

A-REAL-RAG-TIME-TWO-STEP

THE STINGING BEE

Characteristic



BY THE
FAMOUS PIANIST

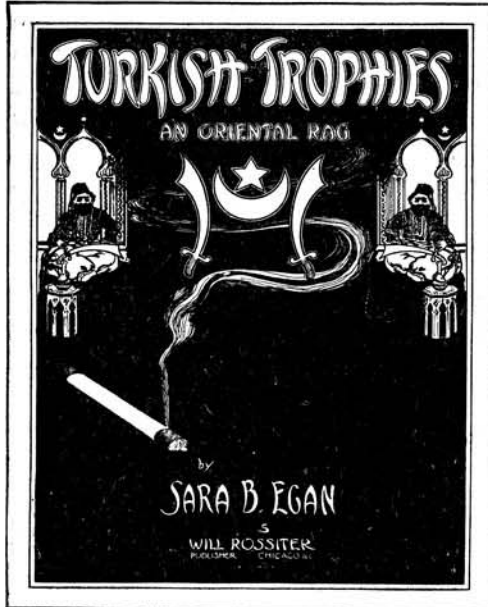
MIKE BERNARD

THE PUBLIC'S FAVORITE

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TURKISH TROPHIES

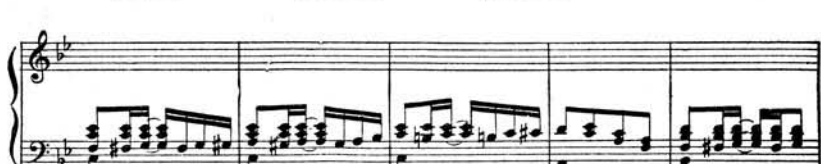
By SARA B. EGAN

¶This is one of the most original and fascinating two-steps composed in years. Miss Egan is a new writer, also a very young one, but is happily endowed with that artistic temperament which means so much in things musical. There is that indescribable "something" about this her first composition that pleases you. We give you here little fragments of the various movements that you may judge for yourself that it is just the piece you want to add to your home collection. Better send in your order TO-DAY for "TURKISH TROPHIES."

"TURKISH TROPHIES."

AN ORIENTAL RAG.

By SARA B. EGAN



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WILL ROSSITER "THE CHICAGO PUBLISHER"

152 Lake Street Chicago

POPULAR TWO-STEPS

- TURKISH TROPHIES** By Sara B. Egan
BOM-BAY Intermezzo By Percy Wenrich
OSCEOLA By Geo. L. Spaulding
COON'S PARADISE By Sam Hershfield
POLICY KING By Chas. B. Brown
PRETZEL PETE By Hampton Durand
PEACEMAKER By Harry L. Alford
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POPULAR WALTZES

- BROWN OF HARVARD**
GREAT DIVIDE
MESSAGE OF LOVE
MESSAGE FROM DREAMLAND

THE STINGING BEE

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Characteristic.

BY
MIKE BERNARD.

The Worlds greatest Rag-time Player.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system starts with a forte (*f*) dynamic. The second system features a mezzo-forte (*mf*) dynamic and a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of chords and eighth notes.

Second system of musical notation. The right hand continues with a melodic line of eighth notes and chords, marked with accents (>). The left hand maintains a rhythmic accompaniment with chords and eighth notes.

Third system of musical notation. The right hand features a more active melodic line with eighth notes and chords. The left hand continues with a consistent accompaniment of chords and eighth notes.

Fourth system of musical notation, starting with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with eighth notes and chords. The left hand accompaniment includes chords and eighth notes, with some notes marked with accents (>).

Fifth system of musical notation. The right hand continues with a melodic line of eighth notes and chords. The left hand accompaniment consists of chords and eighth notes.

Sixth system of musical notation. The right hand has a melodic line with eighth notes and chords, including some notes with accents (>). The left hand accompaniment features chords and eighth notes, with some notes marked with accents (>).

TRIO.

