

10

# OLD SWANEE RAG

( DESCRIPTIVE )

BY  
R.G. Grady  
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CHICAGO NEW YORK

# Favorite Dance Music of the Nation

<p><b>TANGO ARGENTINO</b></p>  <p>The Real Thing</p>	<p>"TANGO ARGENTINO" Moderato F. HENRI KLICKMANN</p> 	<p>"GOOD-BYE!" VALSE HESITATION F. HENRI KLICKMANN Composed by Henri Klickmann</p> 	<p>"GOOD-BYE!" VALSE HESITATION HENRI KLICKMANN</p>  <p>Every Note Beautiful</p>
<p><b>ONE WONDERFUL NIGHT</b> WALTZ CLARENCE M. JONES</p>  <p>A Wonderful Waltz</p>	<p>"ONE WONDERFUL NIGHT" (You Told Me You Loved Me) WALTZES CLARENCE M. JONES</p> 	<p>THE BRAZILIAN MAXIXE F. HENRI KLICKMANN</p> 	<p>THE BRAZILIAN MAXIXE (TANGO) HENRI KLICKMANN</p>  <p>Perfect Music for this Dance.</p>
<p><b>The Dream Waltz</b> Darcabelle HENRI KLICKMANN</p>  <p>A Famous Melody</p>	<p>"DREAM WALTZ" FROM Tales of Hoffmann Arr. by F. HENRI KLICKMANN</p> 	<p>"YES OR NO" HESITATION WALTZ CLARENCE M. JONES</p> 	<p>YES OR NO HENRI KLICKMANN</p>  <p>Try this music over.</p>
<p><b>THANKS FOR THE LOBSTER</b> (Merci du Homard) ONE OR TWO-STEP OR TANGO CLARENCE JONES</p>  <p>Companion to "Mustard." Better if anything</p>	<p>"Thanks For the Lobster" One Step-Turkey Foot-Fango Two Step CLARENCE M. JONES</p> 	<p>HESITATION WALTZ CLARENCE M. JONES</p> 	<p>HESITATION WALTZ CLARENCE M. JONES</p>  <p>Hundreds of Thousands Sold</p>

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# OLD SWANEE RAG

Discriptive Rag

R. G. GRADY

Slowly

The first system of musical notation is for the beginning of the piece. It is marked 'Slowly' and 'ff' (fortissimo). The music is in 2/4 time and consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of chords and moving lines, while the bass staff provides a steady accompaniment with chords and single notes.

(Noontime in de cotton fields)

The second system of musical notation is marked 'p' (piano). It continues the piece with similar textures to the first system, featuring chords and moving lines in both the treble and bass staves. The tempo remains 'Slowly'.

The third system of musical notation continues the piece, maintaining the 'Slowly' tempo and 'piano' dynamic. The musical texture remains consistent with the previous systems, with chords and moving lines in both staves.

The fourth system of musical notation continues the piece, maintaining the 'Slowly' tempo and 'piano' dynamic. The musical texture remains consistent with the previous systems, with chords and moving lines in both staves.

The fifth system of musical notation concludes the piece. It includes first and second endings, marked with '1' and '2' above the treble staff. The first ending leads back to an earlier part of the piece, while the second ending provides a final resolution. The tempo remains 'Slowly'.

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## (Pickin' on de Banjo)

First system of musical notation for "(Pickin' on de Banjo)". It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and begins with a forte (*ff*) dynamic marking. The upper staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes, while the lower staff provides a steady accompaniment of chords and single notes.

Second system of musical notation for "(Pickin' on de Banjo)". It continues the piece with similar rhythmic complexity in both the treble and bass staves. The treble staff has several measures with slurs over groups of notes, and the bass staff continues with its accompaniment.

Third system of musical notation for "(Pickin' on de Banjo)". The piece continues with intricate rhythmic patterns in the treble staff and a consistent accompaniment in the bass staff.

Fourth system of musical notation for "(Pickin' on de Banjo)". This system includes first and second endings, indicated by "1" and "2" above the treble staff. The first ending leads back to an earlier section, and the second ending concludes the piece. The bass staff continues with its accompaniment throughout.

## TRIO (Dancin' on de Levee)

First system of musical notation for the "TRIO (Dancin' on de Levee)" section. The time signature changes to 2/4, and the key signature changes to one flat (B-flat). The music begins with a piano (*p*) dynamic marking. The treble staff features a more melodic line with slurs, and the bass staff provides a simple accompaniment of chords and eighth notes.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat). The upper staff features a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. There are some 'v' markings above the notes in the final measure of the system.

