

Admiral Dewey

“ADMIRAL DEWEY” MARCH

TWO-STEP



Composed by ALVA VAN RIPER

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"ADMIRAL DEWEY"

MARCH TWO-STEP.

ALVA VAN RIPER.

The musical score is written for piano in 6/8 time and B-flat major. It consists of four systems of music. The first system begins with a forte (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The second system features a forte (*ff*) dynamic. The third system includes first and second endings, with the first ending marked *1st.* and the second ending marked *2d.*

First system of musical notation, consisting of a treble and bass staff. The treble staff begins with a repeat sign and contains a sequence of eighth and sixteenth notes. The bass staff starts with a dynamic marking of *mf* and contains a sequence of chords and eighth notes.

Second system of musical notation, consisting of a treble and bass staff. The treble staff contains a sequence of chords and eighth notes. The bass staff contains a sequence of chords and eighth notes.

Third system of musical notation, consisting of a treble and bass staff. The treble staff features a first ending (*1st.*) and a second ending (*2d.*). The bass staff contains a sequence of chords and eighth notes.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff contains a sequence of chords and eighth notes. The bass staff starts with a dynamic marking of *ff* and contains a sequence of chords and eighth notes.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff contains a sequence of chords and eighth notes. The bass staff contains a sequence of chords and eighth notes.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff features a first ending (*1st.*) and a second ending (*2d.*). The bass staff contains a sequence of chords and eighth notes.

The first system of music consists of two staves. The treble staff begins with a piano (*p*) dynamic marking. The music is in 2/4 time and features a melodic line in the treble and a bass line in the bass. The key signature has three flats. The system concludes with a double bar line.

The second system continues the piece with two staves. It maintains the same melodic and bass line structure as the first system. The treble staff has a melodic line with some rests, while the bass staff provides a steady accompaniment. The system ends with a double bar line.

The third system continues the piece with two staves. The treble staff features a melodic line with some rests, and the bass staff provides a steady accompaniment. The system ends with a double bar line.

The fourth system continues the piece with two staves. A forte (*f*) dynamic marking is present in the treble staff. The music features a melodic line in the treble and a bass line in the bass. The system concludes with a double bar line.

The fifth system continues the piece with two staves. The treble staff features a melodic line with some rests, and the bass staff provides a steady accompaniment. The system ends with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of chords in the upper staff, some with long horizontal lines above them, and a rhythmic accompaniment in the lower staff.

The second system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a series of chords in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte).

The third system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a series of chords in the upper staff and a rhythmic accompaniment in the lower staff.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a series of chords in the upper staff and a rhythmic accompaniment in the lower staff. A dynamic marking of *ff* is present.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a series of chords in the upper staff and a rhythmic accompaniment in the lower staff. The system includes first and second endings, labeled *1st.* and *2d.*, with a dynamic marking of *ff*.

Old Uncle Peter.

Price 40¢

Copyright 1897
by L. E. West

Arranged and Written by L. E. WEST.

INTRO.

1. Oh, old 'Uc-cle Pe-ter got drunk one day, He looked
2. Dur's a coon in a gum tree say in his pray'r. And a

out of de wit-dow, no day say, And die in de sto-ry
Prag'le in de mill pond sing in' base, Dur's a - pleast play-ful
nig-gur sat in' rail-road iron up - stairs, Dur's a great big steam - boat

he told em, All a - bout de an - i - muses he did see,
on de piano, An' a lit-tle brown wass - al wid a wart on his nose,
and in' bay, An' a mouse hitched up to a oon boss dray.

Try this on your Piano.

DE BUGS AM IN DE CO'N

By L. E. WEST.
5

REFRAIN. *Canto espress.*

Oh, de bugs am in de co'n, and de rust am on de wheat, Dat
am a fact as shuah as you sim bo'n, - An' pov - er - ty am star - in dis po'r

dark - ey in de face, For I tells you dat de bugs am in de co'n.....

Tempo.

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FOR SALE BY ALL MUSIC DEALERS.

Price 40¢

Oh, white folks stop and listen to me a little while,
For I am broken hearted and forlo'n
For de craps da am a fallin' bekaise it am too wet,
But de wust of all, de bugs am in de co'n.

De oats dey looked so lubly, for dey were two feet high,
But a hail storm lebeled dem all one fine mo'n
And de tater bugs da feasted till der were no taters left,
But de wust of all, de bugs am in de co'n.

The Title Page of **Bye-lo, Bye-lo, My Baby**

Is worth the full price of the music, for it contains the pictures of over

400 OF THE SWEETEST BABIES IN AMERICA

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Father Is at the Wheel

Words and Music by L. E. WEST.