The musical score for the Trio section of 'Stinging Bee' is presented in six systems. Each system contains a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The first system begins with a piano (*p*) dynamic marking. The music features a variety of rhythmic textures, including eighth and sixteenth notes, as well as chords and rests. Slurs and accents are used throughout to indicate phrasing and articulation. The piece concludes with a final chord in the sixth system.

The first system of music features a treble and bass clef. The treble clef part begins with a series of eighth-note chords, marked with a forte *f* dynamic. The bass clef part provides a steady accompaniment with chords and some eighth-note patterns.

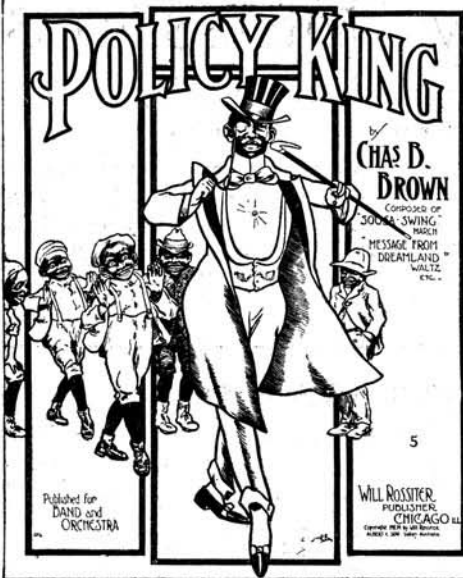
The second system continues the piece. The treble clef part has a melodic line with some grace notes and rests, marked with a piano *p* dynamic. The bass clef part continues with a rhythmic accompaniment.

The third system shows the treble clef part with more complex chordal textures and some sixteenth-note runs. The bass clef part remains accompanimental with chords and eighth notes.

The fourth system features a treble clef part with a melodic line and chords, and a bass clef part with a consistent accompaniment of chords and eighth notes.

The fifth system continues the musical texture with similar chordal and melodic elements in both staves.

The sixth system concludes the piece with a final melodic phrase in the treble clef and a corresponding accompaniment in the bass clef.



POLICY KING

A Ragology Twostep
By CHAS. B. BROWN

"No doubt you remember how popular "Hiawatha" two-step was. Well, this "Policy King" is going to be even more popular. Can you imagine it? The bands and orchestras are already playing it, and you know what that means. It's up to you to do your bit and push it along. Get a copy before it gets worn out. Play it for your friends. Be FIRST to get it.

POLICY KING.

A Popular Two Step.

By CHAS. B. BROWN.



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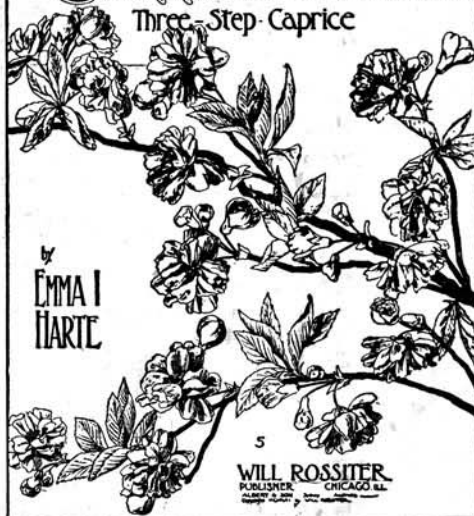
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CHERRY BLOSSOMS
Three-Step Caprice



by
EMMA I. HARTE

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PUBLISHER
CHICAGO, ILL.

Cherry Blossoms

Three-Step Caprice
By **EMMA I. HARTE**

¶ We know of no other instrumental number published in years that has taken the public's fancy as this dainty little one is doing today. From all directions we are receiving letters of appreciation from those who are playing it. We hope you will get a copy at once. Also published for Band and Orchestra.

Cherry Blossoms.

Three-Step Caprice.

Mazurka tempo. EMMA I. HARTE.



mf

SECOND MOVEMENT.

THIRDMOVEMENT

FOURTH MOVEMENT

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