

# FLOATING ALONG RAG

BY  
Henry Fredericks.

CHICAGO McKINLEY MUSIC CO. NEW YORK



# Favorite Dance Music of the Nation

<p><b>TANGO ARGENTINO</b></p>  <p>By F. HENRI KLICKMANN Frank K. Root &amp; Co. CHICAGO</p> <p><b>The Real Thing</b></p>	<p><b>"TANGO ARGENTINO"</b></p> <p>Moderato F. HENRI KLICKMANN</p> 	<p><b>"GOOD-BYE!"</b></p> <p>VALSE HESITATION F. HENRI KLICKMANN Interpolating the principle theme of Tosti's famous "Good-bye"</p> 	<p><b>"GOOD-BYE!"</b></p> <p>VALSE HESITATION Interpolating the Principal Theme of Tosti's "Good-bye"</p>  <p>F. HENRI KLICKMANN Frank K. Root &amp; Co. CHICAGO</p> <p><b>Every Note Beautiful</b></p>
<p><b>ONE WONDERFUL NIGHT</b></p> <p>(YOU TOLD ME YOU LOVED ME)</p>  <p>by CLARENCE M. JONES Frank K. Root &amp; Co. CHICAGO</p> <p><b>A Wonderful Waltz</b></p>	<p><b>"ONE WONDERFUL NIGHT"</b></p> <p>(You Told Me You Loved Me)</p> <p>WALTZES CLARENCE M. JONES</p> 	<p><b>THE BRAZILIAN MAXIXE</b></p> <p>Tempo di Maxixe F. HENRI KLICKMANN</p> 	<p><b>THE BRAZILIAN MAXIXE</b></p> <p>(TANGO)</p>  <p>F. HENRI KLICKMANN Frank K. Root &amp; Co. CHICAGO</p> <p><b>Perfect Music for this Dance.</b></p>
<p><b>The Dream Waltz</b></p> <p>from Tales of Hoffmann</p>  <p>Barcarolle arranged by F. HENRI KLICKMANN</p> <p>Original and Edited by F. HENRI KLICKMANN Frank K. Root &amp; Co. CHICAGO</p> <p><b>A Famous Melody</b></p>	<p><b>"DREAM WALTZ"</b></p> <p>FROM Tales of Hoffmann F. HENRI KLICKMANN Arr. by</p> 	<p><b>"YES OR NO"</b></p> <p>HESITATION WALTZ CLARENCE M. JONES</p> 	<p><b>YES OR NO</b></p> <p>HESITATION WALTZ</p>  <p>CLARENCE M. JONES Frank K. Root &amp; Co. CHICAGO</p> <p><b>Try this music over.</b></p>
<p>As Played by the Leading Orchestras</p> <p><b>THANKS FOR THE LOBSTER</b></p> <p>(Merci du Homard)</p> <p>ONE OR TWO-STEP OR TANGO</p>  <p>CLARENCE JONES Frank K. Root &amp; Co. CHICAGO</p> <p>Companion to "Mustard." Better if anything</p>	<p><b>"Thanks For the Lobster"</b></p> <p>One Step - Turkey Trot - Tango Two-Step CLARENCE M. JONES</p> 	<p><b>HESITATION WALTZ</b></p> <p>Dance a la Polka</p> 	<p><b>HESITATION WALTZ</b></p> <p>THE LATEST WALTZ TOGETHER</p>  <p>Hundreds of Thousands Sold</p>

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# "FLOATING ALONG"

RAG

HENRY FREDERICKS

Intro.

Moderato

Musical notation for the Intro section, featuring a piano (*f*) dynamic marking. The piece is in 2/4 time with a key signature of one sharp (F#). The notation consists of a grand staff with a treble and bass clef, showing a melodic line in the treble and a rhythmic accompaniment in the bass.

Part I.

*p*

Musical notation for the first part of the piece, featuring a piano (*p*) dynamic marking. The notation continues the melodic and rhythmic themes established in the Intro.

Musical notation for the second part of the piece, continuing the melodic and rhythmic themes.

Musical notation for the third part of the piece, continuing the melodic and rhythmic themes.

Musical notation for the fourth part of the piece, concluding with a final cadence. The notation shows the melodic line resolving and the bass line providing a final harmonic support.

Part II.

First system of Part II. Treble clef, key signature of one sharp (F#), 2/4 time signature. The piece begins with a repeat sign. The first measure is marked with a forte *f* dynamic. The bass line features a steady eighth-note accompaniment with accents (*v*) on the first and third notes of each measure.

Second system of Part II. The treble clef part features a melodic line with slurs and a piano *p* dynamic marking. The bass line continues with eighth-note accompaniment and accents.

Third system of Part II. The treble clef part features a melodic line with slurs and a forte *f* dynamic marking. The bass line continues with eighth-note accompaniment and accents.

Fourth system of Part II. The treble clef part features a melodic line with slurs and a piano *p* dynamic marking. The bass line continues with eighth-note accompaniment and accents. The system concludes with a forte *f* dynamic marking.

Part III.

