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Anona, 1903

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THE MOSQUITOES PARADE

A JERSEY REVIEW.



By
HOWARD WHITNEY

5



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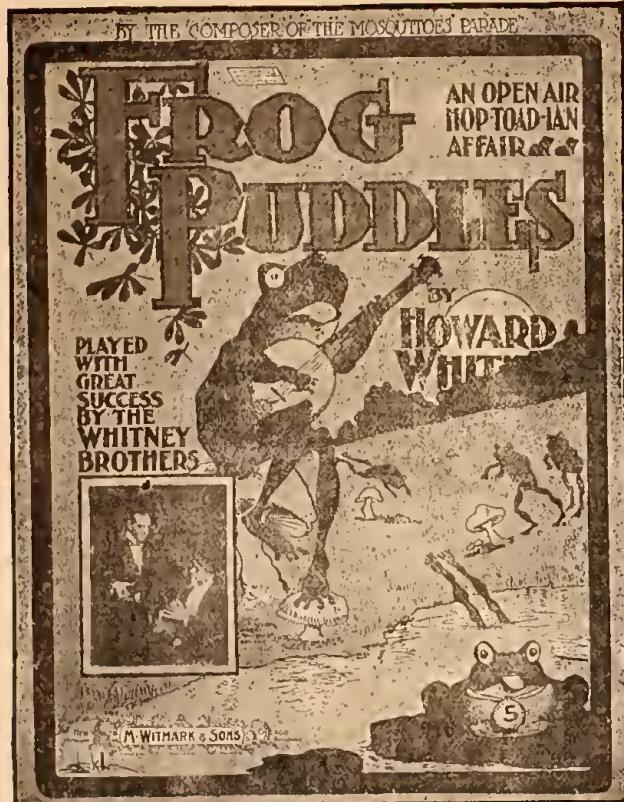
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BY HOWARD WHITNEY

COMPOSER OF THE FAMOUS "MOSQUITOS' PARADE"

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By HOWARD WHITNEY
Whitney Brothers.

Allegro moderato

Piano

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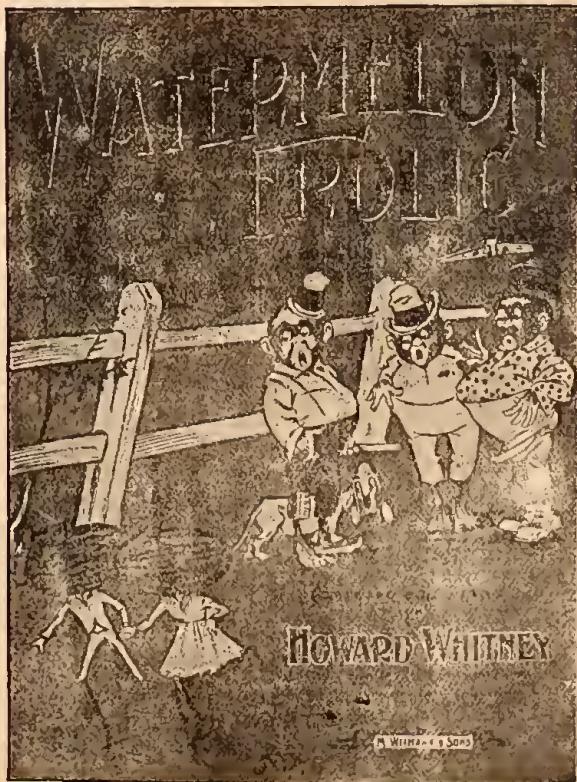
The Watermelon Frolic.

Tempo di Marcia

HOWARD WHITNEY.
of Whitney Bros.

Alta-4

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NEW YORK

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CHICAGO

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Dedicated to my friend, R. G. KNOWLES.

“THE MOSQUITOS’ PARADE.”

(A JERSEY REVIEW.)

INTRO.

By HOWARD WHITNEY.
(OF WHITNEY BROTHERS.)

2279

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The musical score consists of five staves of piano music. The top staff uses treble clef, the second staff bass clef, and the remaining three staves both treble and bass clefs. The key signature changes throughout the piece, indicated by various sharps and flats. Dynamics such as *fz*, *mf*, *p*, *cres.*, and *fz* are used. Measure numbers 1 and 2 are marked above the third staff. The music features eighth and sixteenth note patterns, along with occasional grace notes and triplets. The style is characteristic and rhythmic.

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TRIO.

The score consists of six staves of musical notation. The top staff is for the first instrument (treble clef), the second staff is for the second instrument (treble clef), and the bottom staff is for the basso continuo (bass clef). The music is in common time, with various key changes indicated by key signatures. Dynamic markings include *pp*, *cres.*, *mf*, *f*, *ff*, and *fz Fine.*. The score is divided into measures by vertical bar lines.

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By Howard Whitney.

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THIS IS A SAMPLE PAGE

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PAUL RUBENS

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Opposite you will find a sample page of

"Bride Bells" Waltzes

By Paul Rubens

which we ask you to kindly try over on your piano. It is, without a doubt, one of the daintiest and prettiest waltzes ever penned and it is predicted will rival the famous "ZENDA WALTZES" in popularity.

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À la bien-aimée.
Valse.

Tempo di Valse moderato e cantabile.
espr. e molto dolce

Edouard Schütt, Op. 59. N° 2.

4

Allegro.

f *m.s.* *m.s.* *Ped.* *** *Ped.* *** *Ped.*

espr. dolce poco rit. *a tempo poco tranquillo* *dimin.* *Ped.* *** *Ped.* ***

cresc. *mp* *Ped.* *** *Ped.* ***

p dimin. e calando *rit.* *espr.* *p molto dolce e leggiero* *m.d.* *Ped.* *** *Ped.* ***

Tempo I.

A musical score page featuring five staves of piano music. The top staff uses a treble clef and has dynamic markings "3 2", "14 3", and "14 3 2 1". Articulation marks like "Ped.", asterisks, and dots are placed under specific notes. The second staff begins with "poco animando" and includes "espr.", "cresc.", and "4 3 2 1" markings. The third staff starts with "Ped." and includes "cresc.", "Ped.", and "f hen marcato" markings. The fourth staff includes "cresc.", "Ped.", and "poco rit." markings. The bottom staff ends with "rit." and "più rit." markings. The score is set against a background of vertical bar lines and includes a page number "5" in the top right corner.

poco animando
espr.
cresc.
4 3 2 1
animando
f hen marcato
cresc.
ped.
poco rit.
a piacere
ff
molto stringendo
rit.
più rit.

Molto meno mosso, tranquillo.

amoroso e molto espr.

poco rit.

poco rit.

a tempo *poco rall.* *a tempo animato*

dolce *pp* *cresc.*

tranquillo

poco calando *pp molto dolcissimo* *una corda* *quasi Arpa*

un poco anim. *allarg. poco rit.*

mfp *più cresc.* *dolce pp*

a tempo poco animando con molto sentimento *più espressivo*

tranquillo poco a poco molto calando e dim. molto rit.

Musical score page 1. Treble and bass staves. Dynamics: dolce, p, pp. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *.

*poco a poco Tempo I
senza espressione*

Musical score page 2. Treble and bass staves. Dynamics: pp. Pedal markings: Ped., *, Ped., *. Text: *una corda*.

poco rit.

Musical score page 3. Treble and bass staves.

a tempo I

Musical score page 4. Treble and bass staves. Dynamics: mp.

dolce

a piacere

Musical score page 5. Treble and bass staves. Dynamics: cresc. e espr., mf, dimin. Pedal markings: Ped., *, Ped., *. Text: *poco rit. a tempo*.

Allegro.

m.s. *m.s.*

* *ped.* * *ped.*

espr. dolce *poco rit.*

dimin.

a tempo poco tranquillo

cresc. *mp*

ped. *

ped. *

p dimin. e calando
rit.
espr.
ped.

Tempo I.
m.d.
p molto dolce e leggiero
ped.

ped.

ped.

poco animando
espr.
cresc.
ped.

ped.

ped.

animando
cresc.
ped.

ped.

ped.
f ben marcato
cresc.
ped.

ped.

a piacere

molto string.

più molto stringendo

Molto tranquillo. (quasi Andante.)

amoroso e dolcissimo

Allegro energico.

Presto.

ff molto string.

ANONA

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by

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GREY

(MISS MABEL MCKINLEY

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as a Song.
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Serenade.



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Anona. 4

A Characteristic - Jingling March Hit.
"JUMPING JACKS JUBILEE"
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The sheet music consists of six staves of musical notation for a piano. The music is in common time. The first four staves are in G major, indicated by a treble clef and a key signature of one sharp. The fifth and sixth staves are in E minor, indicated by a bass clef and a key signature of one flat. The music features various dynamics, including forte (f), ritardando (rit.), and tempo (a tempo). The piano part is divided into two staves: treble and bass.

Anona. 4

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D. C.

Anona. 4

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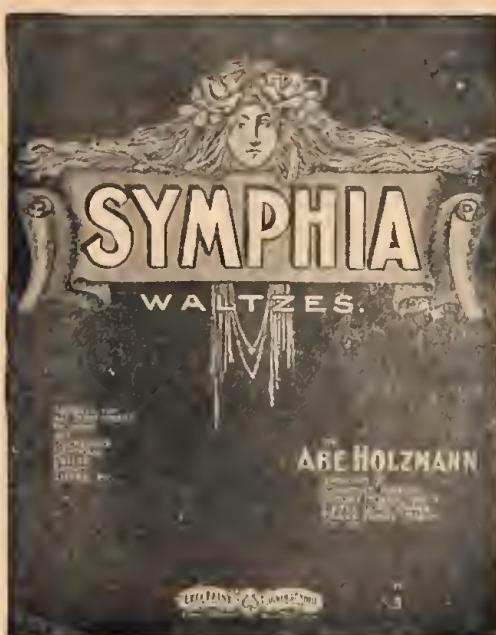
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*When you play
a march, play
"Blaze-Away!"*

NEW YORK HERALD, SUNDAY, JULY 6, 1902.

* Battle of Manila Bay in Music *

JOHN PHILIP SOUSA, the bandmaster, ever alert to the whims and caprices of the American public, emphasized his patriotism on the glorious Fourth at Atlantic City, N. J., by the introduction of a unique musical number entitled "Blaze Away." The composition is a commingling of catchy melodic movements portraying the incidents of the battle of Manila Bay. The "Blaze Away" composition was inspired by an American composer, Abe Holzmann by name, who utilized the incident of Dewey's triumph upon the battle ship Olymp-

ia when the brave Captain Gridley was awaiting orders from his superior. "You may fire when you are ready!" said Dewey.

"Well, boys, let's blaze away!" came the quick rejoinder, and the guns poured their deadly contents into the enemy.

In the spirit of the letter Composer Holzmann incorporated into his musical composition the deep meaning of these words. The grumbling of the guns as they poured shell and shell into the vitals of the Spanish fleet, the cry of the sinking foe, the bursting of the shells, the wild wail of anguish and despair from the writhing survivors, commingled with the death-dealing projectiles as they flew into the holds and upon the decks of the dismantled battle ships, are one and all graphically repeated in melodic structure in "Blaze Away."

