

THAT DIXIE RAG



by
Victor Moulton

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McKinley Music Co.
CHICAGO NEW YORK

Latest Patriotic Song Successes

**THERE'S A LITTLE BLUE STAR IN THE WINDOW
AND IT MEANS ALL THE WORLD TO ME.**

Lyric by PAUL B. ARMSTRONG Music by HENRI KLIKMANN

REFRAIN *Andante*

There are stars in the high heavens shin-ing With a prom-ise of hope in their light. There are stars in the fetal of Old Glo-ry, The em-blem of hon-our and right. But no star ex-ceeds with more bright-ness, I know, Than the one for my boy over the sea. There's a lit-tle blue star in the win-dow, And it means all the world to me. There are stars

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I'LL BE THERE, LADDIE BOY, I'LL BE THERE

Lyric by JACK FROST Music by E. CLINTON KEITHLEY.

CHORUS *Well marked.*

I'll be there when the bu-gle's call-ing. I'll be there in the camp fire's gleam. I'll be there with a smile just to cheer you. Ev-ry day thro' the fray I'll be near you. When your comrade-a-round are fall-ing. Then your moth-er will answer your pray'r. And if fight-ing you fall, and the Mes-sar stand be-fore, I'll be there, laddie boy, I'll be there. I'll be there.

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OLD GLORY GOES MARCHING ON.

Lyric by PAUL B. ARMSTRONG. Music by F. HENRI KLIKMANN

CHORUS. *(Well marked)*

Crim-son Red for Sac-ri-fice, the blood of he-roes shed. Spot-less White for Pur-i-ty, the souls of sol-diers dead. As we Blue for fear-less Truth, the prom-ise of the dawn. The Flag that nev-er knew de-feat, Old Glo-ry goes march-ing on.

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WILL THE ANGELS GUARD MY DADDY OVER THERE?

Lyric by PAUL B. ARMSTRONG. Music by F. HENRI KLIKMANN

CHORUS. *Andante*

"Will the an-gels guard my dad-dy o-ver there? Will they watch him and pro-ject him ev-ry where?" Then she lies down to rest on her lov-ing moth-er's breast. And mur-murs soft and low her ev-en-ing pray'r. "How I love you, dear old dad-dy, how I miss you! I pray to Heav'n each night that God will bless you. Now I lay me down to sleep, I pray the Lord your soul to keep. An-gels guard my dad-dy o-ver there." "Will the there?"

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**CHICAGO
NEW YORK**

THAT DIXIE RAG

RAG TWO-STEP

VICTOR MOULTON

Moderato

ff *fz*

mf

1 2

1496 3 1

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First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with chords and eighth notes. A dynamic marking of *ff* is present in the bass staff.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, showing further melodic and harmonic progression.

Fourth system of the piano score, featuring first and second endings marked with '1' and '2' above the right-hand staff.

Trio

Fifth system, the beginning of the Trio section. The time signature changes to 2/4. The dynamic marking *p-f* is indicated in the bass staff.

Sixth system of the piano score, continuing the Trio section.

The first system of music consists of two staves. The treble staff features a complex rhythmic pattern with many beamed sixteenth notes and chords. The bass staff provides a steady accompaniment with chords and moving lines.

The second system includes first and second endings. The first ending leads back to an earlier section, while the second ending concludes the phrase. A forte (*f*) dynamic marking is present in the treble staff.

The third system begins with a fortissimo (*ff*) dynamic marking. It contains several slurs and accents, indicating phrasing and emphasis in the melodic lines.

The fourth system continues the intricate musical texture with dense chordal work in both staves and complex rhythmic patterns.

The fifth system shows further development of the musical themes, with continued complexity in both the treble and bass staves.

The sixth system also features first and second endings. A forte (*f*) dynamic marking is present in the treble staff, and the system concludes with a final cadence.

Late Popular Successes

YOU CAN HAVE IT, I DON'T WANT IT

By MAY HILL,
CLARENCE WILLIAMS and
ARMAND J. PIRON

CHORUS

You can have it, I don't want it, I mean your love and your sym-phony;
I mean the heart that you gave to me, Don't you hang around me, but just let me be
You can have it, I don't want it That's what I say; Now I've
don't you call me hon-ey names, for I re-fuse, 'Cause ev-er since we met I've had the
got an-oth-er sweet-ie now, the kid that's right, In pos-si-ble-ly thro' with you, good-

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WHEN YOU HOLD ME IN YOUR ARMS

Lyric by
GEORGE BUCHANAN

SOLO or DUET

Music by
F. HENRI KLICKMANN

Sweet-heart, when I gaze in-to your eyes, See the love I prize, then
life is par-a-dise; Sweet-heart, when you smile, then life is gray,
Gone are skies of gray, and Na-ture seems to say, "I love you!" Sweet heart,
when you whis-per soft and low That you love me so, then

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WHEN I MET YOU

Lyric by
PAUL B. ARMSTRONG

Music by
F. HENRI KLICKMANN

"I've seen the Rox-es of Pic-ar-dy, I've seen the Pop-pies of Flanders' Field,
I've seen the Sham-rock of Er-lin's Isle, I've seen the Lo-tus that on-ly
Egypt can yield, I've seen the sun-set in pur-pling skies, I've seen the love-light
in mother's eyes, I've seen the wood-land, the brook, the heavens of blue,

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OH! LADY! STOP ROLLING YOUR EYES!

Lyric by
WILLIAM J. REDFORD

Music by
E. CLINTON KRITHLEY

Oh! la-dy! oh! la-dy! Lady, stop roll-ing your eyes! And just re-mem-ber
in on-ly a man, So please be care-ful, dear, if you can. And oh! la-dy!
oh! la-dy! please stop sighing those sighs! Your love is like a sea that
keeps me afloat, But re-mem-ber in a sailor, dear, and not a boat Oh! la-dy! oh!

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