



# PIFFLE RAG

BY  
*GLADYS YELVINGTON*

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**MENTEL BROS.**  
Publishing Company.  
CINCINNATI, OHIO.



# THE GREAT HESITATION WALTZ

## Mentel's Hesitation Waltz

Directions for dancing the Hesitation Waltz are printed on the title page,  
from which anyone can easily learn to dance it.

LOUIS MENTEL

Composer of {  
More Mustard - One Step  
Mentel's Tango  
Mentel's Matchiche

### Introduction

### Valse Allegro

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MENTEL BROS. PUB. CO., Cincinnati, O.

# PIFFLE RAG

GLADYS YELVINGTON

Moderato

The musical score for "Piffle Rag" is written for piano and right hand. It begins with a dynamic marking of *f* (forte) and a tempo of *Moderato*. The right hand part features a melodic line with various articulations, including slurs and accents. The left hand part provides a rhythmic accompaniment with chords and single notes. The score is divided into five systems. The first system includes a section for the right hand labeled "R.H." and the left hand labeled "L.H.", both marked with *fz* (forzando). The second system is marked *mf-f*. The third and fourth systems feature eighth-note patterns in the right hand, with some notes marked with an "8" above them. The fifth system includes first and second endings, marked "1" and "2" respectively, and concludes with a fermata.

The first system of musical notation for 'Piffle Rag 2' consists of measures 1 through 4. It is written for piano in G major (one sharp) and 2/4 time. The right hand features a complex, syncopated melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with chords and eighth notes. A dynamic marking of *p-f* is placed at the beginning of the first measure.

The second system of musical notation covers measures 5 through 8. The right hand continues with its intricate melodic pattern, while the left hand maintains its accompaniment. A dynamic marking of *f* is placed above the right hand in measure 6.

The third system of musical notation covers measures 9 through 12. It includes a first ending bracket over measures 11 and 12, with a '1' above the first ending and a '2' above the second ending. The second ending concludes with a double bar line and a fermata. A dynamic marking of *fz* is placed above the right hand in measure 12.

The fourth system of musical notation covers measures 13 through 16. The right hand continues with a dense, rhythmic texture of beamed notes. The left hand accompaniment remains consistent. A dynamic marking of *f* is placed above the right hand in measure 13.

The fifth system of musical notation covers measures 17 through 20. The right hand features a melodic line with eighth-note patterns, some of which are marked with an '8' above them, possibly indicating an eighth-note triplet or a specific rhythmic figure. The left hand accompaniment continues with chords and eighth notes.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a series of eighth and sixteenth notes, while the bass staff contains a more rhythmic accompaniment with some rests.

Second system of musical notation, continuing the piece. It features a treble clef staff and a bass clef staff. A forte (*f*) dynamic marking is present in the bass staff towards the end of the system.

TRIO

Third system of musical notation, marked "TRIO". It features a treble clef staff and a bass clef staff. The treble staff has a *ten. ten. ten.* marking above it, and the bass staff has a *p-f ten. ten. ten.* marking. The music includes some sustained notes and chords.

Fourth system of musical notation, continuing the piece. It features a treble clef staff and a bass clef staff. A section marked "8" is indicated above the treble staff. *ten. ten.* markings are present in both staves.

Fifth system of musical notation, the final system on the page. It features a treble clef staff and a bass clef staff. A section marked "8" is indicated above the treble staff. A forte (*f*) dynamic marking is present in the bass staff.

*D. C. al*

TRY THESE ON YOUR PIANO.

# MORE MUSTARD.

(PLUS MOUTARDE)

## One-Step



**Directions for Dancing**  
**The One Step**

1. The gentleman walks backward four steps, beginning with the left foot, counting 1, 2, 3, 4, and moving one step on each count. (The lady moves one step back on each count.)

2. The gentleman walks forward one step, beginning with the left foot, counting 1, 2, 3, 4, and moving one step on each count. (The lady moves one step forward on each count.)

3. The gentleman steps to the right, counting 1, 2, 3, 4, and moving one step on each count. (The lady moves one step to the left on each count.)

4. The gentleman steps to the left, counting 1, 2, 3, 4, and moving one step on each count. (The lady moves one step to the right on each count.)

Repeat No. 2

5. The gentleman walks forward four steps, beginning with the left foot, counting 1, 2, 3, 4, and moving one step on each count. (The lady moves one step back on each count.)

By **LOUIS MENTEL.** 50

# LOUIS MENTEL.

COMPOSER OF  
MENTEL'S HESITATION WALTZ  
MENTEL'S TANGO ETC.

PUBLISHED BY  
**LOUIS MENTEL**  
CARE PIANO BLDG., CINCINNATI, O.

## THE GREAT ONE-STEP

### More Mustard

One-Step  
Directions for dancing the One-Step are printed on the title page, from which anyone can easily learn to dance it.

**LOUIS MENTEL**  
Mentel's Hesitation Waltz  
Composer of  
Mentel's Tango etc.

Musical score for 'The Great One-Step' in 2/4 time, featuring piano accompaniment with treble and bass staves.

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## Mentel's Tango

Directions for dancing the Tango are printed on the title page, from which anyone can easily learn to dance it.

Moderato LOUIS H. MENTEL

Musical score for 'Mentel's Tango' in 2/4 time, featuring piano accompaniment with treble and bass staves.

## Mentel's Maxixe

La Mattoleche Bresillenne

Directions for dancing the Maxixe are printed on the title page, from which anyone can easily learn to dance it.

LOUIS H. MENTEL

Musical score for 'Mentel's Maxixe' in 2/4 time, featuring piano accompaniment with treble and bass staves.

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