Composer Holzmann, though a German by birth, is the originator of many famous American dances and musical numbers, such as "Smoky Mokes," "A Bunch o' Blackberries," "The Calanthe Waltzes," "Hunky Dory" and other orchestral works well known to the public; but the "Blaze Away" is his most pretentious effort. Although the pet work of a rival writer, Bandmaster Sousa has unselfishly placed this new composition on his programme, and is giving it the prominence of a featured number both from a patriotic and musical standpoint.



ABE. HOLZMANN

BLAZE - AWAY!



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*There's only one
waltz this season
that's—"Symphia"*

POLLY PRIM

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MARCH AND
TWO-STEP

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by

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"THE GRANGE IN THE HIGH COUNTRY"

Inscribed to Miss C. Rose,
La Grange, Ind.

3

Polly Prim.

Characteristic March and Two-Step.

by S. R. HENRY.

Composer of "The Colored Major March" etc.

Tempo di Marcia.

Piano.

ff

ff

Not fast.
staccato.

f

mf

f

mf

f

mf

1

f: mf

2

mf

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A page of musical notation for piano, consisting of six staves. The notation is primarily in common time. The top two staves are in G major (treble clef) and the bottom two are in C major (bass clef). The fifth staff begins with a key signature of one sharp, indicating F# major. The sixth staff continues in F# major. Various dynamics are indicated, including *f* (forte) and *ff* (double forte). Measure 4 features a dynamic *mf* (mezzo-forte) over a sustained bass note. Measures 5 and 6 show a transition through different chords and key signatures, ending with a melodic line in the bass staff.



Trio.



A page of musical notation for piano, featuring six staves of music. The music is in common time and includes various dynamics like *mf*, *f*, *ff*, and sforzando marks (\gg). The notation uses standard musical symbols such as quarter notes, eighth notes, sixteenth notes, and chords. The piano keys are indicated by vertical lines on the staff lines.

A page of musical notation for piano, featuring two staves (treble and bass) across six systems. The music includes various chords, bass notes, and dynamic markings like crescendos and decrescendos.

The notation uses a treble clef for the top staff and a bass clef for the bottom staff. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature also varies, with some measures appearing to be in common time and others in 3/4 or 5/4 time.

Dynamic markings include crescendos (indicated by a wavy line above the notes) and decrescendos (indicated by a wavy line below the notes). There are also several fermatas (dots over notes) and grace notes.

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You Can Never Tell Till You Try	50
The Old Blue Jay	50
The Tale of the Turtle Dove	50

Selection.....	1.00	Waltzes	75
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YRICS BY
RAN
DIXI EY

MUSIC
GUSTA
LUDE

Selection.
from
“Woodland.”

By GUSTAV LUDERS.

Maestoso.

(Prince Eagle's Entrance.)



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Piano sheet music consisting of five staves:

- Staff 1 (Treble Clef): Repeating eighth-note chords in the right hand, quarter notes in the left hand.
- Staff 2 (Bass Clef): Repeating quarter notes in the right hand, quarter notes in the left hand.
- Staff 3 (Treble Clef): Repeating eighth-note chords in the right hand, quarter notes in the left hand.
- Staff 4 (Bass Clef): Repeating eighth-note chords in the right hand, quarter notes in the left hand.
- Staff 5 (Treble Clef): Repeating eighth-note chords in the right hand, quarter notes in the left hand.

The music concludes with a measure change to $\frac{12}{8}$ time signature.



Musical score page 7, measures 5-8. The piano part continues with eighth-note chords. The vocal part begins with eighth-note chords and then transitions to a melodic line with eighth and sixteenth-note patterns. A dynamic marking *mf* is present in measure 8.

Musical score page 7, measures 9-12. The piano part features eighth-note chords. The vocal part has eighth-note chords in measures 9 and 10, followed by a melodic line with eighth and sixteenth notes in measures 11 and 12. A dynamic marking *p* is present in measure 12.

Musical score page 7, measures 13-16. The piano part consists of eighth-note chords. The vocal part has eighth-note chords in measures 13 and 14, followed by a melodic line with eighth and sixteenth notes in measures 15 and 16.

Musical score page 7, measures 17-20. The piano part features eighth-note chords. The vocal part has eighth-note chords in measures 17 and 18, followed by a melodic line with eighth and sixteenth notes in measures 19 and 20.

Musical score page 7, measures 21-24. The piano part consists of eighth-note chords. The vocal part has eighth-note chords in measures 21 and 22, followed by a melodic line with eighth and sixteenth notes in measures 23 and 24.

Allegretto. (Bye-Bye Baby.)



Continuation of the musical score for 'Allegretto. (Bye-Bye Baby.)' showing two systems of four measures each, ending with a repeat sign and endings 1 and 2. Ending 1 leads back to the previous section. Ending 2 includes a 'rit.' instruction.

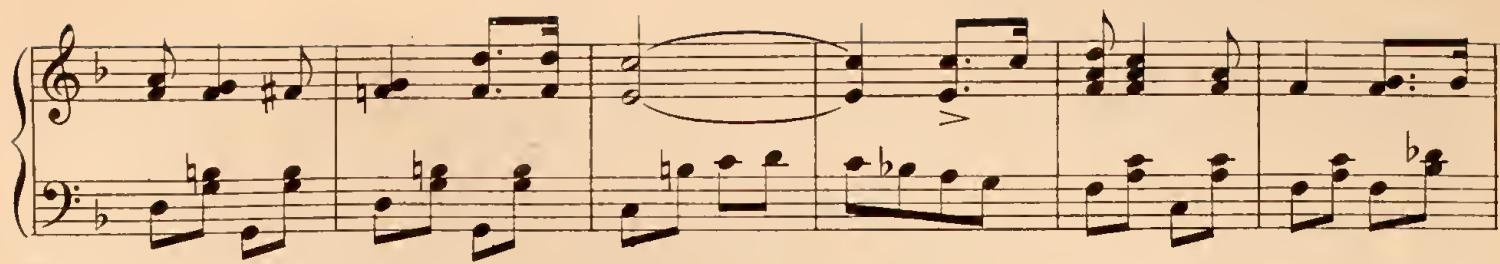
Allegretto.

Continuation of the musical score for 'Allegretto. (The Tale of the Turtle Dove.)' in 2/4 time, key of C major. The treble staff shows eighth-note patterns. The bass staff has eighth-note patterns. The music consists of two systems of four measures each.

(The Tale of the Turtle Dove.)

Continuation of the musical score for 'Allegretto. (The Tale of the Turtle Dove.)' in 2/4 time, key of C major. The treble staff shows eighth-note patterns. The bass staff has eighth-note patterns. The music consists of two systems of four measures each.

Continuation of the musical score for 'Allegretto. (The Tale of the Turtle Dove.)' in 2/4 time, key of C major. The treble staff shows eighth-note patterns. The bass staff has eighth-note patterns. The music consists of two systems of four measures each.



Moderato.
(The Message of Spring.)

Musical score for piano, two staves. Treble staff: eighth note, eighth note, eighth note sharp; eighth note, eighth note, eighth note sharp. Bass staff: eighth note, eighth note sharp, eighth note; eighth note, eighth note sharp, eighth note.





Allegro.

Musical score page 8, measures 13-16. The tempo changes to Allegro. The piano part features eighth-note chords and sixteenth-note patterns, with a dynamic marking of *p* (pianissimo) followed by *f* (fortissimo).

(The Valley of Hokus Po.)

Musical score page 8, measures 17-20. The piano part continues with eighth-note chords and sixteenth-note patterns, maintaining the Allegro tempo and dynamic markings of *p* and *f*.

Musical score page 8, measures 21-24. The piano part concludes the section with eighth-note chords and sixteenth-note patterns, returning to the original key signature of one flat.

Moderato.

(If You Love Me, Lindy.)

Moderato.

(If You Love Me, Lindy.)

The sheet music consists of five staves of musical notation for piano, arranged in two systems. The key signature is one sharp (F# major). The time signature is common time (indicated by 'C'). The first system starts with a dynamic of *p-f*. The second system begins with a dynamic of *f*.

Staff 1 (Top): Contains measures 1 through 5. It features eighth-note chords in the treble clef and eighth-note patterns in the bass clef.

Staff 2: Contains measures 6 through 10. It features eighth-note chords in the treble clef and eighth-note patterns in the bass clef.

Staff 3: Contains measures 11 through 15. It features eighth-note chords in the treble clef and eighth-note patterns in the bass clef.

Staff 4: Contains measures 16 through 20. It features eighth-note chords in the treble clef and eighth-note patterns in the bass clef.

Staff 5 (Bottom): Contains measures 21 through 25. It features eighth-note chords in the treble clef and eighth-note patterns in the bass clef. Measure 25 concludes with a repeat sign and two endings.

Ending 1: Measures 21-25. The treble staff has eighth-note chords, and the bass staff has eighth-note patterns.

Ending 2: Measures 21-25. The treble staff has eighth-note chords, and the bass staff has eighth-note patterns. The ending ends with a final chord in F# major.

Moderato.

(Dainty Little Ingenue.)

Moderato.

(Dainty Little Ingenue.)

p

The music consists of six staves of musical notation. The top two staves are for the voice, and the bottom four staves are for the piano. The vocal parts begin with a forte dynamic, followed by a piano dynamic. The piano parts feature sustained chords and eighth-note patterns. The vocal parts include melodic phrases like eighth-note pairs and sixteenth-note figures. The music concludes with a final piano section.





**2 Tempo di Marcia.
(Finale Act I.)**

Musical score page 14, measures 9-12. The tempo changes to 'Tempo di Marcia'. The vocal line features eighth-note chords with dynamic markings 'p' (piano) and 'f' (fortissimo). The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

Musical score page 14, measures 13-16. The vocal line continues with eighth-note chords, and the piano accompaniment maintains its rhythmic pattern of sustained notes and eighth-note chords. A dynamic marking 'cresc.' (crescendo) is present in measure 14.

Musical score page 14, measures 17-20. The vocal line features eighth-note chords with dynamic markings 'f' (fortissimo) and 'p' (piano). The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

Musical score page 14, measures 21-24. The vocal line continues with eighth-note chords, and the piano accompaniment maintains its rhythmic pattern of sustained notes and eighth-note chords. Measure 24 concludes with a change in key signature to A major (one sharp).

15

ppp

cresc.

mf

cresc. poco a poco

f

ff



Grandioso.

(The Tale of the Turtle Dove)

Allegro molto.

8

In Roseland



Intermezzo
Petite
by
MAX C.
EUGENE

5

NEW YORK
published by
T.B. HARMS COMPANY
126 WEST 44th STREET
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IF YOU DEPART.

Words by J. ANTHONY McDONALD.

Music by ANGELO MASCHERONI.

The musical score consists of three staves of music in G clef, 2/4 time, and B-flat major (indicated by two flats). The top staff is for the voice, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The lyrics are integrated into the vocal line. The piano parts include harmonic support with chords and bass lines. The vocal line has several melodic phrases with slurs and grace notes.

If you de - part, then is my heart Oppress'd, op -

- press'd with wea - - ry pain, All glad - - ness

o'er un - til once more You come to

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Dedicated to Miss Louise M. Hunter.

3

In Roseland.

INTERMEZZO PETITE.

Andante moderato.

by MAX. C. EUGENE.

Piano.

mf

cres - cen - do. rit.

a tempo.

