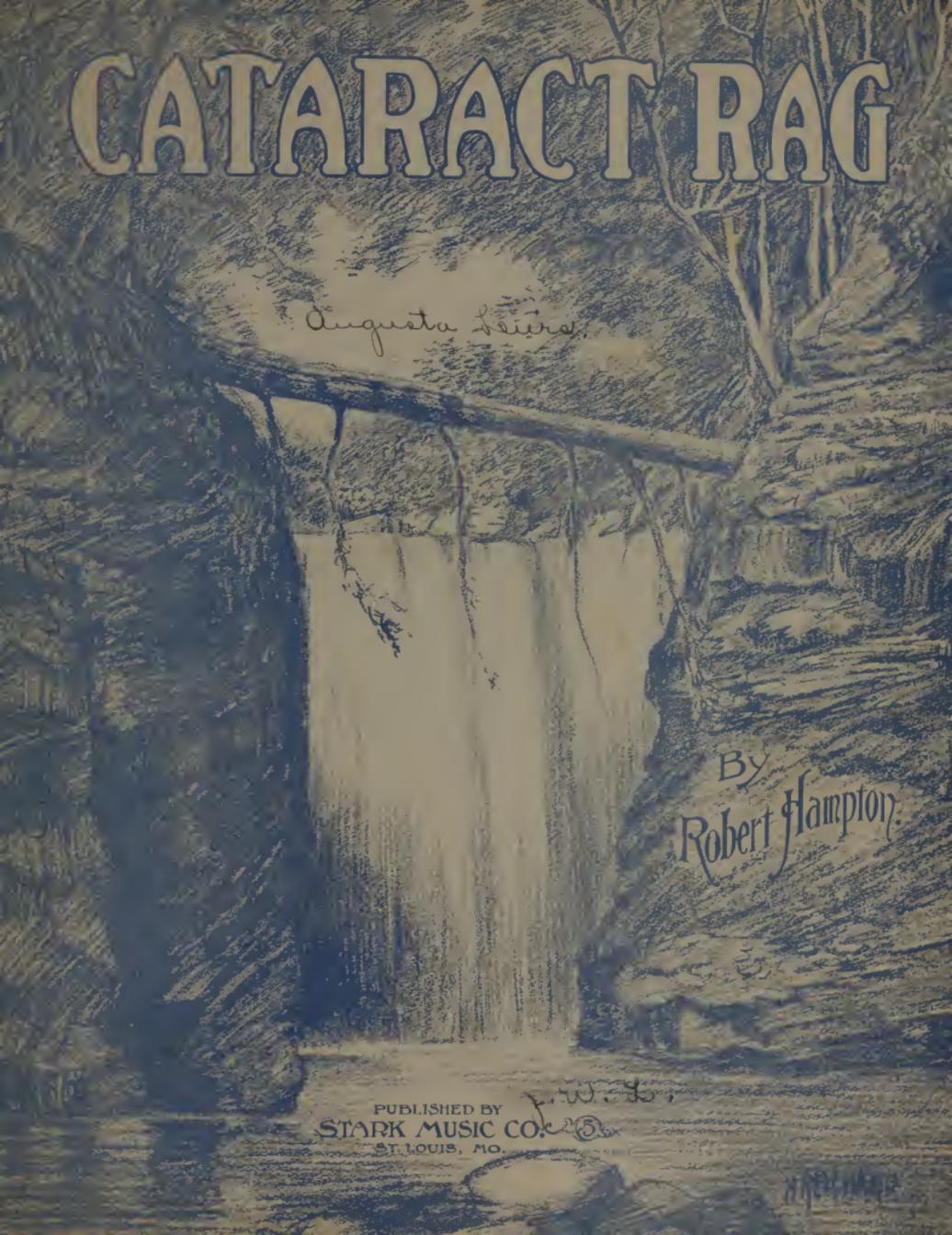


CATARACT RAG



Augusta Leiers.

By
Robert Hampton.

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Cat aract.

RAG.

ROBERT HAMPTON.

Mod.-Slow.

The musical score is written for piano and consists of five systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major), and the time signature is 2/4. The tempo is marked 'Mod.-Slow.'. The score includes various musical notations such as chords, slurs, and accents. The first system begins with a treble staff containing a few notes and a bass staff with a rhythmic accompaniment. The subsequent systems continue the piece with more complex chordal and melodic structures.

The image displays a musical score for a piece titled "Cataract 4". The score is written for piano and consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The music features a variety of textures, including dense chordal passages, flowing arpeggiated lines, and rhythmic patterns. Several measures in the right-hand part of the score are marked with a fermata and a "3" above the notes, indicating a triplet. The piece concludes with a first ending (marked "1") and a second ending (marked "2").

Cataract 4.

First system of musical notation, featuring a treble and bass clef staff with complex rhythmic patterns and accidentals.

Second system of musical notation, continuing the piece with similar rhythmic complexity and harmonic structure.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including first and second endings marked with '1' and '2' above the staff.

Fifth system of musical notation, featuring a dense texture of notes and rests.

Sixth system of musical notation, concluding the piece with sustained chords and rhythmic patterns.

CODA.

EXTRA SELECTIONS.

TANGO TEA By Hallway

The standard one step or trot of this country. If never danced at all however, it is all sufficient in its beautiful melody and harmonic setting to please in any home or in any company.

CHICKEN TANGO By E. J. Stark

This was the official number for the great State Tango Tournament and is called for and played oftener at the Dreamland Palace than any other piece. It creates renewed animation in the hall whenever started.

LA MODE (A Tango, One Step or Trot) By E. J. Stark

This is a new mode or type of the Tango, introduced this season in St. Louis, and has spread to all parts of the country.

It is exhilarating and provocative of motion.

CLIMAX RAG (A Real Classic) By James Scott

Scott's name on a rag is like Rockefeller's name on a check. It is legal tender. This is Scott's latest, but no person will look for the date on a Scott rag. They will go echoing down the corridors of time when the season's hits have a long time been forgotten.

THE SCHULTZMEIER RAG (A Yiddish Novelty) By B. R. Whitlow

Novelty is right. And Yiddish may be right, though written by an Irishman. If you ever hear it you will buy it.

EDW. J. MELLINGER RAG By Mellinger

The composer teaches the Christensen school of popular music with branches in many cities, and this is his idea of what a rag should be. What do you think about it?

HILARITY RAG (By the King of Rag Writers) James Scott

Hilarity is furious as a cat fight and will add materially to the gaiety of nations. We think this Scott's master piece. Better even than "Grace and Beauty," "Frog Legs" or "Ophelia."

Everyone will finally have it and you can see for yourself.

KISMET RAG (The Latest) By Scott Joplin

It is needless to say anything of the writer of "Maple Leaf," "Cascades," "Sunflower" or "Entertainer." You know him.

SONGS.

ONLY BECAUSE IT IS YOU By Callahan and Pratt

This is a song with a soul. It tells you many good things and leaves you thinking many good things that it did not say.

SHE CAME FROM OLD MISSOURI By Callahan and Pratt

A love song that you should see and hear. Reminiscent and sweet as the rose of Sharon.

SEE THE BEAR By Rhodes

A song of action, motion, commotion and several other kinds of exhilaration. When sung on the stage it is hard to keep the audience in their seats. Not of course that they think of leaving but they all want to dance.