Second system of musical notation. The upper staff continues the melodic line with some slurs and ties. The lower staff has a dynamic marking of *ff* (fortissimo) at the beginning. The music continues with similar rhythmic patterns and harmonic support.

Third system of musical notation. The upper staff shows more complex melodic phrasing with slurs and ties. The lower staff continues the accompaniment with various chordal textures and moving lines.

Fourth system of musical notation. The upper staff features a melodic line with some slurs and ties. The lower staff continues the accompaniment with various chordal textures and moving lines.

Fifth system of musical notation. The upper staff features a melodic line with some slurs and ties. The lower staff continues the accompaniment with various chordal textures and moving lines. There are dynamic markings of *fz* (forzando) and *p* (piano) in the lower staff.

# Every Song A Popular Success!

 <p><b>Just Like the Rose You Gave</b></p> <p>Beautiful Love Ballad</p>	<p>Words by J. WILL CALLAHAN Music by E. CLINTON KEITHLEY</p> <p>Valentino CHORUS</p> <p>But just like the rose you gave me That faded and died too soon... The love that you said would live, sweetheart, Has gone like a</p> 	<p>"Sweetheart Dreams"</p> <p>KEITHLEY &amp; THOMPSON</p> <p>REFRAIN</p> <p>Sweet-heart dreams, sweet-heart dreams, Dreams of our gold en- love - days Fill-ing my heart, dear, with mem'ries of you... Wait-ing you</p> 	<p><b>SWEETHEART DREAMS</b></p>  <p>Everybody Loves This Song</p>
<p><b>IF I COULD ONLY CALL YOU MINE</b></p>  <p>One of our Best Songs</p>	<p>Lyrics by J. WILL CALLAHAN Music by E. CLINTON KEITHLEY</p> <p>Andante con espressione</p> <p>Dreaming of you in the twilight glow, Watching the shadows Some-times I re-mem-ber the sad-ness falls You come to me, I</p> <p>gone over -see and go In to my heart comes a long ing, dear A near you call, Then all my heart thrills with joy di-rect, For</p> 	<p>Ain't You Coming Back to Old Virginia?</p> <p>Moderato By WILL SPILLARD</p> <p>CHORUS</p> <p>Ain't you com-ing back to old Vir-gi-nia To your in-the loss-some gain... You al-ways wrote and told me That</p> 	<p><b>Ain't You Coming Back to Old Virginia?</b> (In the Little Southern Girl's Love so well)</p>  <p>Sparkling and Tuneful</p>
<p><b>There's a Mother Back in Ireland Waits for Me</b></p>  <p>Beautiful Words. Sweet Melody.</p>	<p>"There's a Mother Back in Ireland Waits for Me"</p> <p>Lyrics by J. WILL CALLAHAN Music by F. HENRI KLICKMANN</p> <p>REFRAIN Moderato</p> <p>In a lit-tle cot-tage nest-led 'mid the sham rocks, Where the all-ty Ken-mare slips to the sea, With a heart that's just as true as the</p> 	<p>"THE ROBIN'S SONG" (BRINGS MEMORIES OF YOU)</p> <p>Andante Moderato Words &amp; Music by E. CLINTON KEITHLEY</p> <p>REFRAIN</p> <p>The rob-in song brings mem-o-ries of you dear, Sweet mem-o-ries of days that we both know, My</p> 	<p><b>THE ROBIN'S SONG</b> (BRINGS MEMORIES OF YOU)</p>  <p>Beautiful Melody</p>
<p><b>YOU'RE MY ROSE IN THE GARDEN OF DREAMS</b></p>  <p>A Real Gem</p>	<p>"You're My Rose in the Garden of Dreams"</p> <p>By KEITHLEY &amp; THOMPSON</p> <p>Valte Lento, REFRAIN Valte Lento (dim.)</p> <p>You're my rose in the gar-den of dreams, dear You are bloom-ing for me a rose, You are</p> 	<p>"I Long to Hear the Old Church Choir Again"</p> <p>Lyrics by J. WILL CALLAHAN Music by F. HENRI KLICKMANN</p> <p>Moderato</p> <p>I am sit-ting in the twilight as the shadows come and go, And I can pic-ture in my dream-ing all those hap-py by-gone days, When I dream I see the fac-es of the friends I used to know, And my heart their voices bleed-ing in the songs of love and praise, And my</p> 	<p><b>I Long to Hear the Old Church Choir Again</b></p>  <p>A Home Ballad</p>

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