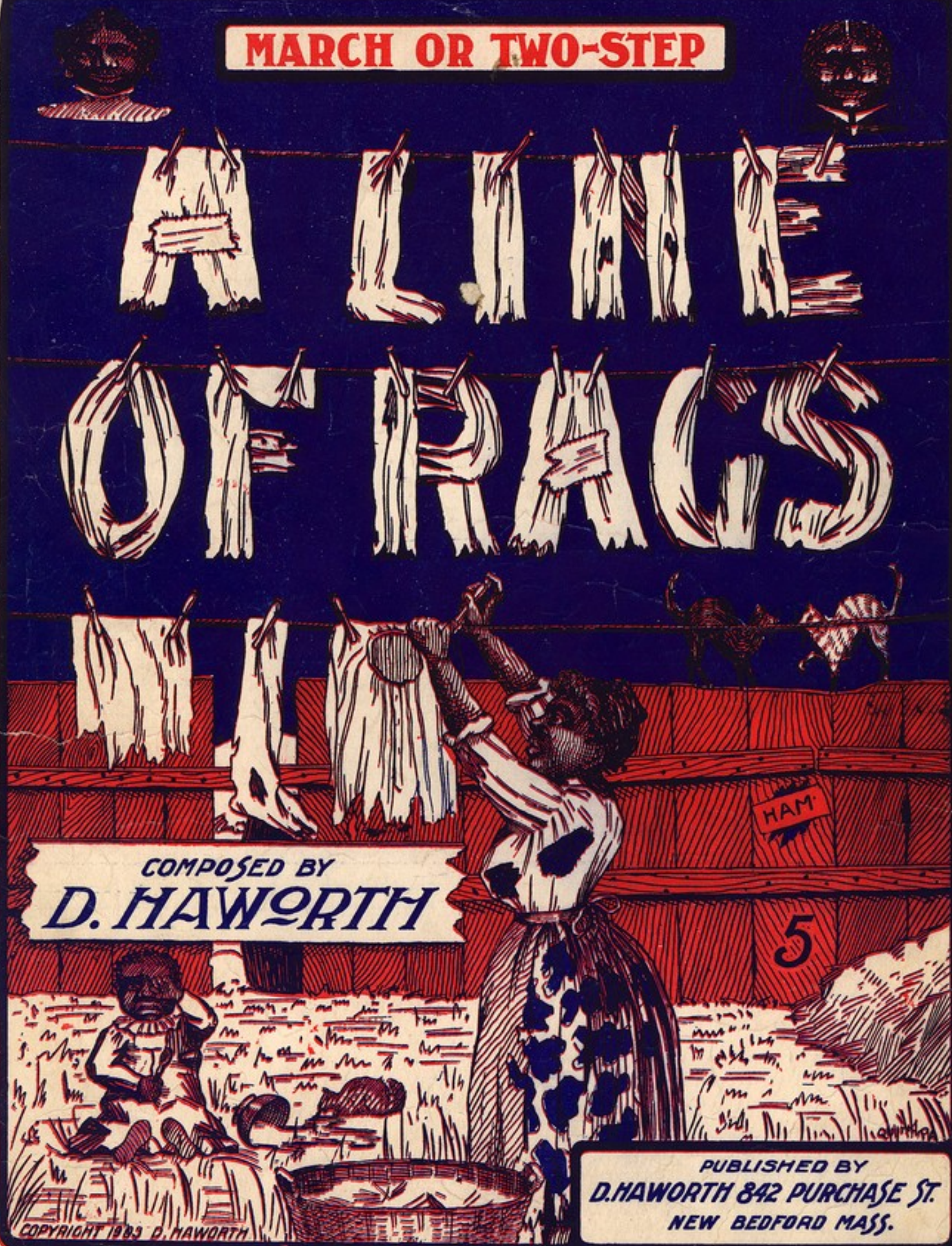


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**MARCH OR TWO-STEP**



COMPOSED BY  
**D. HAWORTH**

PUBLISHED BY  
**D. HAWORTH 842 PURCHASE ST.  
NEW BEDFORD MASS.**

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## A LINE OF RAGS

MARCH or TWO STEP.

Composed by D. HAWORTH.  
Author of "Blanche Waltzes."

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a treble and bass staff. The first system begins with a dynamic marking of *ff*. The second system is marked *2d time 8va* and *p-f*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The final system concludes with a double bar line and a key signature change to one flat (B-flat).



First system of musical notation, featuring a treble and bass clef. The piece begins with a double bar line and a forte (*ff*) dynamic marking. The bass line starts with a whole rest followed by a series of eighth notes. The treble line contains complex chords and melodic fragments.

Second system of musical notation. The bass line continues with eighth notes, while the treble line features dense chordal textures. Fingering numbers (1, 2, 3, 4, 5) are visible above the treble staff.

Third system of musical notation. This system includes first and second endings, indicated by bracketed lines labeled '1' and '2' above the treble staff. The bass line continues with eighth notes.

Fourth system of musical notation. The piece transitions to a piano (*p*) dynamic. The bass line continues with eighth notes, and the treble line features block chords.

Fifth system of musical notation. The bass line continues with eighth notes, and the treble line features block chords. A fermata is placed over the final note of the treble staff.

Sixth system of musical notation. The bass line continues with eighth notes, and the treble line features block chords. The system concludes with a double bar line.



TRIO. *8va*  
*p-f*



# A LITTLE ON THE MAKES THE PIANO TALK RAG-TIME

## MARCH AND TWO-STEP



BY

# S.G. KIESLING.

NEW YORK  
C.H. DITSON & CO.

PUBLISHED BY  
**S.G. KIESLING.**  
1035 GATES AVE BROOKLYN, N.Y.

BOSTON MASS  
OLIVER DITSON CO.



Try this over on your Piano.



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# A LITTLE ON THE RAG-TIME. CAKE WALK.

by S. G. KIESLING.

Piano.



The first system of music is a piano introduction. It consists of two staves, treble and bass, in 2/4 time. The melody in the treble clef starts with a dotted quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The bass clef accompaniment features a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4.



The first system of the main piece. The treble clef has a melody with eighth-note patterns and triplets. Fingerings are indicated: 2, 3, 3, 1 5 2, 4 1. The bass clef has a simple accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4.



The second system of the main piece. The treble clef melody continues with eighth-note patterns and triplets. Fingerings: 2, 3, 3, 1 4 2, 5, 4, 4. The bass clef accompaniment remains consistent with the previous system.



The third system of the main piece. The treble clef melody includes eighth-note patterns and triplets. Fingerings: 2, 3, 3, 1 5 2, 5, 5, 5 1, 4 1. The bass clef accompaniment continues with eighth notes.



The fourth system of the main piece. The treble clef melody features eighth-note patterns and triplets. Fingerings: 3, 3, 2, 3 4, 1 4. The system concludes with the word "Fine." written above the final notes. The bass clef accompaniment ends with a final chord.



The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece with similar melodic and harmonic textures. Fingerings and ornaments are clearly marked throughout the system.

The third system features a continuation of the musical themes, with the upper staff showing more complex melodic patterns and the lower staff providing a steady accompaniment.

The fourth system concludes with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff, ending with a double bar line.

The fifth system shows further development of the musical material, with intricate fingerings and ornaments in the upper staff.

The sixth system is the final system on the page, featuring a concluding melodic line in the upper staff and a final accompaniment in the lower staff.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat). The upper staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4). The lower staff contains a bass line with chords and single notes.

Second system of musical notation, continuing the piece. It features a first ending bracket over two measures, followed by a second ending bracket over two measures. Fingerings and slurs are clearly marked throughout.

Third system of musical notation, showing a continuation of the melodic and bass lines. The upper staff has a more active melodic line with slurs and ornaments.

Fourth system of musical notation, featuring a melodic line with a sequence of notes marked with fingerings 1, 2, 3, 4. The bass line provides harmonic support with chords.

Fifth system of musical notation, continuing the piece with similar melodic and bass line patterns. The upper staff has a melodic line with slurs and ornaments.

Sixth and final system of musical notation on the page. It includes a first ending bracket and a second ending bracket. The piece concludes with a double bar line and the marking "D.C." (Da Capo) in the bass staff.



# CRYSTAL MAZURKA

Brillante.

Composition N<sup>o</sup> 35.  
by S. G. KIESLING.

Tempo di Mazurka.

*mf delicato con spirito*

*cresc.*

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# SONG OF THE LILIES.

(Memorial Ballad.)

2 Keys.  
Contralto or Baritone.  
Mezzo Soprano or Tenor.

Composition N<sup>o</sup> 39 B.

(Story of the Song:) A youth reclining on the shore of a lake, sings to a group of lilies growing therein, then to the soul of his departed love by the name of Lilly.

Mezzo Soprano.

*mf*

Beginning of 2d & 3d Verses.

2. Beau-ti - ful Lil - ly thou who art gone,  
3. Soon I will be with thee a - bove,

*mf*

Sweet re - mem - brance that I mourn;  
For my heart is sad for love;

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# MIDNIGHT SOLITUDE.

REVERIE.

Composition No. 32  
S. G. KIESLING

Andante Moderato.

*p Cantabile.*

*mf*

*rit dim*

*rall dim*

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# THE OVERLAND MARCH.

By S. G. KIESLING.  
Composition N<sup>o</sup> 43.

INTRO.

*mf*

MARCH.

*mf*

*cresc.*

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SUCCESSFULLY  
INTRUDUCED BY

EMMA CARUS

# ALEXANDER'S RAGTIME BAND

BY IRVING BERLIN





## ALEXANDER'S RAGTIME BAND

Words and Music  
By IRVING BERLIN

**Moderato**

*f*

*Till ready*

*p*

Oh, ma hon-ey, Oh, ma hon-ey,  
Oh, ma hon-ey, Oh, ma hon-ey,

Bet-ter hur-ry and let's me-an-der, Aint you go-in', Aint you go-in'  
There's a fid-dle with notes that screeches, Like a chick-en, Like a chick-en,

To the lead-er man, rag-ged me-ter man? Oh, ma hon-ey,  
And the clar-in-et is a col-ored pet, Come and lis-ten,



Oh, ma hon-ey, Let me take you to Al - ex - an - der's  
Come and lis - ten, To a class-i - cal band what's peach-es,

grand stand, brass band, Aint' you com - in' a - long?.....  
come now, some - how, Bet - ter hur - ry a - long?.....

CHORUS

Come on and hear,..... Come on and hear..... Al - ex - an - der's rag-time

band,..... Come on and hear,..... Come on and hear,..... It's the best band in the



land,..... They can play a bu - gle call like you nev - er heard be - fore,

So nat - ur - al that you want to go to war; That's just the

best - est band what am, hon - ey lamb, Come on a -

long,..... Come on a - long,..... Let me take you by the



hand,..... Up to the man,..... Up to the man,..... who's the lead - er of the

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by a quarter note A4, and then a dotted quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

band,..... And if you care to hear the Swa- nee Riv - er played in

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a dotted quarter note B4. The piano accompaniment maintains the same rhythmic pattern as the first system.

rag - time,..... Come on and hear,..... Come on and hear..... Al - ex -

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a dotted quarter note B4. The piano accompaniment maintains the same rhythmic pattern as the first system.

an - der's rag - time band..... Come on and, band.....

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a dotted quarter note B4. The piano accompaniment maintains the same rhythmic pattern as the first system. The system includes first and second endings, indicated by the numbers 1 and 2 above the staff.



# TRY THIS ON YOUR PIANO.

## RAMSHACKLE RAG.

TED SNYDER

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into six systems. The first system begins with a piano (p) dynamic and includes a forte (ff) section. The second system features a piano (p) dynamic. The third system includes a piano (p) dynamic. The fourth system includes a piano (p) dynamic and a piano (p) dynamic. The fifth system includes a piano (p) dynamic. The sixth system includes a piano (p) dynamic and a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

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Nº 1 IN C



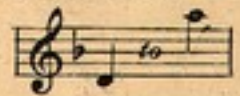
Nº 2 IN D



Nº 3 IN E<sup>b</sup>



Nº 4 IN F



*Pat Bon...* 40

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☀ Song ☀

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BY

# FRED. E. WEATHERLY

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# OTHER RECENT SUCCESSFUL SONGS BY EMINENT COMPOSERS

**MY WEE LITTLE HUT ON THE HILL**

Words and Music by **Mr. JOHN Mc CORMACK** HORACE GLEESON.

*Lento*

On the side of the hill in a bright sunny spot, I have cut out a clearing and built me a hut; And there, while the birds sing their

**REFRAIN.**  
... about 40.

songs in the trees, Sweet clover and buttercups welcome the bees. It's on-ly a hut on the side of the hill, And on-ly a hut it can be to me till You

*Molto lento*

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**WHEN TWO THAT LOVE ARE PARTED**

English words by **THEO. MARZIALS.** By **SECCHI.**  
Arranged by A. L.

(LUNGI DAL CARO BENE)

*Largo con molto espress.*

Lun - gi dal ca - ro be - ne, Vi - ve - re non poss' - i - ol So - no in un mar - di  
When two that love are part-ed, Nev - er in life to - meet a - gain, Ev - en the brav - est

*decreta dolce*

*stringendo un poco con espress.*

pe - ne Lun - gi dal ca - ro, dal ca - ro be - ne, Sen - to man - car, man - car il cor.  
heart - ed But live to lan - guish In bit - ter an - guish, And on - ly Death can heal the pain.

*rit e decresc*

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\*This note in voice and accompaniment to be omitted when sung in Italian.

**HUSHEEN**

Words by **FRANCIS A. FAHY.** Music by **ALICIA ADÉLAÏDE NEEDHAM**

*Andante tranquillamente. p grazioso.*

Sung by **Mme Clara Butt.**

Oh who is this that soft-ly lies At my heart's door with drow-sy eyes, While shadows o'er the sun-setskies Steal si - lent-ly and

*pp*

soon Of "Hush - een, Hush - o, Hushand lul - la - lo, Hush - een, Hush - o, - Soft-ly to - and fro -

*mp a tempo*

*pp mf ben*

Pronounced "Hush-eeen."

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## DANNY BOY.

---

Oh, Danny Boy, the pipes, the pipes are calling  
From glen to glen, and down the mountain side,  
The summer's gone and all the roses falling,  
It's you, it's you must go and I must bide.  
But come ye back when summer's in the meadow,  
Or when the valley's hushed and white with snow,  
It's I'll be here in sunshine or in shadow,  
Oh, Danny Boy, I love you, love you so!

But when ye come, and all the flowers are dying,  
If I am dead, as dead I well may be,  
Ye'll come and find the place where I am lying,  
And kneel and say an Ave there for me;  
And I shall hear, though soft you tread above me,  
And all my grave will warmer, sweeter be,  
For you will bend and tell me that you love me,  
And I shall sleep in peace until you come to me!

FRED. E. WEATHERLY



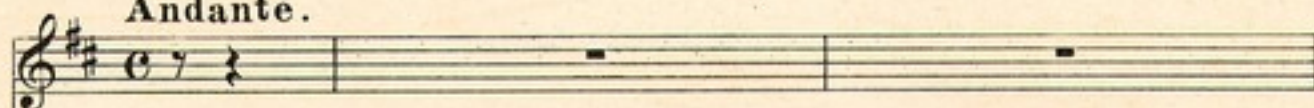
# DANNY BOY.

Words by  
FRED. E. WEATHERLY.

Adapted from  
an Old Irish Air by  
FRED. E. WEATHERLY.

**Andante.**

VOICE.



PIANO.

*5 flats*

Oh, Dan - ny Boy the pipes, the pipes are call - ing — From glen to

glen, and down the moun - tain side, — The sum - mer's



gone, and all the ro-ses fall-ing,— It's you, it's you must go, and I must

bide. — But come ye back when summer's in the mea-dow,— Or when the

val-ley's hushed and white with snow,— It's I'll be here in sunshine or in

sha-dow,— Oh, Dan-ny Boy, oh Dan-ny Boy, I love you so!



*p*

But when ye come, and all the flow'rs are

*cresc.*

*sempre legato.  
dolce.*

dy - ing, — If I am dead, as dead I well may

*espress.*

be, — Ye'll come and find the place where I am

*pp*

ly - ing, — And kneel and say an A - ve there for me; — And I shall

*pp*



hear, though soft you tread a - bove me, — And all my

grave will warm - er, sweet - er be, — For you will

*sempre. pp* bend and tell me that you love — me, — And I shall

*poco rit.*

*sempre. pp* *poco cresc. e rit.*

*piu lento.* *rall.* sleep in peace un - til you come to me!

*piu lento.* *rall.* *ppp*



# OTHER RECENT SUCCESSFUL SONGS BY EMINENT COMPOSERS

## THE ENCHANTED GLADE

Words by  
G. HUBI-NEWCOMBE.

No. 3 in A<sup>b</sup>  
Music by  
LOIS BARKER

*Moderato Lento.* *pp rall.*

Night, and a woo-ing bird, - Night, and the echoes' call, - The sound of a whis-per'd word, And a hush more sweet than

*Piu mosso*

all. *rall.* O, could the star-beams stay, The fair night last for aye, The

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## YOU CAME AT DAWNING

Words by  
DANIEL S. TWOHIG

Music by  
VERNON EVILLE

*mp Slowly with expression* *poco accel.* *poco rall.*

You came at dawn-ing, Fair as sunny June, - When birds sing joyous mel-o-dies And all the world's in tune;

*mp* *poco accel.* *poco rall.*

*fa tempo* *f rit.* *ffa tempo*

You came at dawn-ing, With love-light in your eyes, - A flow'r from God's own gar-den, That bloomed in Par-a-dise.

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## MY PRAYER

Words by  
P. J. O'REILLY.

Music by  
W. H. SQUIRE.

*f Lento*

Strong be the faith that guides your wend-ing, - Staunch be your heart to woe un-bend-ing,

*p* *rit.* *rit.*

Great gifts from Oed on you de-scend-ing - Such is my prayer, my prayer - for

*rapide.*

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A NEW  
RAG,

DILL PICKLES,

By  
Chas. Johnson

5

Jerome H. Remick & Company  
DETROIT NEW YORK



# "DILL PICKLES"

(TWO STEP.)

CHARLES L. JOHNSON.

The musical score is written for piano and consists of four systems. Each system has a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a forte (ff) dynamic in the bass clef and a piano (p) dynamic in the treble clef. The second and third systems are marked mezzo-forte (mf). The fourth system is also marked mezzo-forte (mf). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a series of eighth notes, followed by a quarter rest, and then a series of eighth notes with accents. A first ending bracket covers the final two measures, which end with a repeat sign. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece. The upper staff features a series of chords in the right hand, while the lower staff continues with a rhythmic accompaniment of eighth notes and chords. A dynamic marking of *ff* (fortissimo) is present at the beginning of the system.

The third system shows the continuation of the musical theme. The upper staff has a melodic line with some grace notes, and the lower staff maintains the accompaniment pattern.

The fourth system continues the piece with similar melodic and harmonic elements. The upper staff has a melodic line with grace notes, and the lower staff provides accompaniment.

The fifth system concludes the piece. The upper staff ends with a melodic phrase and a quarter rest, while the lower staff provides accompaniment.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a trill in the final measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth notes. A dynamic marking of *mf* is placed at the beginning of the system.

The second system continues the piece with two staves. The upper staff features a melodic line with a trill in the third measure. The lower staff provides a consistent harmonic accompaniment. A dynamic marking of *mf* is present at the start of the system.

The third system consists of two staves. The upper staff has a melodic line with a trill in the second measure. The lower staff continues the accompaniment. A dynamic marking of *mf* is located at the beginning.

The fourth system consists of two staves. The upper staff has a melodic line with a trill in the third measure. The lower staff continues the accompaniment. A dynamic marking of *mf* is located at the beginning.

TRIO.

The fifth system, marked 'TRIO.', consists of two staves. The time signature changes to 2/4. The upper staff has a melodic line with a trill in the first measure. The lower staff has a dynamic marking of *f* at the beginning and *p* later in the system.

The sixth system consists of two staves. The upper staff has a melodic line with a trill in the first measure. The lower staff has a dynamic marking of *f* at the beginning. The system concludes with a double bar line and a fermata over the final notes.



First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a dynamic marking of *f* and contains a melodic line with eighth and sixteenth notes. The bass clef part provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* appears in the third measure of the bass line.

Second system of musical notation. The treble clef part continues the melodic line, while the bass clef part features a more active accompaniment with many notes marked with accents (*v*). A first ending bracket is present in the final two measures of the system.

Third system of musical notation. The treble clef part has a dynamic marking of *ff* and contains a melodic line with some rests. The bass clef part continues with a rhythmic accompaniment.

Fourth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part continues with a rhythmic accompaniment.

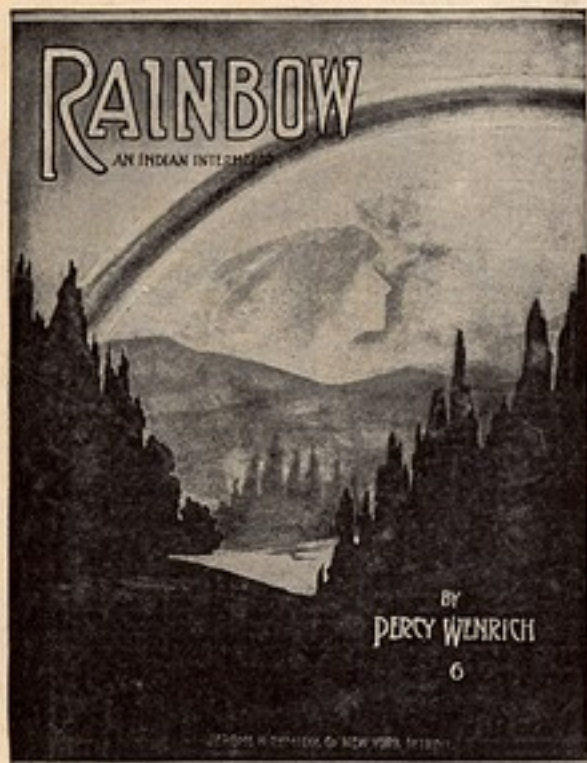
Fifth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part continues with a rhythmic accompaniment.

Sixth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part continues with a rhythmic accompaniment.



# "RAINBOW"

AN INDIAN INTERMEZZO by PERCY WENRICH



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"RAINBOW"  
(AN INDIAN INTERMEZZO)  
By PERCY WENRICH

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HENRIETTA BLANKE-BELCHER  
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# DYNAMITE RAG

THE FLOWERS COLLECTION



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BY  
J. RUSSEL  
ROBINSON



# Dynamite Rag.

A NEGRO DRAG.

J. RUSSEL ROBINSON,  
Composer of "Sapho Rag," etc.

Slow March.

*mf* *f* *ff* *sfz* *ffz*

*f* *mf*

*sfz*

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The first system of musical notation for 'Dynamite Rag' consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one flat (B-flat major or D minor). The first measure of the treble staff begins with a dynamic marking of *f-ff*. The piece features a complex, rhythmic melody with many slurs and accents, particularly in the treble staff. The bass staff provides a steady accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff has a very active melody with many slurs and accents. The bass staff continues with a consistent accompaniment pattern. The overall texture is dense and rhythmic.

The third system shows further development of the complex rhythmic patterns. The treble staff continues with its active melody, and the bass staff maintains its accompaniment. The piece's energy is maintained through the consistent use of slurs and accents.

The fourth system includes first and second endings, indicated by the numbers '1' and '2' above the treble staff. The first ending leads back to an earlier part of the piece, while the second ending concludes the section. Dynamic markings of *sfz* (sforzando) and *mf* (mezzo-forte) are present. The treble staff continues with its complex melody, and the bass staff provides accompaniment.

The fifth system concludes the piece. The treble staff continues with its complex melody, and the bass staff provides accompaniment. The piece ends with a final chord in the bass staff.



First system of musical notation for piano, featuring treble and bass staves with various notes and rests.

