

# THE KENTUCKY CORNSHUCKERS.

TWO STEP MARCH and CAKE WALK.

Tempo di Marcia.

By ALFRED ROSENBERG.

The first system of music consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*ff*) dynamic. The first staff features a melodic line with eighth and sixteenth notes, while the second staff provides a rhythmic accompaniment with chords and single notes. The system concludes with a *ff* dynamic marking.

The second system of music consists of two staves. It begins with the instruction *(ad lib.)* above the first staff. The first staff has a piano (*p*) dynamic, while the second staff has a mezzo-forte (*mf*) and forte (*f*) dynamic. The music continues with a melodic line in the first staff and a rhythmic accompaniment in the second staff.

The third system of music consists of two staves. The first staff continues the melodic line with various ornaments and slurs, while the second staff continues the rhythmic accompaniment with chords and single notes.

The fourth system of music consists of two staves. The first staff continues the melodic line with various ornaments and slurs, while the second staff continues the rhythmic accompaniment with chords and single notes.

The fifth system of music consists of two staves. The first staff begins with a *crese.* (crescendo) marking. The system concludes with two first endings, labeled '1.' and '2.', which lead to a final cadence in the key of B-flat major (one flat).

The image displays a musical score for a piece titled "Kentucky Cornshuckers 4". The score is written for piano and is organized into six systems, each consisting of a grand staff with a treble and bass clef. The first system begins with a dynamic marking of *mf*. The music is in a 4/4 time signature and features a mix of eighth and sixteenth notes, often beamed together. The bass line is primarily composed of chords and simple rhythmic patterns, while the treble line contains more complex melodic lines with frequent beaming. The fourth system includes a first ending (marked "1.") and a second ending (marked "2."), both of which lead back to the beginning of the piece. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music features a series of eighth and sixteenth notes in the upper staff, with some slurs and accents. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the lower staff towards the end of the system.

TRIO.

The Trio section is marked with a *f* (forte) dynamic. It consists of six systems of two staves each. The key signature remains two flats. The first system of the Trio is in 2/4 time. The music is characterized by a steady eighth-note accompaniment in the bass staff and more melodic lines in the treble staff, often with slurs and accents. The second system of the Trio includes a dynamic marking of *ff* (fortissimo) in the bass staff. The notation includes various rhythmic values, slurs, and accents throughout the section.

FINALE.

# "FAVORITES EVERY-WHERE." Edwin F. Kendall's Compositions.

Words by Malcolm Douglas.

"I HAVE NO SWEETHEART BUT YOU."

Music by Edwin F. Kendall.

I have no sweetheart but you, dear; You are the one that I love, Tell me you'll always be true, dear. True as the

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Words by Malcolm Douglas.

"YOU'LL BE MY SWEETHEART ALWAYS."

Music by Edwin F. Kendall.

You'll be my sweetheart all ways, Though we may drift a-part. No one can be dear-er to me; You'll be my own sweet-

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Words by Chas. Graham.

"MY HEART, KATHLEEN, IS STILL YOUR OWN!"

Music by Edwin F. Kendall.

You told me, Kathleen, when I left you, dear, Your heart was mine and mine a-lone! I gave my love in - to you  
May you be hap-py all thro' life, dear heart, My love for you will nev-er last; Tho' all the world seems dark with

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March.

"A NIGHT IN GAY NEW YORK." MARCH & TWO-STEP.

Edwin F. Kendall.

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March.

"THE SPORTING DUCHESS." MARCH & TWO-STEP.

Edwin F. Kendall.

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"THE MAN FROM MEXICO." VALSE ESPAGNOLE.

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March

"DADDY KNICKERBOCKER." MARCH & TWO-STEP.

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Waltz

"THE STORY OF THE ROSES." WALTZ.

Edwin F. Kendall.

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# POPULAR SONGS

## The Black Nobility's Ball. Coon March Song

by HARRY S. MILLER.

### Chorus.

She's sweet, she's neat, she's good enough to eat, — She's gay, and say, she's out of sight and she's all right; It's true, ma Lou, will

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Words by FRED. J. KELLY.

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Music by ARCHIE WHITE.

### Refrain. Tempo di Valse.

## The Last Kiss.

'Twas the last kiss on earth, — so sad and so sweet; — A father and son — were no more to meet. — A

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### Refrain.

## A Good True Friend. (I Love You, Jack.)

by BURT MARION.

I love you, Jack, just in a friendly way, — Not to marry you, Jack, to honor and obey; — I

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### Chorus.

## Your Ticket Is Not Good To-day.

by CHAS. GRAHAM.

"Your ticket is not good to-day" She heard the old conductor say, "Your home is very far away from here, — Don't

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## The Angel Of Sunset Rock.

by CHAS. GRAHAM.

1. The light-house keeper on Sun - set Rock, had trimmed his lamp for the night, — And o - ver the o - cean, far and near, it  
2. One storm - y night, from a for - eign land, a ship for the har - bor steered, — And ev - ry brave heart on board re - joiced, as

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