

10

OLD SWANEE RAG

(DESCRIPTIVE)

BY
R.G. Grady
5

McKinley Music Co.
CHICAGO NEW YORK

Favorite Dance Music of the Nation

<p>TANGO ARGENTINO</p>  <p>By F. HENRI KLIKSMANN Frank K. Root & Co. CHICAGO, NEW YORK</p> <p>The Real Thing</p>	<p>"TANGO ARGENTINO"</p> <p>Moderato F. HENRI KLIKSMANN</p> 	<p>"GOOD-BYE!"</p> <p>VALSE HESITATION F. HENRI KLIKSMANN Interpolating the principle theme of Tosca's famous "Good-bye"</p> <p>Tempo di Valse</p> 	<p>"GOOD-BYE"</p> <p>VALSE HESITATION Interpolating the Principal Theme of Tosca's "Good-bye"</p>  <p>F. HENRI KLIKSMANN Frank K. Root & Co. CHICAGO, NEW YORK</p> <p>Every Note Beautiful</p>
<p>ONE WONDERFUL NIGHT (YOU TOLD ME YOU LOVED ME)</p> <p>HESITATION WALTZ</p>  <p>by CLARENCE M. JONES Frank K. Root & Co. CHICAGO, NEW YORK</p> <p>A Wonderful Waltz</p>	<p>"ONE WONDERFUL NIGHT" (You Told Me You Loved Me)</p> <p>WALTZES CLARENCE M. JONES</p> <p>Valse Moderato</p> 	<p>THE BRAZILIAN MAXIXE</p> <p>F. HENRI KLIKSMANN</p> <p>Trippo di Maxixe</p> 	<p>THE BRAZILIAN MAXIXE (TANGO)</p>  <p>By F. HENRI KLIKSMANN Frank K. Root & Co. CHICAGO, NEW YORK</p> <p>Perfect Music for this Dance.</p>
<p>The Dream Waltz from Tales of Hoffmann</p> <p>Bacarolle Arranged by F. HENRI KLIKSMANN</p>  <p>Original and Revised by PIERRE MAURICE Jardin de Danse, New York</p> <p>A Famous Melody</p>	<p>"DREAM WALTZ" FROM Tales of Hoffmann</p> <p>Arr. by F. HENRI KLIKSMANN</p> <p>Valse Moderato</p> 	<p>"YES OR NO" HESITATION WALTZ CLARENCE M. JONES</p> <p>Valse Moderato</p> 	<p>YES OR NO HESITATION WALTZ</p>  <p>By CLARENCE M. JONES Frank K. Root & Co. CHICAGO, NEW YORK</p> <p>Try this music over.</p>
<p>As Played by the Leading Orchestras</p> <p>THANKS FOR THE LOBSTER (Merci du Homard)</p> <p>ONE OR TWO-STEP OR TANGO</p>  <p>CLARENCE JONES</p> <p>Frank K. Root & Co. CHICAGO, NEW YORK</p> <p>Companion to "Mustard." Better if anything</p>	<p>"Thanks For the Lobster"</p> <p>One Step - Turkey Trot - Tango Two-Step</p> <p>CLARENCE M. JONES</p> <p>Tempo di Trot</p> 	<p>HESITATION WALTZ</p> <p>Dolce e legato</p> 	<p>HESITATION WALTZ THE LAST WALTZ (TANGO)</p>  <p>F. HENRI KLIKSMANN Frank K. Root & Co. CHICAGO, NEW YORK</p> <p>Hundreds of Thousands Sold</p>

Complete Copies on Sale wherever Music is Sold

All Published and
Copyrighted by

McKinley Music Company

CHICAGO
NEW YORK

OLD SWANEE RAG

Discriptive Rag

R. G. GRADY

Slowly

The first system of musical notation is for the piece 'Old Swanee Rag'. It is marked 'Slowly' and 'ff' (fortissimo). The music is in 2/4 time and consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of chords and eighth notes, while the bass staff provides a steady accompaniment of chords and eighth notes.

(Noontime in de cotton fields)

The second system of musical notation is marked 'p' (piano). It continues the piece with similar rhythmic patterns in both the treble and bass staves. The treble staff features more complex chordal structures and melodic lines, while the bass staff maintains a consistent accompaniment.

The third system of musical notation continues the piece. It features a variety of chordal textures and rhythmic patterns in both staves, maintaining the 'Slowly' tempo.

The fourth system of musical notation continues the piece. It features a variety of chordal textures and rhythmic patterns in both staves, maintaining the 'Slowly' tempo.

The fifth system of musical notation concludes the piece. It includes first and second endings, marked '1' and '2' respectively. The first ending leads back to an earlier section, while the second ending provides a final resolution. The notation is in 2/4 time and consists of two staves: a treble clef staff and a bass clef staff.

Copyright MCMXIII by Mc Kinley Music Co.

British copyright secured

(Pickin' on de Banjo)

The first system of music for 'Pickin' on de Banjo' consists of two staves. The upper staff is in treble clef and contains a complex, rhythmic melody with many beamed eighth and sixteenth notes. The lower staff is in bass clef and features a steady accompaniment of chords and single notes. A dynamic marking of *ff* (fortissimo) is placed in the first measure of the upper staff.

The second system continues the piece with similar rhythmic complexity in both staves. The melody in the upper staff remains highly active, while the bass line provides a consistent harmonic and rhythmic foundation.