The musical score consists of five staves of piano music. The top two staves are in G major (two sharps), while the bottom three staves are in E major (one sharp). The music features a variety of chords and bass notes. Dynamic markings include 'rall.' (rallentando) and 'a tempo.' (return to tempo). The notation is typical of early 20th-century piano music.



Musical score page 5, measures 5-8. The key signature changes to two flats. Measure 5: eighth-note chords. Measure 6: eighth-note chords. Measure 7: dynamic instruction 'accel' above a sixteenth-note pattern, followed by 'er - ando.' below it. Measure 8: eighth-note chords.

Musical score page 5, measures 9-12. The key signature changes to one sharp. Measure 9: dynamic 'rall.' above a sixteenth-note pattern. Measure 10: dynamic 'a tempo.' above a sixteenth-note pattern.

Musical score page 5, measures 13-16. The key signature changes to one sharp. Measures 13-14: eighth-note chords. Measure 15: sixteenth-note patterns. Measure 16: eighth-note chords.

Musical score page 5, measures 17-20. The key signature changes to one sharp. Measure 17: dynamic 'rall.' above a sixteenth-note pattern. Measure 18: dynamic 'dim' above a sixteenth-note pattern. Measure 19: dynamic 'in - uen - do.' above a sixteenth-note pattern. Measure 20: dynamic 'z:' above a sixteenth-note pattern.

Musical score page 5, measures 21-24. The key signature changes to one sharp. Measures 21-22: eighth-note chords. Measure 23: sixteenth-note patterns. Measure 24: eighth-note chords.

Try this over on your Piano.

Since I Met You.

Words and Music by
ARTHUR TREVELYAN.

The sheet music consists of three staves of musical notation. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a common time (indicated by '8'). The lyrics are: "Since I met you, dear, Noth-ing has seemed the same, Life has a ro - sy hue, dear, Sor - row is on - ly a name, Love have I". The middle staff is for the piano, showing a bass clef and a key signature of one flat (B-flat). The bottom staff is also for the piano, showing a bass clef and a key signature of one flat (B-flat).

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THE TROUBADOUR

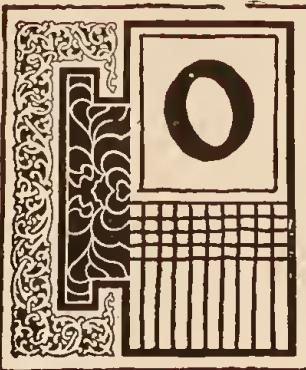
TWO-STEP INTERMEZZO

BY
W.C. POWELL

Song from
THE GONDOLIER



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THE GONDOLIER

INTERMEZZO

W.C. POWELL

Allegro Moderato

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Detroit New York Chicago

Dedicated to my friend, George Cantlie.
"THE TROUBADOUR."
 Intermezzo Two Step.

BY W. C. POWELL.
 Composer of "The Gondolier."

Tempo di Marcia.

The sheet music for "The Troubadour" Intermezzo Two Step is a five-stave composition for piano. The first staff (treble) starts with a dynamic of *mf*. The second staff (bass) provides harmonic support. The third staff (treble) features a melodic line with eighth-note patterns. The fourth staff (bass) includes a dynamic marking of *p*. The fifth staff (treble) concludes with a dynamic marking of *dolce*.

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4

The musical score consists of six staves of music for piano, arranged in two systems. The top system starts with a dynamic marking of *mf*. The first staff shows a treble clef and a bass clef, with a series of eighth-note pairs followed by sixteenth-note patterns. The second staff shows a bass clef with sustained notes and chords. The third staff continues with eighth-note pairs and sixteenth-note patterns. The bottom system begins with a treble clef and a bass clef, featuring eighth-note pairs and sixteenth-note patterns. The fifth staff shows a treble clef and a bass clef with sustained notes and chords. The sixth staff concludes the piece with a treble clef and a bass clef, featuring eighth-note pairs and sixteenth-note patterns.

5

The musical score consists of six staves of piano music. The first two staves begin in common time with a treble clef. The first staff features eighth-note patterns in the treble and sixteenth-note patterns in the bass. The second staff continues with eighth-note patterns in both treble and bass. The third staff begins in common time with a bass clef, followed by a section in 6/8 time with a treble clef. The fourth staff starts in 6/8 time with a bass clef. The fifth staff begins in 6/8 time with a treble clef. The sixth staff concludes the piece.

6



Musical score page 7, measures 1-2. Treble and bass staves. Key signature: A major (no sharps or flats). Time signature: Common time. Dynamics: *ff* (fortissimo) in measure 2.

Musical score page 7, measures 3-4. Treble and bass staves. Key signature: A major (no sharps or flats). Time signature: Common time.

Musical score page 7, measures 5-6. Treble and bass staves. Key signature: A major (no sharps or flats). Time signature: Common time.

Musical score page 7, measures 7-8. Treble and bass staves. Key signature: A major (no sharps or flats). Time signature: Common time. Dynamics: *p* (pianissimo) in measure 8.

Musical score page 7, measures 9-10. Treble and bass staves. Key signature: A major (no sharps or flats). Time signature: Common time. Dynamics: *pp* (pianississimo) in measure 10.



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PETER PIPE

TWO-STEP

A CHARACTERISTIC MARCH

BY

S.R. HENRY

COMPOSER OF

'POLLY PRIM' MARCH ETC.



Cousin
To
'Polly Prim.'

Published by JOS. W. STERN & CO.
34 EAST 21ST NEW YORK
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50
4

Peter Piper.

Two - step

and

Characteristic March.

by S. R. HENRY.

Composer of "Polly Prim" March etc.

Tempo di Marcia.

Piano.

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A page of musical notation for two voices, likely piano or organ, consisting of six staves. The music is in common time and includes various dynamics such as *f*, *mf*, and *p*. The notation features a mix of eighth and sixteenth-note patterns, with some measures containing rests. The top staff uses a treble clef, while the bottom staff uses a bass clef. Measure 1 consists of six measures of music. Measures 2 through 6 are grouped by a brace under the bass staff. Measure 7 begins with a treble clef and a bass clef, followed by six measures of music. Measures 8 through 12 are grouped by a brace under the bass staff. Measure 13 begins with a treble clef and a bass clef, followed by six measures of music.

Trio.

1st time *p* 2nd time *f*

marcato il basso

A handwritten musical score for piano, consisting of five staves of music. The music is in common time and uses a key signature of one flat. The top staff shows a treble clef and a bass clef, indicating two voices. The first staff begins with a forte dynamic (f) and a instruction "ferese." The second staff starts with a dynamic (f). The third staff begins with a dynamic (f). The fourth staff starts with a dynamic (f). The fifth staff begins with a dynamic (f). The music features various chords, including major and minor chords, and includes performance markings such as slurs, grace notes, and dynamic markings like *f*, *p*, and *ferese.*

Celebrated Compositions

BY

S. R. HENRY.



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A Standard
MARCH
TWO-STEP
CONCERT NUMBER
TEACHING PIECE

Described to Miss C. Price
La Grange Ted

Polly Prim.
Characteristic March and Two-Step.
by S. R. HENRY.
Composer of the Colored Major Marches.

Tempo di Marcia

Piano,

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REVERIE.

RAY KAY.

Moderato.

a tempo

LOVING HEARTS.

TONE POEM.

K. RESIER.

Moderato espressivo.

The sheet music consists of five staves of musical notation. The first staff uses a treble clef and common time, with dynamics 'mf' and 'f'. The second staff uses a bass clef and common time, with dynamics 'mp'. The third staff uses a treble clef and common time. The fourth staff uses a bass clef and common time, with dynamics 'mf'. The fifth staff uses a treble clef and common time, with dynamics 'f'. The music features various note heads, stems, and bar lines, with some notes having three vertical stems.

4

Più animato.

A musical score for piano, consisting of six staves of music. The key signature is one sharp (F#). The tempo is indicated as "Più animato." The dynamics include "mf" (mezzo-forte) and "ffz" (fortissimo). The score features various musical elements such as eighth-note chords, sixteenth-note patterns, and grace notes. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note chords with grace notes. Measures 4-5 continue with eighth-note chords and sixteenth-note patterns. Measure 6 begins with a forte dynamic. Measures 7-8 show eighth-note chords with grace notes. Measures 9-10 continue with eighth-note chords and sixteenth-note patterns. Measure 11 begins with a forte dynamic. Measures 12-13 show eighth-note chords with grace notes. Measures 14-15 continue with eighth-note chords and sixteenth-note patterns. Measure 16 begins with a forte dynamic. Measures 17-18 show eighth-note chords with grace notes. Measures 19-20 continue with eighth-note chords and sixteenth-note patterns. Measure 21 begins with a forte dynamic. Measures 22-23 show eighth-note chords with grace notes. Measures 24-25 continue with eighth-note chords and sixteenth-note patterns. Measure 26 begins with a forte dynamic. Measures 27-28 show eighth-note chords with grace notes. Measures 29-30 continue with eighth-note chords and sixteenth-note patterns. Measure 31 begins with a forte dynamic. Measures 32-33 show eighth-note chords with grace notes. Measures 34-35 continue with eighth-note chords and sixteenth-note patterns. Measure 36 begins with a forte dynamic. Measures 37-38 show eighth-note chords with grace notes. Measures 39-40 continue with eighth-note chords and sixteenth-note patterns. Measure 41 begins with a forte dynamic. Measures 42-43 show eighth-note chords with grace notes. Measures 44-45 continue with eighth-note chords and sixteenth-note patterns. Measure 46 begins with a forte dynamic. Measures 47-48 show eighth-note chords with grace notes. Measures 49-50 continue with eighth-note chords and sixteenth-note patterns. Measure 51 begins with a forte dynamic. Measures 52-53 show eighth-note chords with grace notes. Measures 54-55 continue with eighth-note chords and sixteenth-note patterns. Measure 56 begins with a forte dynamic. Measures 57-58 show eighth-note chords with grace notes. Measures 59-60 continue with eighth-note chords and sixteenth-note patterns. Measure 61 begins with a forte dynamic. Measures 62-63 show eighth-note chords with grace notes. Measures 64-65 continue with eighth-note chords and sixteenth-note patterns. Measure 66 begins with a forte dynamic. Measures 67-68 show eighth-note chords with grace notes. Measures 69-70 continue with eighth-note chords and sixteenth-note patterns. Measure 71 begins with a forte dynamic. Measures 72-73 show eighth-note chords with grace notes. Measures 74-75 continue with eighth-note chords and sixteenth-note patterns. Measure 76 begins with a forte dynamic. Measures 77-78 show eighth-note chords with grace notes. Measures 79-80 continue with eighth-note chords and sixteenth-note patterns. Measure 81 begins with a forte dynamic. Measures 82-83 show eighth-note chords with grace notes. Measures 84-85 continue with eighth-note chords and sixteenth-note patterns. Measure 86 begins with a forte dynamic. Measures 87-88 show eighth-note chords with grace notes. Measures 89-90 continue with eighth-note chords and sixteenth-note patterns. Measure 91 begins with a forte dynamic. Measures 92-93 show eighth-note chords with grace notes. Measures 94-95 continue with eighth-note chords and sixteenth-note patterns. Measure 96 begins with a forte dynamic. Measures 97-98 show eighth-note chords with grace notes. Measures 99-100 continue with eighth-note chords and sixteenth-note patterns.