Second system of musical notation for piano, including a dynamic marking of *sfz* (sforzando) in the bass staff.

Third system of musical notation for piano, showing a change in tempo or dynamics with markings like *p* and *f*.

Fourth system of musical notation for piano, continuing the piece with various rhythmic patterns.

Fifth system of musical notation for piano, concluding the page with final notes and rests.



First system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *ff* and *ffz*, and first and second endings. The music is in a key with one flat and a 2/4 time signature.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *mf-ff*. The music is in a key with one flat and a 2/4 time signature.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *ff*. The music is in a key with one flat and a 2/4 time signature.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *mf-ff*. The music is in a key with one flat and a 2/4 time signature.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *ffz* and first and second endings. The music is in a key with one flat and a 2/4 time signature.

Dynamite Rag.









THE FLOWERS COLLECTION

FLORIDA

TRAG

by  
GEORGE L. LOWRY  
COMPOSER OF  
"ZENOBIA"

50  
4/-

Published by JOS. W. STERN & CO. 34, Abchurch Lane, London, E.C. 4

SOLE AGENTS: Messrs. J. & W. GOSWELL, 10, Abchurch Lane, London, E.C. 4



# Florida Rag.

Characteristic.

GEO. L. LOWRY.

Tempo di Rag.

Piano.

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2.

1. 2.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand continues its intricate melodic line, and the left hand maintains its rhythmic accompaniment. The dynamics remain consistent with the first system.

Third system of musical notation. The right hand's melody becomes more densely packed with notes. The left hand's accompaniment includes some chordal textures. The system concludes with a *ff* (fortissimo) dynamic marking.

**Trio.**

Fourth system of musical notation, marking the beginning of the Trio section. The time signature changes to 3/4. The music is in G major. The right hand features a melody of chords and eighth notes, and the left hand has a simple accompaniment of eighth notes. The dynamic is marked *mp* (mezzo-piano).

Fifth system of musical notation, continuing the Trio section. The right hand's melody consists of sustained chords and eighth notes, while the left hand continues with its accompaniment.

Sixth system of musical notation, the final system on the page. The right hand's melody is more active, with many sixteenth notes. The left hand's accompaniment remains steady. The system ends with a *ff* (fortissimo) dynamic marking.



The image shows a page of musical notation for piano, consisting of seven systems of staves. Each system typically has a treble clef on top and a bass clef on the bottom. The notation includes various musical symbols such as notes, rests, and dynamics. Dynamics include *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). There are also performance markings like *V* (accents) and *S* (sforzando). The page is numbered '5' in the top right corner. The bottom left corner has the number '1651 - 4'.





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A CHARACTERISTIC MARCH

BY  
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# THE FRISCO RAG

THE FLOWERS COLLECTION



BY

HARRY ARMSTRONG

COMPOSER OF  
"I LOVE MY WIFE, BUT OH YOU KID"  
"BABY DOLL" "SWEET ADELINE"  
"CAN'T YOU SEE I'M LONELY" Etc

**VOCAL**

Words by Bert Fitzgibbon & Billy Clark

M. WITMARK & SONS  
New York Chicago San Francisco  
London Paris

5



# The Frisco Rag.

Words by  
Bert Fitzgibbon & Billy Clark.

Music by  
Harry Armstrong.

Moderato.

Piano.

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment. The piece concludes with a mezzo-forte (*mf*) dynamic.

This section provides the piano accompaniment for the first line of the vocal melody. It starts with a *sfz* (sforzando) dynamic and includes a *8va* marking for the right hand. The accompaniment consists of chords and rhythmic patterns that support the vocal line.

Not too fast.

A - way out West, near that Gate, Near that Frisco Gold - en Gate, There's a  
Now, when you call on your girl, On your ev - er stead - y girl, She will

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The tempo is marked "Not too fast." The lyrics are: "A - way out West, near that Gate, Near that Frisco Gold - en Gate, There's a Now, when you call on your girl, On your ev - er stead - y girl, She will".

dance makes you prance, Take a chance, Gee! it's great, It is so dream - y,  
say right a - way: "Take me for a mer - ry whirl, I want to hear it,

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "dance makes you prance, Take a chance, Gee! it's great, It is so dream - y, say right a - way: 'Take me for a mer - ry whirl, I want to hear it,".

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It makes you spoon. And when you hear it you'll say: "It's the  
That Fris - co tune?" And you will fall for a hall, Where the

dan - dy of them all, Big or small, short or tall, For that Rag they're sure to fall, That ev - er  
lights are all a - glow. She'll con - fess hap - pi - ness When you pro - mise you will go, And dance with

lov - ing fun - ny Fris - co Rag.  
Cu - tie till near - ly noon.

When they play that Fris - co Rag you yell: "Kill it babe!  
When they play that lov - ing tune Two hearts beat as one.



Chorus. *Not fast.*

First you grab your la - dy, Then you shake her shoul-der

Start a-get-ting bold-er; Then your ba - by starts right in a-sway-ing with a

mo-tion so grand, - And when the band it plays that rag a lit-tle slow-er You

hol - ler out for more - For it sets you cra - zy When you do the Fris - co,

Oh, the lov - ing Fris - co, Oh, the cu - tie Fris - co Rag! First you Rag!



# COMPOSITIONS

BY

## HARRY ARMSTRONG

### VOCAL

SHAKY EYES . . . . .	50
Words by Billy Clark.	
SLIP YOUR GLAD RAGS ON AND COME WITH ME . . . . .	50
Words by Harry B. Lester and Billy Clark.	
WHEN YOU'VE WON THE ONLY GIRL YOU LOVE . . . . .	50
Words by Billy Clark.	
YOU'RE THE FLOWER OF MY HEART, SWEET ADELINE . . . . .	50
Words by Richard H. Girard.	
JUST A LINE FROM JENNIE . . . . .	50
Words by Will A. Heelan.	
WHEN YOU HAVE TIME AND MONEY . . . . .	50
Words by Richard H. Gerard.	
ROSE OF PLYMOUTH TOWN, A . . . . .	50
Words by Will A. Heelan.	
MISS DINAH . . . . .	50
Words by Bartley C. Costello.	
FOLLOW THE CROWD ON A SUNDAY . . . . .	50
Words by James L. Morrison and Richard H. Gerard.	
YOUR'E MY HEART'S DESIRE, I LOVE YOU NELLIE DEAN . . . . .	50
GOOD-BYE EYES OF BLUE . . . . .	50
Words by Jay J. Walker.	
ONLY A FLOWER BY THE ROADSIDE . . . . .	50
Words by Arthur J. Lamb.	
PD LIKE A GIRL LIKE YOU . . . . .	50
Words by Jos. Mittenthal.	
ARABELLA . . . . .	50
Words by Bartley C. Costello.	
IN THE GOLDEN AUTUMN DAYS SWEET JENNIE RAY . . . . .	50
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# FRISCO'S KITCHEN STOVE RAG

AS FEATURED BY  
**FRISCO**  
LATE STAR  
ZIEGFELD FOLLIES  
1918  
CREATOR OF THE  
JAZZ DANCE

WORDS BY  
**C. FRANCIS REISNER**  
WRITER OF "GOOD BYE  
BROADWAY, HELLO FRANCE"

**M. WITMARK & SONS**  
NEW YORK

MUSIC BY  
**JIMMY MORGAN**  
WRITER OF "DON'T BITE THE  
HAND THAT'S FEEDING YOU"



GEO. FAIRMAN,  
PUBLISHER  
145 W. 45TH ST. N.Y.C.



## Frisco's Kitchen Stove Rag.

Words by  
C. FRANCIS REISNER.

Music by  
JIMMIE MORGAN.

Piano. *ff*

*Vamp.* Down in Dix - ie  
One step called the

there's a spot. They do a dance that sure is hot The kit-chen stove is what they call this  
furn-ace shake. An - oth-er one called bake the cake The kit-chen stove gives ev - 'ry one a

new hot danc-ing craze. You feel as though your ver - y soul, Was a piece of burn-ing  
danc-ing ap - pe - tite. The la - dy's there with style and looks, Danc-ing like a bunch of

coal. — And when you do this dance you'll think your feet are all a - blaze.  
cooks. — And when that Jazz band starts to play you burn up with de - light.

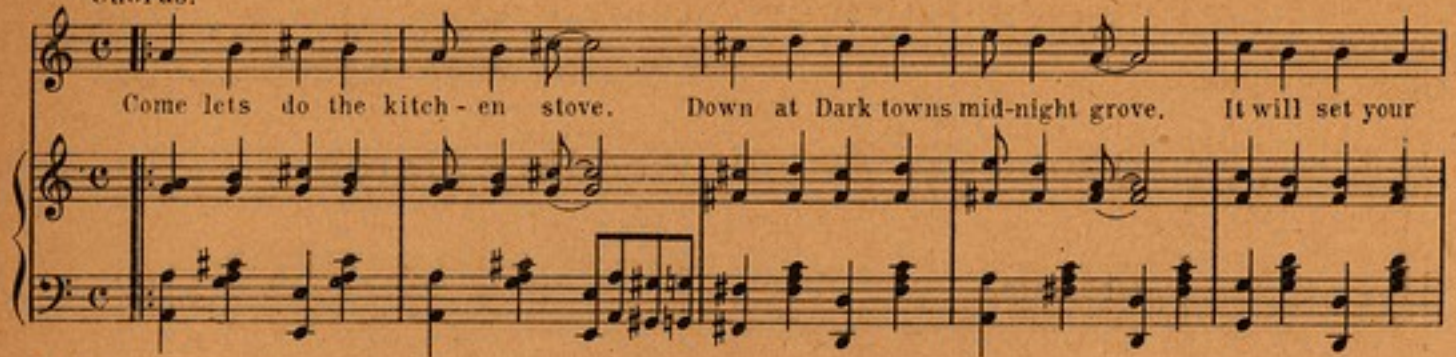
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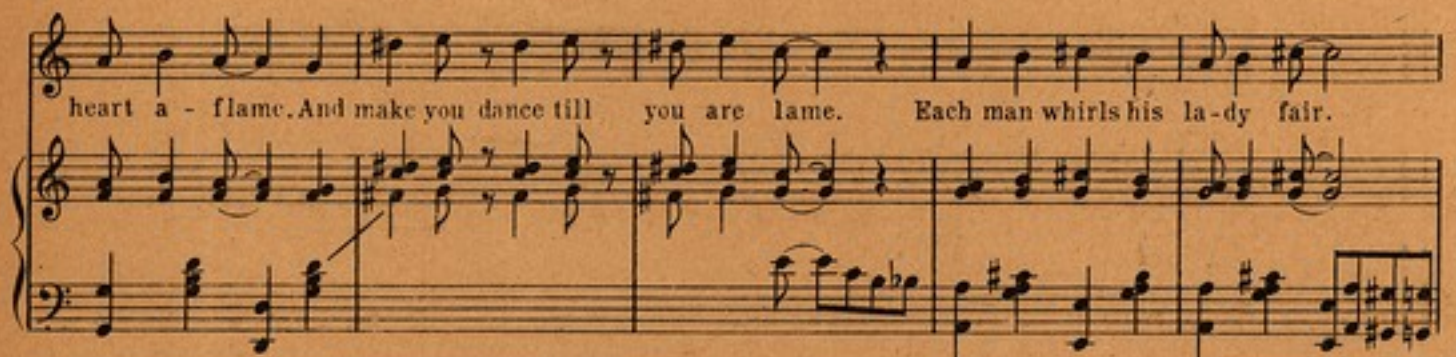


Chorus.

Come lets do the kitch - en stove. Down at Dark towns mid-night grove. It will set your



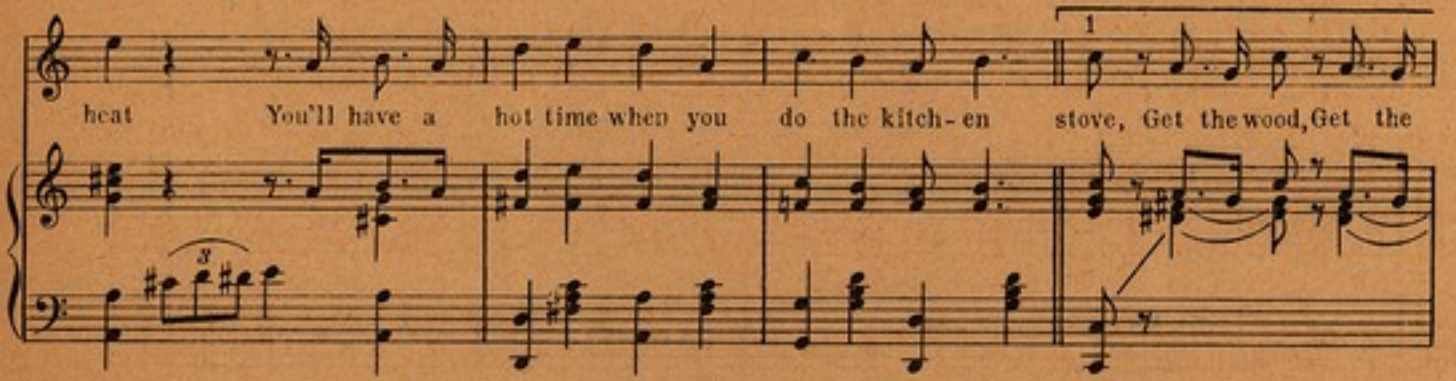
heart a - flame. And make you dance till you are lame. Each man whirls his la - dy fair.



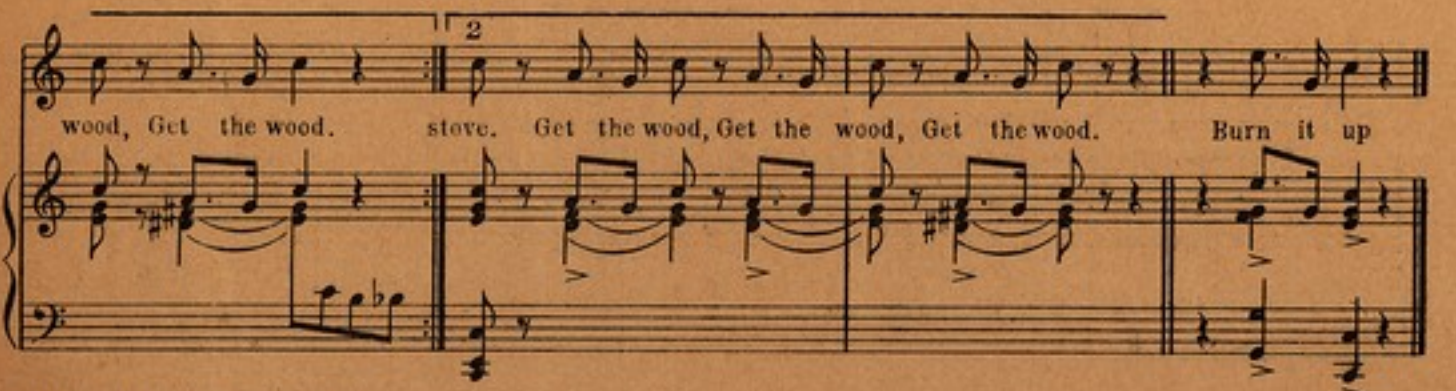
Just like smoke we'll fan the air, The shoes up - on your feet. Will burn up with the



heat You'll have a hot time when you do the kitch - en stove, Get the wood, Get the



wood, Get the wood. stove. Get the wood, Get the wood, Get the wood. Burn it up





# Try this over on your Piano

## President Wilson's Wedding March.

GEORGE FAIRMAN.

Moderato.

Piano.

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# FROG LEGS RAG

BY  
JAMES  
SCOTT.



PUBLISHERS OF  
RAG TIME THAT IS DIFFERENT  
**STARK**  
MUSIC CO.  
ST. LOUIS, MO. 127 EAST 23 ST.  
NEW YORK.



# FROG LEGS RAG.

By JAMES SCOTT.

*Not fast.*

*mf*

*Sua.*

20-4



The first system of musical notation for 'Frog Legs Rag' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex, rhythmic melody in the right hand with many beamed notes and slurs, and a supporting bass line in the left hand. A dynamic marking of *f* (forte) is present in the first measure of the bass staff.

The second system of musical notation continues the piece. It features similar complex rhythmic patterns in both staves. A dynamic marking of *f* is present in the first measure of the bass staff. A slur with a dashed line underneath is placed over the right-hand staff in the third measure, indicating a phrasing or articulation mark.

The third system of musical notation continues the piece. It features similar complex rhythmic patterns in both staves. A dynamic marking of *f* is present in the first measure of the bass staff. A slur with a dashed line underneath is placed over the right-hand staff in the fourth measure.

The fourth system of musical notation continues the piece. It features similar complex rhythmic patterns in both staves. A dynamic marking of *f* is present in the first measure of the bass staff. A slur with a dashed line underneath is placed over the right-hand staff in the first measure.

The fifth system of musical notation continues the piece. It features similar complex rhythmic patterns in both staves. A dynamic marking of *f* is present in the first measure of the bass staff. A slur with a dashed line underneath is placed over the right-hand staff in the third measure.



The first system of the musical score consists of two staves. The treble staff contains a series of eighth-note chords and melodic fragments, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has three flats, and the time signature is 2/4.

The second system continues the piece with similar rhythmic complexity. It features a variety of chordal textures and melodic lines in both staves, maintaining the established harmonic and rhythmic style.

The third system introduces dynamic markings. The first measure is marked *sfz* (sforzando), followed by a *mf* (mezzo-forte) marking. The notation includes slurs and accents, indicating phrasing and emphasis.

The fourth system shows a continuation of the piece's rhythmic and harmonic themes. The bass staff features a steady accompaniment, while the treble staff has more active melodic lines.

The fifth system concludes the page with intricate rhythmic patterns and chordal structures. The notation is dense, with many beamed notes and complex chordal arrangements in both staves.







## Murder in the Second Degree!

---

We knew a pianist who had in her repertoire, "The Maple Leaf," "Sunflower Slow Drag," "The Entertainer" and "Elite Syncopations." She had played them as she thought, over and over for her own pleasure and other's, until at last she had laid them aside as *passé*. But it chanced that she incidentally dropped into a store one day, where Joplin was playing the "Sunflower Slow Drag." She was instantly struck with its unique and soulful story, and—what do you think! She asked someone what it was. She had played over it and around it for twelve months and had never touched it. She went home and began to practice it, as though she had never seen it before. It breathed a new life and spoke a new language, as did also the other three pieces. Mark this—the besetting sin is in trying to play these classics too fast—there is nothing in common with these inventions and the flood of Rags, Drags and Jags on the market. We want to speak here especially of the "Sunflower Slow Drag": this piece came to light during the high temperature of Scott Joplin's courtship, and while he was touching the ground only in the highest places, his geese were all swans, and Mississippi water tasted like honey-dew; his exuberance made Monroe Rosenfeld's most effervescent moods appear but "gloomy weather," and Sam Speck—but never mind. If ever there was a song without words this is that article; hold your ear to the ground while someone plays it, and you can hear Scott Joplin's heart beat. It has been said by many that there will never be another "Maple Leaf," but we say to you with all the assurance that was ours in springing that sensation, that the "Sunflower Slow Drag" has it bested in a finer continuity, a more ingenious treatment of a theme that is heart searching. These pieces will repay the most painstaking study and practice; they will not go out of style or fashion while Chopin lasts; they are as permanent as the everlasting hills, at least as far as this generation is concerned.

Get the "Sunflower Slow Drag."



# HAM AND

THE FLOWERS COLLECTION

BY  
ARTHUR  
MARSHALL

A  
Ragtime Twostep

PUBLISHED BY

STARK  
MUSIC  
CO.

NEW YORK & ST. LOUIS





Respectfully Dedicated to my friend, Scott Joplin.

# HAM AND!

In Ragtime.

By ARTHUR MARSHALL

Not fast. ♩ = 100

INTRO.



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The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and contains a bass line with chords and single notes. The system concludes with a first ending bracket labeled '1' and a second ending bracket labeled '2'.

The second system of music consists of two staves. The upper staff features a melodic line with a flat (b) and a fermata. The lower staff features a bass line with a forte (f) dynamic marking and a fermata. The system concludes with a first ending bracket labeled '1' and a second ending bracket labeled '2'.

The third system of music consists of two staves. The upper staff contains a melodic line with a flat (b) and a fermata. The lower staff contains a bass line with chords and single notes. The system concludes with a first ending bracket labeled '1' and a second ending bracket labeled '2'.

The fourth system of music consists of two staves. The upper staff features a melodic line with a flat (b) and a fermata. The lower staff features a bass line with chords and single notes. The system concludes with a first ending bracket labeled '1' and a second ending bracket labeled '2'.

The fifth system of music consists of two staves. The upper staff features a melodic line with a flat (b) and a fermata. The lower staff features a bass line with chords and single notes. The system concludes with a first ending bracket labeled '1' and a second ending bracket labeled '2'.



First system of musical notation. The treble clef staff contains a series of chords and melodic fragments. The bass clef staff begins with a dynamic marking of *mf* and contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff continues the melodic and harmonic material. The bass clef staff maintains the eighth-note accompaniment.

Third system of musical notation. The treble clef staff features more complex chordal textures. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a more active melodic line. The bass clef staff includes a dynamic marking of *mf* and continues the accompaniment.

Fifth system of musical notation. The treble clef staff shows a continuation of the melodic development. The bass clef staff concludes the accompaniment.



First system of musical notation, featuring a treble and bass clef. The music includes a first ending bracket labeled '1' at the end of the system.

Second system of musical notation, featuring a treble and bass clef. The music includes a second ending bracket labeled '2' at the beginning of the system.

Third system of musical notation, featuring a treble and bass clef.

Fourth system of musical notation, featuring a treble and bass clef.

Fifth system of musical notation, featuring a treble and bass clef. The music includes first and second ending brackets labeled '1' and '2' respectively, and concludes with the word 'Fine.' written below the staff.



# RAGTIME OF THE FUTURE.

## FROG LEGS RAG.

We are unhesitating and positive in saying that this is away and beyond the best of all 1906 copyrights. It combines the sentimental with the most glittering fire-works. It cannot be described. It must be heard. It touches all sides of American appreciation.

Don't let a day pass until you get "Frog Legs" Rag.

### Frog Legs Rag.

JAMES SCOTT.

Not fast.

Copyright 1906 by John Stark & Son.

## KINKLETS.

No one knows better than we know that a slick vaudeville bunch can project a piece of music onto the market with the force of a catapult, and we also know that three weeks later may find it in the garbage pail.

Such is not Kinklets. It reveals new thought with each repetition, and five years hence will smother the season's "hits" one by one as Maple Leaf now does.

### Kinklets

TWO STEP

Introd. Moderate. By ARTHUR MARSHALL, Composer of "Tramp" and "Gale Wind".

Two Step

Copyright 1907 by John Stark & Son.

## KYRENE.

This is a fancy flight of a highly cultured musician into the realm of popular taste. He has hooked the rabble wagon however to a star and moved the procession toward a higher peg. It is to your credit if you like Kyrene. Get it.

### KYRENE

E. J. STARK.

Slow two step tempo.

Copyright 1906 by John Stark & Son.

# AMERICA'S GIFT TO THE WORLD.

## CHRYSANTHEMUM.

This piece, in its genealogy, is beyond our ken. It is an inspiration of Joplin after reading Alice in Wonderland, and is a psychological phenomena. Particulars will be given on application to the Stark Music Co., St. Louis.

### THE CHRYSANTHEMUM.

An Afro-American Intermezzo.

By SCOTT JOPLIN.

Composer of "Maple Leaf Rag"

Slow March Tempo.

Intro.

Copyright 1906 by John Stark & Son.

## SYMPATHETIC JASPER.

Chicago here throws its line into the stream with a bait for popular approval. Jasper is sympathetic all right, and as might be expected from a Chicago union musician, is also intelligent and snappy.

