



ON THE DIXIE HIGHWAY

Two-Step - One-Step

by

LEO FRIEDMAN

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ON THE DIXIE HIGHWAY

TWO-STEP - ONE-STEP

March tempo

LEO FRIEDMAN.

The musical score is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The first system begins with a dynamic marking of *f* (forte) and includes a *mf* (mezzo-forte) marking later in the system. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The key signature has one sharp (F#), and the piece concludes with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef and begins with a *mf* dynamic marking. The lower staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests.

The second system continues the piece with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The notation includes various rhythmic patterns and chordal accompaniment.

The third system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. This system includes some triplet markings and dynamic accents.

The fourth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A *p* dynamic marking is present in the lower staff. The music features a steady eighth-note accompaniment.

The fifth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns and chordal textures.

The sixth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A *f* dynamic marking is present in the lower staff. The music features a mix of eighth and sixteenth notes.

The seventh system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with various chordal textures and rhythmic patterns.

On The Dixie Highway.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and begins with a forte (*f*) dynamic. The right hand plays a series of chords and dyads, while the left hand provides a steady bass accompaniment.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and some melodic movement. The left hand maintains its accompaniment role.

Third system of musical notation, starting with a forte (*f*) dynamic. The right hand has a more active melodic line with eighth notes, while the left hand continues with chords and dyads.

Fourth system of musical notation, continuing the melodic and harmonic development in the right hand.

Fifth system of musical notation, featuring a change in dynamics from forte (*f*) to mezzo-forte (*mf*). The right hand has a more rhythmic, eighth-note pattern, and the left hand has a steady accompaniment.

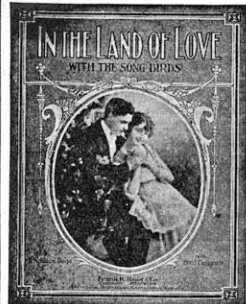
Sixth system of musical notation, concluding the page. The right hand has a melodic line with some grace notes, and the left hand provides a final accompaniment.

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The musical score consists of seven systems of music. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes both treble and bass clefs. The score is written in a key with one sharp (F#) and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Dynamics include *mf* (mezzo-forte) and *sfz* (sforzando). There are also accents and slurs used throughout the piece. The number '5' is written in the top right corner of the first system.

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Our Latest Popular Successes



In the Land of Love With the Song Birds

With Bird Obligato ad lib

Words and Music by F. WALLACE REGA

In the land of love with the song birds, Where they sing their pretty tales of love, You could hear the birds sweetly call - ing From the mountain roose to the

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With Bird Obligato

ONLY YOU!

Lyric by ARTHUR J. LAMB Music by CLARENCE M. JONES

CHORUS

Look in my heart and you will find On - ly you, on - ly you! Close to my heart I want to bind On - ly

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Waltz Song Hit

DEAR OLD MA

Words by JACK FROST

Music by HENRY S. SAWYER

Tenderly

Dear old Ma, dear old Ma, I'm com - ing back, at tho' the way be far, Per thro' all the years of smiles and tears you've been my guid - ing star, Dear old Ma, dear old Ma,

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WHEN WE GATHERED WILD FLOWERS

Words by JACK FROST

Music by E. CLINTON KEITHLEY

Sweetheart, You and I

When we gath - ered wild - flowers Sweet - heart, you and I was a bash - ful hare - foot boy lov - ing a

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My Keepsake Is a Heartache

Lyric by ARTHUR J. LAMB

Music by CLARENCE M. JONES

With great expression

My keep - sake is a heart - ache, For love's sweet dream is over, My keep - sake is a heart - ache, It

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OH! HOW I WANT YOU!

Words by ARTHUR J. LAMB

Music by CLARENCE M. JONES

Chorus

Oh! how I want you! Oh! how I need you! With pas - sion yearn - ing My lone - ly heart is

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Just a Night In Dream Land

Words by AILTON WEIL

Music by WHITE-STOCKING

CHORUS With expression

Just a night in Dream - land Just a dream of you, Won - d'ring if you love me If your

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There's A Rose In Old Erin

That's Blooming For Me

Lyric by J. WILL CALLAHAN

Music by PAUL WEBER and F. HENRI KLICKMANN

As I - rish rose is bloom - ing That is just for me, She's the fair - est of flow'rs on that dear isle of green, My

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Great Waltz Ballad

LA SEDUCCION

(Enchantment)

HENRI CLIQUE

Moderato

TANGO ARGENTINO

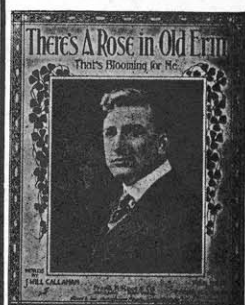
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TAMBOURINES AND ORANGES

Fox Trot.

F. HENRI KLICKMANN

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