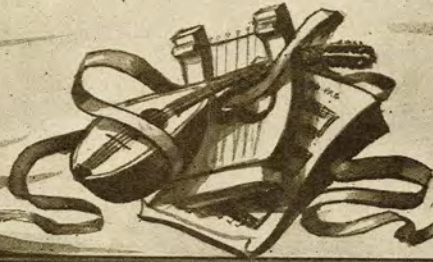


# MANDO RAG



H. REICHARD



COLGATE UNIVERSITY MUSICAL CLUBS  
1914

BY R. G. Ingraham

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Written for and dedicated to the Instrumental Club of Colgate University.

# Mando Rag.

R. G. INGRAHAM.

## INTRO.

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system is marked with a forte (*f*) dynamic and includes a triplet in the treble staff. The second system is marked with a mezzo-forte (*mf*) dynamic. The third system is marked with a forte (*f*) dynamic. The fourth system is marked with a mezzo-forte (*mf*) dynamic. The fifth system includes first and second endings, with a triplet in the treble staff. The piece concludes with a final triplet in the treble staff.

*f marc. il basso* *marc. il basso*

1 2

*mf*

*f* *mf*

Mando Rag 4.



The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *fz* (forzando) is present at the end of the system. An 8-measure rest is indicated above the final measure of the treble staff.

TRIO.

The TRIO section begins with two staves. The treble staff features a series of chords and melodic fragments, with a dynamic marking of *f* (forte). The bass staff provides a harmonic accompaniment with chords. A dynamic marking of *mf* (mezzo-forte) appears in the second measure of the bass staff.

The second system continues the musical piece with two staves. The treble staff has a melodic line with various note values and rests. The bass staff provides a steady accompaniment. A dynamic marking of *p* (piano) is present at the beginning of the system.

The third system consists of two staves. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with chords. A dynamic marking of *p* (piano) is present at the beginning of the system.

The fourth system consists of two staves. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with chords. A dynamic marking of *p* (piano) is present at the beginning of the system.

First system of musical notation, featuring a treble and bass clef. The bass clef part begins with a forte (*f*) dynamic marking. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal textures in both hands.

*(Last time slowly)*

Third system of musical notation, marked with a fortissimo (*ff*) dynamic. The tempo is indicated as 'Last time slowly'. The music features more complex chordal structures and slower note values.

Fourth system of musical notation, showing a continuation of the piece with intricate harmonic and rhythmic details.

Fifth system of musical notation, concluding the piece with a fortissimo (*ff*) dynamic. The system ends with a double bar line and a fermata over the final notes.



## EXTRA SELECTIONS.

### **TANGO TEA** .....By Hallway

The standard one step or trot of this country. If never danced at all however, it is all sufficient in its beautiful melody and harmonic setting to please in any home or in any company.

### **CHICKEN TANGO** .....By E. J. Stark

This was the official number for the great State Tango Tournament and is called for and played oftener at the Dreamland Palace than any other piece. It creates renewed animation in the hall whenever started.

### **LA MODE (A Tango, One Step or Trot)** .....By E. J. Stark

This is a new mode or type of the Tango, introduced this season in St. Louis, and has spread to all parts of the country.

It is exhilarating and provocative of motion.

### **CLIMAX RAG (A Real Classic)** .....By James Scott

Scott's name on a rag is like Rockefeller's name on a cheek. It is legal tender. This is Scott's latest, but no person will look for the date on a Scott rag. They will go echoing down the corridors of time when the season's hits have a long time been forgotten.

### **THE SCHULTZMEIER RAG (A Yiddish Novelty)** ....By B. R. Whitlow

Novelty is right. And Yiddish may be right, though written by an Irishman. If you ever hear it you will buy it.

### **EDW. J. MELLINGER RAG** .....By Mellinger

The composer teaches the Christensen school of popular music with branches in many cities, and this is his idea of what a rag should be. What do you think about it?

### **HILARITY RAG (By the King of Rag Writers)** .....James Scott

Hilarity is furious as a cat fight and will add materially to the gaiety of nations. We think this Scott's master piece. Better even than "Grace and Beauty," "Frog Legs" or "Ophelia."

Everyone will finally have it and you can see for yourself.

### **KISMET RAG (The Latest)** .....By Scott Joplin

It is needless to say anything of the writer of "Maple Leaf," "Cascades," "Sunflower" or "Entertainer." You know him.

## SONGS.

### **ONLY BECAUSE IT IS YOU** .....By Callahan and Pratt

This is a song with a soul. It tells you many good things and leaves you thinking many good things that it did not say.

### **SHE CAME FROM OLD MISSOURI** .....By Callahan and Pratt

A love song that you should see and hear. Reminiscent and sweet as the rose of Sharon.

### **SEE THE BEAR** .....By Rhodes

A song of action, motion, commotion and several other kinds of exhilaration. When sung on the stage it is hard to keep the audience in their seats. Not of course that they think of leaving but they all want to dance.