These six pieces are selected from thousands, and are the cream of late creations. Every pianist should have every one of them to be up-to-date with the best.

### Sympathetic Jasper.

A Drag Rag.

INTRO Moderate. E. L. GATLIN.

Slowly

Copyright 1907 by John Stark & Son.

## COLE SMOAK.

The writer believes in very truth that Cole Smoak is a positive inspiration. Human language is not equal to the task of painting the interior thoughts of the soul. It is also certain that all souls do not slack their thirst from the same fountain.

"Cole Smoak" appeals to the writer in language unutterable. Would be pleased to hear from any who have heard the echo.

### "COLE SMOAK"

Rag.

By CLARENCE H. ST. JOHN.

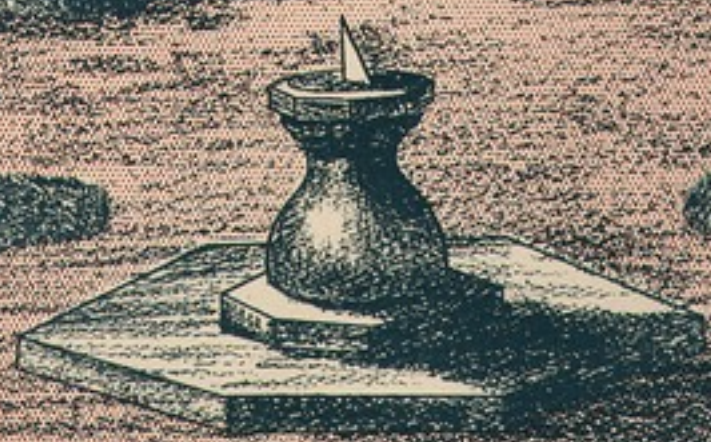
Not too fast.

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# HOT-HOUSE RAG

By Paul Pratt



  
STARK MUSIC CO.  
PUBLISHERS  
ST. LOUIS, MO.



# Hot-House Rag.

PAUL PRATT.

INTRO.

Moderato (not fast)

The musical score is written for piano and violin. It begins with an introduction in 2/4 time, marked 'Moderato (not fast)'. The piano part starts with a melody in the right hand and accompaniment in the left hand. The violin part enters in the second measure, playing a melodic line that mirrors the piano's right hand. The score is divided into five systems. The first system shows the initial introduction. The second, third, and fourth systems feature a complex, rhythmic piano accompaniment in the left hand, marked 'L.H.', with a dynamic of 'mf' or 'f'. The violin part continues with a melodic line, often marked with accents and slurs. The fifth system concludes the piece with a final cadence in both parts. Dynamics range from 'mf' to 'f'. The key signature has one sharp (F#).



The first system of music features a treble and bass clef. The treble clef part begins with a series of eighth-note chords, marked with accents and a dynamic of *p-ff*. The bass clef part provides a steady accompaniment with chords and eighth notes.

The second system continues the piece. The treble clef part has a dynamic of *f*. The bass clef part includes a section with a 7/8 time signature and a dynamic of *fs*.

The third system shows a continuation of the eighth-note patterns in the treble clef, with a dynamic of *f*. The bass clef part remains consistent with the previous systems.

The fourth system includes first and second endings. The treble clef part has a dynamic of *fs*. The bass clef part features a 7/8 time signature and a dynamic of *f*.

The fifth system concludes the piece. The treble clef part has a dynamic of *mf* and *mp*, ending with a dynamic of *fs*. The bass clef part has a dynamic of *mp* and *fs*. Both parts end with an 8-measure rest.

Hot House Rag 4.



TRIO.

The first system of the Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a piano (*pp*) dynamic and gradually increases to a forte (*f*) dynamic. The upper staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the Trio section. It features two staves in treble and bass clefs. The key signature remains one flat and the time signature is 2/4. The music is marked with a crescendo (*cresc.*) and reaches a forte (*f*) dynamic. The upper staff continues with its intricate melodic patterns, while the lower staff provides a steady accompaniment.

The third system of the Trio section consists of two staves in treble and bass clefs. The key signature is one flat and the time signature is 2/4. The music continues with the same complex melodic and harmonic textures as the previous systems.

The fourth system of the Trio section consists of two staves in treble and bass clefs. The key signature is one flat and the time signature is 2/4. The music is marked with a crescendo (*cresc.*), followed by a ritardando (*rit.*) and then a fortissimo (*ff*) dynamic. The system concludes with a first ending (marked '1') and a second ending (marked '2').

The fifth system of the Trio section consists of two staves in treble and bass clefs. The key signature is one flat and the time signature is 2/4. The music is marked fortissimo (*ff*) and features a final melodic flourish in the upper staff.



First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a melodic line in the treble clef and a bass line in the bass clef. The music includes eighth and sixteenth notes, rests, and dynamic markings such as accents and slurs.

Second system of musical notation. The treble clef part begins with a dynamic marking of *mf* and *f*, and is labeled *L.H.* (Left Hand). It features a complex rhythmic pattern with many sixteenth notes. The bass clef part continues the melodic line from the first system.

Third system of musical notation. Similar to the second system, it features a complex rhythmic pattern in the treble clef with many sixteenth notes, labeled *L.H.* (Left Hand). The bass clef part continues the melodic line.

Fourth system of musical notation. The treble clef part continues the complex rhythmic pattern, labeled *L.H.* (Left Hand). The bass clef part continues the melodic line.

Fifth system of musical notation. The treble clef part continues the complex rhythmic pattern, labeled *L.H.* (Left Hand). The bass clef part continues the melodic line.

Hot House Rag 4.



EXTRA SELECTIONS.

**TANGO TEA** .....By Hallway

The standard one step or trot of this country. If never danced at all however, it is all sufficient in its beautiful melody and harmonic setting to please in any home or in any company.

**CHICKEN TANGO** .....By E. J. Stark

This was the official number for the great State Tango Tournament and is called for and played oftener at the Dreamland Palace than any other piece. It creates renewed animation in the hall whenever started.

**LA MODE (A Tango, One Step or Trot)** .....By E. J. Stark

This is a new mode or type of the Tango, introduced this season in St. Louis, and has spread to all parts of the country.

It is exhilarating and provocative of motion.

**CLIMAX RAG (A Real Classic)** .....By James Scott

Scott's name on a rag is like Rockefeller's name on a check. It is legal tender. This is Scott's latest, but no person will look for the date on a Scott rag. They will go echoing down the corridors of time when the season's hits have a long time been forgotten.

**THE SCHULTZMEIER RAG (A Yiddish Novelty)** ....By B. R. Whitlow

Novelty is right. And Yiddish may be right, though written by an Irishman. If you ever hear it you will buy it.

**EDW. J. MELLINGER RAG** .....By Mellinger

The composer teaches the Christensen school of popular music with branches in many cities, and this is his idea of what a rag should be. What do you think about it?

**HILARITY RAG (By the King of Rag Writers)** .....James Scott

Hilarity is furious as a cat fight and will add materially to the gaiety of nations. We think this Scott's master piece. Better even than "Grace and Beauty," "Frog Legs" or "Ophelia."

Everyone will finally have it and you can see for yourself.

**KISMET RAG (The Latest)** .....By Scott Joplin

It is needless to say anything of the writer of "Maple Leaf," "Cascades," "Sunflower" or "Entertainer." You know him.

SONGS.

**ONLY BECAUSE IT IS YOU** .....By Callahan and Pratt

This is a song with a soul. It tells you many good things and leaves you thinking many good things that it did not say.


**SHE CAME FROM OLD MISSOURI** .....By Callahan and Pratt

A love song that you should see and hear. Reminiscent and sweet as the rose of Sharon.

**SEE THE BEAR** .....By Rhodes

A song of action, motion, commotion and several other kinds of exhilaration. When sung on the stage it is hard to keep the audience in their seats. Not of course that they think of leaving but they all want to dance.





**JAGTIME  
JOHNSON'S  
RAGTIME MARCH**

CHARACTERISTIC TWO-STEP.

BY  
FRED L. RYDER.

McKINLEY MUSIC CO.

CHICAGO,  
307-309 WABASH AVE.

NEW YORK  
74 FIFTH AVE.





# JAG-TIME JOHNSON'S RAG-TIME MARCH.

Composed by FRED L. RYDER.

*Slow, and with marked accent.*

INTRO.



MARCH.





Musical notation system 1, featuring a treble and bass clef. The word "Marcato." is written above the first measure of the treble staff. The system contains six measures of music.

Musical notation system 2, featuring a treble and bass clef. The system contains six measures of music.

Musical notation system 3, featuring a treble and bass clef. The system contains six measures of music.

Musical notation system 4, featuring a treble and bass clef. The system contains six measures of music.

Musical notation system 5, featuring a treble and bass clef. The system contains six measures of music, ending with a double bar line.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of eighth and sixteenth notes in the treble clef, with corresponding chords and single notes in the bass clef.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal structures in both staves.

Third system of musical notation, showing further development of the melodic and harmonic material.

Fourth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the bass clef, indicating a strong, loud passage.

Fifth system of musical notation, concluding the page with a final cadence and a key signature change to one flat in the bass clef.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines, with some notes marked with 'x' and 'y'.

Second system of musical notation, continuing the piece with similar chordal and melodic structures. The notation includes various rhythmic values and articulation marks.

Third system of musical notation, featuring a wavy line above the treble staff labeled "Sya" and "loco," indicating a specific performance technique. The music includes a dynamic marking of *p* (piano).

Fourth system of musical notation, also featuring a wavy line above the treble staff labeled "Sya" and "loco." The notation includes a dynamic marking of *f* (forte).

Fifth system of musical notation, concluding the page with a dynamic marking of *sfz* (sforzando). The system ends with a double bar line and a fermata over the final notes.



# DANCE MUSIC

OF GREAT POPULARITY.

McKINLEY EDITION OF TEN CENT MUSIC.

## MERRY SLEIGHING PARTY

Musical score for 'Merry Sleighing Party' in 2/4 time. The score consists of two staves: a treble staff with a melody and a bass staff with a piano accompaniment. The melody features a series of eighth notes and sixteenth notes, with some triplets. The bass line provides a steady accompaniment with chords and single notes.

## SMART SET

Musical score for 'Smart Set' in 3/4 time. The score consists of two staves: a treble staff with a melody and a bass staff with a piano accompaniment. The melody is characterized by eighth and sixteenth notes, with several triplet markings. The bass line features a simple accompaniment with chords and single notes.

## WAY DOWN SOUTH IN DIXIE

Musical score for 'Way Down South in Dixie' in 2/4 time. The score consists of two staves: a treble staff with a melody and a bass staff with a piano accompaniment. The melody is a simple, rhythmic line of eighth notes. The bass line provides a steady accompaniment with chords and single notes.

## PING PONG

Musical score for 'Ping Pong' in 2/4 time. The score consists of two staves: a treble staff with a melody and a bass staff with a piano accompaniment. The melody is a rhythmic line of eighth notes with triplet markings. The bass line provides a steady accompaniment with chords and single notes.

## WE WONT GO HOME TILL MORNING

Musical score for 'We Wont Go Home Till Morning' in 6/8 time. The score consists of two staves: a treble staff with a melody and a bass staff with a piano accompaniment. The melody is a rhythmic line of eighth notes. The bass line provides a steady accompaniment with chords and single notes.

## BACHELOR GIRLS

Musical score for 'Bachelor Girls' in 3/4 time. The score consists of two staves: a treble staff with a melody and a bass staff with a piano accompaniment. The melody is a rhythmic line of eighth notes with triplet markings. The bass line provides a steady accompaniment with chords and single notes.

## MY LADY LOVE WALTZES

Musical score for 'My Lady Love Waltzes' in 3/4 time. The score consists of two staves: a treble staff with a melody and a bass staff with a piano accompaniment. The melody is a rhythmic line of eighth notes with triplet markings. The bass line provides a steady accompaniment with chords and single notes.

CHICAGO.

McKINLEY MUSIC Co.

NEW YORK.



# LATONIA RAG.

MARCH  
AND  
TWO-STEP.

BY  
LEON DONALDSON



~ PUBLISHED BY ~  
AMERICAN MUSIC SYNDICATE  
ST. LOUIS.



# LATONIA RAG.

MARCH AND TWO STEP.

Arr. by THOS. H. SIMS.

By LEON DONALDSON.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 2/4. The first system begins with a forte (*ff*) dynamic. The second system includes a fortissimo (*ff*) dynamic followed by a mezzo-forte (*mf*) dynamic. The score features numerous accents, slurs, and repeat signs. The final system concludes with two first endings, labeled '1.' and '2.', which lead to different final chords.



First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex, rapid sixteenth-note passage with slurs and accents. The bass clef contains a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present at the beginning, and a *cresc.* (crescendo) marking is placed above the treble staff.

Second system of musical notation, continuing the piece. The treble clef features a melodic line with slurs and accents, while the bass clef provides a consistent accompaniment.

Third system of musical notation, showing further development of the melodic and accompanimental parts.

Fourth system of musical notation, including a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Fifth system of musical notation, concluding the page with a final melodic flourish in the treble clef and a steady accompaniment in the bass clef.



TRIO.

The musical score is written for piano in 2/4 time with a key signature of one flat (B-flat). It consists of five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The music features a variety of textures, including arpeggiated chords, block chords, and melodic lines with slurs and ties. The bass line often provides a steady accompaniment with eighth-note patterns, while the treble line has more complex rhythmic figures and chordal structures. The notation includes various accidentals, such as naturals and sharps, and uses slurs to indicate phrasing across multiple notes.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a complex, rhythmic texture with many beamed notes and slurs.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the middle of the system. The notation is dense with many notes and slurs.

Third system of musical notation, showing further development of the complex texture. The notation is dense with many notes and slurs.

Fourth system of musical notation, continuing the complex texture. The notation is dense with many notes and slurs.

Fifth system of musical notation, concluding the page. It features first and second endings (marked 1. and 2.) and a final cadence. The notation is dense with many notes and slurs.



sung by ERNEST (PETE) LAMBERT

# LOUISIANA RAG

by

A. LORRAINE



BOSTON  
C.W. THOMPSON & Co.



## LOUISIANA RAG

By A. LORAINE

Moderato

PIANO

*f* *fz* *p*

*Till ready*

Down South in Lou - is - i - an - a That's where the dark-ies all are gay,  
Time chang - es, we're aw - ful lone - some, Dad - dy and bro - thers went to war,

No fear nor sor - row seems to dark - en — our life, For we live the south - ern way,  
I think of how we used to sing — and dance, There's no one to cheer us more,

Night time the moon am — a shin - ing Whip - poor-wills sing their eve - ning song,  
Seems like there's noth - ing — to do for now all the days are long and - sad,

Come all and join our good old ju - bi - lee, While we dance till ear - ly morn: For!  
I won - der if they think of us — at home And the Louis - i - an - a Rag: Oh!

*rit.*



CHORUS

Way down in old Lou-is-i-an-a You can see us do the shuf-  
fle the clas-sy tick-le toe,

Birds sing - ing, pick-a-nin-nies danc-ing to the mu-sic of the ban-jos when our eve-ning work is o - ver, The

moon-beams come danc-ing in the cot-ton fields, the stars be-gin to twin-kle, we're hap-py, free and glad,

Sing - ing, and danc-ing in the moonlight, that Lou - is - i - an-a Rag. Rag.

DANCE. Brillante

*mf*

*sva*  
*fz*



# MANDY'S RAGTIME WALTZ

By  
J. S. Zamecnik  
5



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CLEVELAND, O.



# A Page of Popular Instrumental Hits

A great military march two-step,  
full of vim

## "ARMY AND NAVY" MARCH TWO-STEP

EDMUND BRAHAM, Op. 40

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A very clever composition, chuck  
full of catchy melodies

## "THE BIRDS BALL" CAPRICE OF SCHOTTISCHE

By R. H. STULTZ  
Composer of "The Birds and the Bees"  
"The Acute and the Blunt"  
"Dancing Stars Ever Fall"

Moderate

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A dandy novelty two-step.  
A jolly, jingly number

## "CLICK-I-TY-CLACK"

NOVELTY MARCH TWO-STEP. EDMUND BRAHAM, Op. 40

INTRO.

Moderate

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An up-to-date three-step, as  
dainty as its name

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Tempo di Marzetta. EMILY SMITH

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A good school march, full of snap.  
Very easy, yet effective

## THE AMAZON MARCH

J. S. ZARZECKI  
Composer of "COLLEGE HALL"

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A most charming reverie. Simple  
but sweet and melodious


## "CHILDHOOD DREAMS"

A REVERIE. By HAL VINTON

Moderato

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# MANDY'S RAGTIME WALTZ

Intro.

(Syncopated)

J. S. ZAMECNIK

Tempo di  
Valse

Played

The musical score is written for piano and bass. It begins with an introduction in 3/4 time, marked 'Tempo di Valse' and 'Syncopated'. The first system shows the piano part with a dynamic of *mf* and the bass part with a dynamic of *f*. The second system continues with dynamics of *f* and *ff*. The third system is marked 'Valse' and *mf*. The fourth system features a triplet in the piano part and dynamics of *f* and *mf*. The fifth system continues with dynamics of *f* and *mf*. The sixth system concludes with dynamics of *f* and *mf*. The score includes various musical notations such as slurs, accents, and fingerings (1, 2, 3).



First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*f*) dynamic. The right hand features a series of chords and a melodic line with a trill and a four-measure rest. The left hand plays a steady bass line of chords. The system concludes with a mezzo-forte (*mf*) dynamic.

Second system of musical notation. Treble clef, key signature of one sharp. The right hand continues with chords and a melodic line. The left hand maintains the bass line. The system ends with a piano (*f*) dynamic.

Third system of musical notation. Treble clef, key signature of one sharp. Similar to the first system, it starts with a piano (*f*) dynamic and ends with a fortissimo (*ff*) dynamic.

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with trills and rests. The left hand features a bass line with trills and rests. The system concludes with a double bar line.

Fifth system of musical notation. Treble clef, key signature of one sharp. The piece starts with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with trills. The left hand plays a bass line with chords. The system ends with a double bar line.

Sixth system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with trills and rests. The left hand has a bass line with chords. The system concludes with a mezzo-forte (*mf*) dynamic.



First system of musical notation, featuring a treble and bass clef. The treble clef part includes a first ending bracket and a fermata. The bass clef part includes a first ending bracket and a fermata.

Second system of musical notation, featuring a treble and bass clef. The treble clef part includes a second ending bracket and a fermata. The bass clef part includes a first ending bracket and a fermata. A dynamic marking of *f* is present.

Third system of musical notation, featuring a treble and bass clef. The treble clef part includes a first ending bracket and a fermata. The bass clef part includes a first ending bracket and a fermata. A dynamic marking of *p* is present.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part includes a first ending bracket and a fermata. The bass clef part includes a first ending bracket and a fermata. A dynamic marking of *f* is present.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part includes a first ending bracket and a fermata. The bass clef part includes a first ending bracket and a fermata. A dynamic marking of *p* is present.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef part includes a first ending bracket and a fermata. The bass clef part includes a first ending bracket and a fermata.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including some accidentals. The bass clef staff contains a harmonic accompaniment of chords and single notes. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic patterns as the first system.

Third system of musical notation. The treble clef staff shows a more active melodic line with eighth notes. The bass clef staff continues with a steady accompaniment. A dynamic marking of *p* (piano) is present.

Fourth system of musical notation. This system includes a *f* (forte) dynamic marking and features a melodic flourish in the treble clef staff.

Fifth system of musical notation. It continues with a *p* (piano) dynamic marking and maintains the established melodic and harmonic structure.

Sixth system of musical notation, the final system on the page. It concludes the piece with a melodic line in the treble clef and a final accompaniment in the bass clef.



CODA

The first system of the coda consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and contains several measures of chords and single notes. The lower staff is in bass clef and features a steady eighth-note accompaniment. The system concludes with a forte (*f*) dynamic and a final chord.

The second system continues the musical piece with two staves. The upper staff maintains the treble clef and key signature, starting with a mezzo-forte (*mf*) dynamic. It features a mix of chords and melodic lines. The lower staff continues the bass clef accompaniment with chords and eighth notes.

The third system of the coda consists of two staves. The upper staff includes a triplet of eighth notes and a second ending bracket. It starts with a forte (*f*) dynamic. The lower staff continues the bass clef accompaniment, ending with a mezzo-forte (*mf*) dynamic.

The fourth system consists of two staves. The upper staff continues the melodic and harmonic development in treble clef. The lower staff maintains the bass clef accompaniment with chords and eighth notes.

The fifth system consists of two staves. The upper staff includes a triplet and a second ending bracket. It begins with a forte (*f*) dynamic. The lower staff continues the bass clef accompaniment with chords and eighth notes.

The sixth and final system of the coda consists of two staves. The upper staff features a fortissimo (*ff*) dynamic and includes a triplet and a second ending bracket. The lower staff continues the bass clef accompaniment with chords and eighth notes.



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EDMUND GRAHAM  
Op. 303

Waltz

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### SCHOOL LIFE MARCH - TWO STEP

CHAS. L. JOHNSON  
Composer of "Tide and Foghorn," "Pony Blues,"  
"Swanee Rag," "New Fiddle," etc.

March

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'IT'S A DANDY'



### SWANEE RAG TWO-STEP

CHAS. L. JOHNSON  
Composer of "Tide and Foghorn,"  
"Pony Blues," "Swanee Rag," etc.

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# ORIGINAL RAGS

PICKED BY  
SCOTT JOPLIN.  
ARRANGED BY  
CHAS. N. DANIELS.

BAND — 60  
ORCHESTRA — 75  
INSTRUMENTAL — 50

PUBLISHED BY  
**CARL HOFFMAN,**  
KANSAS CITY, MO.





# ORIGINAL RAGS.

Picked by  
SCOTT JOPLIN.

Arranged by  
CHAS. N. DANIELS.

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of five systems, each with a treble and bass staff. The first system is characterized by a dense texture of beamed notes and a fortissimo (ff) dynamic marking. The second system includes piano (p) dynamics. The third system continues with complex rhythmic patterns. The fourth system features a piano (p) dynamic. The fifth system concludes with first and second endings, marked '1.' and '2. 8va' respectively, and ends with a double bar line and repeat sign.







4

*ff* *dim.*

*p*

*s*

*p*

*s*

*Brilliant.*

*ff*



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex, syncopated melody in the upper staff with many beamed eighth and sixteenth notes, and a supporting bass line in the lower staff with chords and eighth notes.

The second system continues the piece with similar syncopated rhythms. The upper staff has a melodic line with some grace notes, and the lower staff provides harmonic support with chords and moving lines.

The third system begins with a dynamic marking of *ff* (fortissimo) in the bass staff. The upper staff features a melodic line with some slurs, and the lower staff continues with a steady bass line.

The fourth system shows a continuation of the syncopated rhythmic patterns. The upper staff has a melodic line with some slurs, and the lower staff has a consistent bass line.

The fifth system continues the piece with similar syncopated rhythms. The upper staff has a melodic line with some slurs, and the lower staff has a consistent bass line.

The sixth system concludes the piece. The upper staff has a melodic line that ends with a final chord, and the lower staff has a consistent bass line. The word *Fine.* is written at the end of the system.



# TRY THESE OVER ON YOUR PLANO.

## Under Fire. March and Two Step.

ALBERT RUSSELL JR.

*f Both hands.*

*mf*

*f*

1. 2.

Copyright 1900 by Carl Hoffman.

## In California.

Words by ALBERT H. BROWN. Music by CARL HOFFMAN.

*Andante Moderato.*

*mf*

*mf*

One af-ternoon I chanced to find a let-ter I thought lost, And al-  
We both were young and hap-py when I left her one bright day, Lit-tle

though its turn-ing yel-low now with age I had  
think-ing what the fu-ture held in store I had

Copyright 1899 by Carl Hoffman.

## Girliana Waltzes.

ROCCO VENUTO.

*Andante.*

*mf* *pp* *mf* *pp* *p*

*Waltzes.*

NO. 1.

