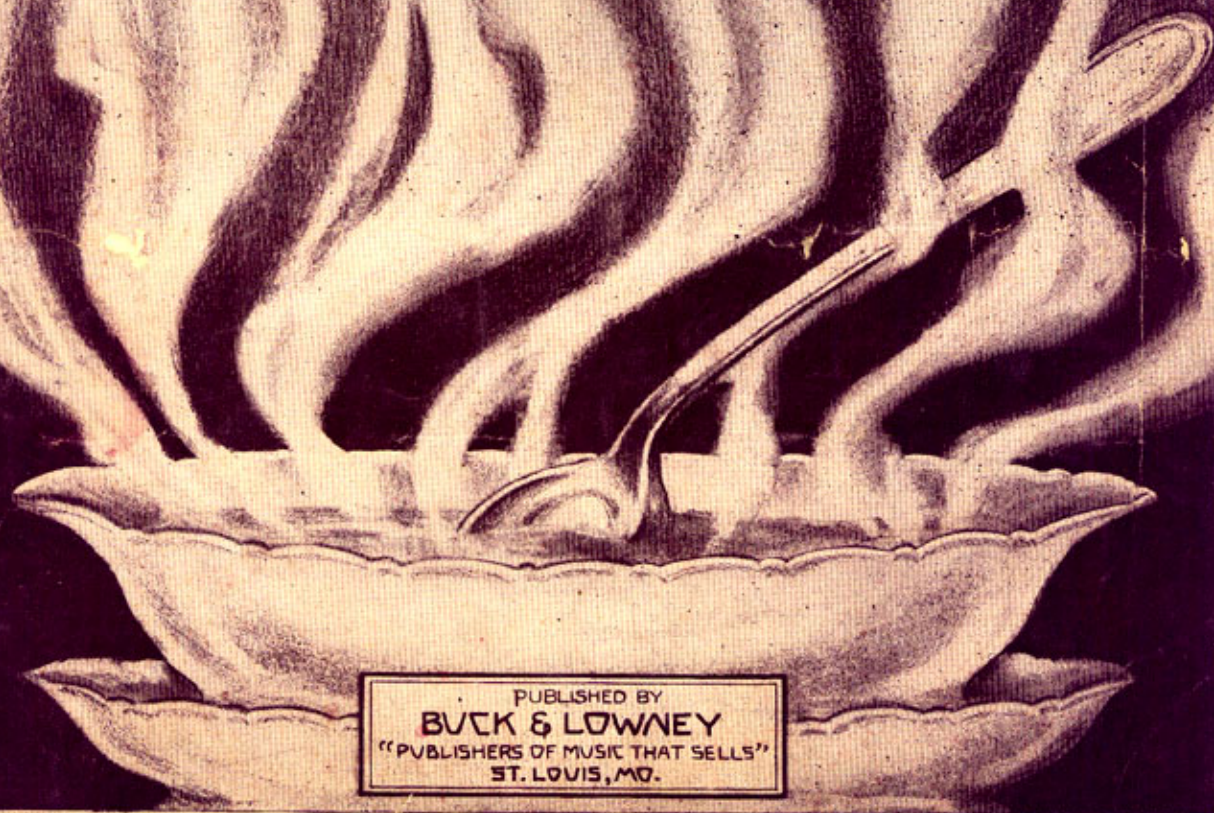


FEATURED IN VAUDEVILLE BY ALEXANDER AND BELDING

GOOD GRAVY RAG

By
HARRY BELDING



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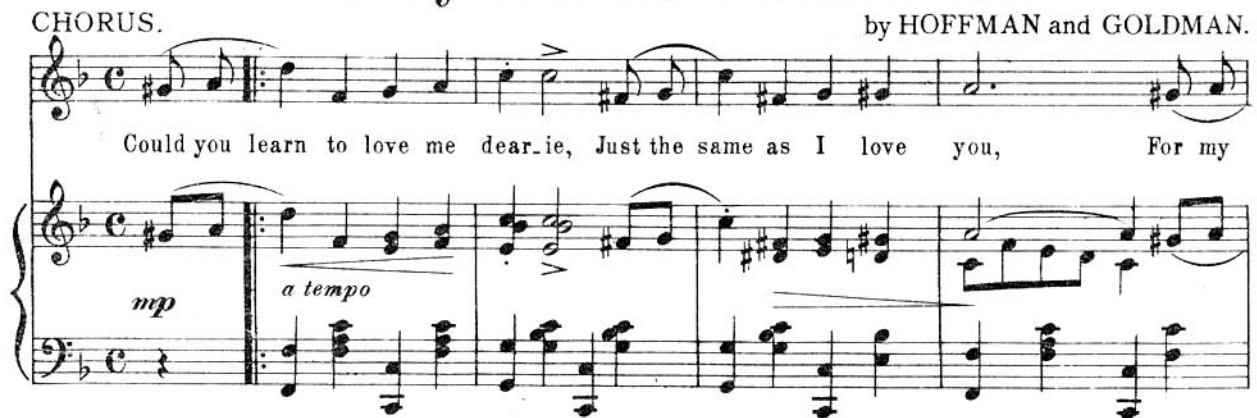


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Could you learn to Love me.

CHORUS. by HOFFMAN and GOLDMAN.

Could you learn to love me dear-ie, Just the same as I love you, For my



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Violets and You, Sweet heart.

REFRAIN. by L. BUCK.

Slowly with expression.

Vio - lets vio - lets al - ways re - call days of

mf molto express.



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GOOD GRAVY RAG

(A MUSICAL RELISH)

By HARRY BELDING

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The first system begins with a dynamic marking of *f* (forte). The second and fourth systems begin with a dynamic marking of *mf* (mezzo-forte). The third and fifth systems begin with a dynamic marking of *f*. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as chords and arpeggios. The score concludes with a double bar line and repeat dots.

This page of musical notation consists of six systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The music is written in a style typical of 19th-century piano literature, featuring complex textures with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are several slurs and accents throughout the piece. The notation includes various rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

First system of musical notation, featuring a treble and bass clef. The piece begins with a piano (*p*) dynamic. The right hand plays a complex, rhythmic melody with many beamed notes, while the left hand provides a steady accompaniment of chords and single notes.

