

HEN CACKLE RAG

"A BARNYARD DISTURBANCE"

By CHAS. L. JOHNSON

COMPOSER OF

IOLA - DILL PICKLES - FAIRY KISSES - SILVER STAR - ETC.



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5

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Waltzes

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Foxy Kid
Schottische

SILVER STAR

CHORUS.

Music by CHAS. L. JOHNSON.

We will be dream-ing by camp-fires gleam-ing, in lands a - far,

Tell me you are, my sil - ver star. We'll go a creep-ing while

squaw is sleep-ing, there will be war, If we should tar - ry, my

sil - ver star. We will be star.

Silver Star-8

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HEN CACKLE RAG

(A BARNYARD DISTURBANCE)

CHAS L. JOHNSON.

Comp. of ("Dill Pickles"
"Iola"
"Powder Rag")

The musical score for "Hen Cackle Rag" is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a forte (*f*) dynamic and includes a fortissimo (*ff*) section. The second system is marked mezzo-forte (*mf*). The third system continues the *mf* dynamic. The fourth and fifth systems return to a forte (*f*) dynamic. The score features various rhythmic patterns, including eighth and sixteenth notes, and includes triplets in the treble clef of the second and third systems. The bass clef parts provide a steady accompaniment with chords and single notes.

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. The system concludes with two measures of chords marked with accents (*>*).

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns in the right and left hands, ending with accented chords.

Third system of musical notation, marked with a fortissimo (*ff*) dynamic. The right hand plays a complex, dense texture of chords and moving lines, while the left hand continues with a rhythmic accompaniment.

Fourth system of musical notation, featuring a more active right hand with slurs and accents, and a left hand with a consistent eighth-note accompaniment.

Fifth system of musical notation, returning to a mezzo-forte (*mf*) dynamic. The melodic lines in both hands are clearly defined, with slurs and accents used for phrasing.

Sixth system of musical notation, the final system on the page, maintaining the mezzo-forte (*mf*) dynamic and concluding with accented chords in the right hand.

TRIO.

The first system of the Trio section consists of measures 1 through 4. It is written for piano in 2/4 time with a key signature of one sharp (F#). The music features a strong dynamic contrast, starting with a fortissimo (*f*) dynamic in measures 1 and 2, moving to fortissimo (*ff*) in measure 3, and ending with a piano (*p*) dynamic in measure 4. The right hand plays a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords and single notes.

The second system of the Trio section consists of measures 5 through 8. The right hand continues with a melodic line, featuring slurs and accents. The left hand accompaniment consists of chords and single notes, maintaining the rhythmic pattern established in the first system.

The third system of the Trio section consists of measures 9 through 12. It includes a first ending (marked '1.') and a second ending (marked '2.'). The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a fortissimo (*f*) dynamic in measure 11. The system concludes with a repeat sign.

The fourth system of the Trio section consists of measures 13 through 16. The right hand features a melodic line with slurs and accents. The left hand accompaniment is marked fortissimo (*ff*) and consists of chords and single notes.

The fifth system of the Trio section consists of measures 17 through 20. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a fortissimo (*f*) dynamic in measure 18. The system concludes with a repeat sign.

The sixth system of the Trio section consists of measures 21 through 24. The right hand continues with a melodic line, featuring slurs and accents. The left hand accompaniment consists of chords and single notes.

1. 2. 5

The first system of music features two endings. The first ending is a melodic line in the treble clef. The second ending is a chordal progression in the bass clef, marked with a sharp sign and a mezzo-forte (*mf*) dynamic. The system concludes with a treble clef line containing a triplet of eighth notes.

The second system continues the piece with a treble clef line featuring several triplet markings and a bass clef line with chordal accompaniment.

The third system shows further development of the melodic and harmonic material, with triplets in the treble and chords in the bass.

The fourth system continues the musical progression, maintaining the use of triplets and chordal accompaniment.

The fifth system shows the continuation of the piece, with consistent use of triplets and harmonic support.

BREAK.

The sixth system begins with a 'BREAK.' instruction. The music resumes with a treble clef line and a bass clef line, marked with a fortissimo (*ff*) dynamic. The system ends with a treble clef line containing a triplet of eighth notes.

THE COON SONG CRAZE

"I Don't Know Where I'm Goin' But I'm On My Way"

I DON'T KNOW WHERE I'M GOIN'
BUT I'M ON MY WAY.

A COON ODDITY

CHORUS. Words and Music by JOE BREN.

don't know where I'm go in', But I'm on my way, I—
don't care what be-comes of me, But I have this much to say (That my last a-dies, I've
That to be the rage, don't
bid to you So I leaves you here to pad-dle in your own ca- noe Oh well I
try the stage, Just take a tip from me and stayright in your cage Oh well I
don't know where I'm go - in' But I'm on my way Oh well I way—
don't know where I'm go - in' But I'm on my way Oh well I way—

On My Way - 4
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HITS BY JOE BREN

"THE BEST I GET IS THERE HE GOES"

"MARY TERRY," Irish Waltz Song

"DEAR OLD DAD," March Song

"SCHOOL DAYS," Ballad

"DOWN THE SHADY LANE"

"I DON'T KNOW WHERE I'M GOIN'
BUT I'M ON MY WAY"

A Beautiful Mexican Love Song

Respectfully Dedicated to Benito Lumard.

BENITA

OR
MY MEXICANA MAID.

Words by BIDE DUDLEY.

Music by HARRY G. HOPPMANN.

Down a-mid the Cas-tles, near old Co-in-pac-tus, lived a dark eyed maid-en
When Be-ni-ta teased him he de-clared she pleased him, said he'd win her heart some
sweet, She was noar-ing twen-ty; lov-ers she had plen-ty, all the men were at her
day, She vowed that he would, told him that he could, swore her an-swers would be
But this Sen-or-i-ta, pret-ty coy Be-ni-ta, was in-clined to flirt a
He re-fused to wor-ry; she was in a flur-ry; he was dif-fident from the

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A WHISPERED THOUGHT

NOVELETTE

CHAS. L. JOHNSON

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"IF THAT PLACE CALLED HEAVEN WAS MINE."

By HERBERT SPENCER.
Composer of "Stella"
"Mabel" "Myra" etc.

Moderato. *ff* *Alto.*

till ready. You can talk a - bout your Wall Street spec-u -
If I had a mil - lion dol - lars to in -
la lions, Gov - ern - ment bonds, and cor - ners in wheat, And your
rest. Way up a - bove in an air - ship I'd fly, And I'd
cas - ties grand in Spain and oth - er na - tions, Still there's a place that
they con - troll - ing in - trest in the Best, Shares they could give me

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LET ME KISS MY MAMMA GOOD-BYE.

Words by CLARENCE M. WORKMAN

Music by CLAUDE F. ANDERSON

Molto non troppo. *mf*

By an gry tones a - wak - ened from her sleep ing, A
One eve the hus - band by her pil - low kneel - ing, Em -
lit the lass came soft ly from her bed, To
braced the wife he'd scorned and told "Fare - well," An

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