Price, 50 cents. Copyrighted 1897 by L. E. West.

A little boy stood on a vessel deck,
And the wild waves ran mountain high,
And all seemed lost in that dreadful storm,
For surely no help was nigh.
A passenger said to the little lad,
"No fear, no fear do you feel?"
The little lad answered, "I'm not afraid,
For father is at the wheel."

CHORUS.

"I'm not afraid tho' the lightning flash,
I'm not afraid tho' the thunder crash;
No matter to me tho' the wild waves dash,
For father is at the wheel."

Ere morning had come the staunch vessel lay
In the harbor all safe and sound,
And all on board of that gallant ship
Were safe on the solid ground.
And long years rolled by, and the lad's sweet voice
Still rang in the stranger's ear,
"My father, my father is at the wheel,
And therefore, I have no fear."

The above pieces are arranged for the orchestra and brass band. They are all very beautiful. Any one will be sent postpaid on receipt of 50 cents.

L. E. WEST PUBLISHING COMPANY

1512 SECOND AVENUE, ROCK ISLAND, ILL.

Bye-lo, Bye-lo, My Baby.

LULLABY SONG. WITH ORIGINAL YODLE.

Written & Composed by L. E. WEST.

REFRAIN.

Tempo.

Bye - lo, bye - lo, on the tree top, Bye - lo, bye-lo, my ba - by:

When the wind blows the cra-dle will rock, So Bye - lo, bye-lo, my ba - by.

Roll.

Mam-ma is watch-ing you, mam-ma is near, Mam-ma is watch-ing her sweet lit-tle dear;

Mam-ma is near you, there's nothing to fear, Bye - lo, bye-lo, my ba - by.

Rit. Roll.

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By L. E. West.

Words and music of this song will be sent to any address, post-paid on receipt of 50 cents.

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Oh, the dear little babies we meet day by day,
How their bright cherry faces can brighten our way!
With their bright laughing eyes, and faces so sweet,
With a dear little baby our home is complete.
When evening comes on and the sand-man draws near,
Scattering sand in the bright eyes so dear,
As over the cradle our vigils we keep,
And with this sweet lullaby sing baby to sleep.

BRIDAL BELLS.

WALTZ

L. E. WEST.

INTRO.

Tempo di Valz.

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The following is what one of the eminent composers of Chicago says of "BRIDAL BELLS" WALTZ:

CHICAGO, ILL., April 23, 1897.

L. E. West, Esq., Rock Island, Ill.
DEAR SIR—I have looked over your Bridal Bells Waltz and find it neat, attractive and pleasing to the ear as well as the pianist. It seems to me to be an echo of a celebration of a wedding and different parts call up to the mind's eye the happy couple leaving the church on their wedding trip. The chimes of the bells are aptly illustrated throughout, and altogether the BRIDAL BELLS WALTZ ought to please the lover of light music.
Yours truly,
THEO. H. NORTHRUP.

This is also arranged for Two Mandolins and Guitar.

Piano Solo 50c. Two Mandolins and Guitar 50c.
Orchestra 50c. Band 50c.

Only a Pair of Worn-Out Shoes.

Words by William Fisher

Music by Thos. H. Northrup.

CHORUS.

On - ly a pair of he - by's lit - tle shoes! Oh, how I loved her, lads!

Quartette ad lib.

'twas hard to lose The sun-shine of my life, with eyes of heav-en's blue My

Rit. Roll.

pre cious lit tle ba by girl Who wore those worn out shoes.

Only a Pair of Worn-out Shoes. 4-4 Copyright, success, by L. E. West

Only a Pair of Worn-Out Shoes

A crowd stood in a bar-room in a far-off western town,
Boasting of the luck they'd had, as they drank their liquor down.
Some talked of home and mother, and the girls they left behind,
For they were miners everyone, and longed for gold to find.
But at one table sat a man, his face was pale and thin;
In his hands he held a package that a woman brought to him,
And when his comrades with a laugh, cried, "what's the matter Ned?"
He opened up the package, and to all his comrades said:

CHORUS.

Only a pair of baby's little shoes!
Oh, how I loved her, lads! 'twas hard to lose
The sunshine of my life, with eyes of heaven's blue;
My precious little baby girl who wore those worn out shoes.

The bar-room was all silence, and those rough men hung their heads;
Often they had heard him speak of his baby girl now dead;
Each day he'd been expecting wife and child to come out west.
A little home he'd built there for the ones that he loved best.
"Boys," he said, "the shoes are worn from running to the gate,
She was watching for her papa from the early morn till late;
Now what care I for wealth or gold?—all would I gladly lose
For one sweet kiss from baby's lips, who wore the worn-out shoes."

CHORUS.