Musical score page 5, measures 1-4. The music is in common time, key signature is one sharp. The first measure starts with a forte dynamic. The second measure has a grace note. The third measure has a grace note and a dynamic marking "molto rall.". The fourth measure ends with a forte dynamic.

Tempo I.

Tempo I. Measures 5-8. The music continues in common time with a key signature of one sharp. The dynamics are marked "mp". The bass line provides harmonic support.

Measures 9-12. The music transitions to a new section. The key signature changes to one flat. The melody is more prominent, featuring eighth-note patterns.

Measures 13-16. The music returns to common time and a key signature of one sharp. The bass line is more active, providing harmonic foundation.

Measures 17-20. The music continues in common time with a key signature of one sharp. The bass line is prominent, providing harmonic support.

Measures 21-24. The music concludes with a dynamic marking "pp molto rall.". The bass line provides a strong harmonic closure.

A Dashing - Rousing - Rattling - Spirited Composition.

LET 'ER GO!

MARCH and TWO STEP.

WILL WOOD.

March Tempo.



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PRINCESS PATCHES

Dance Romantique



DAVID ROSE

50

Princess Patches.

ROMANTIC CAPRICE.

Tempo di Gavotte.

by DAVE ROSE.

The sheet music consists of five staves of musical notation for piano, arranged in two systems. The first system starts with a treble clef and a bass clef, both in common time (indicated by 'c'). The tempo is marked 'Tempo di Gavotte'. The second system begins with a treble clef and a bass clef, also in common time. Measure 1 of the first system features a dynamic 'mf' and a measure 2 features a dynamic 'p'. The music includes various note values such as eighth and sixteenth notes, along with rests and grace notes. The notation is typical of early 20th-century piano music, with its characteristic rhythmic patterns and harmonic shifts.

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature has one sharp. Measure 1 starts with a dynamic *mp*. Measures 1-2 show eighth-note patterns in the treble and bass staves.

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature has one sharp. Measures 3-4 show eighth-note patterns in the treble and bass staves.

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature has one sharp. Measures 5-6 show eighth-note patterns in the treble and bass staves.

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature has one sharp. Measures 7-8 show eighth-note patterns in the treble and bass staves.

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature has one sharp. Measures 9-10 show eighth-note patterns in the treble and bass staves.

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature has one sharp. Measures 11-12 show eighth-note patterns in the treble and bass staves.

Molto expressivo.

TRIO.

The sheet music consists of six staves of musical notation for three voices: Piano (top), Cello (middle), and Double Bass (bottom). The key signature is one flat, and the time signature is common time. The first staff (Piano) starts with a dynamic 'p' (pianissimo). The second staff (Cello) begins with a bass note followed by eighth-note pairs. The third staff (Double Bass) has sustained notes. The fourth staff (Piano) features eighth-note chords. The fifth staff (Cello) has eighth-note pairs. The sixth staff (Double Bass) has eighth-note pairs. The music is divided into measures by vertical bar lines.

Piano sheet music consisting of five staves of musical notation. The music is in common time and includes various dynamics such as *p*, *pp*, and *mf*. The notation features treble and bass clefs, and includes measures with sixteenth-note patterns, eighth-note chords, and sixteenth-note chords.

A Dashing - Rousing - Rattling - Spirited Composition.

LET 'ER GO!

MARCH and TWO STEP.

WILL WOOD.

March Tempo.

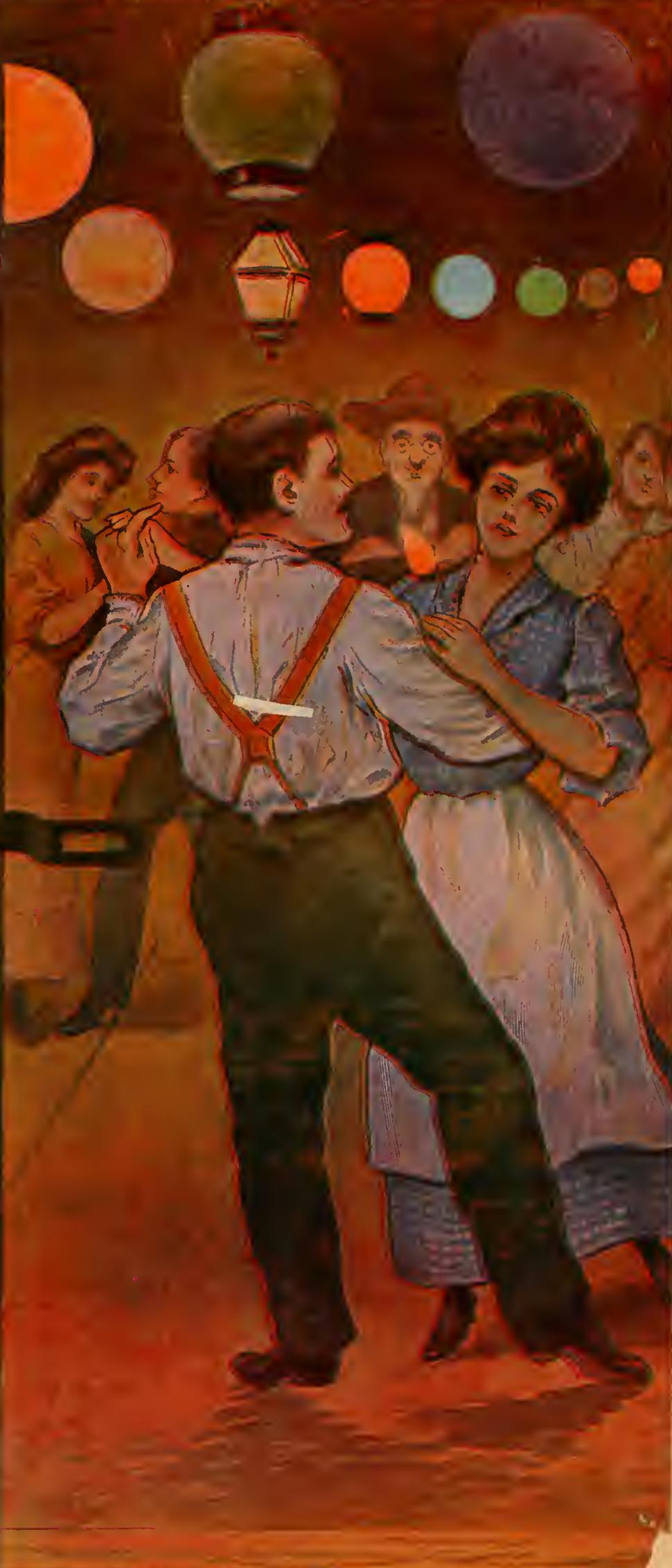
The sheet music consists of four staves of musical notation. The first staff shows a treble clef, a key signature of one flat, and common time. It features eighth-note patterns with dynamic markings *f* and *p*. The second staff shows a bass clef, a key signature of one flat, and common time. It features eighth-note patterns with dynamic markings *f* and *p*. The third staff continues the treble clef, key signature of one flat, and common time, with a dynamic marking *mf*. The fourth staff continues the bass clef, key signature of one flat, and common time, with a dynamic marking *f*. The music includes crescendo and decrescendo markings, as well as first and second endings indicated by '1' and '2' at the end of the piece.

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KERRY MILLS BARN DANCE

M. F. MILLS WROTE
"CAMPFIRE TIME"
"RED WINGS"
"SWIFT SATELLITES".

Vocal 6



F. A. MILLS.
1920.

KERRY MILLS SONGS

We see no use in going into a lengthy dissertation as to the merits of these songs. They speak for themselves. All we ask is that you TRY THEM OVER.

CHORUS. I'm Tired Of Living Without You.

False Lento

I'm tired of living without you, I
miss ev'ry glance, ev'ry smile, There are
so many sweet ways about you, I
long for you all of the while. I've counted the

Chorus You'll Have To Ask My Mother.

You'll have to ask my moth - er, or see my great big
broth - er; Get her all right, then you're all right, Just let me
know to-mor - row night Such things I leave to moth - er, She
learned all that from fath - er if she says "Yes" then I'll say

CHORUS Slowly

"We're Almost Home."

Yes, we're al-most home, But you smile the same old way, dear, And your
eyebrows too, As they did in olden days, dear; When you
speak, it seems the birds are sing-ing In the fields where we used to roam, But the
bell of Time is ring-ing, For we're al-most home,

CHORUS

"Don't Be An Old Maid, Molly."

Don't be an old maid, Mol - ly, Make up your mind to ~
day, Sweet-hearts are scare - er, Mol - ly,
When you are old and gray, Love's young-er days are
joi - ly, Sweet-er, love can - not be, Don't be an

Kerry Mills Barn Dance.

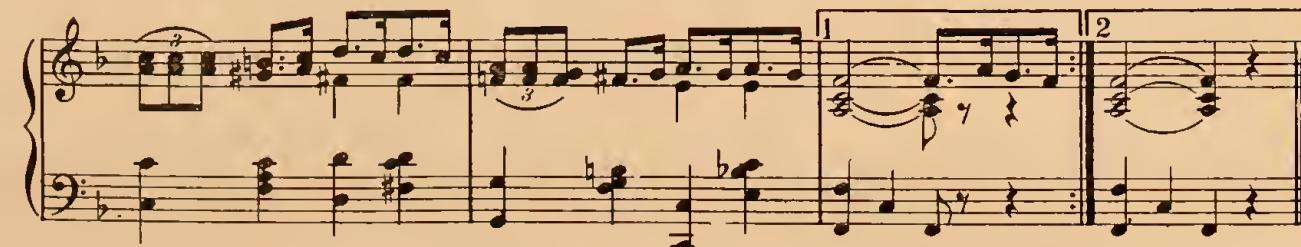
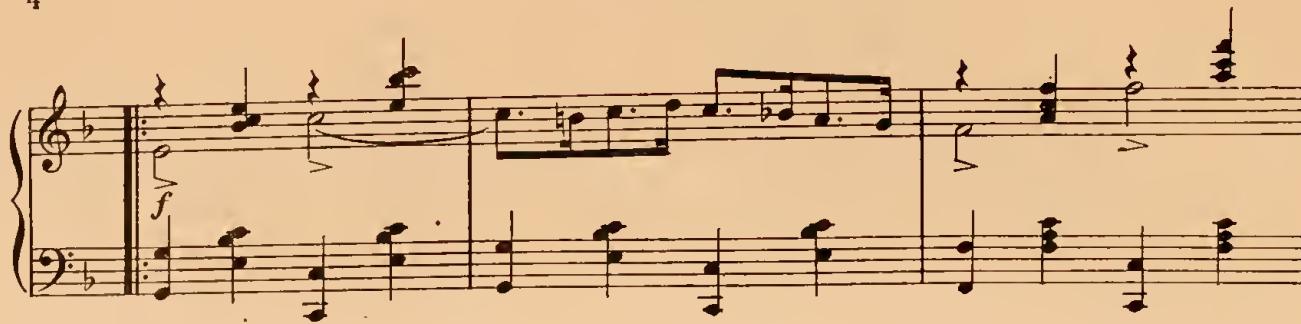
by KERRY MILLS.

Tempo di Schottische.

