

1966-I

Parson Johnson's Rag-Time Mule.



* A *
CHARACTERISTIC
TWO STEP
* 3 *
CAKE-WALK.

PIANO SOLO: 50:
ORCH: 10 PARTS } 55:
AND PIANO: }
FULL ORCHESTRA: 95:
MILITARY BAND: 50:

PUBLISHED BY
THE TOLBERT R. INGRAM MUSIC CO.
DENVER, COLO.

COMPOSER
OF
AT IN ALABAMA
CORN SHUCKIN'
DEWEY'S RECEPTION
WURCH
SLEEP BABY SLEEP

Parson Johnson's Rag Time Mule.

A Characteristic Two Step, March or Cake Walk.

Parson Johnson was the most noted divine in his community, and was greatly respected by his congregation because he was "fortissimo". Having three churches, some distance apart, he traveled the circuit on an old mule that had the "rheumatiz" so badly that he would rack in front and lop behind. The Parson learned to whistle a tune to the hipty-hop of the old mule which was consequently called "Parson Johnson's Rag Time Mule". The composer becoming acquainted with these parties on their route, embraces the opportunity of portraying the genuine rag-time movement.

EDGAR E. HUSTON.

Allegro Moderato.

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The musical score consists of five staves of piano music. The top two staves are treble clef, and the bottom three are bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. The first staff begins with a series of eighth-note chords. The second staff features eighth-note patterns with some sixteenth-note grace notes. The third staff contains a measure with a sharp sign above the staff, followed by a measure with a double bar line and repeat signs. The fourth staff is filled with sixteenth-note patterns. The fifth staff concludes with a dynamic marking of *f* (forte) and ends with a double bar line and repeat signs.

The musical score is composed of six staves of music for two voices. The top staff is in F major and the bottom staff is in C major. The music features various dynamics such as *p*, *ff*, *cresc.*, and *f*. Performance instructions like $>>>$ and $1\ 2$ are also present. The notation includes chords, eighth and sixteenth note patterns, and grace notes.

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WHEN MY SWEETHEART MARY WHISPERED "YES" Words by TOMMY ODELL. Music Arr. by ALEXANDER MIGNANA

Each grass blade in the meadow was a string to natures harp, The birds sang sweet-est love songs in their nests; While

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This song is one of the most beautiful ballads ever written. It is the feature song in the Al G. Field Minstrels as sung by Reese V. Prosser, the famous tenor singer. We give free with every copy a beautiful reproduction in twelve colors of Bryson's famous painting entitled "Love's Confidences."

CUPIDS' FROLIC WALTZES. GRACE IDA WINCHELL

Love reigns in the cot tage, Love rules the throne, Love makes the world go round, Love, love, a lone.

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This set of waltzes is of more than ordinary interest because of the wide popularity they have attained. They are dreamy, catchy and not very difficult to play.

The Girl I Loved Out In the Golden West. Words by C. H. SCOGGINS. Music by CHARLES AVRIL.

Once a gain I feel the spell, But no words of mine can tell, I can see her grave be -neath the moun -tain crest; And I'm keep -ing green the places, Where to -

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MY ROSARY. Words by ROBERT CAMERON RÖGERS. Music by FERDINAND LUST.

The hours I spent with thee, dear heart, Are as a string of pearls to me; I count them o'er, each one a -part, my Ro - sa ry, my

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BACK AMONG THE CLOVER AND THE BEES. Words by C.H. SCOGGINS. Music by CHARLES AVRIL.

There the ro - bin sings its best and all na -ture is at rest As the per - fume soft - ly floats up - on the breeze And a -gain I long to be hap - py,

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WESTERN GIRL TWO-STEP AL J. HARBRIDGE

Con spirito

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