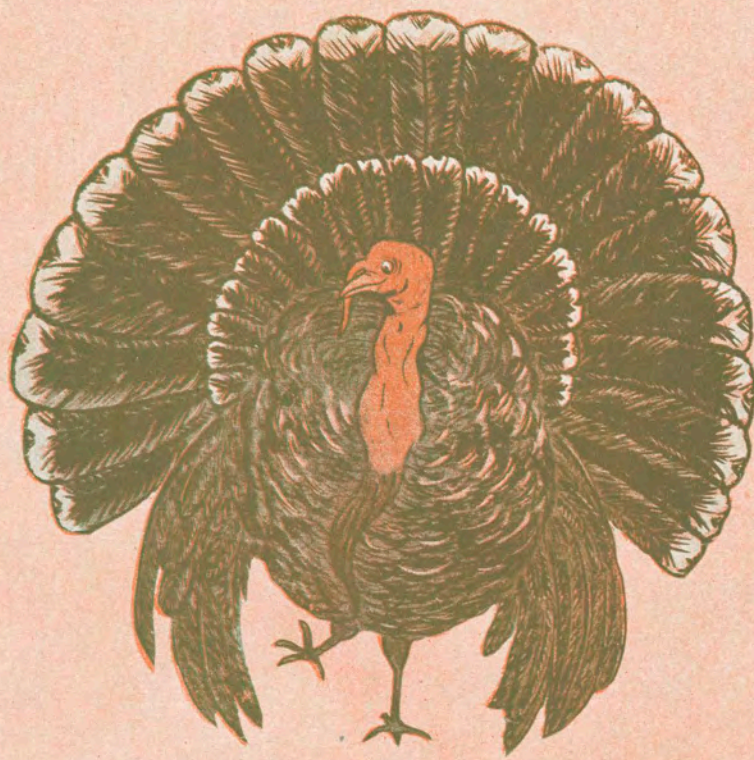
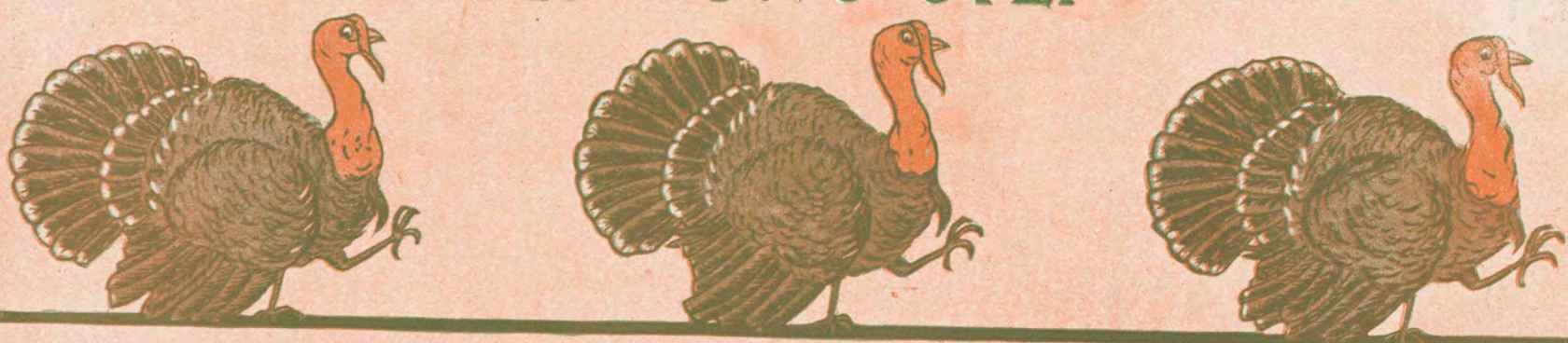


Miss Agnes Moore

◆ THE TURKEY TROT ◆

RAG • TWO-STEP



5

By
RIBÉ • DANMARK

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By WALLIE HERZER

Comp. of the Rah Rah Boy

Not too fast.