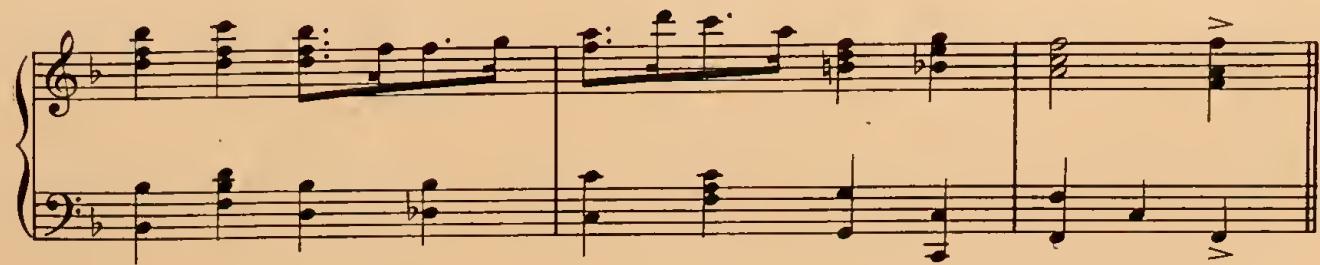
The sheet music consists of five staves of musical notation for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature is mostly common time (indicated by 'C'). The first staff starts with a forte dynamic (f) and includes grace notes. The second staff starts with a piano dynamic (p). The third staff features a sustained note. The fourth staff includes dynamics such as *mf* and *rf*. The fifth staff concludes with a repeat sign and endings labeled 1 and 2.

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4



Kerry Mills Barn Dance. 5



Trio. *mf*

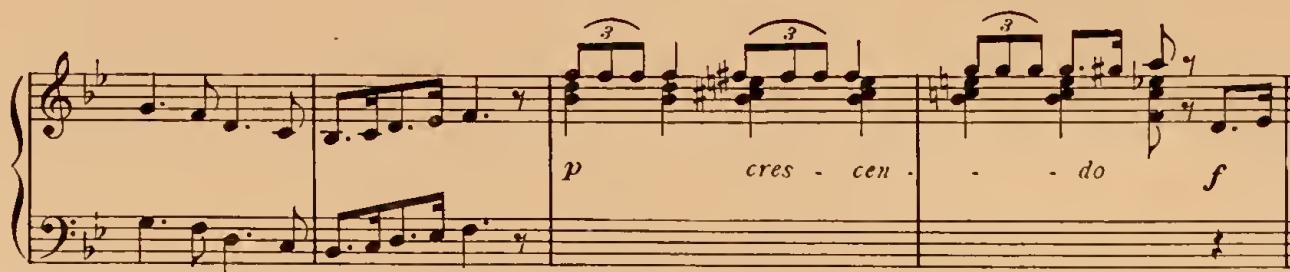
Three staves of musical notation for piano. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The first measure starts with a half note followed by eighth-note pairs. The second measure starts with a half note followed by eighth-note pairs. The third measure starts with a half note followed by eighth-note pairs. The fourth measure starts with a half note followed by eighth-note pairs. The fifth measure starts with a half note followed by eighth-note pairs. The sixth measure starts with a half note followed by eighth-note pairs.

Three staves of musical notation for piano. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The first measure starts with a half note followed by eighth-note pairs. The second measure starts with a half note followed by eighth-note pairs. The third measure starts with a half note followed by eighth-note pairs. The fourth measure starts with a half note followed by eighth-note pairs. The fifth measure starts with a half note followed by eighth-note pairs. The sixth measure starts with a half note followed by eighth-note pairs.

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KERRY MILLS SONGS

While not lessening the interest in the others we wish to call your attention to "ANY OLD PORT IN A STORM." Not since "ASLEEP IN THE DEEP" has a sea song come into popularity so rapidly.

"The Longest Way 'Round Is The Sweetest Way Home"

CHORUS.

The long-est way round is the sweet-est way home, The old road makes us part too
soon, The short way's the wrong way, the right way's the long way, All lov-ers go
that way to spoon; The long way you see, is a great chance for
me, To tell you my love is sin - core, As the long-est way

"YES SHE DID!"

CHORUS. Try And Get Out Of Here To-night.)

You can stay out all night; she said, Yes she did, Oh! Yes she did!
Stay out and paint the old town red and don't mind me;
Take Miss-us Brown a - long in stead That's what she said, oh! yes she did! But
try and get out of here to-night If you don't take me, try and get out of here to-night But don't ask me! D.S.

"Any Old Port In A Storm."

Words by
ARTHUR J. LAMB.

REFRAIN.

Music by
KERRY MILLS.

An - y old port in a storm lads What-
ever that port may be, And thanks be giv-en our
Fa - ther in Heav'n Who watch-es o'er you and me. Tho' we're

"Under The Chicken Tree."

Words by
IRVING JONES.

CHORUS.

Music by
KERRY MIL

A little slower.

Ua - der the chick - en tree, Ua - der that big fri - as -
see, Hens were pop-pin' out of ev - ry blos - som;
Lost all my love for the bird they call the pos - sum;

ALL HANDS AROUND

BARN DANCE

By LEO FRIEDMAN



Wheffy

Published by
"Shapiro" MUSIC
PUBLISHER
Cor Broadway & Thirty Ninth Street
New York

"All Hands Around"

Barn Dance.

LEO FRIEDMAN.

Moderato.

Piano.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 begins with a forte dynamic (indicated by a large 'F') consisting of two groups of four eighth notes each, followed by a half note. Measures 12 and 13 show the continuation of the melodic line, with eighth-note patterns and sustained notes. Measure 14 concludes the section with a forte dynamic and a half note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 begins with a forte dynamic (f) consisting of a sixteenth-note chord followed by eighth-note chords. The right hand then plays eighth-note patterns over sustained bass notes. Measure 12 starts with a dynamic marking 'mf' (mezzo-forte). The right hand continues its eighth-note pattern, while the left hand provides harmonic support with sustained notes.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs. The bass staff has sustained notes. Measure 12 continues with sixteenth-note patterns and eighth-note pairs, with some notes tied over from the previous measure.

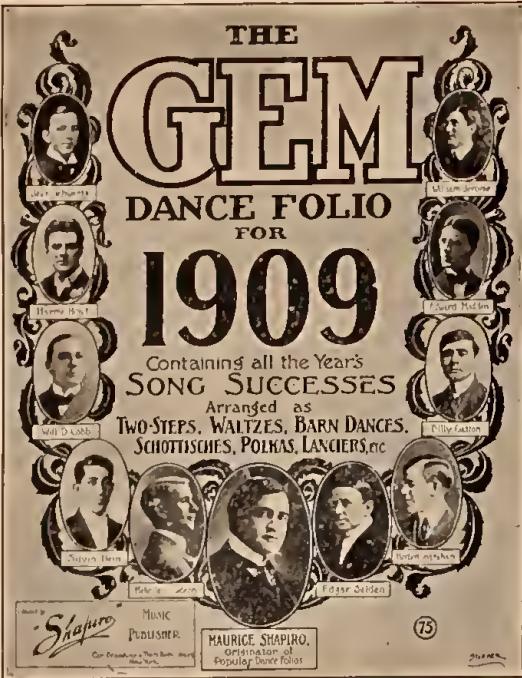
Musical score for piano trio, Trio section, measures 1-2. The score consists of three staves: Treble, Bass, and Piano. The Treble staff starts with a dotted half note followed by a sixteenth-note pattern. The Bass staff begins with a bass clef, a common time signature, and a forte dynamic (F). The Piano staff shows harmonic progression through various chords. Measure 2 continues with a sixteenth-note pattern in the Treble staff and a bass line in the Bass staff.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' above it. Measure 11 begins with a dotted half note followed by eighth-note pairs. Measure 12 begins with a dotted half note followed by eighth-note pairs.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 10 and 11 are shown, featuring a variety of note values including eighth and sixteenth notes, and rests. The music includes several dynamic markings such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). Measure 11 concludes with a repeat sign and a double bar line, indicating a section of the piece.

A page of sheet music for piano, featuring five staves of music. The music is in common time and consists of measures 4 through 8. The key signature changes from G major (two sharps) to F# major (one sharp). The first staff shows eighth-note chords in the right hand and bass notes in the left hand. The second staff continues this pattern. The third staff introduces sixteenth-note patterns in the right hand over sustained bass notes. The fourth staff maintains the sixteenth-note patterns. The fifth staff concludes the section with eighth-note chords in the right hand and bass notes in the left hand.

All Hands. 4



CONTENTS

Roses Bring Dreams Of You	{ Medley Waltz
Hoo-oo, Ain't You Coming Out To-Night	
Over The Hills And Far Away	{ Medley Two-Step
Mother Hasn't Spoke To Father Since	
You'll Be Sorry Just Too Late	{ Medley Waltz
Would You Miss Me	
Wildflower	{ Medley Two-Step
Billy Boy	
Dixie Dan	{ Medley Two-Step
Re-Incarnation	
Won't You Waltz "Home Sweet Home" With Me	{ Medley Waltz
Budweiser's A Friend of Mine	
Because I'm Married Now	{ Medley Two-Step
No Wedding Bells For Me	
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And They Say He Went To College	
Take Me 'Round In A Taxicab	{ Medley Waltz
Honor Bright, I Loves Yer Right, Old Pal	
Spooneyville	{ Medley Schottische
Wooing Time	

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IN ONE BOOK

THE GEM

Dance Folio for 1909

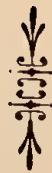
THE BEST FOLIO OF ITS KIND EVER PUBLISHED

Nothing Bothers Me	{ Medley
That Would Never Make A Hit With Me	Two-Step
If You'll Walk With Me	{ Medley Polka
I Love To Sit And Look At You	
Never Introduce Your Bloke	{ Medley Waltz
Man That Wrote The Merry Widow Waltz	
Broncho Buster	{ Medley Two-Step
My Pocahontos	
When The Right One Comes Along	{ Barn Dance
I Haven't Told My Mother Up To Now	
When They're Bringing In The Corn	{ Medley Waltz
Darling	
Oh, You Kid	{ Schottische
Somebody Ought to Tell Her Husband	Barn Dance
I Think I Oughtn't Ought To Anymore	{ Medley
I'm Going Away	Two-Step
Gee! But This Is A Lonesome Town	{ Medley Waltz
They All Look Alike To Mary	
I Will Marry Him To Make A Home For Mother	{ Medley
What's The Use Of Loving	Gavotte
Lancers of the Best Numbers	

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AND 39th STREET
NEW YORK CITY

FLASHING EYES



INTERMEZZO TWO-STEP

BY

HENRY FRANTZEM

COMPOSER OF

"COLLEGE LIFE"

"SOCIETY SWING"

E. B. Haviland
PUBLISHING COMPANY
NEW YORK
BROADWAY & 37th ST.
CANADIAN AMERICAN MUSIC CO.
TORONTO
FRANCIS DAY AND
HAROLD LONDON

Society Swing.

Characteristic March and Two Step.

HENRY FRANTZEN.

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Miss Mexico.

HENRY FRANTZEN.

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Mellow Moon-Beams.

A Graceful Dance.

F. W. MEACHAM.

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In The Lead.

March and Two Step.

HENRY FRANTZEN.

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A Spring Morn.

Novelette.

ROSE MORRIS.

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Blue Eyes.

Three-Step.

J. M. BRADFORD.

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A Summer Evening.

Intermezzo.

ROSE MORRIS.

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Flashing Eyes.