*f*

*ff*

1. 2.

Copyright 1900 by Carl Hoffman.

## "In Society" Waltzes.

Comp. by H. O. WHEELER.

*a tempo.*

*p*

*p* *rall.*

*a tempo.*

*mf* *f*

*dim.*

*dolce.*

*mf*

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THE FLOWERS COLLECTION

# RUSSIAN PONY RAG

A SYNCOPATED PRANCE

by **DON RAMSAY**

Composer of  
"TRADING SMILES,"  
"WHIRLING OVER THE  
BALL-ROOM FLOOR,"  
"WHEN THE ROBIN  
SINGS AGAIN."



PIANO	.50
MANDOLIN SOLO	.30
2 <sup>nd</sup> MANDOLIN	.10
3 <sup>rd</sup> MANDOLIN	.15
MANDOLA (Octave)	.15
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Written especially for Mill Wood, America's Great Women-Shoe Dancer

# Russian Pony Rag

A SYNCOPATED PRANCE

DON RAMSAY

Composer of "You Look Just Like a Girl  
I Used to Know"

PIANO

Not too fast

Note: *If the small notes are used play with left hand and omit bass*

2201 - 4

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# Rubber Plant Rag

A STRETCHERETTE

Different from all other "Rags."  
A great number for professional pianists.  
Published for all Instruments



The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and eighth notes. A dynamic marking of *mf* is placed above the first measure of the upper staff. A bracket labeled 'Cello' spans across the first two measures of the lower staff.

The second system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line, and the lower staff has a bass line. Dynamic markings include *ff* at the beginning, *mf* in the second measure, *f* in the third measure, and *ff* at the end. A fermata is placed over the final note of the upper staff.

The third system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line, and the lower staff has a bass line. A dynamic marking of *mf* is placed above the first measure of the upper staff.

The fourth system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line, and the lower staff has a bass line. Dynamic markings include *f* at the beginning, *ff* in the third measure, and *mf* in the fourth measure. First and second endings are indicated by '1' and '2' above the staff.

The fifth system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line, and the lower staff has a bass line. Dynamic markings include *f* at the beginning, *ff* in the second measure, and *mf* in the third measure.

The sixth system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line, and the lower staff has a bass line. Dynamic markings include *f* at the beginning, *ff* in the second measure, and *mf* in the third measure.

2201-4

# Persian Lamb Rag

A PEPPERETTE

By PERCY WENRICH, composer of  
"Rainbow."  
Already very popular.  
Published for all Instruments



The first system of music consists of two staves. The upper staff contains a melodic line with eighth-note patterns and some rests. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (*f*) and forte (*ff*).

The second system continues the musical piece with similar melodic and harmonic textures. Dynamics include piano (*f*) and forte (*ff*).

TRIO

The TRIO section begins with a 2/4 time signature. It features a more rhythmic and syncopated feel. Dynamics include piano (*ff*) and forte (*ff*). Triplet markings (*3*) are present in both staves.

The third system continues the TRIO section. Dynamics include mezzo-forte (*mf*) and forte (*ff*). Triplet markings (*3*) are used for emphasis.

The fourth system continues the TRIO section. Dynamics include piano (*ff*) and forte (*ff*). Triplet markings (*3*) are used.

The fifth system concludes the TRIO section. Dynamics include mezzo-forte (*mf*) and forte (*ff*). Triplet markings (*3*) are used.

2201-4

# Dixie Twilight

Characteristic  
March

The Latest and Best by  
the composer of "Iola"

Published for all Instruments



The musical score consists of six systems of music. Each system has a grand staff with a treble and bass clef. The first system includes a dynamic marking of *f* and a measure with a dotted line and the number 8 above it. The second system features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third system has a dynamic marking of *ff*. The fourth system includes dynamic markings of *mf*, *ff*, and *mf*. The fifth system has a dynamic marking of *mf*. The sixth system has dynamic markings of *mf* and *ff*. The score includes various musical notations such as slurs, accents, and triplets.

2201-4

# HOOP-E-KACK

Thos. S. Allen's Latest  
Instrumental SUCCESS

Published for Piano, Mandolins, Banjos, Orchestra and Band



## Four Little Blackberries

SCHÖTTISCHE

LAWRENCE B O'CONNOR

PIANO

TRIO

Musical score for 'Four Little Blackberries' featuring piano and trio sections. The piano section consists of four staves, and the trio section consists of two staves. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

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## TEHAMA

INTERMEZZO ROMANTIQUE

CAUNCEY HAINES  
Composer of "Distant" etc

PIANO

Not too fast

Musical score for 'Tehama' featuring piano. The score consists of five staves. The tempo is marked 'Not too fast'. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

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## Pansies for Thought

Waltz

LOU BLYN

INTRO  
Tempo di Valse

PIANO

WALTZ

Musical score for 'Pansies for Thought' featuring piano and waltz sections. The piano section consists of two staves, and the waltz section consists of four staves. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

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## A Summer Dream

MORCEAU CHARACTERISTIC

P HANS FLAHE

INTRO  
Andante Moderato

PIANO

Moderate

Musical score for 'A Summer Dream' featuring piano. The score consists of five staves. The tempo is marked 'Andante Moderato' for the intro and 'Moderate' for the main section. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

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IMPORTANT: If you cannot secure the above music from your regular dealer, send 25 cents in money order or U. S. postage stamps for each, direct to

WALTER JACOBS, 167 Tremont Street, Boston, Massachusetts



A Syncopated March and Two Step -

By

SCOTT JOPLIN

WRITER OF THE FAMOUS

"MAPLE LEAF RAG"

ETC.

SEARCHLIGHT RAG

Published by JOS. W. STERN & CO. NEW YORK

15

50  
4/



# "Search-Light Rag."

Notice: Do not play this piece fast.  
It is never right to play "Ragtime" fast.  
*Composer.*

By SCOTT JOPLIN.  
Composer of "Maple Leaf Rag," etc.

Slow March tempo.

Piano. *mf*

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First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music is marked *f legato*. The treble staff contains a melodic line with slurs and ties, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with a long slur across several measures, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff has a melodic line with a slur, and the bass staff has a more active accompaniment with some rests.

Fourth system of musical notation. The treble staff has a melodic line with a slur, and the bass staff has a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Fifth system of musical notation, showing a first ending (1.) and a second ending (2.). The first ending leads back to an earlier part of the piece, while the second ending concludes the section. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment.



The page contains six systems of musical notation, each with a treble and bass staff. The key signature is one flat (B-flat). The first system begins with a *mf* dynamic. The second system continues the melodic and harmonic development. The third system includes a *mf* dynamic in the first measure and a *f* dynamic in the final measure. The fourth system features a *mp legato* marking in the first measure. The fifth system continues with the *mp legato* instruction. The sixth system concludes the page with a *f* dynamic in the final measure. The notation includes various rhythmic values, slurs, and articulation marks.



First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes a dynamic marking of *mp* and various rhythmic patterns.

Second system of musical notation, including first and second endings marked with '1.' and '2.'.

Third system of musical notation, featuring a dynamic marking of *mp legato*.

Fourth system of musical notation, continuing the piece with various rhythmic and melodic lines.

Fifth system of musical notation, featuring a dynamic marking of *mp*.

Sixth system of musical notation, including first and second endings marked with '1.' and '2.'.





# GRANDEST MARCH BALLAD OF THE 20th CENTURY!

TRY IT!



## "SHE WAS A GRAND OLD LADY."

Words by  
Wm CAHILL.

Music by  
S. R. HENRY.

Chorus.

She was a grand old la - dy, Hair tinged with sil - v'ry gray,

There at the door she'd greet me, Just at the close of

day, Moth - er, she was my sweet - heart, There at my

beck and call, She was a grand old la - dy And

I loved her best of all, all.

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AMERICA'S REPRESENTATIVE MUSIC HOUSE.

NEW YORK.

CHICAGO.

LONDON.

AUSTRALIA.





# SWANEE BLUES



©  
R.S.

WORDS BY  
**FRANK GOODMAN**  
MUSIC BY  
**J. MILTON DELCAMP**

AL. PIANTADOSI & CO. INC.  
NEW YORK



## SWANEE BLUES

Words by  
FRANK GOODMAN

Music by  
J. MILTON DELCAMP

Piano *mf*

I've seen the Swa-nee Riv-er flow a - long, — I've heard a Swa - nee bird sing  
I've been a - way so ver - y long it seems, But I'm in Swa - nee ev - 'ry

out its song, To you that may be just mel - o - dy, But its beau - ti - ful mus - ic to  
night in dreams, Why must I be wand - 'ring all a - round, Down in Swa - nee there's hap - pi - ness

me; The Swa-nee Moon that's shin - ing up a - bove, Just seems to bless my Swa-nee  
found; I've longed to breathe that Swa-nee at - mos - phere, Where smil - ing fac - es filled my

home with love, My Swa-nee friends were al - ways true, The name of Swa-nee makes me blue. — I  
heart with cheer, More fra - grant is the Swa-nee Rose Than a - ny oth - er flow'r that grows. —

Can be obtained on  
all Piano Rolls and  
Phonograph records

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Published for  
Orchestra 25¢



Chorus

al-ways seem to get the Swa-nee Blues, When my Mam-my  
sends me south-ern news, My heart beats so fast I find, Dix-ie scenes are  
on my mind, I cant stay long-er, some-thing stronger, Calls me to that Swa-nee shore, There's a  
"Ray of Sun-shine" whom I long to see, She has made the Swa-nee, Par-a-dise to  
me, So there is no more time to lose And I'll shake my wand'-ring  
shoes, For I am go-ing back to cure my Swa-nee Blues. I Blues.



# THE WOMAN THOU GAVEST ME"

## The Woman Thou Gavest Me

By E. Rie

By AL. PIANTADOSI

*Waltz*

The woman whom thou gavest me, Who went from the Eastland. A love  
and so divine, she was meant to be mine, To have and to hold and to  
love. I know someone held us apart, Some-how she belonged to  
her. A woman who gave, I love her in every way, The woman whom thou gavest me.

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AL. PIANTADOSI & CO. Inc.  
Piantadosi Building, 234 West Forty-Sixth Street  
NEW YORK CITY





# TANGLE-FOOT RAG

BY  
**F. H. LOSEY**  
COMPOSER OF  
RAG-BABY RAG  
BINGO RAG  
ETC ETC



H. W. H. H. H.



# Tanglefoot Rag.

F. H. LOSEY Op.300.

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Williamsport, Pa.

Chicago.

Toronto.

New York.

CAST YOUR EYES CAREFULLY  
OVER THE LIST OF INSTRUMENTAL  
HITS THAT MAKE UP

**The Vandersloot**  
Mand. & Guitar Folio No 2.

Parade of the Humming Birds. March & Two Step.  
Nuptial Waltzes.  
Merry Moments Quadrille.  
Sun Flower Three Step.  
Jolly Sweethearts Intermezzo Two Step.  
The 74<sup>th</sup> Regiment Band March.  
Tri-State March & Two Step.

Whispering Waves Waltzes.  
Mid-Summer Waltzes.  
Salute to Williamsport. March.  
Vallamont Reverie.  
Under The Palms Waltzes.  
March-"Ole Huskie" Reel Medley.  
"Cuban Independence" March.

King Of Good Fellows. March & Two Step.  
Charity Ball Waltzes.  
On the Firing Line March.  
"Salute to America" March & Two Step.  
Constitution March & Two Step.  
Grenadier Guards March.  
"Japan Triumphant" Two Step.  
The Joker March.



Tanglefoot Rag. 4

<p>CAST YOUR EYES CAREFULLY OVER THE LIST OF INSTRUMENTAL HITS THAT MAKE UP <b>The Vandersloot</b> Mand. &amp; Guitar Folio No 2.</p>	<p>Parade of the Humming Birds. March &amp; Two Step. Nuptial Waltzes. Merry Moments Quadrille. Sun Flower Three Step. Jolly Sweethearts Intermzzo Two Step The 74<sup>th</sup> Regiment Band March. Tri-State March &amp; Two Step.</p>	<p>Whispering Waves Waltzes. Mid-Summer Waltzes. Salute to Williamsport. March. Vallamont Reverie. Under The Palms Waltzes. March-"Ole Huskie" Reel Medley. "Cuban Independence" March.</p>	<p>King Of Good Fellows. March &amp; Two Step. Charity Ball Waltzes. On the Firing Line March. "Salute to America" March &amp; Two Step. Constitution March &amp; Two Step. Grenadier Guards March. "Japan Triumphant" Two Step. The Joker March.</p>



**Trio.**

Tanglefoot Rag. 4

CAST YOUR EYES OVER  
THE LIST THAT MAKE UP  
**The Vandersloot**  
Mand. & Guitar Folio N<sup>o</sup> 4.

"The Four Aces" March Two Step.  
"Vandersloot's Bomb" Medley Overture.  
"The Tournament" March Two Step.  
"Sounds from The Valley" Waltzes.  
"Observatory" March Two Step.

"Nippono" Intermezzo Two-Step.  
"A Royal Prince" March Two Step.  
"The L.A.W." Waltzes.  
"The Fire Master" March Two Step.  
"Capitola" March Two Step.  
"Reciprocity" March Two Step.

"King Crap" Characteristic March.  
"After All" Waltzes.  
"When A Lady Leads The Band" March.  
"Last Days Of Pompeii" March Two Step.  
"Astaroth" March Two Step.



Tanglefoot Rag. 4

CAST YOUR EYES OVER  
THE LIST THAT MAKE UP  
**The Vandersloot**  
Mand. & Guitar Folio N<sup>o</sup>5.

"A Dream of The South" Waltzes.  
"Alameda" Waltzes.  
"Alpine Rose" A Flower Song.  
"Amid the Roses" Waltzes.  
"Apple Jack" ("some rag")  
"A Rural Festival" Barn Dance.  
"Associated Twenty Waltzes".

"Dream Of Autumn" Serenade.  
"Empire Express" March.  
"Fire Drill" March.  
"Flashlight (The) March.  
"Flower of The Nile" Waltzes.  
"Four Jacks" (The) March.  
"Four Queens" (The) March.

"From Ocean To Ocean" March.  
"Garden Of Dreams" Serenade.  
"Lucky Moon" Three-Step.  
"Miladi Love" Waltzes.  
"Playmates" March.  
"Prince Imperial" March.  
"Sounds of Love" Waltzes.  
"The Twelfth Regiment" March.



# GARDEN OF DREAMS

REVERIE SERENADE



BY HARRY J. LINCOLN

VANDERSLOOT MUSIC PUB. CO. WILLIAMSPORT, PA.

# DREAM OF AUTUMN

REVERIE SERENADE



BY F. H. LOSEY

VANDERSLOOT MUSIC PUB. CO. WILLIAMSPORT, PA.

**Try These Samples  
Carefully  
They Are Big  
Hits**

**No Music Lover  
Can Afford To Be  
Without Them**

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Music Stores**

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Williamsport, Penna.**

## Garden of Dreams.

Reverie, Serenade

HARRY J. LINCOLN  
Composer of "Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams"

Andante 3/4-7/8



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## Dream of Autumn.

Reverie Serenade.

BY F. H. LOSEY  
Composer of "The Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams"

Andante.



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# ANGELS OF NIGHT



REVERIE TRANSCRIPTION  
BY HARRY J. LINCOLN

VANDERSLOOT MUSIC PUB. CO. WILLIAMSPORT, PA.

# TWO RAGS

That are Sweeping  
The Country

## RAG-BAG.

RAG.  
"4 RAG TIME GALLOP"

HARRY J. LINCOLN  
Composer of "Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams"



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## APPLE JACK.

"Some Rag"

CHAR. L. JOHNSON  
Composer of "The Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams"



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## Angels of Night.

Reverie-Transcription.

HARRY J. LINCOLN  
Composer of "Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams" "The Garden of Dreams"

INTRO  
Andante

Con sentimento.



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# THAT CAROLINA RAG



WORDS BY JACK COOGEN  
AND MAURICE BURICHART  
MUSIC BY  
VIOLINSKY

WILL ROSSITER  
THE CHICAGO PUBLISHER  
152 LAKE ST. CHICAGO, ILL.  
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# The MOST BEAUTIFUL WALTZ of MODERN TIMES

# THE REINE WALTZ

By PHIL SCHWARTZ



Here's a beautiful little number—not written by anyone with a "great name", BUT—this composition is going to make a "great name" for the young fellow Phil Schwartz who wrote it. This waltz has that wonderful something about it that charms. It's simple, dreamy, haunting melody positively hypnotizes you and carries you away to the beautiful Land of Dreams, where everything is lovely. The Reine Waltz will live forever. Fifty years from now it will be making thousands happy just as it is doing now. Truly this is an inspiration that vibrates on one till the end of time. You can't afford to be without this beautiful number The Reine Waltz.

## REINE VALSE.

Allegretto. PHIL SCHWARTZ

Waltz Tempo.

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## IF SOMEONE ONLY CARED FOR ME

If Someone Only Cared For Me.

Words and Music by HAROLD JACK GOULD.

Chorus. *Dim. p-f*

If some - one would on - ly care - A lit - tle bit for lon - e - ly me. If some - one would on - ly dare, How tru - ly hap - py I would be. It is hard to live a - lone. Tho' that's the line of Fate I see, And the world would seem lots brighter If some - one on - ly cared for me. If some - one.

*rall.* *D.C.* *rall.* *D.C.*

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Since its publication, a short time ago, this little ballad has been rapidly working its way into public favor; and deservedly for three reasons: First, because it is exceptionally well written, both as to words and music; second, because the arrangement is very simple, yet effective, thereby making it easy for the amateur to play and sing; third, because it is an "inspiration" song, and in reality, a little "heart-throb" on the part of the writer. It is a song which anyone can readily understand and appreciate, as all get lonesome at times, and long for someone to give us a little attention. Don't fail to include this grand little song in your order, for you'll enjoy every bit of it.

## CLOVER BLOSSOMS

Here is a little song that from the first day it was published jumped into the front ranks of popularity. There's something about it that pleases the people. It's surely and truly another "SWANEE RIVER" song and one that will last just as long as any song ever written. It's a home song, and all we ask is, sing over this chorus several times and see if you don't think as we do about it. Every member of the family can sing this song, it's so good. So popular is this song getting to be that music dealers call it the "mascot" of the music business. They say it brings them good luck, so surely it should bring you some to sing it. Why not try a copy? Your music collection is certainly not complete without "CLOVER BLOSSOMS".



CHORUS. Clover Blossoms.

Clover Blossoms, clover blossoms, Bathing in the pale moon - light. Fill my heart with tender long - ing For that dear old home to - night. Oh I won - der why I won - der From the scenes so pure and bright. Add the lit - tle girl who's wear - ing In the field of red and white.

*rall.* *D.C.* *rall.* *D.C.*

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THE REASON WE PRINT THE CHORUSES IS SO THAT YOU CAN JUDGE THEM FOR YOURSELF. OF COURSE WE THINK THEM GOOD THAT'S WHY WE SPEND THOUSANDS OF DOLLARS TO PUT THE BEST BEFORE YOU--ARE THE BEST TOO GOOD FOR YOU?

Don't fail to get a copy of "CLOVER BLOSSOMS" AS NO MUSIC COLLECTION IS COMPLETE WITHOUT IT--DO IT NOW.



# That Carolina Rag

Words by MAURICE BURKHART and  
JACK COOGAN

Music by VIOLINSKY

Moderato

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a piano introduction in the left hand, marked with a forte (*f*) dynamic. The right hand features a rhythmic melody with eighth and sixteenth notes. The first vocal line is a simple melody in the right hand, with lyrics: "1. Way down South in Car - o - line" and "2. You've heard 'bout your Wag - ner, Strauss". This is followed by a piano accompaniment section marked "Vamp" and *p* (piano), consisting of a rhythmic pattern in the left hand and chords in the right hand. The second vocal line continues the melody with lyrics: "Right be - low the Dix - ie line You can hear them play - ing" and "Op - 'ra they call Car - men Faust, We keep that mu - sic". The piano accompaniment continues with the same vamp pattern. The third vocal line has lyrics: "all the time A tan - ta - liz - ing strain" and "in our house But it is nev - er played". The piano accompaniment concludes with the vamp pattern.



In the place where I was born You hear that tune from  
 On - ly tune that you can hear The one that ling - ers

night 'till morn, I just can't keep from sway - ing When I  
 in your ear, The one that fills your heart with cheer That

lis - ten to that mel - o - dy No tune can mate it dear,  
 ev - er lov - ing ser - e - nade Men - dels - sohn's strain is grand,

so syn - co - pa - ted dear, Won't you lis - ten to that band.  
 But lis - ten to the band, If you want a mu - sic jag.



Just have a note or two, that's all I ask of you Lord-y ain't that music grand.  
 You take a tip from me, just hum that mel - o - dy of the Car - o - li - na Rag.

**Chorus**

*p - f*  
 Hon - ey, Hon - ey, Hon - ey can't you hear that band

*p - f*  
 Lis - ten to the mu - sic aint it sim - ply grand

It's so en - tranc - ing, It starts me danc - ing Oh! Oh!



make it ev - er - last - ing Pro - fes - sor won't you kind - ly play that

strain a - gain And don't you dare to stop it 'till I tell you when

*a tempo*

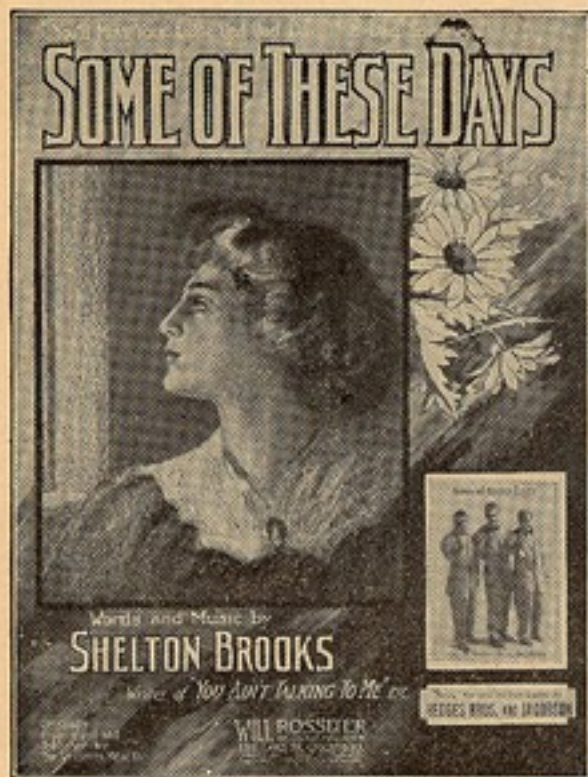
Spoken "Aint dat food for de heart?"  
*Amoroso (slow)* Oh won't you play that dear old

Car - o - li - na Rag. Rag.



# "SOME OF THESE DAYS"

## the SENSATIONAL "HIT"



Can you tell what there is about this song that makes it the "talk of the country?" Just at this time it is getting more newspaper "puffs" than any other ten songs. That means it's a "Hit." So make it your business to get a copy **AT ONCE** from local dealer or send 25 cents to the Publisher.

### Some Of These Days.

By SHELTON BROOKS  
Author of "You ain't talking to me," etc.

CHORUS

Some of these days You'll miss me hon - ey Some of these days You'll feel so lone - ly You'll miss my

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### MUSIC BULLETIN FREE

### Let Those Sleigh Bells Be Our Wedding Chimes.

Words by WILL J. HARRIS.

Music by HARRY I. ROBINSON.

Chorus.

Let those dear, sleigh bells be our wed - ding chimes  
Just lis - ten for they're tell - ing of good times,  
And while they keep on ring - ing, to you I will be sing - ing  
love's sweet mel - o - dy, so dear - ie, come lin - ger near my

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# LET THOSE SLEIGH BELLS BE OUR WEDDING CHIMES

## The Great Winter Song "Hit"

BY HARRIS and ROBINSON

the boys who wrote "Games of Childhood Days"

This little song is certainly making a wonderful success on the stage and already is being played at the dances as one of the most popular two-steps. Better send for a copy to-day—but try your favorite dealer first, as I think he will have lots of them. Complete copy by mail 25 cents.