Second system of musical notation. It includes first and second endings, indicated by bracketed lines labeled '1' and '2'. The right hand continues with intricate melodic patterns, and the left hand maintains its accompaniment. Some notes in the right hand are marked with 'V' (accents).

Third system of musical notation, starting with a fortissimo (*ff*) dynamic. The right hand features a dense texture with many beamed notes and some sustained chords. The left hand continues with a rhythmic accompaniment.

Fourth system of musical notation. The right hand has a complex melodic line with many beamed notes and some sustained chords. The left hand continues with a rhythmic accompaniment.

Fifth system of musical notation, starting with a fortissimo (*ff*) dynamic. The right hand has a dense texture with many beamed notes and some sustained chords. The left hand continues with a rhythmic accompaniment.

Sixth system of musical notation, including first and second endings, indicated by bracketed lines labeled '1' and '2'. The right hand continues with intricate melodic patterns, and the left hand maintains its accompaniment. Some notes in the right hand are marked with 'V' (accents).

IM DREAMING TONIGHT
OF A COUNTRY
MY MOTHER AND HOME SWEET HOME



By EDWIN M. CONNELL

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ALICE WHERE ART THOU. Transcription

Vocal

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I LOVE YOU ALL THE WHILE.
I'VE LOVED YOU FROM THE START,
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1. I'm Dreaming To-Night Of A Country. My Mother And Home Sweet Home

CHORUS.
Tempo di Marcia

Words & Music by
EDWIN M. CONNELL

I'm dream-ing to night of a Home Sweet Home,
Down on - der sea-ter, sea-ter, I'm dream-ing to
night while the seas I roam, of see-where I i- dea
I'm think-ing to night of a moth-er

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