Intermezzo Two Step.

HENRY FRANTZEN.
Composer of "College Life" March etc.

Introduction.



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Haviland's Dance Folio, No 1, contains sixteen complete pieces of music, arranged for the piano, for dancing. Price 25¢ post paid.

A musical score for piano, featuring six staves of music. The music is divided into measures by vertical bar lines. Measure 4 starts with a forte dynamic (f). Measures 5 and 6 show eighth-note patterns in the treble and bass staves. Measure 7 begins with a melodic line in the treble staff. Measures 8 and 9 continue the melodic line with eighth-note patterns. Measure 10 concludes the page with a melodic line in the treble staff.

Flashing Eyes. 3

Haviland's Dance Folio, № 2, contains twelve complete pieces of music. All the late song hits arranged for dancing; for piano. *Price post paid 25¢.*

TRIO.

The sheet music consists of six staves of musical notation for a piano. The first staff is labeled "TRIO." and includes dynamic markings "mf" and "v". The subsequent staves show various harmonic progressions and rhythmic patterns, including eighth-note chords and sixteenth-note figures. The music is in common time, with a key signature of one flat. The notation includes both treble and bass clefs.

Flashing Eyes. 3

FREE

FREE

FREE

"Free, our new catalogue, containing the choruses of 100 popular songs."

Excerpts from our Latest Piano Solo Successes.

(23)

Blushes.

NOVELETTE.

PERCY WENRICH.

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50c.

The Girl of the Golden West.

WALTZES.

Tempo di Valse.

WILLIAM FURST.

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Eleanor Robson.

WALTZES.

Valse lento.

HENRY FRANTZEN.

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Lotus Buds.

WALTZ.

Valse tempo.

JENNIE BISHOP.

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Dance of the Chipmunks.

SCHOTTISCHE.

JENNIE BISHOP.

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The American; or, True Blue March.

MARCH & TWO STEP.

TRIO.

THEODORE MORSE.

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Olsinore.

GAVOTTE-CAPRICE.

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LONGBOAT

INTERMEZZO



COMPOSED BY

ETHEL FERNANDEZ PONCE

Published by
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New York

Try this over on your Piano.

WILDFLOWER.

INTERMEZZO.

By { E. RAY GOETZ.
and
LOU A. HIRSCH.

Moderato.

The sheet music consists of five staves of musical notation for piano. The first staff is in treble clef, G major, 2/4 time, dynamic 'p'. The second staff is in bass clef, G major, 2/4 time. The third staff is in treble clef, G major, 2/4 time, dynamic 'ten.'. The fourth staff is in bass clef, G major, 2/4 time, dynamic 'Allegro modto'. The fifth staff is in treble clef, G major, 2/4 time. The music features various note heads, stems, and bar lines, with some notes having diagonal strokes through them.

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Longboat

Intermezzo Two Step

ETHEL FERNANDEZ PONCE

The music is in 2/4 time. The key signature changes throughout the piece, indicated by various sharps and flats. The piano accompaniment provides harmonic support with sustained chords and rhythmic patterns.

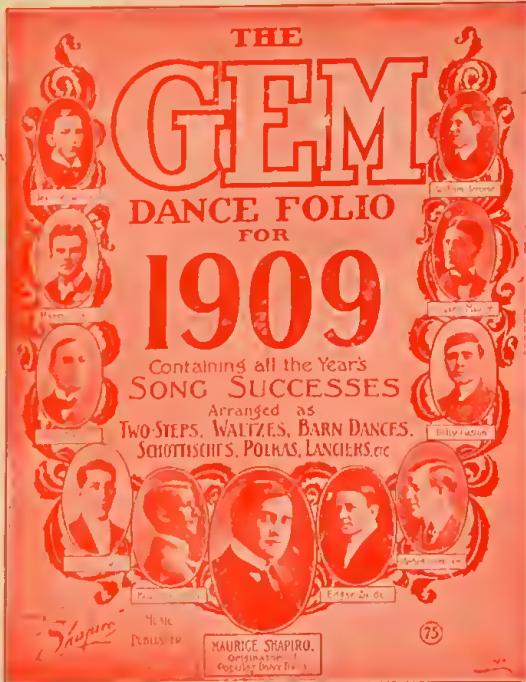
4

Trio

p

Longboat

A page of musical notation for piano, consisting of six staves. The notation spans across different time signatures, including common time and measures with triplets. It features various dynamics such as forte (f), piano (p), and accents. The music includes both treble and bass clefs, with the bass clef appearing in the first, third, fourth, fifth, and sixth staves. The notation is dense with notes, rests, and chords.



THE
GEM
Dance Folio for 1909

THE BEST FOLIO OF ITS KIND EVER PUBLISHED

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Roses Bring Dreams Of You
Hoo-oo, Ain't You Coming Out To-Night
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He Goes To Church On Sunday
And They Say He Went To College
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Spoonerville
Wooing Time

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Schottische
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VISION OF

SALOME

VALSE



FEATURED IN

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FOLLIES
OF
1910

BY
ARCHIBALD JOYCE

COMPOSER OF
"SONGE D'AUTOMME"
60¢

NEW YORK

T. B. HARMS & FRANCIS DAY & HUNTER

Vision Of Salome.

Archibald Joyce.

Introd.

Andante.

Piano

Tempo de Valse.

Sing 2nd time.

p

cresc.

dim.

cresc.

dim.

1 2

p

4

A musical score for piano and voice, page 7, Vision of Salome. The score consists of five staves of music. The top two staves are for the piano (treble and bass clef), and the bottom three staves are for the voice (treble clef). The key signature is one flat, and the time signature is common time (indicated by '4'). The music features a repeating harmonic pattern of chords, primarily in the piano's right hand, with sustained notes in the left hand and occasional bass notes. The vocal line consists of short, rhythmic patterns. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). Measure numbers are present at the beginning of each staff.

Musical score for "Vision of Salome" featuring six staves of music. The score includes dynamic markings such as *p*, *fz*, *ff*, and *mf*. Performance instructions like "Sing. Vah" and "vah" are also present. The music consists of six staves, likely for a large ensemble or orchestra.

Sing. Vah *vah*

Vah *vah*

Vah *vah*

Vah *vah*

CODA.

1 2

p

cresc.

dim.

cresc.

7

dim.

cresc.

Musical score for piano, two hands. Treble and bass staves. Key signature: one flat. Measure 1: Treble staff has eighth-note chords (G-B-D-G) with a dynamic of *mp*. Bass staff has eighth-note chords (E-G-B-E). Measure 2: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measure 3: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measure 4: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E).

Musical score for piano, two hands. Treble and bass staves. Key signature: one flat. Measure 5: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measure 6: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measure 7: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measure 8: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E).

Musical score for piano, two hands. Treble and bass staves. Key signature: one flat. Measure 9: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measure 10: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measure 11: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measure 12: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E).

Musical score for piano, two hands. Treble and bass staves. Key signature: one flat. Measure 13: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measure 14: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measure 15: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measure 16: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Dynamic: *pp*.

Musical score for piano, two hands. Treble and bass staves. Key signature: one sharp. Measure 17: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Dynamic: *pp*. Measure 18: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Measure 19: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Dynamic: *rall.* Measure 20: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Dynamic: *ppp*. Measure 21: Treble staff has eighth-note chords (G-B-D-G). Bass staff has eighth-note chords (E-G-B-E). Dynamic: *Fine.*

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INTERMEZZO PETITE.

Andante moderato.

by MAX. C. EUGENE.

The sheet music consists of four staves of piano music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It includes dynamic markings such as 'mf' (mezzo-forte) and 'p' (pianissimo). The second staff begins with a bass clef and a key signature of one sharp. The third staff continues with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 1 through 12 are indicated above the staves. The piece concludes with a final measure ending on a dominant chord.

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(TANGO-DANCE)

28
mer

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mer

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THE ARGENTINE TANGO

AS DEMONSTRATED BY MR. GEORGE GROSSMITH

The gentleman should face his partner squarely, place his right arm round the lady's waist and allow the back of his thumb only to rest there, the open palm of his right hand being parallel with the floor.

He should hold the lady's right hand with the first and second finger and thumb only of his left hand, the bend of his left elbow and that of the lady's right elbow being at right angles and on a level with the shoulders.

First Movement. The gentleman moves forward ; lady backwards. The gentleman advances the left foot, brings the right foot forward with a sort of sliding movement, the toe being well turned in, and places it directly in front of the left foot, allowing the latter to drop behind, the toe only lightly touching the ground, the left knee bent. He then advances the left foot again and repeats the movement ; and in turning—whether the turn be complete, or only a part-turn to change direction—the couple must turn to the left only (as when reversing in any ordinary dance), and on no account must the couple turn to the right.

Second Movement. The gentleman moves backwards, and the lady forward. The lady now steps as did her partner in the first movement, and the gentleman as follows :—

He starts backwards with the right foot, places the left foot immediately behind it with a sliding sweep upwards, the toe pointed inwards, and places it immediately behind the right foot ; as he does so, swings the right toe inwards, allowing the heel of the right foot to remain firmly on the ground and slightly bending the right knee ; he then carries the right foot behind the left and continues the movement—this being the action of the lady during the gentleman's first movement.

Between the two movements the couple do a complete or half-turn, as in a waltz reverse.

Third Movement. The gentleman places the right foot over the front of the left, the lady at the same time placing her left foot over the front of the right ; the gentleman then brings the left foot, which is well behind, in a circular sweep over the front of the right, thus turning his body from facing left to facing right ; the lady reversing his movements so that the couple face simultaneously the same ways. They repeat this movement two or three times, and then:

Fourth Movement. The gentleman starts forward with the right foot ; the lady simultaneously with the left, their knees practically touching ; he then brings the left foot forward with an outward sweeping movement. (It is this movement of brushing the ground with the inward-turned toe that is the actual "Tango" step, and which occurs in all the figures. Although apparently against all orthodox rules of dancing, both knees are bent inwards and toes turned inwards throughout the "Tango" Dance.)

The lady simultaneously sweeps her right foot forward in the same manner ; they then both lean forward, well bending the knees ; after taking two steps forward in this manner, they quickly face the reverse way without however changing the position of the arms, his left and her right foot are advanced with the knees touching, the "Tango" step immediately following with his right and her left, then the bending of the knees, and so on.

Variations.

These are numerous—the most popular being the performance of the first and second movement with the gentleman standing immediately behind the lady, holding her right hand with his right, their left arms being free. Also, after the "Tango" step is performed, the foot that is behind is brought up with a sharp click alongside and parallel to the other foot, the latter immediately being advanced as if it were "kicked away."

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THE ARGENTINE

(Tango Dance.)

from "THE SUNSHINE GIRL"

INTRO.

Allegro moderato.

PAUL A. RUBENS.

PIANO.

Meno mosso.

DANCE.

C 6487

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Musical score page 2, measures 1-6. The music is in common time, key signature is one flat. The piano part consists of two staves: treble and bass. The treble staff features eighth-note patterns, while the bass staff provides harmonic support.

Musical score page 2, measures 7-12. The key signature changes to one sharp. The treble staff continues its eighth-note pattern, and the bass staff provides harmonic support.

Più mosso.

Musical score page 2, measures 13-18. The tempo is indicated as *Più mosso*. The treble staff shows eighth-note chords, and the bass staff provides harmonic support. Measure 18 ends with a fermata over the bass staff.

