights by a bestowal of the accolade? Or are folk songs an inheritance by the people, a tradition held rather than a selection made? Folk songs and folk lore are legendary; stories told in song in the one case and by words in the other, and as a rule both are imbued with some national characteristic, event or feeling involving the whole (so-called) common people. Also as a rule, folk songs are descendant, coming down through generation after generation by long reiterated in singing. And even so, a reading of music history will show that very rarely (if ever) has any folk song been recognized as such during the life-time of its originator, yet that is exactly what has happened with two of the twenty songs selected at the concert in Springfield and declared as folk songs.

These two specific songs are "There's a Long, Long Trail" and "Mother Markey." Both of them have strong characteristics of the traditional folk song, yet are not folk songs, traditionally, simply by declaration. The first named song, written by a college boy who is still alive and only in his early 30's, because of being strongly imbued with a national feeling deeply rooted in our American consciousness through action of the world war, might easily become a folk song if time and people shall so judge.

It is likewise the same with the second one, which was first made nationally popular through its singing by Miss Agnes"Orcett. Because of its plaintive, appealing melody and tender pathos, the words this song might already rank as a folk song without any singing by the song leaders, although personally neither composer nor his ever dreamed that it would attain such honor within twenty years after its publication and while they were still living, yet here again enters the element of care and unceasing selection.

 Probably there is no true lover of song-singing living today who would not wish to know that those two numbers will descend to posterity as folk songs, and if folk songs can be made by even one declaration of an assembly rather than become so through folk tradition, then there has been made a selected selection of two worthy songs, and the house of Witmark & Sons must share the honor as publishers of both of these modern folk songs "Honored by Declaration."—

Editor.

Playing Moving Pictures

his memory and supply the music for every situation. Most organists prefer to play for dramatic pictures because it affords them an opportunity to work in musical shading and play up to a series of climaxes, and finally the big, dominating scene of the picture. The comedy picture is popular with the organist who seeks in producing new and novel effects."

Mr. Anderson has made the distinction for comedy, arguing that the modern theater organ with its varied stops and extensive range with which the organist can play up to every scene of a comedy even to odd gestures, facial contortions and eccentric bodily gyrations.

Like many organists in moving picture houses, Mr. Anderson believes the possibilities of the organ in so far as its relation to pictures is concerned is unlimited. He is of the opinion that the serious works of the masters—the musical gems

Winged Hours

Tempo di Valse legante

Piano

Gomer Bath

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Dream, Sweetheart, Dream.
Ballad.

Words by LEO J. CURLEY.  
Music by BERT L. FULTON.

Andante moderato

When one by one the twinkling stars peep low,
Then turn my thoughts, Oh Heart’s beloved to you.

When o’er the dying day the evening
The silvery moon is shining all the night
And half a dream I fancy you are

And when the shadows fall, And fragrant flow’rs are
world’s a dream, And some lone bird is seeking sweet and
nestling near, Your lips close to mine, cheeks a glow,

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eyes-beam-ing love like the stars a-bove, And your heart a-throbbing while I whis-per
soul speaks to mine dear, in love di-vine, When I take you in my arms and fond-ly

Refrain.
low.
say.

O, dream, sweet-heart

dream of me, Close to my breast, while the night winds

soft-ly sigh My soul takes wing and love reigns king, When
MELODY

Must Film Music Be Relegated to the Background or Should It Be Featured?

By George Haka

SHOULD good film music be prominent enough to be noticed and admired or should it be in the background, never intruding, merely making itself felt rather than heard? Or should good music be featured in connection with films?

Film music is divided into two camps, one favoring the maximum of musical emphasis, the other favoring the subjection of music.

A certain orchestra director in a moving picture theatre was quoted as saying that he considers the music his organization renders ideal only when the attention of no one in the audience is attracted to it away from the action or story of the films.

Other directors (let it be known that they do not wish the musical program to be overlooked and project such stirring harmonies into competition with the films that even when the picture does not live up to its advertising or advance notice the music pleases enough to cause disappointment in the films. Indeed, directors say that when public interest in the films decreases slightly, it was the high-grade music that continued to fill the theatres.

What cause of the controversy is correct, logical or expedient? That which says film music should be momentarily unobtrusive, or that which insists that film music should not only keep step with the exigencies of the scenes on the screen but should do so so perfectly that the music in itself is indispensable to the drawing card? So far as we personally are concerned, we are willing to go anybody with a good argument attempt to settle the matter.

This is a free country, and musicians are permitted wide latitude in taking sides in a musical controversy. Differences of opinion help to make life interesting. Consequently, when a director or manager seizes upon his own opinion as unchallengeable correct, he is overlooking the important point that other people are in duty bound to accept his opinion as authoritative. And the same rule holds good regarding a writer.

Let us examine some of the contentions, yes and no, in order to weigh them and thus arrive at a conclusion.

Whether film music should be entire-

ly in the background or should it be a vital part of scene presentation, sometimes appears to depend upon the reaction of those engaged in the music part of the movie.