The third system shows the continuation of the piece. The upper staff's melody is filled with intricate patterns, and the lower staff maintains its accompaniment. The overall texture is dense and rhythmic.

The fourth system concludes the 'Pickin' on de Banjo' section. It features two first endings, labeled '1' and '2', which lead to different conclusions of the piece. The notation includes various articulation marks and dynamic changes.

TRIO (Dancin' on de Levee)

The 'TRIO (Dancin' on de Levee)' section begins with a new system. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4, and the key signature has one flat (B-flat). A dynamic marking of *p* (piano) is present in the first measure of the upper staff. The melody is more melodic and less rhythmically complex than the previous section.

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 key signature has one flat (B-flat). The music features a complex texture with many beamed notes and rests. The system concludes with a double bar line and repeat dots.

Second system of musical notation, continuing the piece. It begins with a dynamic marking of *ff* (fortissimo) in the left hand. The notation includes various articulations such as accents and slurs, and ends with a double bar line and repeat dots.

Third system of musical notation, featuring intricate rhythmic patterns and phrasing. It includes slurs and accents throughout the system, ending with a double bar line and repeat dots.

Fourth system of musical notation, maintaining the complex texture. It features a variety of note values and rests, with slurs and accents used for phrasing. The system ends with a double bar line and repeat dots.

Fifth and final system of musical notation on the page. It includes a dynamic marking of *fz* (forzando) in the right hand and a *p* (piano) marking in the left hand. The system concludes with a double bar line and repeat dots.

Every Song A Popular Success!

Just Like the Rose You Gave

Words by J. WILL CALLAHAN
Music by E. CLINTON KEITHLEY

Beautiful Love Ballad

"Just Like the Rose You Gave"

Words by J. WILL CALLAHAN
Music by E. CLINTON KEITHLEY

Valzerlosto
CHORUS

But just like the rose you gave me That faded and died too soon. The love that you said would live, sweet-heart, Has gone like a

"Sweetheart Dreams"

KEITHLEY & THOMPSON

REFRAIN

Sweet-heart dreams, sweet-heart dreams, Dreams of our gold en love - days Fill-ing my heart, dear, with mem-ories of you. Want-ing you

SWEETHEART DREAMS

Words by FLOYD THOMPSON
Music by E. CLINTON KEITHLEY

Everybody Loves This Song

IF I COULD ONLY CALL YOU MINE

Words by J. WILL CALLAHAN
Music by E. CLINTON KEITHLEY

One of our Best Songs

"If I Could Only Call You Mine"

Lyrics by J. WILL CALLAHAN
Music by E. CLINTON KEITHLEY

Anulante con espresione

Dream-ing of you in the twi-light glow, Watch-ing the shad-ows Some-times it seems when the shad-ows fall You come to me. I

— and go In- to my heart comes a long ing, dear A near you call. Then all my heart thrills with joy di-vine. For

Ain't You Coming Back to Old Virginia?

By WILL SPILLARD

Moderato

CHORUS

Ain't you com- ing back to old Vir-gin-ia To your lit-tle lone-some gal? You al-ways wrote and told me That

Ain't You Coming Back to Old Virginia?

(By the Little Southern Gal You Loved so well)

Words by FLOYD THOMPSON
Music by E. CLINTON KEITHLEY

Sparkling and Tuneful

There's a Mother Back in Ireland Waits for Me

Words by J. WILL CALLAHAN
Music by F. HENRI KLICKMANN

Beautiful Words. Sweet Melody.

"There's a Mother Back in Ireland Waits for Me"

Lyrics by J. WILL CALLAHAN
Music by F. HENRI KLICKMANN

REFRAIN *Fondly*

In a lit-tle cot-tage nest- led 'mid the sham rocks, Where the all- vey Ken-mare rip- ples to the sea, With a heart that's just as true as the

"THE ROBIN'S SONG"

(BRINGS MEMORIES OF YOU)

Words & Music by E. CLINTON KEITHLEY

REFRAIN *Andante Moderato*

The rob- in's song brings mem- o- ries of you dear, Sweet mem- o- ries of days that we both know. My

THE ROBIN'S SONG BRINGS MEMORIES OF YOU

Words & Music by E. CLINTON KEITHLEY

Beautiful Melody

YOU'RE MY ROSE IN THE GARDEN OF DREAMS

Words by E. Clinton Keithley
Music by Frank K. Root & Co. Chicago

A Real Gem

"You're My Rose in the Garden of Dreams"

By KEITHLEY & THOMPSON

Valze Lento
REFRAIN *Valze Lento (dreamily)*

You're my rose in the gar- den of dreams dear You are bloom- ing for me a rose. You are

"I Long to Hear the Old Church Choir Again"

Lyrics by J. WILL CALLAHAN
Music by F. HENRI KLICKMANN

Slowly

I am sit- ting in the twi- light as the shad-ows come and go, And I can pic- ture in my dream- ing all those hap- py by- gone days, When I

dreams I see the fac- es of the friends I used to know; And my heard their voi- ces blend- ing in the songs of love and praise; And my

I Long to Hear the Old Church Choir Again

Words by J. WILL CALLAHAN
Music by F. HENRI KLICKMANN

A Home Ballad

Complete Copies on Sale wherever Music is sold!

All published and Copyrighted by

McKinley Music Company

CHICAGO
NEW YORK