Meno mosso.

Musical score page 2, measures 19-24. The tempo is indicated as *Meno mosso*. The treble staff shows eighth-note chords, and the bass staff provides harmonic support. Measures 24 and 25 end with fermatas over the bass staff.

cresc.

Musical score page 2, measures 26-31. The treble staff shows eighth-note chords, and the bass staff provides harmonic support. Measure 31 ends with a fermata over the bass staff.

Rd. simile

A musical score for piano, consisting of five systems of notation. The music is in common time and uses a key signature of one flat. The notation includes treble and bass staves, with various note heads, stems, and bar lines. Measure-by-measure instructions are placed between staves:

- dim.
- p
- p
- cresc.
- dim.
- p
- p

Tempo I.

Four staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a bass clef, with a key signature of one flat. The second staff uses a treble clef and a bass clef, with a key signature of one flat. The third staff uses a treble clef and a bass clef, with a key signature of one flat. The bottom staff uses a treble clef and a bass clef, with a key signature of one flat. The music consists of eighth-note patterns and sixteenth-note patterns, with various dynamics like *mp*, *f*, and *p*.

Più mosso.

Two staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a bass clef, with a key signature of one flat. The bottom staff uses a treble clef and a bass clef, with a key signature of one flat. The music features eighth-note chords and sixteenth-note patterns, with dynamics like *mf*, *f*, and *p*. The word "Ped." appears under the bass staff, followed by asterisks (*).

Meno mosso.

Two staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a bass clef, with a key signature of one flat. The bottom staff uses a treble clef and a bass clef, with a key signature of one flat. The music consists of eighth-note chords and sixteenth-note patterns, with dynamics like *mp* and *p*. The words "Ped.", "*", "Ped.", "*", and "Ped. simile" appear under the bass staff.

cresc.

dim.

p

p

p

cresc.

dim.

p

p

Più allegro.

ff

Pd.

*

Pd.

*

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3

Puppchen

One-Step. Intermezzo

Jean Gilbert
Arranged by E. Urbach

Moderato

Piano

ritard.

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Sheet music for piano and voice, page 4. The music consists of six staves of musical notation. The top staff is for the right hand of the piano, featuring a treble clef and common time. The second staff is for the left hand of the piano, featuring a bass clef. The third staff is for the voice, featuring a soprano clef. The fourth staff is for the right hand of the piano, featuring a treble clef. The fifth staff is for the left hand of the piano, featuring a bass clef. The sixth staff is for the voice, featuring a soprano clef. The music includes various dynamics such as *ritard.*, *a tempo*, and *f*. The word "REFRAIN" is written above the third staff. The piano parts consist primarily of chords and simple rhythmic patterns, while the vocal part features melodic lines with grace notes and slurs.

DANCE

1. 2.

p

f

ff

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La Brulante

TURKEY TROT or ONE STEP

JESSE M. WINNE

PIANO

fz

fz

fz

fz marcato

4

The image displays five staves of musical notation, likely for a two-voice choir or organ and piano. The notation is in common time, with a key signature of one sharp (F#). The top three staves represent the vocal parts, while the bottom two staves represent the piano's bass and harmonic functions. Measure 1 consists of eighth-note chords. Measure 2 begins with eighth-note chords followed by sixteenth-note patterns. Measure 3 features eighth-note chords with dynamic markings: *f*, *mf*, and *cresc.*. Measure 4 shows eighth-note chords with sixteenth-note patterns above them. Measure 5 concludes with eighth-note chords. The piano part provides harmonic support throughout, with bass notes and chordal patterns.

Sheet music for two voices and piano. The vocal parts are in soprano and bass clef. The piano part is in bass clef. Measure 1: Soprano starts with eighth-note pairs (dolce, mp). Bass starts with eighth-note pairs. Piano provides harmonic support. Measure 2: Soprano continues eighth-note pairs. Bass continues eighth-note pairs. Piano harmonic support. Dynamics: dolce, mp, cresc.

Sheet music for two voices and piano. The vocal parts are in soprano and bass clef. The piano part is in bass clef. Measure 3: Soprano eighth-note pairs (mp). Bass eighth-note pairs. Piano harmonic support. Measure 4: Soprano eighth-note pairs (mf). Bass eighth-note pairs. Piano harmonic support. Dynamics: mp, mf, cresc., fz.

Sheet music for two voices and piano. The vocal parts are in soprano and bass clef. The piano part is in bass clef. Measure 5: Soprano eighth-note pairs (ff). Bass eighth-note pairs. Piano harmonic support. Measure 6: Soprano eighth-note pairs (fz). Bass eighth-note pairs. Piano harmonic support. Dynamics: ff, fz.

Sheet music for two voices and piano. The vocal parts are in soprano and bass clef. The piano part is in bass clef. Measure 7: Soprano eighth-note pairs. Bass eighth-note pairs. Piano harmonic support. Measure 8: Soprano eighth-note pairs. Bass eighth-note pairs. Piano harmonic support.

Sheet music for two voices and piano. The vocal parts are in soprano and bass clef. The piano part is in bass clef. Measure 9: Soprano eighth-note pairs. Bass eighth-note pairs. Piano harmonic support. Measure 10: Soprano eighth-note pairs (fz). Bass eighth-note pairs. Piano harmonic support. Key signature changes to B-flat major at the end.

114036 - 4

f marcato

fz

f

cresc.

fz

Delicioso
Tango Aristocratico

WILL. H. DIXON

Moderato

The musical score consists of four staves of piano music. The top staff shows the treble clef, a key signature of two sharps, and a 2/4 time signature. The tempo is marked 'Moderato'. The first measure starts with a forte dynamic (f) in the bass clef staff. The second staff uses a bass clef and a dynamic of 'mf'. The third staff continues the bass line. The fourth staff concludes the section. The music features various dynamics, including 'f', 'mf', and 'ss' (sforzando). Measures are separated by vertical bar lines.

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INTRODUCTION

Moderato con moto

Piano

This section starts with a treble clef and a 2/4 time signature. The piano part consists of two staves. The top staff has eighth-note chords in common time, with dynamics 'mf'. The bottom staff has sixteenth-note chords in 2/4 time. The music is divided into measures by vertical bar lines.

The score continues with a treble clef and a 2/4 time signature. The piano part features eighth-note chords. Dynamics include 'f', 'mf', 'ffrit.', and 'sfz'. Measure endings are indicated by '3' and '4' above the staff.

Tempo di valse con spirito

This section begins with a treble clef and a 3/4 time signature. The piano part consists of two staves. The top staff shows eighth-note chords in 3/4 time, with a dynamic 'f'. The bottom staff shows sixteenth-note chords in 3/4 time. The music is divided into measures by vertical bar lines.

The score continues with a treble clef and a 3/4 time signature. The piano part features eighth-note chords. Dynamics include 'sfz', 'mp', 'sfz', and 'mp'. Measure endings are indicated by '3' and '4' above the staff.

The score concludes with a treble clef and a 3/4 time signature. The piano part consists of two staves. The top staff shows eighth-note chords in 3/4 time, with a dynamic 'f'. The bottom staff shows sixteenth-note chords in 3/4 time. The music is divided into measures by vertical bar lines.

TANGO - INTERMEZZO

BRAZILIAN DREAMS



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By
WILL H. DIXON
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ISSUED FOR ORCHESTRA

Brazilian Dreams

Tango - Intermezzo.

Moderato.

Broadly.

WILL H. DIXON.

The sheet music for "Brazilian Dreams" by Will H. Dixon is a five-staff composition for piano. The first staff is a basso continuo line in 2/4 time, marked "Moderato." and "Broadly." It features eighth-note chords and includes "8va basso" markings. The second staff begins with a treble clef and continues the melodic line. The third staff also begins with a treble clef and introduces more complex rhythms and dynamics. The fourth staff begins with a bass clef, providing harmonic support. The fifth staff concludes the piece with a treble clef, maintaining the melodic line. The music is set against a background of eighth-note chords, creating a rich harmonic texture.

A musical score for piano, consisting of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat, and the time signature is common time (indicated by a 'C'). The music features various note heads, stems, and bar lines. Measure 3 begins with a treble staff measure containing eighth-note pairs. The next measure shows a bass staff with eighth-note pairs. Measures 5 and 6 show treble staff measures with eighth-note pairs. Measure 7 begins with a bass staff measure containing eighth-note pairs. Measures 9 and 10 show treble staff measures with eighth-note pairs. Measure 12 begins with a bass staff measure containing eighth-note pairs. Measures 14 and 15 show treble staff measures with eighth-note pairs. Measure 17 begins with a bass staff measure containing eighth-note pairs. Measures 19 and 20 show treble staff measures with eighth-note pairs. Measure 22 begins with a bass staff measure containing eighth-note pairs. Measures 24 and 25 show treble staff measures with eighth-note pairs. Measure 27 begins with a bass staff measure containing eighth-note pairs. Measures 29 and 30 show treble staff measures with eighth-note pairs. Measure 32 begins with a bass staff measure containing eighth-note pairs. Measures 34 and 35 show treble staff measures with eighth-note pairs. Measure 37 begins with a bass staff measure containing eighth-note pairs. Measures 39 and 40 show treble staff measures with eighth-note pairs. Measure 42 begins with a bass staff measure containing eighth-note pairs. Measures 44 and 45 show treble staff measures with eighth-note pairs. Measure 47 begins with a bass staff measure containing eighth-note pairs. Measures 49 and 50 show treble staff measures with eighth-note pairs. Measure 52 begins with a bass staff measure containing eighth-note pairs. Measures 54 and 55 show treble staff measures with eighth-note pairs. Measure 57 begins with a bass staff measure containing eighth-note pairs. Measures 59 and 60 show treble staff measures with eighth-note pairs. Measure 62 begins with a bass staff measure containing eighth-note pairs. Measures 64 and 65 show treble staff measures with eighth-note pairs. Measure 67 begins with a bass staff measure containing eighth-note pairs. Measures 69 and 70 show treble staff measures with eighth-note pairs. Measure 72 begins with a bass staff measure containing eighth-note pairs. Measures 74 and 75 show treble staff measures with eighth-note pairs. Measure 77 begins with a bass staff measure containing eighth-note pairs. Measures 79 and 80 show treble staff measures with eighth-note pairs. Measure 82 begins with a bass staff measure containing eighth-note pairs. Measures 84 and 85 show treble staff measures with eighth-note pairs. Measure 87 begins with a bass staff measure containing eighth-note pairs. Measures 89 and 90 show treble staff measures with eighth-note pairs. Measure 92 begins with a bass staff measure containing eighth-note pairs. Measures 94 and 95 show treble staff measures with eighth-note pairs. Measure 97 begins with a bass staff measure containing eighth-note pairs. Measures 99 and 100 show treble staff measures with eighth-note pairs.

4

Cantabile.