The music director who lacks music which compares favorably with that of a rival house, or several rival houses, naturally hopes that music need not be more than a side issue. Whereas the manager with the crack musical team is anxious to have it show patrons that they get more for their admission fee in his theatre than in others where the presentation of the film is done with less elaborate harmony. One sees, therefore, that the personal viewpoint of the director can be intertwined with commercial reasons.

The contention against over-emphasis of film music is based largely upon the premise that it is the story on the screen that justifies the moving picture theatre, and that the addition of music merely is to fill the void of an otherwise silent auditorium during such presentations, to offset the emotional monotony that would result, and to heighten the effect of various scenes through the accompaniment of music depicting the moods of the drama. No one can deny that this at least sounds logical and as previously stated most of the directors who go beyond it are those having the resources to do so.

The statement of the director who says he is gratified when an audience tells him that he didn't notice the music, as indicating that the music filled its proper function of unobtrusiveness, cannot bear the slightest analysis in the opinion of others. Thus say that the same thing can be said of music that is of such inferior quality that nobody is tempted to notice it.

There are some critics who declare that the maximum of musical resources is advisable in the film theatre, not so much as an accessory to the films as to provide additional numbers to the programme in which music is a feature. Their contention is that if music must be of dominating force in the moving picture theatre, let it dominate in a field of its own within such a theatre and not in connection with the film itself. Most of the readers who are judge and jury in the controversy will agree that the foregoing sounds reasonable, and it would appear that some of the leading film theatres in the large cities follow this system.

Another point worth noting is that the theatre with the most elaborate musical accessories usually is in a position to exact top admission prices. It

exacts money to provide music, but the interesting and vital part of the transaction to the theatre manager or proprietor is that more money is made and more noise is made about the music the higher the price that can be charged at the box office. The big orchestras and enormous organs are well advertised, and in many cases a musical director or a pianist is engaged to lead his prestige to the theatre. The sale of tickets is not only increased, but also the price per ticket is enhanced, thus yielding, let us hope, a fat profit for the gentlemen of enterprise.

An Anniversary

THIRTY-ONE years as a writer of singable songs is entirely an honorable record which would seem deserving of a memorial degree if there were any music institutions authorized to grant such, yet moving his publishing business into necessarily larger quarters was the only degree that the man holding this record awarded to himself in honor of his thirty-first anniversary. The man is Harry Von Tilzer, president of the Harry Von Tilzer Music Publishing Company that is now located at 1599 Broadway in New York City.

For three decades Harry Von Tilzer has held his place as one of the most fluent of the American popular song writers. During this long period of thirty years he has composed many songs, yet among the great host of the love of popular songs of today probably are but few who know even the title or tune of some of his earlier successes that once swept the nation and have now been reprieved by a compilation which is finding a ready sale.

Some of the Von Tilzer songs that at the present time are being specially favored by noted performers are "Dear Old Lady," "School Time," and "The Little Wooden Whistle Wouldn't Whistle." The last named being one of the Sophie Tucker and Eva Tanguy hits. "Dear Old Lady" is being sung by such performers as Henry Burr, George M. Cohan, Sam Smith, Irving Kaufman, Mabel McVey, Sophie Tucker and Mabel Bruns. Some of the well known orchestras and leaders that are using the number are Paul Specht's Hotel Alcazar Orchestra, Yerba's Juarez Orchestra, Iveson's Orchestra of Chicago, The California Ramblers, Vehrehoor's Ragtime, Jones, Ray Miller and Frank Weygand.

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The Lady of the Old School

She was clad in dove-gray—the lithe old lady who had been seen in the business world of Dresden china. Her fragile, blue-veined hands were covered in silken gloves of a tint to match her frock, and there was a white ruffling at her throat.

She wore gold-brocaded gossamer of the quaint style of long ago, and her features were of the high-bred patrician mold. Once so nearly gone upon while reposing upon them were the days of her youth.

She had come to the city from a quiet village, this exact and unadorned lady of another generation, and James the king of musicians, was commissioned to take her for a drive about the park. James was also instructed by the mistress of the house—who had an unbreakable social engagement for the evening—not to arouse the ladies about, but to drive slowly so as not to rouse the dear old lady's nervous fears and spoil her outing.

"Ah! I'll drive slow," James had solemnly assured his mistress. This gentle lady in gray reminded him of the word-pictures her own grandfather had given of his sweet little violette mistress down in Virginia. Scarcely had they half entered the car when: Are You A Music Teacher?

GOSSIP GATHERED
BY THE GADGET

Who is at the yellow instrument that is so much a part of every other instrument? The United States Civil Service Commission at Washington, D. C., announces an open competitive examination for a music teacher under conditions as follows:

Receipt of applications will close Feb. 26. The examination is to fill a vacancy in the Indian Service for duty at Haskell Institute, Kansas, at an entrance salary of $600 a year, plus the increase of 30 a month granted by Congress, and vacations in positions requiring similar qualifications. In addition to the salary named above, appointees are also allowed furnished quarters, heat and light free of cost.

The duties are to organize and train mixed choirs, quartets and other musical organizations, and to give vocal lessons and instrumental lessons, particularly the piano.

Competition will not be required to report for examination at any place, but will be held on their graduation, beginning with the date named above.

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