**WILL ROSSITER,** The Chicago Publisher  
**152 Lake Street, CHICAGO, ILL.**





# WILL ROSSITER'S \$7,000<sup>00</sup> SONG SENSATION MEET ME TO-NIGHT IN DREAMLAND

Music by Leo Friedman

Words by Beth Slater Whitson

"The Poetess of the South"

A little over a year ago Will Rossiter astonished the MUSIC WORLD by paying \$7,000.00 cash for this song and immediately set about to spend \$10,000.00 more to make this song the hit of the year. This he accomplished as the song has already SOLD OVER A MILLION copies and IS STILL THE BIGGEST SELLER ON THE MARKET. As these things happen only once in a lifetime we know you'll be interested to know some of the facts about its creator.

CHORUS..With Expression.

Meet me to night in Dream-land Un-der the sil-very moon

The above is the way the CHORUS starts and below is the way the CHORUS ends  
The entire song is just as beautiful

Meet me in Dream-land, sweet, dream-y Dream-land. There let my dreams come true.

## READ THIS AND TELL YOUR FRIENDS

The originator of this wonderful song is a girl, a young woman. This little lady is just like a beautiful flower, filled with goodness, and it seems to be her mission on earth to give out good thoughts and happiness to others by her natural talent to write these helpful song poems.

That's just why she wrote "MEET ME TONIGHT IN DREAMLAND," which inspired Leo Friedman to write such a haunting melody, thereby giving the poem a most harmonious setting.

Beth Slayton Whitson lives in a little world of her own among song birds and flowers on her little farm home, down among the purple shadowed hills of Tennessee, at Goodrich.

Though so far away from the busy world of commerce, she is able to market her writings, and is making a very comfortable living from the royalties. Her latest publications are "LEAF BY LEAF THE ROSES FALL," "LOVE ME, LET THE WORLD GO BY" and "WON'T YOU TRY TO LOVE ME," on sale at all Music Departments, or direct from Will Rossiter, "The Chicago Publisher."

Another little bit of history of this "MEET ME TONIGHT IN DREAMLAND" song is that it was first introduced to the American public by Miss Reine Davies, who is known as "The New American Beauty," and by her friends as the "True Blue" Girl. Miss Davies originally introduced the song at the leading New York Vaudeville Theatre, and received countless encores for her artistic work. Miss Vera Berliner, "The Violinist with a Soul," played the chorus of this song walking down the center aisle, which made it an instantaneous success.

So you see, we have a song that is making history in "The World of Good Things," written by a girl, Beth Slater Whitson, and produced on the stage by Reine Davies and Vera Berliner.

I consider this of vital interest in this day and age and that's why I'm printing the facts right here. Hoping you will read and tell your friends about it, for no home can be complete today without Beth Slater Whitson's beautiful songs.

Get a copy of this song at once, sing it as often as you can and it will make you happy and also others. If you can't find it in your town send 25 cents to me and I'll send you a copy by return prepaid mail.



REINE DAVIES

**WILL ROSSITER, THE CHICAGO PUBLISHER**  
152 Lake Street, Chicago, Ill.



# THAT CHIMING RAG

THE FLOWERS COLLECTION



WORDS BY  
DON. A. MEANEY

MUSIC BY  
J. WALTER LEOPOLD



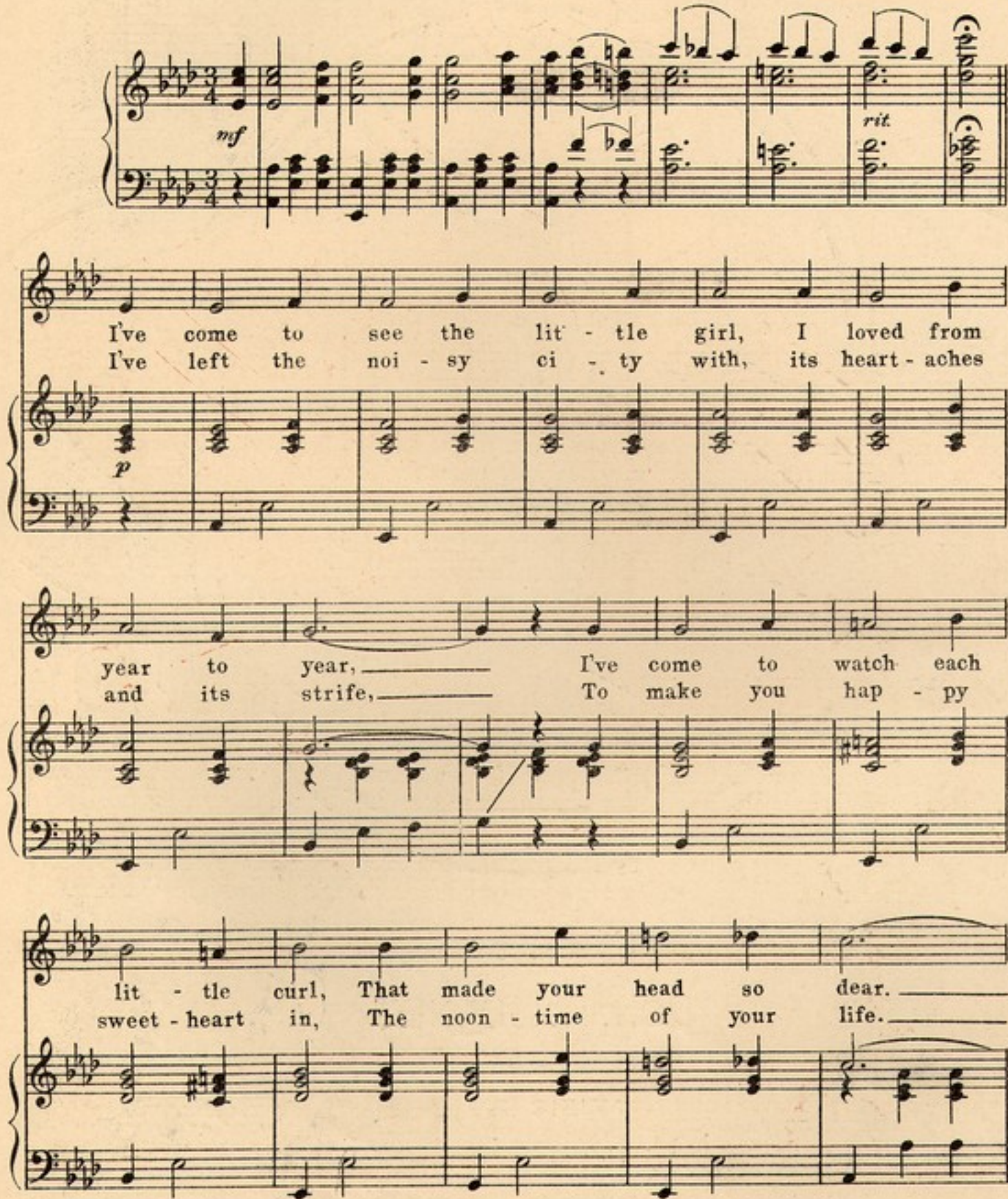
PUBLISHED BY  
**CHAS. K. HARRIS**  
New York — Chicago — Toronto  
ALBERT & SON, 110BET  
B. FELDMAN & CO., LONDON





# Try this on your Piano. Climb A Tree With Me.

Chas. K. Harris.



*mf*

*p*

*rit.*

I've come to see the lit - tle girl, I loved from  
I've left the noi - sy ci - ty with, its heart - aches

year to year, I've come to watch each  
and its strife, To make you hap - py

lit - tle curl, That made your head so dear.  
sweet - heart in, The noon - time of your life.

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For sale where music is sold.



# That Chiming Rag.

By J. Walter Leopold.

**Piano.**

*Moderato.*  
Chimes. *sva.....*

*loco.*

*Hold loud pedal down. \**

Hon - ey, dear - ie, Come and make my heart feel  
Please me, squeeze me, Oh you make me feel so

glad, Hear me, cheer me,  
fine, Ba - by, play me,

Cause I'm feel - ing aw - full bad, — Take me,  
Some - thing with a rag - gy chime, — Hug me,

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make me, Love you dear with all my life, ———  
 love me, Keep on play - ing hear me sigh, ———

*8va*.....

*Ad. \**

I want to hear — That lov - ing chim - ing rag,  
 I could just lis - ten to the chim - ing rag,

Then I'll prom - ise that I'll be your wife, My hon - ey.  
 Ev - en to the day on which I die, My hon - ey.

Refrain.

Oh! keep on those bells a ring - ing, Hon - ey play "That Chim - ing

*mf-f*

*Ad. \**



Rag" Oh! that chim - ing tune a cling - ing,

*8va*

*2ed.* \*

Like a silk and sat - in rag, Just look down and see the peo-ple

Gaz - ing way up at the stee-ple, Oh! keep on a play - ing hon' That

*8va*

*2ed.* \*

ev - er ring - ing chim - ing rag. rag.

1 2







# THAT DIXIE DIP RAG

*By*

DIPPY DIP

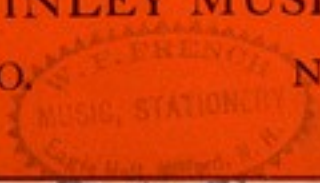
5

TWO-STEP  
SONG

McKINLEY MUSIC CO.

CHICAGO,

NEW YORK.





# TRY THESE ON YOUR PIANO

## I will Love You when the Silver Threads are Shining Among the Gold

Words by  
ROGER LEWIS.

Music by  
F. HENRI KLICKMANN.

And<sup>te</sup>. mod<sup>to</sup>.

At the or-gan, dear, last ev'-ning, You sang me that old time song.  
If life's sun-mer days were o-ver, And sp-on your locks I'd see

"Sil-ver threads-a-mong the gold." And as I sat there a dream-ing Of the  
"Sil-ver threads-a-mong the gold." I would be as true and faith-ful, As I

sun-ny gold-en past, I could see you as of old. That  
promised you to be, Long a-go in days of old. In my

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## When the Sun-Set Turns the Ocean's Blue to Gold

REFRAIN.

On the old church bells are ring-ing, And the mock-ing birds are sing-ing, As they

sang a-round the place in days of old. And tho'

I am far a-way, All my heart has been to-day, Where the

sun-set turns the o-cean's blue to gold.

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Published by  
**Frank K. Root & Co.**

## There's Only One Story the Roses Tell

CHORUS

There's on-ly one sto-ry the ros-es tell. Yet the tale is old —

Somewhere each day In the same tea-der way. And it nev-er grows

old. — Whispered at dawn or as twi-ght comes on, 'Neath the

stars a-bove. — There's on-ly one sto-ry the ros-es tell. 'Tis a

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## My Dixie Rose

CHORUS

My Dixie Rose, no flow'r that grows My se-cret

My Dixie Rose, no flow'r that grows

knows — but you, my Rose! And yet 'tis

My se-cret knows — but you, my Rose!

true. — your eyes so blue — Made me love

And yet 'tis true, your eyes so blue Made me love

you, and on-ly you, my Dixie Rose — My Dixie Rose —

you, and on-ly you, my Dixie Rose, my Dixie Rose — Rose, My Dixie Rose.

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My Dixie Rose



# THAT DIXIE DIP

Rag Two-Step

By DIPPY DIP

Mod!o

*ff*

*fz* *mf*

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First system of a piano score. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment of quarter notes. The dynamic marking *p-f* is present.

Second system of the piano score, continuing the melodic and accompanimental patterns from the first system.

Third system of the piano score, showing further development of the musical themes.

Fourth system of the piano score, featuring a repeat sign with first and second endings. The dynamic marking *ff* is present.

TRIO

TRIO section, first system. The right hand has a more active melodic line, while the left hand continues with a steady accompaniment. The dynamic marking *p* is present.

TRIO section, second system. The melodic line in the right hand continues with eighth and sixteenth notes.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features chords and melodic lines in both hands.

Second system of musical notation, including a first ending bracket labeled '1' and a second ending bracket labeled '2'. A dynamic marking of *sfz* (sforzando) is present in the second ending. The system concludes with a double bar line.

Third system of musical notation, continuing the piece with various chordal textures and melodic fragments in both staves.

Fourth system of musical notation, featuring more complex chordal structures and melodic movement.

Fifth system of musical notation, showing further development of the musical themes.

Sixth system of musical notation, the final system on the page, ending with a double bar line and a dynamic marking of *sfz*.



# TRY THESE ON YOUR PIANO

## You Can't Repay the Debt you Owe Your Mother

**CHORUS** *Valse lente*

You can't re-pay the debt you owe your moth-er, food and true, And  
 night and day, when you're a-way, she al-ways prays for you; Too  
 late you'll yearn for her re-turn, you'll nev-er find an-oth-er, When  
 she is gone you can't re-pay the debt you owe your moth-er.

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## Mid the Purple Tinted Hills of Tennessee

**CHORUS**

Mid the pur-ple-tint-ed hills of Ten-nes-see. There she  
 told me she would 'er be true to me. And my  
 heart is ev-er turn-ing to a mix-le girl that's yearning 'Mid the  
 pur-ple-tint-ed hills of Ten-nes-see.

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## Sing me the Rosary, the Sweetest Song of All

**REFRAIN** *Poco lento*

Sing me "The Ros-a-ry," The sweet-est song of all;  
 Sing me "The Ros-a-ry," And hap-py  
 days re-call I drift a-gain to lands of bliss Where  
 true loves nev-er part Sing me "The Ros-a-ry,"

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## I Love You as I Loved You Long Ago

**Refrain** *con espressione*

I love you, as I loved you long a-go, And your  
 heart beats just as true for me, I know. Though your  
 hair is snow-y white, We are sweet-hearts still to-night, For I  
 love you, yes, I love you, As I loved you long a-go. *DC*

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# That ENTERTAINING RAG

THE FLOWERS COLLECTION

by

ARTHUR WELLSLEY



GEO. W. MEYER MUSIC CO.  
MUSIC PUBLISHERS  
1367 Broadway, New York



# That Entertaining Rag.

Arthur Wellesley.

Leisurely.

Piano.

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The musical score consists of five systems of piano accompaniment. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several dynamic markings, including accents (marked with a 'v' or 'y') and a 'p' (piano) marking in the first system. The piece concludes with a double bar line and repeat signs, with first and second endings indicated by the numbers '1' and '2' above the notes.

That Entertaining Rag. 4



First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns and slurs. The bass clef staff contains a bass line with chords and eighth notes. A dynamic marking of *mf* is present in the bass staff.

Second system of musical notation, continuing the piece with similar melodic and bass line patterns.

Third system of musical notation, featuring more complex rhythmic patterns in both staves.

Fourth system of musical notation, showing a continuation of the melodic and bass line motifs.

Fifth system of musical notation. The left hand (L.H.) is marked *ff*. The piece concludes with a *Fine.* marking and a final cadence in the bass staff.



The first system of music consists of four measures. The treble clef staff begins with a *mf* dynamic marking. The key signature has two flats (B-flat and E-flat). The melody in the treble clef features a series of eighth notes and chords, while the bass clef provides a steady accompaniment of eighth notes.

The second system contains measures 5 through 8. The treble clef staff shows a continuation of the melodic line with some grace notes and slurs. The bass clef accompaniment remains consistent with the previous system.

The third system covers measures 9 to 12. The treble clef staff features a more active melodic line with slurs and grace notes. The bass clef accompaniment continues with eighth-note patterns.

The fourth system includes measures 13 to 16. The treble clef staff has a dense texture of chords and eighth notes. The bass clef accompaniment continues its rhythmic pattern.

The fifth system contains the final four measures (17-20). It includes first and second endings, indicated by '1' and '2' above the treble clef staff. The piece concludes with the instruction *D. Sal Fine.* and a double bar line with a repeat sign.

That Entertaining Rag. 4



# Oh! You Little Rascal

Words by Edgar Leslie

Music by Geo. W. Meyer

The greatest little novelty song of the season. Catchy words and catchy music by two writers of reputation.

# When A Boy Without A Girl Meets A Girl Without A Boy

Words by Robt. F. Roden

Music by Geo. W. Meyer

A brand new March song with a brand new set of words and a brand new melody. The kind everybody likes to sing.

# ITALY

Words by Ralph Edwards

Music by Geo. W. Meyer

A beautiful Italian waltz number, being sung all over the country. Something very sweet and dainty.

# Every Time You're Lonely, Don't Forget That I Am Lonely Too

Words by Edgar Leslie

Music by Geo. W. Meyer

This is a real novelty ballad and looks like a positive hit. A song that is bound to live.

For Sale At All Music Dealers

Published by

**Geo. W. Meyer Music Co.**

1367-9 Broadway

New York City



# THAT INTERNATIONAL RAG

WORDS AND MUSIC BY  
**IRVING BERLIN**



**WATERSON · BERLIN & SNYDER ©**  
MUSIC PUBLISHERS  
112 WEST 38<sup>TH</sup> ST. NEW YORK

*Spencer*



# The International Rag

by IRVING BERLIN

Moderato

Introduction for piano, marked Moderato. The music is in 2/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. The bass line starts with a quarter note B-flat, a quarter note A, and a quarter note G. The piece ends with a double bar line and repeat signs.

Vocal line and piano accompaniment for the first verse. The vocal line is in B-flat major and 2/4 time. The lyrics are: "What did you In eve-ry". The piano accompaniment is in B-flat major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The piece ends with a double bar line and repeat signs.

Vocal line and piano accompaniment for the second verse. The vocal line is in B-flat major and 2/4 time. The lyrics are: "do A - mer - i - ca They're af - ter you A - mer - i - ca land A - mer - i - ca Most eve - ry band A mer - i - ca". The piano accompaniment is in B-flat major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The piece ends with a double bar line and repeat signs.

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Dukes and Lords and Rus-sian Czars men who own their mot-or cars

Throw up their shoul-ders to that rag-ged-y mel-o-dy Full of o-rig-i-nal-i-ty

I-tal-ian ope-ra sing-ers have learned to snap their fin-gers

The world goes 'round to the sound of the In-ter-na-tion-al Rag. Rag.-



# ANOTHER BEAUTIFUL BALLAD

*By*  
**IRVING BERLIN**

# TAKE ME BACK

Refrain.  
*Valse lento.*

Take me back, — wont you take me back, —

— Every joy I knew — will re - turn with you, —

I'm so sad — you are all I had, —

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112 WEST 38<sup>TH</sup> STREET NEW YORK CITY



1912

Introduced in the following Productions  
"A Winning Miss"  
"The Sunny Side of Broadway"

# THAT KENTUCKY RAG



G. Chilberg.

WORDS BY  
BOYLE WOOLFOLK  
MUSIC BY  
HAMPTON DURAND



(F.J.A.)  
FORSTER MUSIC PUBLISHER  
529 S. WABASH AVE.  
CHICAGO



# THAT KENTUCKY RAG

Mod<sup>to</sup>

Words & Music by

BOYLE WOOLFOLK  
and  
HAMPTON DURAND

The musical score is written in 2/4 time with a key signature of one flat (Bb). It begins with a piano introduction marked 'Mod<sup>to</sup>' and 'L.H.' (Left Hand). The piano part features a rhythmic accompaniment with chords and moving lines. The vocal line enters with the lyrics: 'Went to the rac - es and lost all I had, Bet on the horse they call'd "Ken- Bookies laid odds on how long tuck - y Lad," They left the post, my horse got off in the lead, it would last, There in the race with near-ly ten thousand souls,'. The piano accompaniment continues throughout the vocal lines, with dynamic markings such as *f*, *mf*, and *Small notes ad lib.* (ad libitum). The score concludes with a final piano flourish.

Went to the rac - es and lost all I had, Bet on the horse they call'd "Ken-  
They went on danc - ing and they ragged so fast, Bookies laid odds on how long  
tuck - y Lad," They left the post, my horse got off in the lead,  
it would last, There in the race with near-ly ten thousand souls,

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They couldn't catch this won - der - ful steed. They reached the stretch, the band com -  
We broke the re - cord for two year olds. We ragged a quar - ter then in

menced to play, This horse of mine start - ed rag - ging  
noth - ing flat, We would have done bet - ter but she

right a - way; Lost all of my money but it nev - er made me blue, Be - cause the  
lost her rat; We kept on a - ragging, never stop'd to cash a bet, And if the

band kept on a - play - ing and I start - ed rag - ging too.  
band had kept on play - ing we'd have been there rag - ging yet.

*rall.*

*rall.*



4 REFRAIN

*mf-ff*

They played that "Ken-tuck-y Rag," the crowd thought I

*Spoken ad lib.*

had a jag, But I felt too good to care (Lost my money but it

made no dif-frence, hon-ey,) The on-ly way I could keep

my feet still Would be to tie them down up-on the win-dow sill.

*Spoken ad lib.*

I pulled out my gun and shot up in the air. (Blewie! Blewie! Blewie!)



Crowd in the big grand stand could not re - sist the band, But

danced when the judge dropped the flag (Ev-'ry bo - dy grabbed a

*Spoken ad lib.*

la - dy, some were shad-y) But you bet that I was luck-y, grabbed a

gal from "Old Ken - tuck-y" And we did that "Ken - tuck - y

1 *Spoken* Rag.' Blewie! Blewie! Blewie! They Rag.'

2



# TWO RAGS of Real Merit

Vocal and Instrumental

To our mutual friend Mr. Clyde A. Hager.

## AT THE RAGTIME BALL.

By the Writers of  
"OCEANA ROLL"  
"WHEN I WOKE UP THIS MORNING" etc.

Words by  
ROGER LEWIS.

Music by  
JIMMIE V. MONACO.

CHORUS.

Oh that Ragtime Ball, We should-n't miss this op-por-tu-ni-ty to dance the

Bear — for there — will be some priz-es Hon-ey, I know we'll get the mon-ey;

Dress suits, Silk-en gowns, We're going to see the Swell-est folks in town a danc-ing

down — at the Rag-time, Rag-time Ball!

Ragtime Ball. 3

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FORSTER, Music Publisher

Hoops Building, 529 South Wabash Avenue, CHICAGO

## VOCAL

Garland of Old Fashioned Roses  
I'll Meet You on the Golden Shore  
Some Day You'll Love Me  
The Girl for Me  
Sly Old Moon  
Linger Longer, Lovey  
Lucy Lee  
Mademoiselle O'Toolay  
The Song of the Mission Chimes

## INSTRUMENTAL

Tar Babies Rag  
Dixie Kisses—Two-step  
Aviation Rag  
Cloud Kisser—Two-step  
Peanuts Rag  
Dream of Fairies Waltzes  
Queen of Fashion Waltzes  
Jay Roberts Rag  
Joy Rag

## MELODY RAG

RAYMOND BIRCH.

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# THAT MYSTERIOUS RAG



By  
BERLIN  
AND  
SNYDER



TED SNYDER CO.  
MUSIC PUBLISHERS  
112 WEST 34th STREET, N.Y.C.

*Eff. 1/1/19*



# THAT MYSTERIOUS RAG

By  
BERLIN  
AND  
SNYDER



TED SNYDER Co.  
MUSIC PUBLISHERS  
112 WEST 30 ST. NEW YORK.

*E. Pfeiffer*



# That Mysterious Rag.

By BERLIN & SNYDER

*Allegro moderato*

The first system of the piano introduction features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a steady eighth-note accompaniment. Dynamics include *f* and *ff*. The key signature has one sharp (F#).

The second system continues the piano introduction with similar rhythmic patterns. It includes a *ff* dynamic marking and concludes with a *fz* (forzando) accent.

The vocal entry begins with a treble clef staff. The lyrics are: "Till ready Did you hear it? were you near it? An - y min - ute they be - gin it,". The piano accompaniment starts with a *p* (piano) dynamic and includes the instruction *il Basso marcato*. The key signature changes to two sharps (F# and C#).

