"THE TRUMPHANT BANNER."

E. T. Paul's Greatest March Composition
Placed on the Market Sept. 17, Is Destined to Have a Tremendous Sale.

E. T. Paul's march compositions are among the best selling instrumental publications on the market. His new work, "The Trumphant Banner," which was placed on sale last month, bids fair to outdraw all of his other marches in the music trade. The composition undoubtedly is being his best effort.

The E. T. Paul Music Co. are noted for the handsome title pages which they issue in connection with their publications. "The Triumphant Banner" title being the handsomest and most striking of all. Mr. Paul has preceded his march by a short history of the American flag, and the circumstances under which "The Star-Spangled Banner" was written. The article is both interesting and instructive, as a number of facts are given that are not generally known.

The melody is particularly bright, with a swing that carries everything with it. A specially fine bass solo appears in the trio, that is exceedingly catchy, and will certainly be hummed and whitened by everyone hearing it. Mr. Paul has written the march so that it lays well under the fingers, and all technical difficulties have been eliminated, so that it is easy to learn and easy to play. The finale, which consists of sixteen bars of the chorus of "The Star-Spangled Banner," is very effective, and gives it a dash unequalled by any march on the market.

That Gus. Edwards' new professional room is both comfortable and elaborate.

That "The Trumphant Banner," E. T. Paul's latest and greatest march is already a hit.

That Jerome and Schwartz have another Irish song that equals "Belfast." "In My Irish Gown," sung by Miss Blanche Riege in "The Gay White Way," Francis, Day & Hunter are the publishers.

That the Tenschler Music Co. declare Henri Leong's new song "Sweet Hours of Yesterday" to be the prettiest in their catalog.

That the favorite composer of "Iowaatha" has given his publishers, Jerome H. Remick & Co., another hit in "Musette."

That Walter Jacobs, of Boston, has succeeded his "Sax Dance" with another instrumental number by the same composer, entitled "The Sand Dance."

That Willmark & Sons have issued two songs, "The Waltz of the Wagoner," and "I Love You, My Garden," both of which are worthy of extended notice.

That the Old Dominion Music Co. have two delightful numbers in "Love's Lament" and "Moments in Meditation."

That Gus. Edwards has a big hit in Anna Held's production of "The Parisan Model." "I Can't Make My Eyes Behave" ranks with any song of its kind for both melody and humor.

That the latest production from the pens of Morse and Drislane, "Make Believe," is one of Haviland's best sellers.

That in "Lola from Berlin" Jerome and Schwartz have written a series of successfull numbers. Prominent among these are: "I'm Thinking of You Dearie, the Whole Year 'Round, and "There's Not A American Gille in the World Like You."

That Francis, Day & Hunter are the publishers.

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"The Hat"

"The Year"

WILLIAM KIRK WATTS

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ROBERT TELLER SONS & DORNER

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"Dorothy"

"Dewey"

"Petite"

"Romeo"

"Dandylion"

"Parisian Two-Step"

"The Bird"

"Nellie's Hat"

"The Breeze"

"I'm Never Going to Lose You"

"When White Wings Whirl"

"Two Step"

"Parisian Two-Step"

"The猱"