First system of Part III. Treble clef, key signature of two flats (Bb, Eb), 2/4 time signature. The piece begins with a repeat sign. The first measure is marked with a piano *p* dynamic and the instruction *Melody marcato*. The bass line features a steady eighth-note accompaniment with accents (*v*) on the first and third notes of each measure.

Second system of Part III. The treble clef part features a melodic line with slurs and a mezzo-forte *mf* dynamic marking. The bass line continues with eighth-note accompaniment and accents.

First system of musical notation, featuring a treble and bass clef. The music is marked with a piano (*p*) dynamic. It includes various chordal textures and melodic lines.

Second system of musical notation, featuring a treble and bass clef. The music is marked with a mezzo-forte (*mf*) dynamic. It includes various chordal textures and melodic lines, with first and second endings indicated by bracketed numbers 1 and 2.

Third system of musical notation, featuring a treble and bass clef. The music is marked with a forte (*f*) dynamic. It includes various chordal textures and melodic lines, with a piano (*p*) dynamic marking appearing in the final measure.

Fourth system of musical notation, featuring a treble and bass clef. It includes various chordal textures and melodic lines.

Fifth system of musical notation, featuring a treble and bass clef. It includes various chordal textures and melodic lines.

Sixth system of musical notation, featuring a treble and bass clef. It includes various chordal textures and melodic lines.



# Every Song A Popular Success!

 <p><b>Just Like the Rose You Gave</b></p> <p>Beautiful Love Ballad</p>	<p><b>"Just Like the Rose You Gave"</b></p> <p>Words by J. WILL CALLAHAN Music by E. CLINTON KEITHLEY</p> <p><i>Valse lente</i></p> <p>CHORUS</p> <p>But just like the rose you gave me That faded and died too soon. The love that you said would live, sweetheart, Has gone like a</p>	<p><b>"Sweetheart Dreams"</b></p> <p>KEITHLEY &amp; THOMPSON</p> <p>REFRAIN</p> <p>Sweet-heart dreams, sweet heart dreams, Dreams of our gold en love - days Fill-ing my heart, dear, with mem-ories of you. - Wait-ing you</p>	<p><b>SWEETHEART DREAMS</b></p>  <p>Everybody Loves This Song</p>
<p><b>IF I COULD ONLY CALL YOU MINE</b></p>  <p>One of our Best Songs</p>	<p><b>"If I Could Only Call You Mine"</b></p> <p>Lyrics by J. WILL CALLAHAN Music by E. CLINTON KEITHLEY</p> <p><i>Andante con espressione</i></p> <p>CHORUS</p> <p>Dream-ing of you in the twi-ght glow. Watch-ing the shad-ows Some-times it seems when the shad-ows fall. You come to me. I</p>	<p><b>Ain't You Coming Back to Old Virginia?</b></p> <p>By WILL SPILLARD</p> <p><i>Moderato</i></p> <p>CHORUS</p> <p>Ain't you com-ing back to old Vir-gi-nia To your lit-tle lone-some girl? You al-ways wrote and told me That</p>	<p><b>Ain't You Coming Back to Old Virginia?</b></p>  <p>Sparkling and Tuneful</p>
<p><b>There's a Mother Back in Ireland Waits for Me</b></p>  <p>Beautiful Words, Sweet Melody.</p>	<p><b>"There's a Mother Back in Ireland Waits for Me"</b></p> <p>Lyrics by J. WILL CALLAHAN Music by F. HENRI KLICKMANN</p> <p><i>Andante Moderato</i></p> <p>REFRAIN</p> <p>In a lit-tle cot-tage nest-led 'mid the sham rocks, Where the sil-very Ben-more rip-ples to the sea, With a heart that's just as true as the</p>	<p><b>"THE ROBIN'S SONG"</b></p> <p>(BRINGS MEMORIES OF YOU)</p> <p>Words &amp; Music by E. CLINTON KEITHLEY</p> <p><i>Andante Moderato</i></p> <p>REFRAIN</p> <p>The rob-in's song brings mem-o-ries of you dear, Sweet mem-o-ries of days that we both knew. My</p>	<p><b>THE ROBIN'S SONG BRINGS MEMORIES OF YOU</b></p>  <p>Beautiful Melody</p>
<p><b>YOU'RE MY ROSE IN THE GARDEN OF DREAMS</b></p>  <p>A Real Gem</p>	<p><b>"You're My Rose in the Garden of Dreams"</b></p> <p>By KEITHLEY &amp; THOMPSON</p> <p><i>Valse Lento</i></p> <p>REFRAIN</p> <p>You're my rose in the gar-den of dreams dear You are a bloom-ing for me a song. You are</p>	<p><b>"I Long to Hear the Old Church Choir Again"</b></p> <p>Lyrics by J. WILL CALLAHAN Music by F. HENRI KLICKMANN</p> <p><i>Allegro</i></p> <p>I am sit-ting in the twi-ght as the shad-ows come and go. And as I can pic-ture in my dream-ing all those hap-py by-gone days, When I</p>	<p><b>I Long to Hear the Old Church Choir Again</b></p>  <p>A Home Ballad</p>

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