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I Love The Sunshine And Roses

Louis O Kelso

Composer

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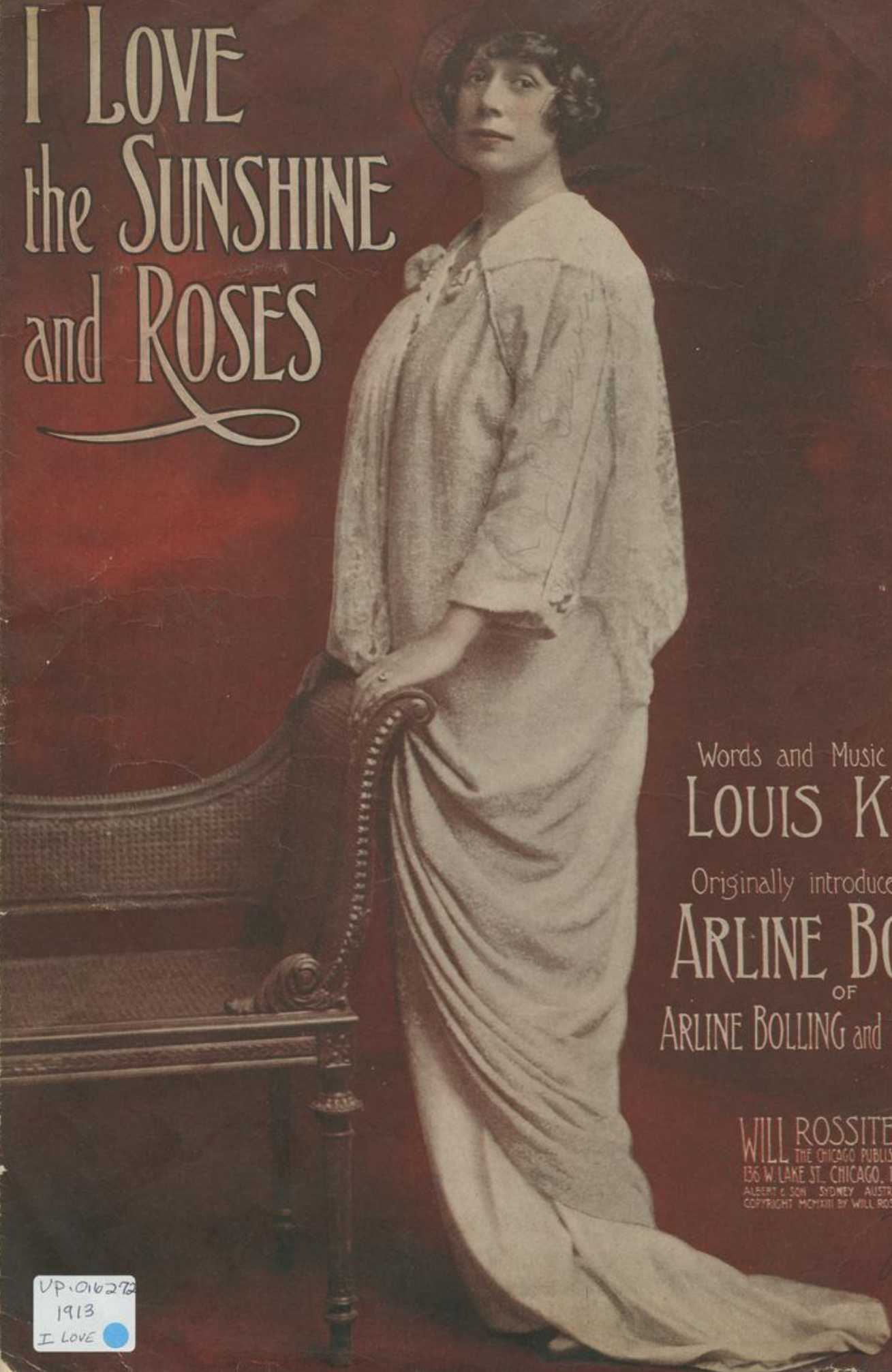
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I LOVE the SUNSHINE and ROSES



Words and Music by
LOUIS KELSO

Originally introduced in Vod'vil by
ARLINE BOLLING
OF
ARLINE BOLLING and LOUIS KELSO

WILL ROSSITER
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1913
I LOVE

I Love The Sunshine And Roses

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Valse Moderato

The piano introduction is in 3/4 time, key of B-flat major. It begins with a strong *f* dynamic. The right hand plays chords and the left hand plays a rhythmic accompaniment. The piece concludes with a *>* accent on the final chord.

The first system shows the vocal line and piano accompaniment. The vocal line starts with a rest, then enters with the lyrics. The piano accompaniment features a *dim.* dynamic, a *rall* section, and a *pp* section. The lyrics are: (He) Most ev - 'ry one takes a (She) Now that you've mentioned the

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics: no - tion Of some-thing to love and a - dore Like sub - ject Of things that you love and a - dore Pray. The piano accompaniment includes a *ten* marking.

The third system continues the vocal and piano accompaniment. The vocal line includes the lyrics: lov - ing the sound of the o - cean, As the end - less waves beat on the think of my side of the sto - ry, And just keep on lov - ing more. The piano accompaniment continues with chords and a melodic line in the left hand.

shore, _____ The flow-ers, the sun and the rain-bow _____ The
 more, _____ For most ev - 'ry girl has a suit-or _____ And

bright moon-light skies up a - bove, _____ The Win-ter the Spring and the
 some have at least two or three, _____ No mat-ter the sea-son or

Sum-mer _____ Are things for a fel-low to love. _____
 wea-ther _____ I want you to have on-ly me. _____

rull *rit.*

CHORUS

p-f

I love the sun-shine and ros - es I love the

p-f

rain and the snow I love the soft Sum-mer

breez - - es I love the cold Win-ters blow

I love the flow-ers sweet fra - - grance I love the fresh morn - ing

dew And I love the love of a maid so

true 'Cause I love you. you.