The vocal line continues with the lyrics: "If you were - n't then you've yet to fear it; Once you've met it, E'er you know what you're a - bout you're in it; Then a feel - ing,". The piano accompaniment continues with the *il Basso marcato* instruction. The key signature remains two sharps.



you'll re-gret it, Just be-cause you nev - er will for - get it.  
most ap-peal - ing, Comes a-steal-ing, sets your brain a - reel - ing.

If you ev - er wake up from your dream - ing, A - schem - ing,  
When it's late and ev - 'ry - one is yawn - ing, Good morn - ing,

eyes gleam - ing, Then if sud - den - ly you  
day dawn - ing, Then if sud - den - ly you

take a scream - ing fit, That's it!.....  
hear a warn - ing shout, Look out!.....



## CHORUS

That..... mys - ter - i - ous ra - -

*p-f*

- ag, While a - wake or while you're a - slum - ber - ing,

You're say - ing, keep play - ing That.....

..... mys - ter - i - ous dr - - ag,



(Spoken)

Are you lis - ten - in'? Are you lis - ten - in'? Look! Look!

You're whist - lin' That..... mys - te - ri - ous

ra - ag, Sneak - y, freak - y, ev - er mel - o - di - ous,

mys - te - ri - ous rag..... rag.....

1 2

D.S.



# TRY THIS ON YOUR PIANO.

*Respectfully Dedicated to Miss Lulu VonWelden*

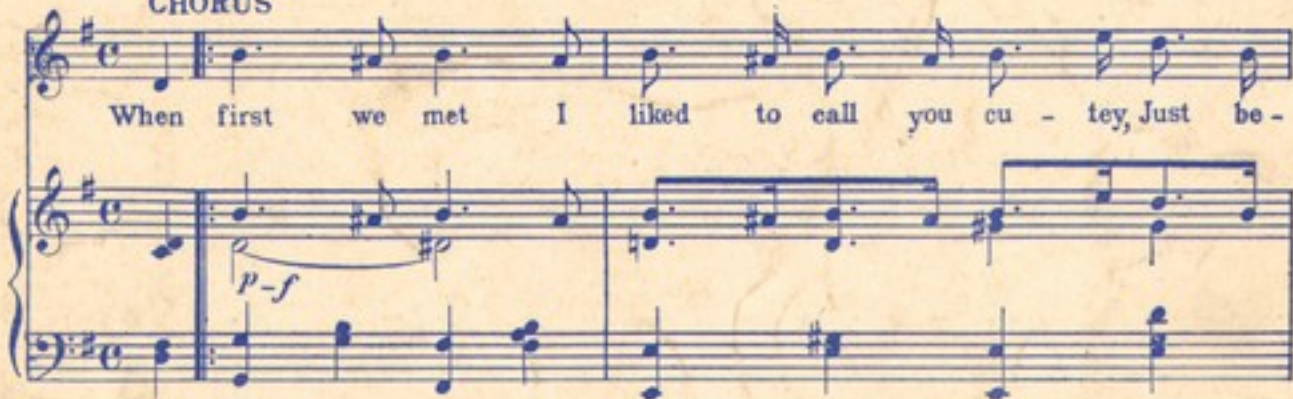
## I LIKE TO CALL YOU SWEETHEART.

Words by  
PAUL CUNNINGHAM

Music by  
TED SNYDER

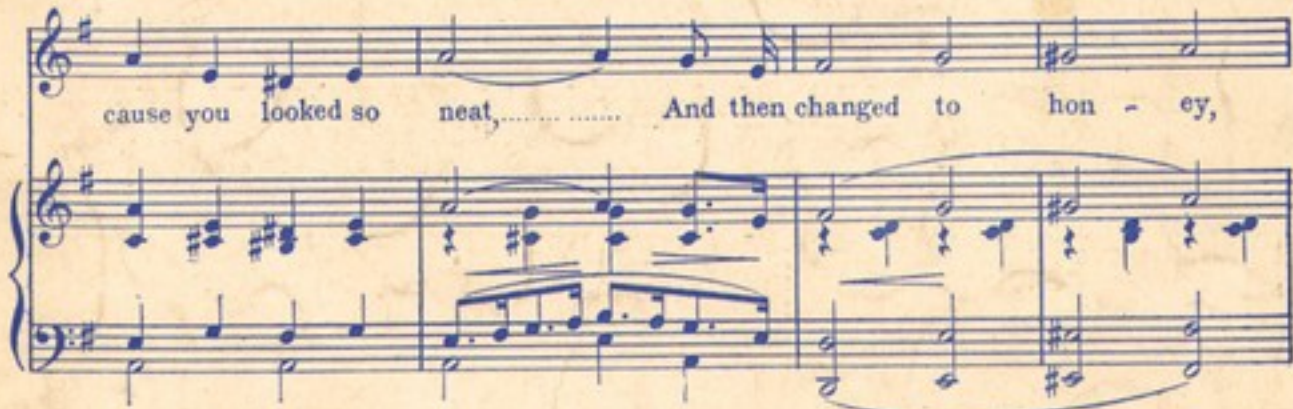
### CHORUS

When first we met I liked to call you cu - tey, Just be -

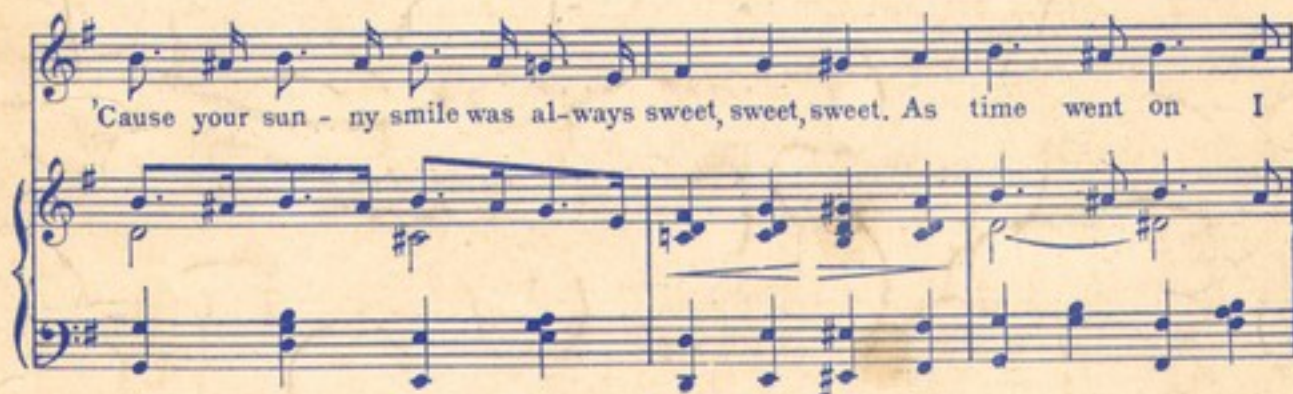


*p-f*

cause you looked so neat,..... And then changed to hon - ey,



'Cause your sun - ny smile was al-ways sweet, sweet, sweet. As time went on I



liked to call you dear - ie, 'Cause I found you were true blue, ..... And now I like to



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### For sale by all dealers.



# TRY THIS ON YOUR PIANO. THAT PECULIAR RAG

F. M. FAGAN,  
Especially Arranged for Piano by  
JIMMIE BLYER.

## INTRO. Very Slow.

The musical score consists of five systems of music, each with a treble and bass staff. The first system is marked with a forte 'f' dynamic and includes the instruction 'L.M. R.H. L.H. R.H. L.H. R.H. R.H.' above the treble staff. The second, third, and fourth systems also include this instruction. The fifth system features a 'V' marking above the treble staff. The music is in 2/4 time and includes various rhythmic patterns, including triplets and sixteenth-note runs.

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(POPULAR EDITION)

# THAT RAG-TIME REGIMENTAL BAND

SONG

THE FLOWERS COLLECTION



WORDS BY

A. SEYMOUR BROWN

MUSIC BY

MELVILLE MORRIS

*Stamps*



# Ragtime Regiment Band

Words by  
A. SEYMOUR BROWN

Music by  
MELVILLE MORRIS

Moderato

PIANO

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments in a moderate tempo. The left hand provides a steady bass line with chords. The key signature has one sharp (F#) and the time signature is common time (C).

This section continues the piano introduction with more complex chordal textures and melodic lines in both hands, maintaining the moderate tempo.

VOICE

*Vamp*

mf

*p*

Come on! hur - ry, hon', Grab your hat and run  
Come on! hon - ey mine, Try to keep in time

The vocal line enters with the lyrics. The piano accompaniment features a 'Vamp' section with a melodic line in the right hand and a bass line in the left hand. Dynamics range from mezzo-forte (mf) to piano (p).

Down the av - e - nue. — Dear - ie, it's — a pa -  
With the bang - of the drum. — Hear the shut - f'ling

The second verse of the song. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

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rade! See the sol - diers ar - rayed — In the suits - of blue,  
feet — It's a mu - sic - al treat; — Ev - 'ry - one - in - tent,

See the but - tons, too! Gee, but they — look fine! —  
Hear each in - stru - ment Ring - ing, dear, — in the air! —

Come on, fol - low them, Fol - low them, fol - low them, Fol - low them down the  
Ain't it won - der - ful, Sim - ply won - der - full - Mu - sic ev - 'ry -

line! That band, it's grand! Just take your ba - by's hand.  
where. It's fine, di - vine! Don't lose your place in line.

Ragtime Regiment Band. 4



## CHORUS

Oh ——— that band! Oh! Lor - - dy, that band! —

*p-f*

See those sol-diers all in line, — No-tice how they're keep-ing time; See

ev - e - ry gun — shine — in the sun, — Watch them go-ing

through the drill, I just can't make my feet be still! For when I



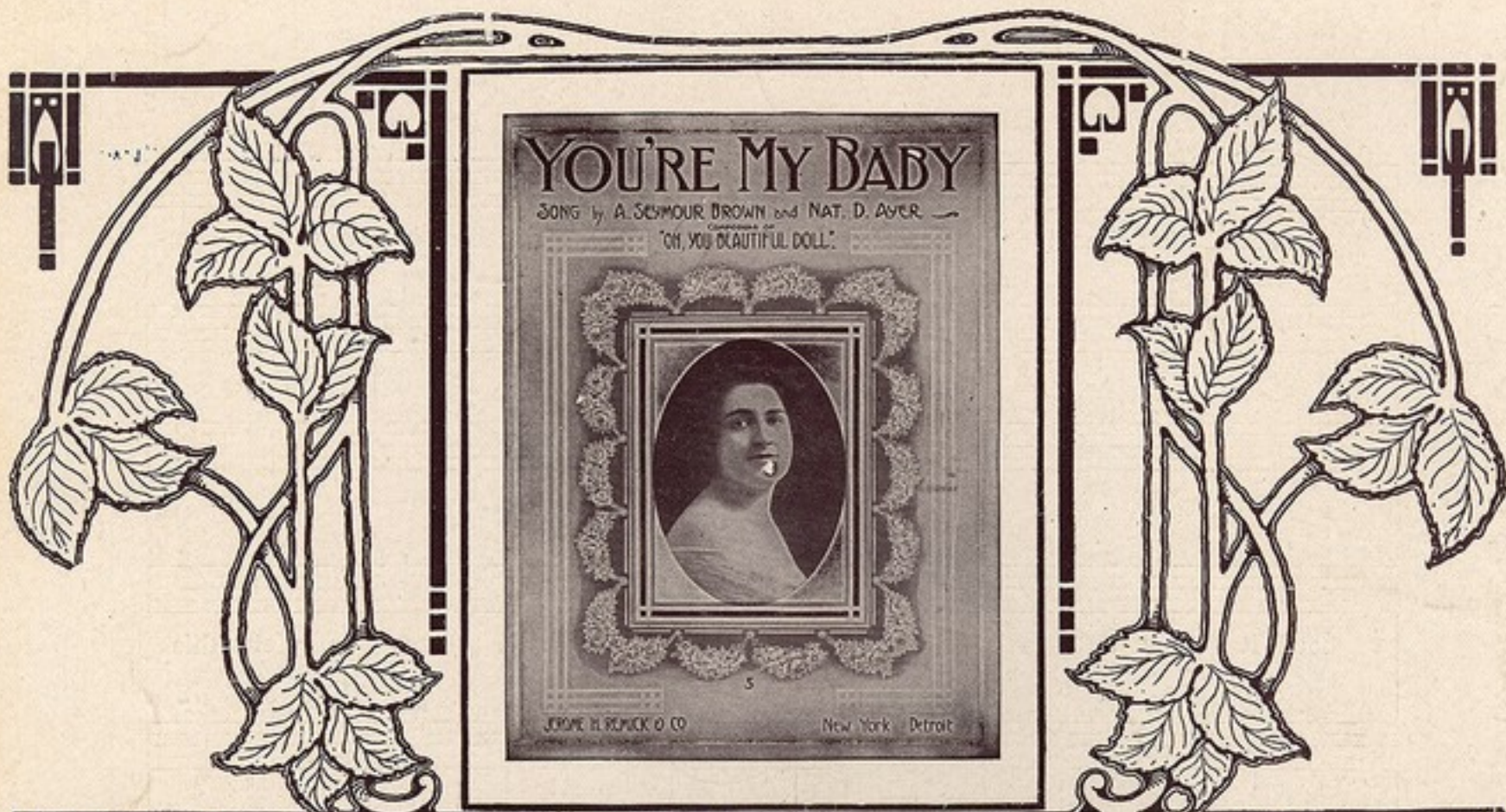
Hear — that band! Oh! lor - dy, that band! — For there is some-thing a -

bout it that is grand, And — al - tho' I nev - er felt this

way be - fore, - I want to do a two-step right to war, - When I hear that col-ored,

rag - time, reg i - ment band. \_\_\_\_\_ band. \_\_\_\_\_





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- Let My Girl Alone
- Trolley Car Swing
- Oh, You Beautiful Doll
- If You Talk In Your Sleep
- Don't Mention My Name
- Gee, I Like Music With My Meals
- Dixie Moon
- Daddy
- Under the Love Tree
- When I Was Twenty-One and You Were Sweet Sixteen
- When the Dew Is On the Rose
- Honeymoon Love
- By the Light of the Jungle Moon
- Oceana Roll
- You'll Do the Same
- Thing Over Again
- The Hour That Gave Me You
- The Harbor of Love

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**You're My Baby**

Words by **A. SEYMOUR BROWN** Music by **NAT. D. AYER**

**CHORUS.**

You're my ba-by, You're a won-der-ful child. I like to have you round to make a- fuss o-ver me, I like to bounce you up and down.

-on my knee, for you're my ba-by, You cer-tain-ly were made for me. If you should go a-way, I'd get right down and pray.

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THE FLOWERS COLLECTION

# THAT RAILROAD RAG



WORDS BY  
NAT VINCENT.

MUSIC BY  
ED. BIMBERG.

 **Head Music Pub. Co.**  
1410 BROADWAY  
NEW YORK



# That Railroad Rag.

Words by  
Nat Vincent.

Music by  
Ed. Bimberg.

*Allegro.*

Piano.

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line. Dynamics include *mf* and *f*. The piece concludes with a *8va* marking.

*Till Ready.*

Did you ev - er hear a - bout the  
Once there was a Pull-man train of  
Out in San Fran-cis - co we met

The musical notation for the first line of lyrics is shown on a single staff. The piano accompaniment below features a rhythmic pattern of eighth notes and chords, with dynamics of *mp*.

rail - road - rag,  
eight - een cars,  
Doc - tor Cook,

Toot, Toot, toot it's a joy - ful jag;  
Took a trip and went up to Mars;  
Talk-ing on the pole from an old cook book,

The musical notation for the second line of lyrics is shown on a single staff. The piano accompaniment below features a rhythmic pattern of eighth notes and chords, with dynamics of *mp*.



THE FLOWERS COLLECTION

See the train a - go - ing 'round the curve, Um my! feel that  
Soon it broke all rec - ords, thought I'd die, In one hour we  
en - gin - eer\_ was an - gry, said He's done, I'll go get that

en - gine swerve. En - gin - eer's a hum - ming a pe -  
reached the Sky. Old St Pe - ter was a wait - ing  
Pole who'll come. Some one gave the sig - nal we were

cu - liar strain, In your heart you get a pain;  
at the gate, He said you're one min - ute late;  
off like shot, Gee but ev - 'ry one was hot,



All the peo - ple on the train have caught the drag, Now  
 Then he asked the en - gin - eer, why did you slack, I'm  
 In just thir - ty sec - onds we were half way there, Then

ev - 'ry - bod - y's hum - ming that rail - road rag.  
 sor - ry boys to tell you to go right back.  
 stopped to get di - rec - tions from a Pol - ar Bear.

Chorus.

Oh! Oh! that rail - road rag, — Oh! Oh! that  
 Oh! Oh! that rail - road rag, — Oh! Oh! that  
 Oh! Oh! that rail - road rag, — Oh! Oh! that

rail - road rag, — It's so en - tranc - ing Hon,  
 rail - road rag, — It's so en - tranc - ing "Hon!"  
 rail - road rag, — It's so en - tranc - ing "Hon!"



It makes you fall a - sleep in Far - go and you  
 It makes you feel so aw - ful fun - ny that you  
 It makes you fall in - to a doze and some - one

wake up in Chi - ca - go; Hear that en - gine hum, - That train's sure  
 throw a - way your mon - ey; Hear that en - gine hum, - That train's sure  
 walks off with your clothes, Just hear that en - gine hum, - That train's sure

go - ing some, Here comes that Choo - choo -  
 go - ing some, Here comes that Choo - choo -  
 go - ing some, Here comes that Choo - choo -

*Whistle.*  
 Choo - choo - choo That's the rail - road rag. Oh! Oh! that rag. —  
 Choo - choo - choo (Toot) (Toot) That's the rail - road rag. Oh! Oh! that rag. —  
 Choo - choo - choo That's the rail - road rag. Oh! Oh! that rag. —



# FOUR FAMOUS SONGS

## Love Me Dear And Tell Me So

by  
NED NYE

M. 17112 - MUSIC - 1932

Valse Lente  
*p dolce*  
*il basso marcato*

1 In spring - time when the buds are  
2 In au - tumn when the leaves are

young. And all is fresh and fair When  
red, Like dy - ing sub - set gleam When

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## I Don't Want Just Any Little Girl

(For Any Little Girl Wont Do.)

Words by  
Nat Vincent

Music by  
Ed. Bimberg

I don't want just a - ny lit - tle girl For a - ny lit - tle girl woul  
What I want is the right lit - tle girl. With  
eyes of brown or blue. She may be small or she may be tall. But  
when I meet the right one you can bet - I'll fall Now I don't want just  
a - ny lit - tle girl For a - ny lit - tle girl woul do

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## Spoony Moon

Words by  
Nat Vincent.

Music by  
S. Clarence Engel.

Spoon - y moon, please come out soon,  
When you're skin - ing then we know its time - to spoon -  
When we see your face come creep - ing thro' a cloud,  
Then we know its hog - zing time and kiss - ing's al - lowed.

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## Give Your Smiles To All The Boys

HALSEY K. MOHR

CHORUS

Give your smiles to all the boys, but keep your heart for  
me, Sweetheart, you know I love you so, And dream of  
days to be, When first my eyes met yours, I know that  
you were meant for me, Give all the boys your smiles, but  
keep your heart for me

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DESCRIPTION OF LOUISIANA NIGGERS  
DANCING (THE PAS MA LA RAG)

# LOUISIANA RAG

(PAS MA LA)

# TWO STEP

AUTHOR OF  
A NIGHT ON THE  
LEVEE

SAVANAH JUBILEE SCHOTTISCHE  
& OVER THE FENCE SWEET  
POLLY

COMPOSED BY

Theo. H. Northrup

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MANDOLIN SOLO -30  
MANDOLIN & PIANO -40  
TWO MANDOLINS & PIANO -50  
MANDOLIN & GUITAR -40  
TWO MANDOLINS & GUITAR -50  
TWO MANDOLINS GUITAR & PIANO -60

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# LOUISIANA.

## RAG TWO-STEP.

Composed by THEO. H. NORTHROP.

*Moderato.*

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of four systems of two staves each. The first system begins with a dynamic marking of *f* and includes a repeat sign. The second system continues the melody and accompaniment. The third system features a dynamic marking of *f* and includes a section labeled "Cocoanuts." in the right hand. The fourth system concludes the piece with a final cadence.

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If this arrangement is too difficult, try the simplified arrangement on last page.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time and features a melodic line in the treble and a supporting bass line. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The right hand has some complex passages with slurs and ties. The left hand provides a steady accompaniment.

Third system of musical notation, showing further development of the melody and accompaniment. The notation includes various note values and rests.

Fourth system of musical notation, featuring a first ending bracket labeled '1' and a second ending bracket labeled '2'. The music concludes with a mezzo-forte (*mf*) dynamic marking.

Fifth system of musical notation, the final system on the page. It continues the melodic and harmonic themes established in the previous systems.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a rhythmic accompaniment in the bass and a melody in the treble. A dynamic marking of *f* (forte) is present in the second measure.

Second system of musical notation. It includes a dynamic marking of *f* in the first measure. The system concludes with the word "FINE." in the final measure.

Third system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) in the first measure.

Fourth system of musical notation, continuing the piece with various rhythmic patterns and dynamics.

Fifth system of musical notation, the final system on the page, ending with a double bar line.



A musical score for piano, consisting of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a *mf* dynamic marking. The first system contains five measures. The second system contains five measures, with a first ending bracket over the final two measures. The third system contains five measures, with a *mf* dynamic marking at the start. The fourth system contains five measures, with a *f* dynamic marking at the start. The fifth system contains five measures, with a *D. C. al FINE.* instruction at the end. The score includes various musical notations such as chords, arpeggios, and slurs.



# LOUISIANA RAG. TWO-STEP.

SIMPLIFIED.

THEO. H. NORTHRUP.

Intro.

55

To Trio.

Fine.

D. S. 55 to Trio.

Trio.

D. C. to Fine.



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## TWO-STEP.

W. H. KRELL

*Tempo di Marcia.*

1st time ppp, 2d time pp.

1 2

*p*

1 2

*mp*

1 2



The first system of musical notation consists of two staves, a treble staff on top and a bass staff on the bottom. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features a series of chords and melodic lines. The bass staff begins with a bass clef and contains a steady accompaniment of chords and single notes.

The second system of musical notation continues the piece with two staves. The treble staff shows a continuation of the melodic and harmonic material, with some eighth-note patterns. The bass staff maintains the accompaniment, with some syncopated rhythms.

The third system of musical notation features two staves. The treble staff has a more active melodic line with some sixteenth-note runs. The bass staff continues with a consistent accompaniment pattern.

The fourth system of musical notation shows two staves. The treble staff has a dynamic marking of 'ff' (fortissimo) at the beginning. The music is characterized by dense chordal textures and rhythmic patterns.

The fifth system of musical notation is the final system on the page, consisting of two staves. The treble staff concludes with a final melodic phrase, and the bass staff provides a concluding accompaniment.



First system of musical notation for the piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time. The first measure has a treble clef and a key signature of one flat. The piece begins with a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *fff* appears in the fourth measure, indicating a fortissimo section. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Second system of musical notation. The right hand features more complex rhythmic patterns, including sixteenth-note runs and chords. The left hand continues with a steady bass line. The dynamic *fff* is maintained throughout this system.

Third system of musical notation. The right hand has a melodic line with many beamed notes, while the left hand provides a rhythmic accompaniment. The *fff* dynamic is still present.

Fourth system of musical notation. The right hand continues with intricate rhythmic figures. The left hand has a more active bass line with many chords. The *fff* dynamic is maintained.

Fifth system of musical notation, the final system on the page. The right hand has a melodic line with some grace notes. The left hand has a steady bass line. The piece concludes with a final chord in the right hand.