Musical score page 5, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1: Treble staff has eighth-note chords. Bass staff has quarter notes. Measure 2: Treble staff has sixteenth-note chords. Bass staff has quarter notes. Measure 3: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

8va basso

Musical score page 5, measures 5-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 5: Treble staff has eighth-note chords. Bass staff has quarter notes. Measure 6: Treble staff has sixteenth-note chords. Bass staff has eighth-note chords. Measure 7: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Musical score page 5, measures 9-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 9: Treble staff has eighth-note chords. Bass staff has quarter notes. Measure 10: Treble staff has sixteenth-note chords. Bass staff has eighth-note chords. Measure 11: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 12: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Musical score page 5, measures 13-16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 13: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 14: Treble staff has sixteenth-note chords. Bass staff has eighth-note chords. Measure 15: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 16: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

Musical score page 5, measures 17-20. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 17: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 18: Treble staff has sixteenth-note chords. Bass staff has eighth-note chords. Measure 19: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 20: Treble staff has eighth-note chords. Bass staff has eighth-note chords.

morendo.

pp

8va:

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Piano

The sheet music consists of five staves of piano music. The first staff shows a treble clef, common time, and a bass clef. It includes dynamic markings like *mf*, *ff*, and *fz*. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp.

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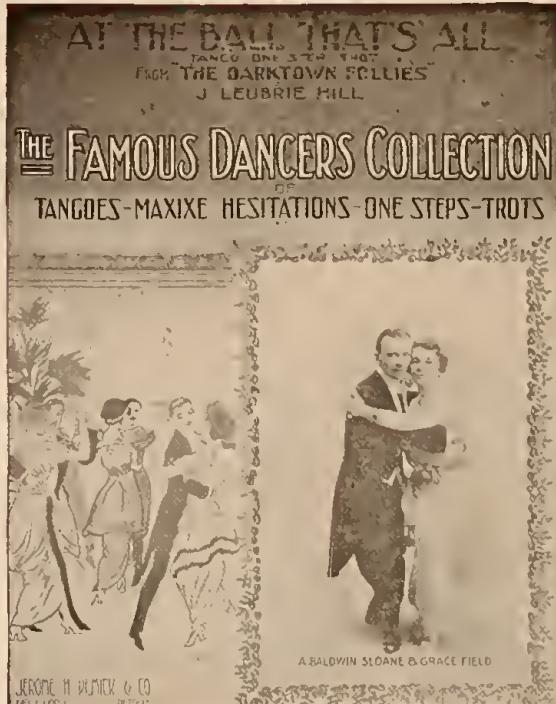
Continuation of the musical score. Treble staff: B-flat major, 2/4 time. Bass staff: B-flat major, 2/4 time. Measure 1 ends with a repeat sign. Measure 2 begins with *D.S. al fine*.

TRIO.

Musical score for piano, two staves. Treble staff: C major, 3/4 time. Bass staff: C major, 3/4 time. Dynamics: *mf*.

Continuation of the musical score. Treble staff: C major, 3/4 time. Bass staff: C major, 3/4 time.

Continuation of the musical score. Treble staff: C major, 3/4 time. Bass staff: C major, 3/4 time. Dynamics: *D.S.*



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On a Good Old Time Sleigh Ride
When the Whole World Has Gone Back on You
What D'ye Mean, You Lost Your Dog.
When It's Apple Blossom Time In Normandy
Oh You Lovable Chile.
I Want to Go Back to Dixieland
Please Leave Mamma Dear
Why Did You Want to Leave Me
Cross the Mason-Dixon Line
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Sailing Down Chesapeake Bay
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Good Night Nurse
I'll Get You.
Down In Dear Old New Orleans
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Be My Little Baby Bumble Bee
Everybody Two-Step Song
My Little Persian Rose
Moonlight Bay

"At The Ball That's All"

Tango, One Step, Trot

J LEUBRIE HILL
Arr. by Bob Daumark



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Jamais Trop Tango
Notoriety—Rag Two-Step
The Dream Tango
Horae Trot
Snappin' Turtle
Hungarian Rag.
Elephant Rag.
September Morn Waltz.
Heroes of the Balkana
Tickle The Ivories
Valse Maurice
The Whip
La Brasiliana Tango
Hearts Afame Waltzes
The Turkey Trot
Hero of the Isthmus
Spirit of Independence
Everybody Two Step
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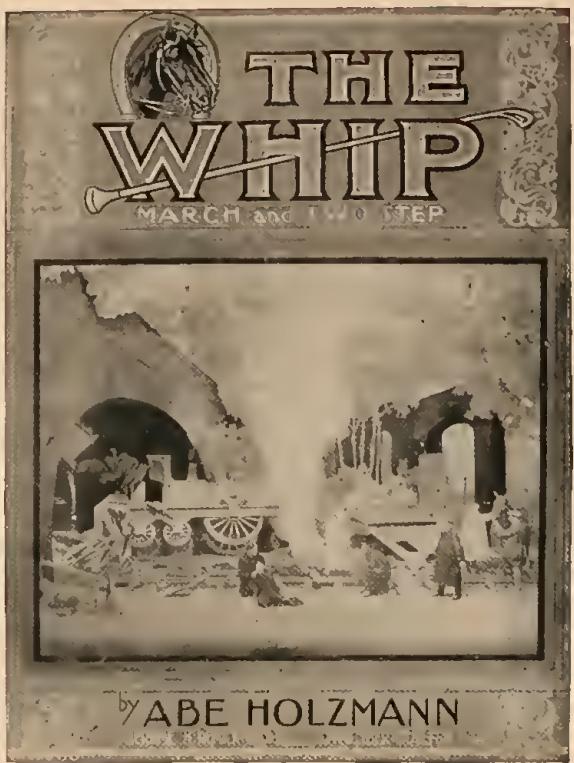
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(VERY BLUE)





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Moonlight Bay
When I Waltz With You
Down In Dear Old New Orleans
That Old Girl of Mine
You Can't Stop Me from Loving You
Be My Little Baby Bumble Bee

"The Whip"

March and Two Step

Con Spirito

ABE HOLZMANN

Piano

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Snappin' Turtle
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A Slippery Place
The Turkey Trot
Hero of the Isthmus
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Blame It On The Blues

A WEARY BLUE

Tempo di Ragioso

CHAS. L. COOKE

Writer of

"Heroes Of The Balkans"

"Snappin' Turtle Rag"

The sheet music for "Blame It On The Blues" features five staves of musical notation for piano. The key signature is G major (one sharp). The time signature varies between common time (indicated by a 'C') and 2/4 time (indicated by a '2'). The first staff begins with a forte dynamic (f) and a tempo marking 'L.R.' (Tempo di Ragioso). The second staff begins with a forte dynamic (f). The third staff begins with a forte dynamic (f). The fourth staff begins with a forte dynamic (f). The fifth staff concludes with dynamics 'f' and 'ff'. The music is composed of eighth and sixteenth note patterns, with various rests and grace notes.

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Piano sheet music page 4, featuring six staves of musical notation. The music is in common time and consists of measures 4 through 9. The key signature changes between F major (one sharp) and G major (two sharps). Measure 4 starts with a forte dynamic (f) in F major. Measure 5 begins in G major with a dynamic fz. Measure 6 starts in F major with a dynamic fz. Measure 7 starts in G major with a dynamic fz. Measure 8 starts in F major with a dynamic fz. Measure 9 starts in G major with a dynamic fz. The music concludes with a repeat sign and two endings. Ending 1 leads to a section starting with a forte dynamic (f) in G major. Ending 2 leads to a section starting with a forte dynamic (f) in F major.

TRIO 8

L. H.

f

p-f

1 2

Snappin' Turtle~

Piano Solo

CHARLES L. COOKE

JEROME H. REMICK & CO
New York Detroit



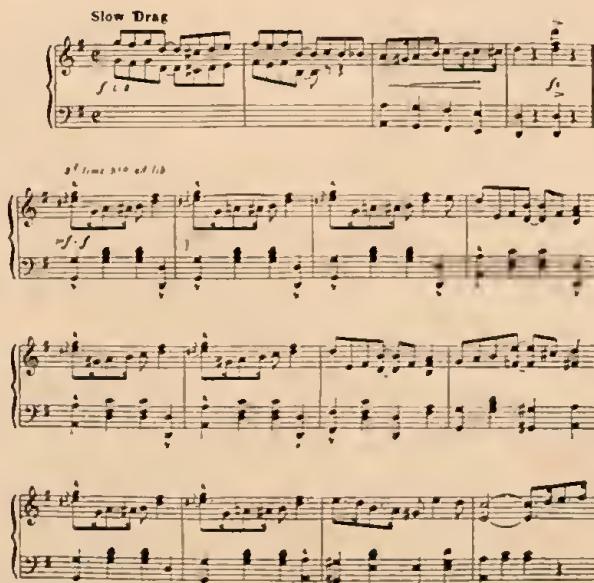
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Snappin' Turtle

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Tickle The Ivories
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The Whip
La Brasiliana Tango
A Slippery Place
The Turkey Trot
Hero of the Isthmus
Spirit of Independence
Brides and Butterflies
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"MISS DUDELSACK"	Selection	R. Nelson
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"SIREN"	Selection No. 1	Leo Fall
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"VALSE SEPTEMBRE"	Waltz, also Song	Edmund Eysler
"VERA VIOLETTA"	Waltz, also Song	Jean Savasta
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The musical score consists of four staves of piano music. Staff 1 (top) shows a treble clef, a key signature of one sharp, and a common time signature. It starts with a forte dynamic (f) and a 5/4 time signature. A dynamic marking 'dim.' appears in the middle of the staff. Staff 2 (second from top) shows a bass clef and a common time signature. Staff 3 (third from top) shows a treble clef and a common time signature. Staff 4 (bottom) shows a bass clef and a common time signature. The music features various chords, including dominant seventh chords, and some eighth-note patterns. The score concludes with a repeat sign and a dynamic marking 'R.H.'

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A page of musical notation for piano, consisting of six staves of five-line music. The notation is primarily in common time, with some measures indicating a change in tempo or style. The top two staves show a melodic line in the treble clef, with the right hand playing eighth-note patterns and the left hand providing harmonic support. The middle two staves continue this pattern, with dynamic markings like *mf* and *f*. The bottom two staves focus on harmonic progression, with the bass clef staff providing a steady harmonic foundation. The notation uses various note heads, stems, and bar lines to indicate pitch, rhythm, and duration.

Musical score for piano, six staves long:

- Staff 1 (Top):** Treble clef, key signature of one flat. Dynamics: *mf-f*. Measures show eighth-note chords and eighth-note patterns.
- Staff 2:** Treble clef, key signature of one sharp. Measures show eighth-note chords and eighth-note patterns.
- Staff 3:** Treble clef, key signature of one flat. Measures show eighth-note chords and eighth-note patterns.
- Staff 4:** Treble clef, key signature of one sharp. Measures 1 and 2 show eighth-note chords. Measure 3 begins with a bass note followed by eighth-note chords.
- Staff 5:** Treble clef, key signature of one flat. Measures show eighth-note chords and eighth-note patterns. Measure 4 includes dynamic markings: *dim.* and *p*.
- Staff 6 (Bottom):** Bass clef, key signature of one flat. Measures show eighth-note chords. Measure 5 includes dynamic *ffz*.

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Waltz.

LEO. DANIDERFF.

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Dengoza Maxixe
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Avec Moi (Hesitation Valse)
First Love—Hesitation Waltz
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Pass the Pickles
Jamais Trop Tango
Notoriety—Rag Two-Step
Hungarian Rag
Tickle The Ivories
The Whip
Hero of the Isthmus
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COME ON ALONG

FOX TROT

EGBERT VAN ALSTYNE

Moderato

PIANO

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On the 5:15
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