I Love The Sunshine And Roses 3-3

CHORUS

"FLOATING DOWN THE RIVER" by ROGER LEWIS

This is just a "bit" of one of the biggest song hits of the year. No matter where you go you'll hear some one or other play or sing this song. It's a big hit on the Vaudeville stage, and all the best bands and orchestras are playing it at picnics and dances. If you keep up with "hits" don't fail to get this one, for it's a splendid song, and you'll get lots of fun out of it. If the local dealer doesn't happen to have it, send 15 cents direct to Will Rossiter, "The Chicago Publisher." Send for our catalogue of "hits."

The "BIGGEST WALTZ-SONG HIT" of the YEAR

"When I Met You Last Night in Dreamland"



MAUD LAMBERT

Words by
Beth Slater Whitson
Author
"Meet Me To-night in Dreamland"
Music by
W. R. Williams
Writer of
"I'D LOVE TO LIVE IN LOVELAND," "WHEN THE MOON PLAYS PEEK-A-BOO"

CHORUS

p-f

When I met you last night in Dream land where the love-light out-
shines the moon — When I met you last night in Dream —

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\$5,000.00 Per Week for Singing this Wonderful Song. There are so many big and well known professionals singing this song that their weekly salaries are over five thousand dollars per week, and when you stop to realize how very particular the big singers are when picking out a song to popularize you must know this really is a wonderful song, and not just because we say so.

True it's written by two of the best and most successful writers we have in this country, and true the famous Maud Lambert, "The Queen of Song," originally introduced it, but even then, if the song did not contain all the elements of success, it would not just be the "kind of a song" the Public want, all the singers, and money, and booming in the world outside to make it popular.

We print here, part of the chorus, so you can judge for yourself. It's a beautiful little story, well told, and a melody that's just as beautiful, and it's truly a song that brings comfort and consolation to our hearts, and when anything can do that, it's surely worth while possessing. We want you to have a copy, because you'll be just as enthusiastic as we are, and you'll tell your friends about it, and they'll tell theirs, and so on. Don't put it off another day—get a copy and be happy—in no other way can you get so much for so little—for this song is for sale at all the ten cent stores and Music Departments all over the world.

"NEXT SUNDAY AT 9" or "DEARIE WON'T YOU CALL ME DEARIE"

By **EVANS LLOYD** of Lloyd and Whitehouse
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REFRAIN

p-f

Dear - ie - wont you call me dear - ie, 'Cause it's draw - ing



Not in the history of songs do we know of a more artistic, "classy" little song than this one. It's what the music publishers call a "novelty ballad," because there is much novelty in the idea and treatment of the theme, and at the same time, it's also a ballad. The "chimes" effect in this song has already been widely imitated, as are all original ideas, but the imitations in this case are simply boosting this original song, and it's quickly getting to be one of the big hits of the year. Many well known professional singers are featuring this song, and every day more are taking it, so we suggest you put this note down on your list of the "good things that last" and that you must have. Here's the full title, so that the clerk won't misunderstand—"NEXT SUNDAY AT NINE" or "DEARIE WON'T YOU CALL ME DEARIE"—written by Evans Lloyd, and published by Will Rossiter. We mention all this, because we don't want you to get any of the bad "imitations" and then be disappointed in the song and blame us. There's a lot of "misleading the public" going on in the music business, and we're glad to warn you when we can. Will Rossiter "The Chicago Publisher," is giving the Public more for their money than any other publisher, and all the big singers sing his songs, so you'll always be safe in buying any of his publications. Don't forget to get a copy of "NEXT SUNDAY AT NINE," etc., the next time you are in the Music Department.

DOWN HOME RAG

Words by **ROGER LEWIS** Made by **WILBUR C. SWEATMAN**

Moderato

VAMP

1 When the summer is set, and the
2 When the sun is shining and the

Rest on on the old set, then you get on on in to see down in
time they'll all start go ing, The old they all make a show up, with the

How reg-nally form— When you hear the my too knock be that up
star bright in sun— You I drink up it, I be at work be



"DOWN HOME RAG"

By **Roger Lewis** and **Wilbur C. S. Sweatman**

Every one who has heard it declares it to be the greatest stage hit since the days of the now old and famous "TURKEY IN THE STRAW." This new one was first published as an instrumental number for Band and Orchestra, and it made such a big hit every time it was played, that somebody said "why don't you make a song out of it?" Well! we woke up then, and right away sent for Roger Lewis, the man who wrote "YOU CAN'T EXPECT KISSES FROM ME" and the "OCEANA ROLL," and told him our ideas, and the answer is?—Roger Lewis (with Wilbur Sweatman's music) has produced one of the biggest hits of the season. "DOWN HOME RAG" is a mighty funny song, and it's a "great" barn dance. I'll wager you can't keep still when you hear it. Lee White & Geo. Perry, of New York

Vaudeville fame, were the first to introduce it, and now they're all falling over themselves to get it and sing it on the stage. You'll miss half your life if you miss a copy of the song "DOWN HOME RAG."