*1st time p, 2d time pp.*

*1st time pp, 2d time ppp.*



A DREAM OF THE BALL  
WALTZES.

WALTZ. W. H. KRELL

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Allegretto

No. 1  
Tempo di Valze

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# The RAGTIME ENGINEER

WORDS BY  
SAM M. LEWIS

MUSIC BY  
CLAY SMITH



50/

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# "The Ragtime Engineer."

Words by  
SAM M. LEWIS

Music by  
CLAY SMITH

Moderato.

*mf*

*Till ready.*

*p*

*p*

*p*

Come on, — are you game to go to "Frisco"? Come  
 Come on, — now this train can't wait for ev-er! Come

on, — Let's hit the trail to - day! Come on, — hon - ey  
 on, — it's on track num - ber eight! Come on, — ba - by

darl - ing don't let this go, It's the fast - est ratt - ler on the San - ta Fe.  
 pet it's now or nev - er, If you ev - er want to reach the Golden Gate.

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Steam, steam! hear the en - gine steam - in' dear oh, oh,  
Hush, hush! Fris - co is - n't ve - ry far say, say,

hear that whis - tle blow! scream, scream! Tell that Mis - ter En - gin - eer to  
two nights and a day. Rush, rush! this one is the sleepin' car, they

fill the boi - ler full of wa - ter, Now then let 'er go!  
cou - ple up the sleep - er when they get to Mon - ter - ey.

## CHORUS

Clear the track, clear the track, The rag - time En - gin - eer is com - in', comin', comin',



hear his boi- lers hum-min'! stand still dear- ie, dont loose your nerve! He's

goin to To- le - do a- round the horse- shoe curve; Come a - long, Come a- long,

Hear the en- gine hum a song, Hear him do yer? Glo - ry Hal- la - luy - a!

Get round trips to heav - en "my dear"! Heav - en "my dear"!

Heav- en "my dear"! With the "Rag-time En- gin - eer?" "En- gin - eer."

D.S.



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Music by  
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*Affairs*

But - ter - flies, A peil skies, Chang-ling  
ev - the but - ter flies are constant neer, Like skies  
love, seem - ing love, smile

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Piano

*Garotte.*

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# THE RAGTIME SOLDIER MAN



By **IRVING BERLIN**

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112 WEST 36 ST. NEW YORK

5  
E. Speiffer



# RAGTIME SOLDIER MAN

By IRVING BERLIN

*Allegro moderato*

ff

8

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff with a key signature of one flat (B-flat) and a common time signature, and a bass clef staff. The music is marked *ff* (fortissimo). The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. A first ending bracket labeled '8' spans the final two measures of the introduction.

*Till ready*

*p*

My lov-in' ba-by, My lov-in' ba-by,  
The time is fly-ing, I'm kind o' sigh-ing,

The second system contains the first two lines of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The music is marked *p* (piano). The lyrics are: "My lov-in' ba-by, My lov-in' ba-by, The time is fly-ing, I'm kind o' sigh-ing,". A section of the piano accompaniment is marked *Till ready*.

You bet-ter dry your eyes and don't be griev-in', You got to stop it,  
'Cause I must say good-bye to my home cook-ing, There's no de-ny-ing,

The third system contains the next two lines of the vocal melody and piano accompaniment. The lyrics are: "You bet-ter dry your eyes and don't be griev-in', You got to stop it, 'Cause I must say good-bye to my home cook-ing, There's no de-ny-ing,". The piano accompaniment continues with a steady rhythmic pattern.

You bet-ter drop it, I told you once be-fore I've got to go to war;  
I leave you cry-ing, But don't you wor-ry Hon', As long as I can run;

The fourth system contains the final two lines of the vocal melody and piano accompaniment. The lyrics are: "You bet-ter drop it, I told you once be-fore I've got to go to war; I leave you cry-ing, But don't you wor-ry Hon', As long as I can run;". The piano accompaniment concludes the piece.



Now don't you wor-ry, I've got to hur-ry, Because the reg-i-ment will  
They'll nev-er find me, They'll be be-hind me, But if they shoot me, dear, while

soon be leav - in', Don't you feel blue,  
I'm not look - ing, If so, you'll know

Be - cause I'm go - in' off to war. ....  
That I was wound - ed com - in home. ....

CHORUS

I've got to go, ..... I've got to go, ..... A soldier man I've got to

*p-f*



be,..... I've got to go,..... I've got to go,..... I hear the bu - gle call - ing

me, Oh, my Hon' hur-ry up, hur-ry up, Get my gun, hur-ry up, hur-ry

up, Can't you see that I've got to fight for love and

lib - er - ty..... My Hon - ey dear,..... My Hon - ey dear,..... You bet - ter



save your sym - pa - thy;..... If you should hear,..... If you should

hear,..... I got too near the en - e - my, Kind - ly car - ry me

back to old Vir - gin - ia,..... And when you get me there,

Say a prayer for your Rag - time sol - dier man. I've got to man.....



TRY THIS ON YOUR PIANO

# IRVING BERLIN'S LATEST AND BEST BALLAD

WHEN I'M THINKING OF YOU

3

Words and Music by IRVING BERLIN

CHORUS Valse lento con espressione

I think of the spring-time when I think of you,

*p* *sostenuto*

Spring-time and sweet-scent - ed flow - ers, I think of the

sun - shine when I think of you, Sun - shine and hap - py

hours;..... I think of the an - gels when I think of

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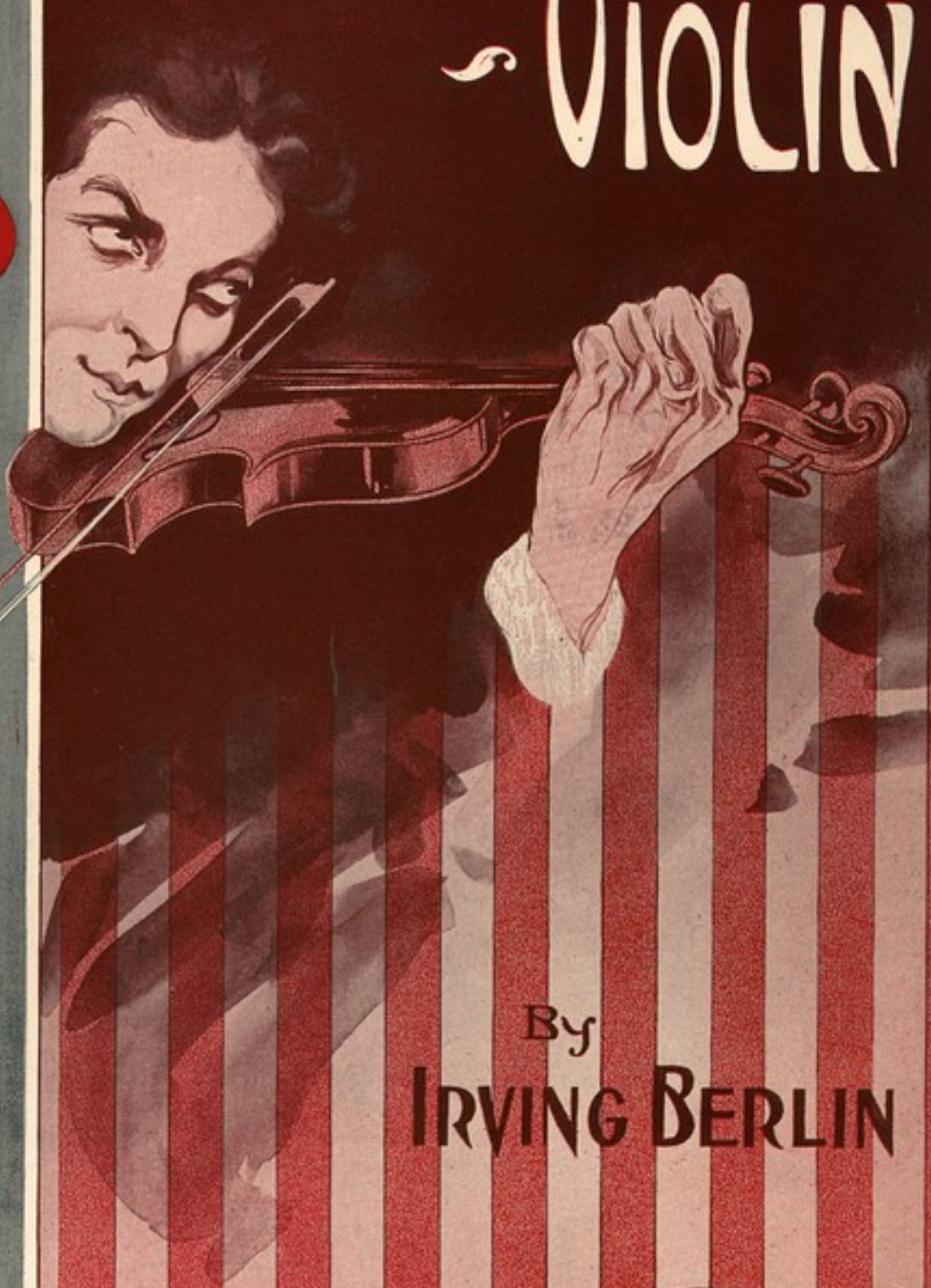
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# THE RAGTIME VIOLIN



By  
**IRVING BERLIN**



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5



# RAGTIME VIOLIN !

Words and Music  
by IRVING BERLIN

Moderato

The piano introduction consists of two staves. The right hand starts with a melody in G major, marked *mf*. The left hand provides a simple harmonic accompaniment. The piece concludes with a *f* dynamic marking and a fermata over the final chord.

The vocal line begins with a *f* dynamic marking. The lyrics are: "Mis - ter Brown, Mis - ter Brown had a Mis - ter Brown, Mis - ter Brown at a". The piano accompaniment starts with a *p* dynamic marking and includes the instruction "Till ready".

The vocal line continues with the lyrics: "vi - o - lin, Went a - round, all a - round with his vi - o - lin. fan - cy ball, Sat a - round, sat a - round, sat a - round the hall." The piano accompaniment continues with the same harmonic structure.

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Law - dy, how he play'd it, sway'd it, made it moan so  
Would - n't take a chance to dance, be-cause the band was

beau - ti - ful; An - na Lize, An - na Lize heard his vi - o - lin, Roll'd her  
ter - ri - ble, An - na Lize, An - na Lize hit up - on a plan, Roll'd her

eyes, roll'd her eyes at his vi - o - lin, Law - dy, how he lov'd 'er,  
eyes, roll'd her eyes at the lead - er man, Took his fid - dle down to

tur - tled doves 'er, When An - na would cry.....  
Mis - ter Brown, to Just kiss him and cry.....



**CHORUS**

Fid - dle up, fid - dle up on your vi - o - lin,

*p-f*

Lay right on it, rest your chin up - on it,

Dog - gone you bet - ter be - gin,..... And

play an o - ver - ture up - on your vi - o - lin;



Hur - ry up, hur - ry up with your vi - o - lin,

Make it soon - er, don't you stop to tune 'er,

Fid, fid, fid, fid - dle the mid - dle of your

rag - time vi - - o lin.....

1 2

D.S.



TRY THIS ON YOUR PIANO  
MY LOVE FOR YOU

Words by  
JOHN NOBBS  
CHORUS

Music by  
TED SNYDER

When the spring-time is flow-er-less,.....

*mf* *dolce*

When the dark clouds are show-er-less,..... When the

temp-est is pow-er-less,..... Then may my heart prove un-

true;..... When the moon ris-es nev-er-more,.....

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# The Yellow Dog Doo! Kado!

HE'S GONE WHERE  
THE SOUTHERN CROSSES  
THE YELLOW DOG



By  
W.C. Handy.  
COMPOSER OF  
"Memphis Blues"

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# THE YELLOW DOG RAG

"He's Gone Where the Southern Cross' the Yellow Dog"

W. C. HANDY

The piano introduction consists of two staves in 2/4 time, key of D major. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

The piano accompaniment for the first vocal line. The right hand has a melodic line with some grace notes, and the left hand has a bass line. The tempo is marked *Slowly*. The lyrics "E'er since Miss I know the" are positioned above the right-hand staff.

The piano accompaniment for the second vocal line. The right hand has a melodic line with grace notes, and the left hand has a bass line. The lyrics "Su - san John-son lost her Jock-ey, Lee, - There has been much ex - cite - ment, Yel - low Dog Dis - trict like a book, In - deed I know the route that" are positioned below the right-hand staff.

The piano accompaniment for the third vocal line. The right hand has a melodic line with grace notes, and the left hand has a bass line. The lyrics "more to be; - You can hear her moan-ing night and Rid - er took; Ev - 'ry cross - tie, bay - ou, burg and" are positioned below the right-hand staff.



morn. \_\_\_\_\_  
bog. \_\_\_\_\_


"Won-der where my  
Way down where the



Eas-y Rid-er's gone?"  
Southern cross' the Dog,



Ca-ble-grams come of sym-pa-ty,— Tel-e-grams go of  
Mon-ey don't zact-ly grow on trees. On cot-ton stalks it



in-qui-ry,— Let-ters come from down in "Bam," And  
grows wid ease; No race-horse, race-track, no grand-stand Is





ev - 'ry where that Un - cle Sam Has ev - en a ru - ral de - liv - e -  
like Old Beck an' Buck-shot land, Down where the South - ern cross' the

ry. All day the phone rings, But it's not for \_\_\_\_\_  
Dog. Ev - e - ry kitch - en there is a cab - a - -

me, \_\_\_\_\_ At last good ti - dings fill our hearts with  
ret, \_\_\_\_\_ Down there the boll weevil works while the dark - ies

glee, \_\_\_\_\_ This message comes from Ten - nes - see: \_\_\_\_\_  
play \_\_\_\_\_ This Yel - low Dog Rag the live - long day. \_\_\_\_\_



CHORUS

Dear Sue, your Eas - - y Rid - er struck this burg to - day On a

south-boun' ratt-ler side-door Pullman car. \_\_\_\_\_ Seen him here

*Spoken*  
an' he was on the hog. *(The smoke was broke, no joke, not a jitney on him.)* Eas - y Rid-ers got a stay a -

way, So he had to vamp it - but the hike aint far. \_\_\_\_\_ He's

gone where the Southern cross' the Yel-low Dog. \_\_\_\_\_ Dear Sue, your \_\_\_\_\_



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Brook's song hit.*

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minstrel and circus bands and no vaude-  
ville bill seems complete without one of  
Handy's Blues.*

*Send it to "Where the Southern  
Crosses the Dog."*

*Yours truly,*

*E. Z. Rider*



# TICKLE THE IVORIES

1913  
RAG

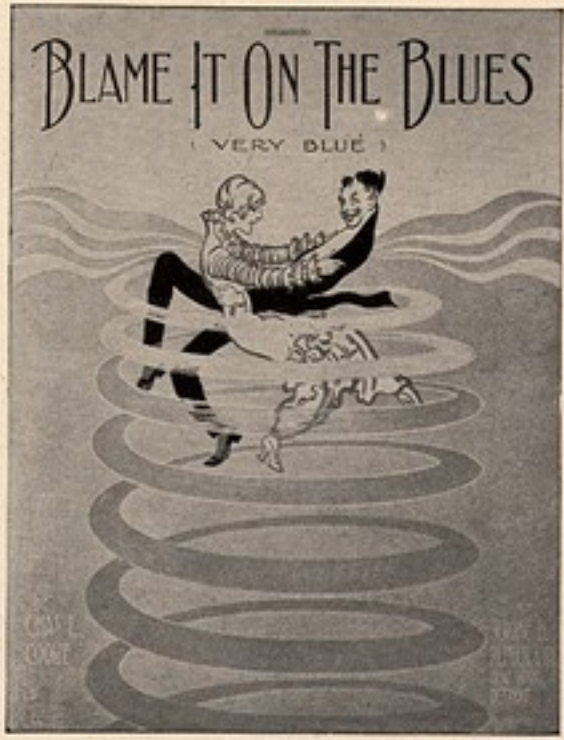


by  
WALLIE HERZER

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- Spirit of Independence
- Everybody Two-Step
- Brides and Butterflies
- Indian Summer
- Black and White

*Respectfully dedicated to R. A. Walling*  
**Blame It On The Blues**  
 A WEARY BLUE

CHAS. L. COOKE  
 Writer of  
 "Garden of the Balthazar"  
 "Sappho's Terza Rag"

Tempo di Ragloso

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# Tickle The Ivories

Rag

By WALLIE HERZER

Not too fast

PIANO

8va

mf

mf

f

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Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

Third system of musical notation, including a trill ornament in the treble clef.

Fourth system of musical notation, featuring first and second endings in the treble clef.

Fifth system of musical notation, marked with a mezzo-forte (*mf*) dynamic.

Sixth system of musical notation, concluding the piece with a final melodic flourish in the treble clef.



First system of musical notation, featuring a treble and bass clef. The music is marked *mf* and includes various notes, rests, and dynamic markings.

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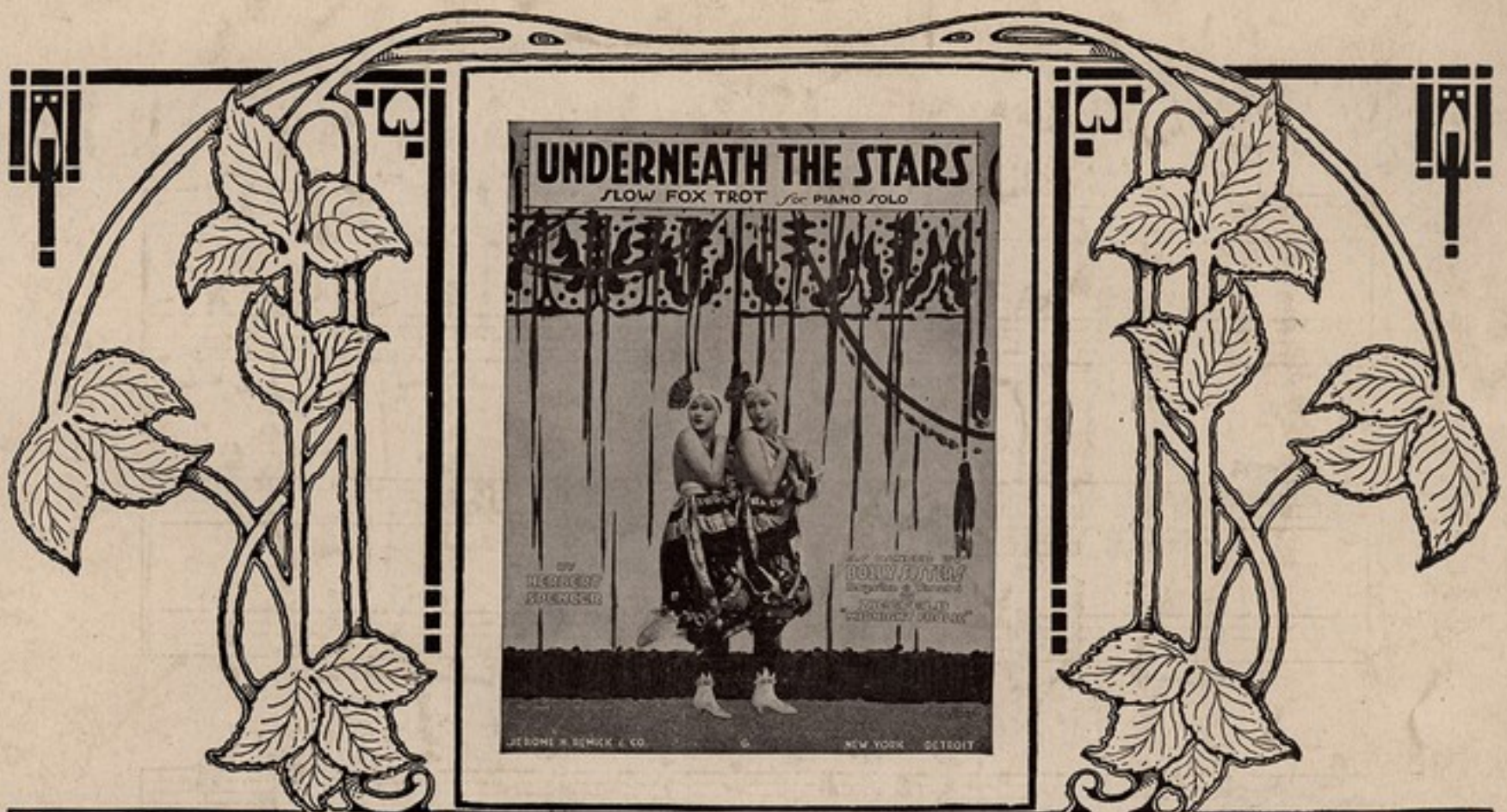
Third system of musical notation, starting with the word **TRIO** above the treble clef. The time signature changes to 2/4. The music includes various notes and rests.

Fourth system of musical notation, continuing the piece with treble and bass clefs and various musical notations.

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**UNDERNEATH THE STARS**  
SLOW FOX TROT

by HERBERT SPENCER

*Semplice (Should be played in a quiet dreamy fashion)*

PIANO

*marcato*

*marcato*

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- Sooner or Later
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- Bring Along Your Dancing Shoes
- On the Trail to Santa Fe
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- Nobody Else But You
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# VARIETY RAG

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Something Different

For  
Piano



Featured by  
Edwards, Ryan and Tierney

By  
Harry  
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# Variety Rag

by HARRY AUSTIN TIERNEY

Moderato.

The musical score for 'Variety Rag' is presented in four systems, each with a grand staff (treble and bass clefs). The piece is in 2/4 time and B-flat major. The first system begins with a forte (*f*) dynamic and includes a 'L.H.' (Left Hand) marking. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a key signature change to B-flat major with a sharp sign over the flat. The fourth system continues the piece with various rhythmic patterns and dynamics. The score is filled with intricate piano accompaniment, including sixteenth-note runs and chordal textures.



A handwritten musical score for a piece titled "Variety Rag". The score is written on six systems of grand staff notation (treble and bass clefs). The key signature is B-flat major (two flats). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents (^) and a *mf-f* marking. The score includes first and second endings, indicated by "1" and "2" above the staff lines. The notation is clear and legible, with some handwritten annotations.

Variety Rag



The first system of music features a grand staff with a treble and bass clef. The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes, starting with a forte (*ff*) dynamic. The left hand provides a steady accompaniment. A first ending bracket is present at the end of the system.

The second system continues the piece with similar rhythmic patterns. The dynamics shift to mezzo-forte (*mf*). The right hand maintains its intricate melodic line, while the left hand supports it with chords and single notes.

The third system shows further development of the musical themes. It includes a first ending bracket and a key signature change to one flat (B-flat major or D minor).

The fourth system concludes the main section of the piece. It features a key signature change to two flats (B-flat major or D minor) and a final cadence.

TRIO

The Trio section begins with a 2/4 time signature and a mezzo-forte (*mf*) dynamic. The right hand plays a more melodic line with eighth notes, while the left hand provides a simple harmonic accompaniment.

The second system of the Trio section continues the melodic and harmonic development. It includes a first ending bracket and a key signature change to one flat (B-flat major or D minor).



First system of musical notation for 'Variety Rag'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a rhythmic melody in the treble and a supporting bass line in the bass. There are several accents (^) and slurs over the notes.

Second system of musical notation. The treble staff continues the melody with more complex rhythmic patterns. The bass staff has a dynamic marking of *ff* (fortissimo) and a *L.H.* (Left Hand) marking. There are accents and slurs throughout.

Third system of musical notation. The treble staff has a dynamic marking of *ff*. The bass staff has a *poco rit.* (poco ritardando) marking. The music continues with rhythmic patterns and accents.

Fourth system of musical notation. The treble staff has a dynamic marking of *ff* and a *Grandioso* marking. The bass staff has a *ff* marking. The music features a more pronounced and grandiose style with accents and slurs.

Fifth system of musical notation. The treble staff has a *ff* marking. The bass staff has a *ff* marking. The music continues with complex rhythmic patterns and accents.