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- Borneo Rag
- Hula-Hula Intermezzo
- Royal Flush
- The Aviator
- Anoma
- Chatter-Box-Rag
- Rig-a-ma-role-Rag
- Polaire Waltzes
- Maxine Waltzes
- Chanticleer-Rag
- Southern Symphony
- Silver Bell
- The Georgia Rag
- Cupid's Patrol
- Woodland Dove
- The Sea Shell
- Crocus
- Daughters of the American Revolution
- Dorothy Waltz
- Garden of Dreams Waltz
- Honey Rag
- Indian Summer
- Love's Serenade
- Mop Rag
- Poker Rag
- Black and White
- Easter Lillies
- Azure Skies

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JEROME H. REMICK & CO.
MUSIC PUBLISHERS
DETROIT NEW YORK

Always
Good

The Turkey Trot

Published for Band and Orchestra

Rag Two Step

RIBÉ DANMARK
Composer of: "Glad Rag"

Not fast

PIANO

The first system of musical notation for 'The Turkey Trot' is for piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The tempo is marked 'Not fast'. The first measure has a dynamic marking of *ff* (fortissimo). The melody in the treble staff features a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The system concludes with a dynamic marking of *fz* (forzando).

The second system of musical notation continues the piano accompaniment. It consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a steady accompaniment with quarter notes. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the system.

The third system of musical notation continues the piano accompaniment. It consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a steady accompaniment with quarter notes. The system concludes with three accented chords marked with a triangle symbol (^).

The fourth system of musical notation continues the piano accompaniment. It consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a steady accompaniment with quarter notes.

The fifth system of musical notation concludes the piano accompaniment. It consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a steady accompaniment with quarter notes. The system includes a dynamic marking of *cresc.* (crescendo) and *f* (forte). It concludes with two first and second endings, marked '1.' and '2.', with accents and dynamic markings.

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First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The dynamic marking *ff* is present at the beginning.

Second system of piano accompaniment, continuing the melodic and harmonic development.

Third system of piano accompaniment, showing further melodic progression.

Fourth system of piano accompaniment, featuring a first ending bracket and a repeat sign.

TRIO

TRIO section for Trumpets and Trombones. The right hand is marked *marcato* and *ff*, while the left hand is marked *espress* and *mf*. The time signature is 2/4.

Fifth system of piano accompaniment, concluding the piece.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with accents. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes and chords.

The second system continues the piece. It includes dynamic markings: *cresc.* (crescendo) and *ff con forza* (fortissimo with force). The notation features a mix of eighth and sixteenth notes with various articulations.

The third system shows a more complex melodic line in the treble clef, with several slurs and accents. The bass clef continues with a steady accompaniment.

The fourth system continues the melodic development in the treble clef, with phrases connected by slurs. The bass clef accompaniment remains consistent.

The fifth system features further melodic elaboration in the treble clef, with slurs and accents. The bass clef accompaniment provides a solid foundation.

The sixth system concludes the page with dynamic markings *cresc.* and *poco* (poco). The notation includes a final melodic phrase in the treble clef and a concluding accompaniment in the bass clef.

The Turkey Trot 3



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You Don't
The Band Came Back
Maybe That is Why I'm
Lonely
The Harbor of Love
Oh, You Beautiful Doll
The Red Rose Rag
Oh, That Navajo Rag
Love Me
My Hula-Hula Love
You'll Do the Same
Thing Over Again
Oceana Roll
Carita
Baby Boy
Mysterious Moon
Just as Long as the
Swanee Flows
Everybody Two-Step,
Song

INSTRUMENTAL

Everybody Two-Step,
(Rag)
After Vespers, (a Twilight
Meditation)
Beautiful Lady Valse
Perle de Perse (Pearl of
Persia) Valse-Orientelle
Brides and Butterflies,
Waltzes
Cum-Bac, Rag
Hyacinth Rag
A Slippery Place
Siberian Dip
The Whirlwind
Del Rose Waltzes
Borneo Rag
Hula-Hula Intermezzo
Royal Flush
The Aviator
Chatter-Box-Rag
Rig-a-ma-role-Rag
Maxine Waltzes
Chanticleer-Rag
Southern Symphony
Silver Bell
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Daughters of the Amer-
ican Revolution
Dorothy Waltz
Garden of Dreams Waltz
Honey Rag
Indian Summer
Love's Serenade
Mop Rag
Poker Rag
Black and White
Easter Lillies

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**HYACINTH
RAG**

GEORGE ROTSFORD
Comp. of "Black and White" Rag

PIANO

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