

RESPY. DEDICATED TO GEORGE W. CHISHOLIN.



AFRICAN PAS'

A RAGTIME TWOSTEP

BY

MAURICE KIRWIN.

COMPOSER OF
EVENING STAR, (WALTZ).
LOVES PLEADINGS, (WALTZ).
LIGHT OF HOPE, (WALTZ).
VILLAGE GIMES, (CAPRIGE).
AMERICAN GUARDS, (MARCH).

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AFRICAN PAS'

RAG TIME TWO-STEP.

Composed by
MAURICE KIRWIN.

INTRODUCTION.

PIANO.

The introduction consists of four measures in 2/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. A dynamic marking of *f* (forte) is present. The key signature has one sharp (F#).

Not too fast.

The first main section consists of eight measures. It begins with a dynamic marking of *p* (piano). The melody in the right hand is characterized by eighth-note runs and chords. The left hand continues with a rhythmic accompaniment. The key signature remains one sharp.

The second main section consists of eight measures. The right hand features a more active melody with eighth-note patterns. The left hand maintains the accompaniment. The key signature remains one sharp.

The final section consists of eight measures, ending with a double bar line and repeat signs. The first ending (marked '1.') leads back to the beginning of the piece, and the second ending (marked '2.') concludes the piece. The key signature remains one sharp.

The first system of music features a treble and bass clef. The treble clef part begins with a melodic line in G major, marked *mf*. The bass clef part provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece and includes a first and second ending bracket. The first ending leads back to an earlier section, while the second ending concludes the system with a final cadence.

The third system is marked *p* and features a more complex harmonic texture with frequent chord changes and chromatic movement in both staves.

The fourth system continues the intricate harmonic and melodic development, with the bass line showing more active rhythmic patterns.

The fifth system concludes the piece with a final melodic flourish in the treble clef and a sustained bass line, ending with a double bar line.

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The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes. A dynamic marking of *f* (forte) is placed at the beginning of the system.

The second system continues the piece with similar melodic and harmonic textures. The upper staff features more complex rhythmic patterns with slurs, while the lower staff provides a steady accompaniment.

The third system shows a continuation of the musical themes. The upper staff has a more active melodic line, and the lower staff maintains the harmonic support.

The fourth system includes a dynamic marking of *mf* (mezzo-forte) in the middle. The upper staff has a more rhythmic, chordal texture, and the lower staff has a simpler accompaniment.

The fifth system concludes the piece with a final melodic flourish in the upper staff and a sustained harmonic accompaniment in the lower staff.

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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 eighth-note patterns in both hands.

Second system of musical notation, continuing the piece. The upper staff has a melodic line with some grace notes, while the lower staff provides harmonic support with chords and eighth notes.

Third system of musical notation, starting with a forte (*f*) dynamic marking. The upper staff features a more active melodic line with eighth-note runs, and the lower staff continues with a steady accompaniment.

Fourth system of musical notation, showing further development of the melodic and harmonic themes. The piece maintains its rhythmic energy with consistent eighth-note patterns.

Fifth and final system of musical notation on the page. It concludes with a final chord in the upper staff and a cadence in the lower staff.

African Pas'

RAGTIME THAT IS DIFFERENT.

MAPLE LEAF RAG.

"Maple Leaf Rag" marks an era in music composition. It has throttled and silenced those who opposed syncopations. It is played by the culture of all nations and is welcomed in the drawing rooms and boudoirs of good taste. No pianist can do without Maple Leaf.

MAPLE LEAF RAG.

BY SCOTT JOPLIN.

Tempo di marcia.

Copyright 1909 by John Stark & Son.

SUNFLOWER SLOW DRAG.

"Sunflower Slow Drag." This is Joplin's favorite, and there are many who think it superior to the world famous Maple Leaf. It was written during Joplin's courtship and is intensely sentimental. It positively beggars description. You will like it the first time you hear it, and you will like it better when you hear it 100 times or more. Don't overlook it in your order. It is GREAT.

SUN FLOWER SLOW DRAG.

RAG TIME TWO STEP.

By SCOTT JOPLIN and SCOTT HAYDEN.

INTRO
Not fast

Copyright 1901 by John Stark & Son St. Louis.

THE CASCADES.

"The Cascades." The latest and one of the greatest of the Joplin rags. Hear it, and you can fairly feel the earth wave under your feet. It is as high-class as Chopin and is creating a great sensation among musicians. Don't neglect it in making up your order.

THE CASCADES.

A RAG.

SCOTT JOPLIN.
Composer of "Maple Leaf Rag."

Tempo di Marcia.

Copyright 1904 by John Stark & Son.

Where Mount Tacoma Overlooks the Bay

"Where Mount Tacoma Overlooks the Bay." This is an experience song of Chas. E. Royal, who is singing it in San Francisco with brilliant success. It is sweetly pathetic. "It is better to have loved and lost than never to have loved at all" says the poet, and we agree in this case, else we never would have had this matchless song. You want it badly.

"WHERE MOUNT TACOMA OVERLOOKS THE BAY"

Words and Music by CHARLES E. ROYAL

CHORUS:

Copyright 1905 by John Stark & Son.

TRY THESE ON YOUR PIANO.

My Dear Old Southern Home.

"My Dear Old Southern Home" is the best of all late sentimental songs. Hear it well sung and you can never run away from it. The South breezes will whisper it in your ears. Your heart will beat to the memory of its seraphic measures. Don't miss it in your order.

"MY DEAR OLD SOUTHERN HOME"

Words by E. Edwards.

Music by Chas. E. Shafer.

Andante moderato.

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CASTLE SQUARE WALTZES.

"Castle Square Waltzes." This is selected from the many waltzes seeking public favor as the best now on the market. Its glittering arpeggios never fail to catch the hearer, and its sale is phenomenal. On title page is a halftone of Sheehan in the character of Lohengrin. It's a gem.

CASTLE SQUARE WALTZES.

Composed by FRED. BROWNOLD.

Introduction.

PIANO

WALTZ

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