Sixth system of musical notation. The treble staff has a *ff* marking. The bass staff has a *ff* marking. The music concludes with a final cadence and a double bar line.





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That Mellow Melody.  
If a Rooster can Love So Many Little Chickens,  
Can't a Man Love More than One.  
'Neath The Mississippi Moon.  
Ev'ry time you're Lonely don't forget that I am  
Lonely too.  
When a Boy without a Girl Meets a Girl  
without a Boy.  
It Must Be Love.  
Oh! You Little Rascal.  
If You Were Only Here.  
Do It In The Dark.  
My Music Teacher.  
Rachel Rubenstein's Rag.  
Italy.  
Love's Contentment - Reverie.  
Red Onion Rag.  
That Entertaining Rag.

Words by SAM M. LEWIS. That Mellow Melody. Music by GEO. W. MEYER.

Chorus.

Oh, that mel-low mel-o-dy, teach a child, wend a  
child, down your spine, Oh, that mel-lo mel-o-

dy, low it wends, low it grows, be-by moon, it sighs, like the  
hum of the bus-ble bees, it cries, like the wind blow-ing through the trees, it

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# When Alexander Takes His Ragtime Band To France

by ALFRED BRYAN, CLIFF HESS, & EDGAR LESLIE



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&  
SNYDER CO.  
Music Publishers  
Strand Theatre Bldg  
Broadway at 47th St.  
NEW YORK

BARBELLE



2  
When Alexander Takes His Ragtime Band To France

By { ALFRED BRYAN,  
CLIFF HESS and  
EDGAR LESLIE

Moderato

Piano

*f* *p*

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics range from *f* (forte) to *p* (piano).

Voice

What's that tune I hear? — A - ring - ing in my ear; — Come on a - long, — Come on a -  
There's no time to lose, — They'll put on danc - ing shoes; — They'll glide a - way, — And slide a -

*p*

The first line of the vocal melody is accompanied by piano chords. The lyrics describe hearing a tune and the start of a dance.

long, — It's a won - der - ful i - dea. — It's Al - ex - an - der's band, — From  
way, — When they hear those wea - ry blues. — The goose - steps on the wane, — The

The second line of the vocal melody continues the story, mentioning Alexander's band and the 'goose-steps'.

down in Dix - ie - land; — He's go - ing "o - ver there" to do his share. —  
two - steps in a - gain; — Like they ad - vanced at first, they've just re - versed. —

The third line of the vocal melody describes the location (Dixie-land) and the reversal of the goose-steps.

Chorus

When Al - ex - an - der takes his rag - time band to France; — Hell cap - ture ev - ry Hun, —

*p-f*

The chorus is a short, catchy phrase. The piano accompaniment features a rhythmic pattern in the right hand and a steady bass line in the left hand.



HIP HOP WIN THE WAR

AMERICA'S PROBLEM  
SHIPS AND FOOD - TO SEND THE MOST FOOD POSSIBLE IN LEAST SHIPPING SPACE  
SOLUTION  
EAT MORE FISH, CHEESE, EGGS, POULTRY AND SAVE BEEF, PORK & MUTTON FOR OUR FIGHTERS

DO YOUR BIT

- And take them one by one. ————— Those rag-time tunes will put the Ger-mans in a trance;

They'll throw their guns a-way, — Hip-hoo-ray! And start right in to dance. They'll get so ex-

cit-ed they'll come o-ver the top, ————— Two-step back to Ber- lin with a

skip and a hop; ————— Old Hin-den-burg will know he has no chance, ————— When Al-ex-

an-der takes his rag-time band to France. ————— When Al-ex-France.

D.S.



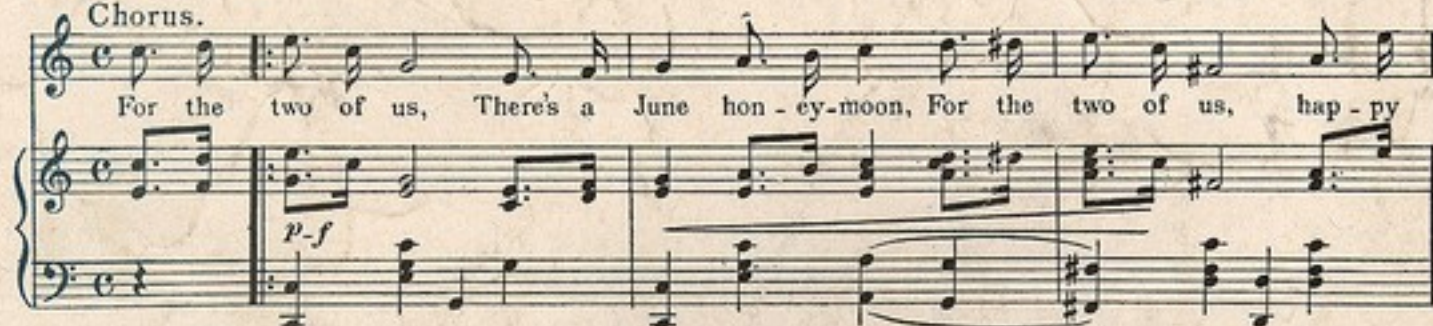
# FOR THE TWO OF US

WORDS BY  
**EDGAR LESLIE**

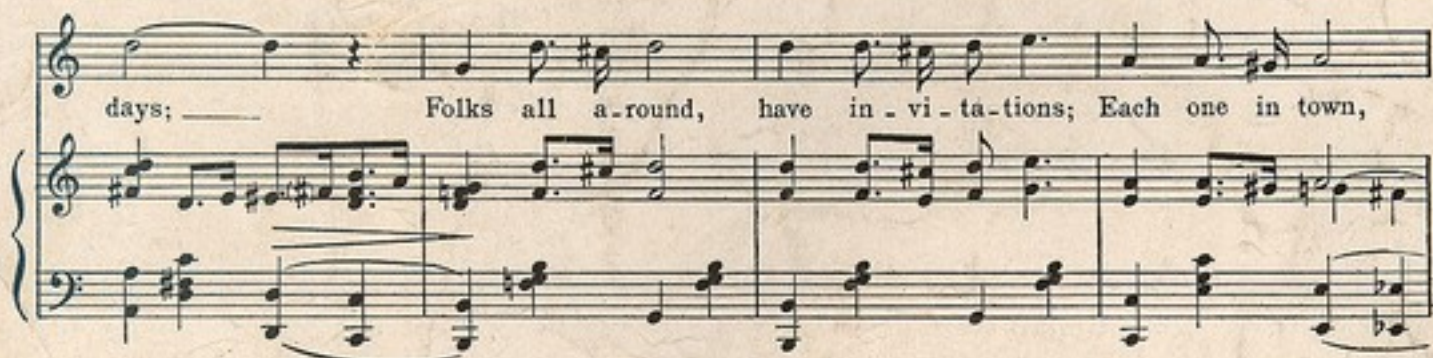
MUSIC BY  
**HARRY RUBY**

Chorus.

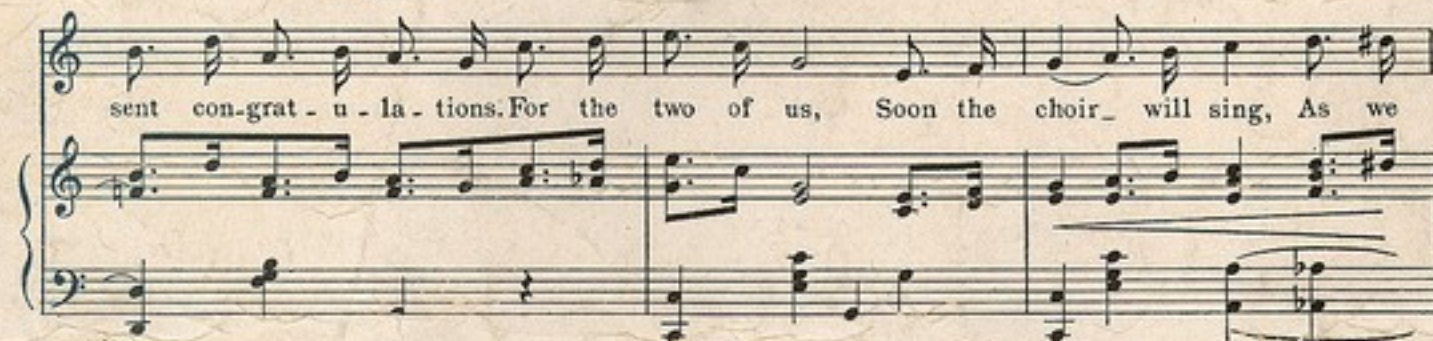
For the two of us, There's a June hon - ey - moon, For the two of us, hap - py



days; \_\_\_\_\_ Folks all a - round, have in - vi - ta - tions; Each one in town,



sent con - grat - u - la - tions. For the two of us, Soon the choir will sing, As we



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# WHISTLING RUFUS



A CHARACTERISTIC MARCH

WHICH CAN BE  
USED EFFECTIVELY  
AS A  
TWO-STEP,  
POLKA OR  
CAKE-WALK.

BY

## KERRY MILLS

COMPOSER OF  
"RASTUS ON PARADE."  
"HAPPY DAYS IN DIXIE."  
"AT A GEORGIA CAMPMEETING."  
Etc. Etc.

5

*F. A. Mills*  
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45 West 29th Street  
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**THE GOVERNOR**  
TWO STEP

TRIO

Musical score for 'The Governor' featuring vocal lines and piano accompaniment.

**SCENE DE BALLET**  
Polka Mazerka  
(Yorke)

Piano score for 'Scene de Ballet' with tempo marking 'Tempo di Valce'.

**Kitty Mauby**

Musical score for 'Kitty Mauby' with vocal lines and piano accompaniment.

**SPRING SONGS.**  
WALTZ

Piano score for 'Spring Songs' with tempo marking 'Tempo di Valce'.

**They'd only**  
Fought with Razors  
in the War

Musical score for 'They'd only Fought with Razors in the War' with vocal lines and piano accompaniment.

**"Greater America"**  
WALTZES

Piano score for 'Greater America' with tempo marking 'Andante moderato'.

**SAN DOMINGO**

CUBAN WALTZES

By ALFRED C. HARRIS

Musical score for 'San Domingo' with piano accompaniment.

**EVERYBODY HAVE A GOOD TIME.**  
(Tag Time Jimmy's Second Annual Dance)

Musical score for 'Everybody Have a Good Time' with vocal lines and piano accompaniment.

**Glory Waltzes.**

Musical score for 'Glory Waltzes' with piano accompaniment.

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**Where They Sell Music They Sell These.**



RBR  
Music  
#571 no.5

No cake walk given in the Black Belt District in Alabama was considered worth while attending unless "WHISTLING RUFUS" was engaged to furnish the music. Unlike other musicians RUFUS always performed alone, playing an accompaniment to his whistling on an old guitar, and it was with great pride that he called himself the "ONE-MAN BAND."

## WHISTLING RUFUS.

A Characteristic Two Step March.

By KERRY MILLS.

Composer of }  
Rastus on Parade.  
Happy Days in Dixie.  
At A Georgia Campmeeting etc.

Intro.

PIANO.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a double bar line and a repeat sign. The upper staff features a melody with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present at the beginning.

The second system continues the piece. It features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The first ending leads back to an earlier section, while the second ending concludes the system. The notation includes various rhythmic values and articulation marks.

The third system shows the continuation of the melody and accompaniment. The upper staff has a more active melodic line with frequent eighth notes. The lower staff continues with a steady accompaniment. A dynamic marking of *mf* is visible.

The fourth system continues the musical development. The upper staff features a melodic line with some rests and slurs. The lower staff maintains the accompaniment. There are some articulation marks above the notes in the upper staff.

The fifth system is the final system on the page. It concludes the piece with a final cadence. The upper staff has a melodic line that ends with a final note and a fermata. The lower staff provides the final accompaniment. There are several articulation marks throughout the system.

Whistling Rufus.



Trio.

The image displays a musical score for a piano piece, divided into two sections: "Trio" and "Whistling Rufus".

The "Trio" section consists of five systems of music, each with a treble and bass staff. The first system begins with a dynamic marking of *f* (forte) and a 2/4 time signature. The music features a mix of chords and moving lines in both hands. The second system continues this texture. The third system includes first and second endings, marked "1." and "2.", with a *cresc.* (crescendo) marking in the second ending. The fourth system starts with a dynamic marking of *ff* (fortissimo). The fifth system also includes first and second endings, marked "1." and "2.", and concludes with a double bar line.

The "Whistling Rufus" section is located at the bottom of the page and consists of a single system of music with treble and bass staves. It begins with a dynamic marking of *ff* and features a prominent, rhythmic melody in the right hand, characteristic of a whistling tune. The piece ends with a double bar line.

Whistling Rufus.



# KERRY MILLS COMPOSITIONS.

## RASTUS ON PARADE. A Characteristic Two Step March.

When he is walk-ing 'taint no bluff He puts em in de shade. etc.

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## SHANDON BELLS. A Characteristic Two Step March.

mer - ry days of old, When Shan-don Bells were tolled, Our hearts would beat with joy to their ring. etc.

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## HAPPY DAYS IN DIXIE. A Characteristic Two Step March.

Ban - jos ring-in' Dark-ies sing-in' Mak-ing music sweet and grand. etc.

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## A GEORGIA CAMPMEETING. A Characteristic Two Step March.

Copyright 18 by F.A. Mills.

## LET BYGONES BE BYGONES. A Beautiful Song.

Refrain.

Let bygones be bygones for-ev - er, Forgive and for-get each wrong, Thro' sunshine and shadow my darl - ing, You'll find life is one grand, sweet song. etc.

Copyright 1897 by F.A. Mills.

## SWEETHEART THE TIME WILL COME.

Allegretto. A Ballad.

Dear heart of mine, the days have gone, And sad re - grets make hope for - - lorn. etc.

Copyright 1897 by F.A. Mills.



**You've Done Cooked Your Goose With Me.**

Words by Al Brown. Music by Eddie James.

**CHORUS**

Now go long can get to the sea and  
 Get an old sea watch  
 pack shape and which one you see  
 lay by as I can be

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**She Never Heard The Story.**

Words and Music by Charles Gounard.

**REFRAIN**  
 Adagio

She never heard the story of her only boy  
 loved her dead for "Oh my" and with her  
 as she heard the story for they thought her heart would break

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**SHE WAS WAITING FOR HER ABSENT BOY.**

Moderato. Chorus.

She was wait-ing there to greet him once a - gain her dear old boy. She was  
 wait-ing there to greet him with a kiss her pride and joy. But she  
 wait-ing was so wea-ry all the world seemed dark and dreary. She was  
 wait-ing for her ab-sent boy.

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**I THOUGHT I HEARD SOME-BODY CALLING ME.**  
 (Jim Jackson's Mistake)

Moderato. Chorus.

I thought I heard some-body call-ing me  
 else I would not talk on all this il-ber-ty  
 Oh and Jim sound so much the same When you called for gin I thought you called my name, I  
 thought I heard some-body call-ing me

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**The Song Was A Dear Old Ballad.**

Words by Howard Wall. Music by Samuel Sprock.

**Piano.**

**VOICE**

1. I set out side a home one eve The day was near in - pose A  
 2. Then came a - gain that voice a - gain And with each note and word came  
 voice of sweet old - gl - o - ry up - on the breeze a - gain The  
 man - a - gain from out the past my mother's voice I heard The

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**"I'm Done Dealing In Coal"**

Words by Al Brown. Music by Eddie James.

**CHORUS**

Tell me one for you to give all for me I don't want no black man  
 (That you see see) I mean of - ry word from my ver - y soul you  
 too black for me I'm done deal - ing in coal. deal - ing in coal.

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**I Know Some One That Loves You**

Words by Andrew Sterling. Music by Harry Fox Tiller.

**CHORUS**

I know some one that loves you love you fond and dear  
 I know some one whose heart is glad when you are near  
 I know some one that loves you oh so true - or - ly Now each you  
 guess that some one my dear - ing is no one else but me.

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**You Aint One Two Three.**

Words by Al Brown. Music by Eddie James.

**CHORUS**

I don't want no one to - be - lieve take your - self and go  
 hang this chair right on - or your head and throw you in a - go  
 make you say good morn - ing judge if you don't let me be  
 I don't need you no more, Cause you said One, Two, Three. Good morn - ing Three.

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**MISS HAZEL BROWN.**

Words by EBE ROBINSON. Music by THE LARKINS.

**CHORUS**

I don't like you no - er, you ain't got no more - er. That's the reason  
 why I did throw you down This girl is a - dal - er. You was at - ways  
 too - er. That's the reason I don't you for Miss Hazel Brown. Brown.

Miss Hazel Brown

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**Where They Sell Music They Sell These.**







# White Seal Rag

THE FLOWERS COLLECTION

By  
Kittie M. Hamel



5

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DETROIT NEW YORK





DIXIE BLOSSOMS  
MARCH-TWO-STEP  
by PERCY WENRICH



JEROME H. REMICK & CO.  
DETROIT  
NEW YORK

# "Dixie Blossoms"

♫ A RAGTIME TWO-STEP by PERCY WENRICH ♫

¶ Here is a catchy bit of Ragtime Melody—a tune that will appeal to all lovers of bright, catchy music. ¶ It's easy to play, and has a rhythm that will stick like glue. ¶ Try the sample on this page—it will convince you that "DIXIE BLOSSOMS" is the "goods." : : :



To my sister Miss Nellie Wenrich

## Dixie Blossoms.

TWO-STEP.

PERCY WENRICH

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- Paddy Whack, Two-step
- Dark Eyes, Intermezzo
- Breath of the Rose, Waltz
- Clematis, Garden Dance
- Cuttin' Up, Great Rag
- Black Cat, Rag
- Innocence, Waltz
- Cathedral Chimes, Waltz
- Fascination, Novelette
- Dixie Blossoms, Two-step
- Sleepy Lou, Great Rag
- Morning Star, Intermezzo
- Iola, The Big Instrumental Hit
- Happy Heine, March-Two-Step
- Cherry, March-Two-Step
- Louisiana, March-Two-step
- My Lady Laughter, Waltz
- Hearts and Masks, Waltz



JEROME H. REMICK & CO.

DETROIT NEW YORK

WRITE FOR ILLUSTRATED CATALOGUE — FREE





Dedicated to Mr. Thos. Hanton, Chicago Ill.

THE FLOWERS COLLECTION

# THE WHITE SEAL RAG.

By KITTIE M. HAMEL.

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First system of musical notation, consisting of a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat) and a 3/4 time signature. It begins with a dynamic marking of *f*. The right hand features a melodic line with eighth notes and some slurs, while the left hand provides a bass line with chords and eighth notes. The system concludes with a double bar line and repeat signs.

Second system of musical notation, continuing the piece. It starts with a dynamic marking of *f*. The right hand has a series of chords and eighth notes, with an 8-measure rest indicated above the staff. The left hand continues with a steady bass line. The system ends with a double bar line and repeat signs.

Third system of musical notation. The right hand plays a continuous eighth-note accompaniment. The left hand has a bass line with chords. The system ends with a double bar line and repeat signs.

Fourth system of musical notation. Similar to the second system, it features an 8-measure rest in the right hand. The left hand maintains the bass line. The system ends with a double bar line and repeat signs.

Fifth system of musical notation, the final system on the page. It includes first and second endings, marked with '1.' and '2.' above the staff. The first ending leads back to an earlier section, while the second ending concludes the piece with a dynamic marking of *sfz*. The system ends with a double bar line and repeat signs.



TRIO.

The first system of musical notation for the Trio section. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music begins with a repeat sign. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *mf* is present in the lower staff.

The second system of musical notation. The upper staff continues the melodic line with various rhythmic patterns, including eighth and sixteenth notes. The lower staff continues the accompaniment with chords and moving bass lines.

The third system of musical notation. The upper staff features a melodic line with eighth and sixteenth notes, including some slurs. The lower staff continues the accompaniment with chords and moving bass lines.

The fourth system of musical notation. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment with chords and moving bass lines.

The fifth system of musical notation, which concludes the Trio section. It features a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier part of the music, while the second ending provides a final resolution. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff has an accompaniment with chords and moving bass lines.



First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The piece begins with a forte (*ff*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of chords and eighth notes.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic lines, while the left hand maintains a consistent rhythmic accompaniment.

Third system of musical notation, showing further development of the musical themes. The right hand has a more active role with moving lines, and the left hand continues its accompaniment.

Fourth system of musical notation, maintaining the established musical structure. The right hand continues with its melodic and harmonic contributions, supported by the left hand's accompaniment.

Fifth system of musical notation, concluding the piece. The right hand features a final melodic flourish, and the left hand ends with a strong chord. The piece concludes with a fortissimo (*ff*) dynamic.



# "MUSETTE"

[INTERMEZZO PARISIENNE]

By **NEIL MORET**

Not since his "Hiawatha" has Neil Moret written such a bright, catchy tune. It simply sparkles with originality, and is without a doubt, the most melodious Intermezzo we have ever published. Try the excerpt found on this page. ♫ ♫

## NEW MARCHES, WALTZES, and DANCES.

- Topeka, Intermezzo
- Musette.
- Southern Beauties,  
Two-Step.
- Rejane, Waltz.
- Bombay, Intermezzo.
- Dill Pickles, Rag.
- Cuttin' Up, Rag.
- Sunny South, Southern  
Medley.
- Iola, Intermezzo.
- Last Kiss, Waltz.
- Snowball, Rag.
- Orchids, Three-Step.
- Fascination, Novelette.
- Hoosier Rag.
- Love and Valor, Waltzes.
- Carbarlick Acid, Rag.
- Breath of the Rose, Waltz.
- Dance of Water Nymphs,  
Novelette.
- Enchantress, Waltz.

## "MUSETTE"

By **NEIL MORET.**

Composer of {  
"Hiawatha"  
"Moonlight"  
"Silver Heels" etc.

Tempo di Marcia.

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## NEW SONGS.

- 'Neath the Old Cherry Tree  
Sweet Marie.
- The Girl Who Threw Me  
Down.
- Come Put Your Arms  
Around Me.
- Keep On Smiling.
- I Couldn't Make a Hit With  
Molly.
- Garibaldi.
- Aint You Glad You Found  
Me.
- Cheer Up Mary.
- Dreaming.
- I'd Rather Two-Step Than  
Waltz, Bill.
- Land of the Buffalo.
- Lemon Tree.
- Iola.
- Somebody's Waiting For  
You.
- The Best I Get Is Much  
Obliged to You.
- San Antonio.
- Won't You Come Over To  
My House.
- Why Don't You Answer,  
Dearie.
- Stingy Moon.

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# "Sleepy Lou"

A Rag Time Two Step by IRENE GIBLIN.

WE really can't find words sufficient to express the real merit of this dandy little work. All we can say is, "Sleepy Lou" is the best piece of rag-time that has ever been published. Miss Giblin wrote "Chicken Chowder" that was good, but it doesn't hold a candle-stick to.....

## "SLEEPY LOU"

TRY THE FOLLOWING SAMPLE, IT WILL CONVINCe YOU ABSOLUTELY.

### NEW SONGS, WALTZES AND DANCES.

Paddy Whack, Two-step  
Dark Eyes, Intermezzo  
Breath of the Rose, Waltz  
Clematis, Garden Dance  
Cuttin' Up, Great Rag  
Black Cat, Rag  
Innocence, Waltz  
Cathedral Chimes, Waltz  
Fascination, Novelette  
Dixie Blossoms, Two-step  
Sleepy Lou, Great Rag  
Morning Star, Intermezzo  
Iola, The Big Instrumental Hit  
Happy Heine, March-Two-Step  
Cherry, March-Two-Step  
Louisiana, March-Two-step  
My Lady Laughter, Waltz  
Hearts and Masks. Waltz

### SLEEPY LOU.

Slow and Drag.

IRENE M. GIBLIN.

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