

SASKATOON



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By
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SASKATOON

(RAG)

PHIL GOLDBERG.

The musical score is written for piano and bass. It begins with a treble clef and a 2/4 time signature. The first system includes a forte (*ff*) dynamic marking. The second system features a trill in the right hand. The third system includes a mezzo-forte (*mf*) dynamic marking. The fourth system contains a triplet in the right hand and an eighth-note ornament. The fifth system features an eighth-note ornament. The score concludes with a final cadence in the bass line.

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SAMPLE COPY

19
87%

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8

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The music is in 2/4 time and features a sequence of chords and eighth notes. A dotted line with the number '8' above it spans the first four measures.

Second system of musical notation. It includes a treble clef and a bass clef. The music continues with various chordal textures. A dotted line with the number '8' above it spans the first four measures. Dynamic markings *fz* and *f* are present. A fermata is placed over a chord in the fifth measure of the treble staff.

Third system of musical notation, continuing the piece with a grand staff. The music consists of a series of chords and eighth-note patterns.

Fourth system of musical notation. It features a grand staff with treble and bass clefs. A fermata is placed over a chord in the fifth measure of the treble staff.

Fifth system of musical notation, the final system on the page. It includes a grand staff with treble and bass clefs. A triplet of eighth notes is marked with a '3' above it in the treble staff. Dynamic markings *fz* and *f* are present. A fermata is placed over a chord in the fifth measure of the treble staff.

20

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a rhythmic pattern of eighth notes in the treble and chords in the bass, marked with a forte *f* dynamic.

Second system of musical notation, continuing the rhythmic pattern from the first system.

Third system of musical notation, including a triplet of eighth notes in the treble clef.

TRIO.

Fourth system of musical notation, marked with a forte *f* dynamic and labeled "L.H." (Left Hand). The time signature changes to 2/4.

Fifth system of musical notation, continuing the Trio section with a "L.H." label.

Sixth system of musical notation, concluding the Trio section.

21

First system of musical notation, featuring a grand staff with treble and bass clefs. The left hand (L.H.) is indicated by a bracket and the label 'L.H.' below the bass staff. The music consists of complex rhythmic patterns with many beamed notes and rests.

Second system of musical notation, continuing the piece. The left hand (L.H.) is indicated by a bracket and the label 'L.H.' below the bass staff. The notation includes various rhythmic values and accidentals.

Third system of musical notation, continuing the piece. The left hand (L.H.) is indicated by a bracket and the label 'L.H.' below the bass staff. A triplet of notes is marked with a '3' above it.

Fourth system of musical notation, continuing the piece. The left hand (L.H.) is indicated by a bracket and the label 'L.H.' below the bass staff. A fortissimo (*ff*) dynamic marking is present at the beginning of the system.

Fifth system of musical notation, continuing the piece. The left hand (L.H.) is indicated by a bracket and the label 'L.H.' below the bass staff. A fortissimo (*ff*) dynamic marking is present in the middle of the system.

Sixth system of musical notation, continuing the piece. The left hand (L.H.) is indicated by a bracket and the label 'L.H.' below the bass staff. A fortissimo (*ff*) dynamic marking is present at the end of the system.

Saskatoon. 4

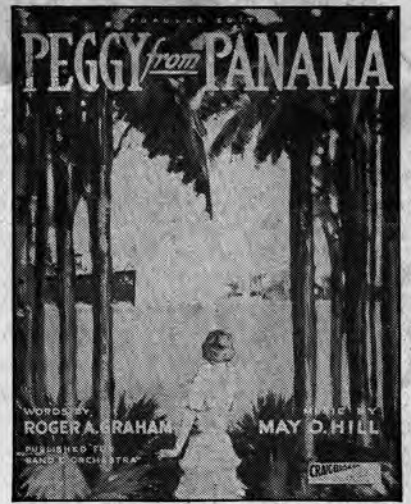


It's The Busy Little Bee That Gets The Honey

Words by ROGER A. GRAHAM. Music by FREDERICK J. PEARSALL.
CHORUS.

It's the bu - sy lit - tle bee that gets the hon - ey, And the wise guy who will al - ways get the
mon - ey, And the jok - er who will al - ways strike you fun - ny Says

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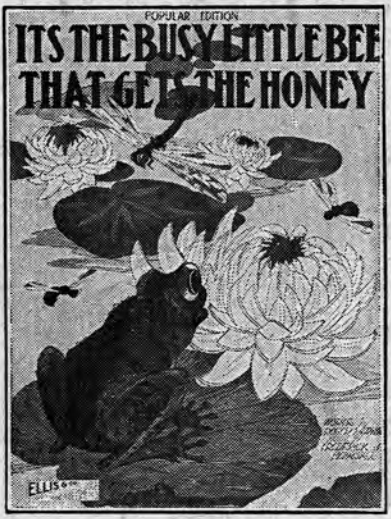


The Tale The Tear-drop Told

Words & Music by JAMES G. ELLIS.

CHORUS. *Andante*
And the tale that the tear - drop told As it fell on the
with - ered rose Was a sto - ry of love un - true That a

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Peggy From Panama

Words by ROGER GRAHAM. Music by MAY HILL.
CHORUS. *Sterely*

Peg - gy, Peg - gy, Peg - gy from Pa - na - ma, She's the sweet - est
girl - ie I ev - er saw, Hand in hand we'll stroll by the wa - ter way,

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EVERYBODY'S DIPPY NOW

Words by ROGER GRAHAM. Music by MAY HILL.
CHORUS.

Ev - ry - bo - dy's dip - py. Ev - ry - bo - dy's dip - py.
While they're danc - ing all a - round, all a - round, all a - round, just lis - ten,

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COME ALONG ALL YOU MEN, COME ALONG

Words by JACK CLARKE. Music by ART LYONS.
CHORUS.

Oh, Come a - long all you men, come a - long, I'm wait - ing here to be loved might - y
strong, Can't you tell a beauty, Come on and do your dar - ty, I

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SORTIE

"E-X-I-T" By MAY OLIVETTE HILL.
Half Tango. Half Turkey Trot.

Mod^o E
T *Allargato*

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