

THAT DIXIE RAG



by
Victor Moulton

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McKinley Music Co.
CHICAGO NEW YORK

The Most Beautiful Songs Written.

You Should Have Them All. Try Them on Your Piano.

Sing Me "The Rosary"

The Sweetest Song of All

REFRAIN *Piace tanto*

Sing me "The Ros a ry," — The sweet-est song of all;

Sing me "The Ros a ry," — And hap py

days re call — I drift a gain to lands of bliss Where

true loves nev er part — Sing me "The Ros a ry,"

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"I Was Seeing Nellie Home"

REFRAIN *slowly*

I was see ing Nell - ie home. — I was see - ing Nell - ie

home; — And I told her that I loved her While the

moon-beams on us shone. — In the fields of slum - bring

blos - soms, There I won - fer for my own; — Love was

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Just Like the Rose You Gave

CHORUS

But just like the rose you gave me That faded and died too

soon. — The love that you said would live, sweet-heart, Has gone like a

breath of June — And now but a sweet re - mem - brance is

left of the love I crave. — For it with-er'd and died when you left my

rall. e cresc.

rall e cresc.

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Ain't You Coming Back to Old Virginia?

CHORUS

Ain't you com ing back — to old Vir gin ia To your

lit - tle lone - some gal? — You al - ways wrote and told me That

I was your on ly pal. — Tell me, hon - ey, have you found an -

oth - er That you love bet - ter than your Nell? — Ain't you

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THAT DIXIE RAG

RAG TWO-STEP

VICTOR MOULTON

Moderato

ff *mf* *fz*

1496 3 1

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First system of musical notation, featuring treble and bass staves. The music is in a key with one sharp (F#) and a 2/4 time signature. The dynamic marking is *ff* (fortissimo). The treble staff contains a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with slurs and accents, and the bass staff continues with a steady accompaniment.

Third system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents, and the bass staff provides a consistent accompaniment.

Fourth system of musical notation, including first and second endings. The treble staff has a melodic line with slurs and accents, and the bass staff provides a consistent accompaniment. The first ending is marked with a '1' and the second ending with a '2'. The dynamic marking *f* (forte) is present at the end of the second ending.

Trio

Fifth system of musical notation, starting the Trio section. The time signature changes to 2/4. The dynamic marking is *p-f* (piano-forte). The treble staff features a melodic line with slurs and accents, and the bass staff provides a consistent accompaniment.

Sixth system of musical notation, continuing the Trio section. The treble staff features a melodic line with slurs and accents, and the bass staff provides a consistent accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals.

Second system of musical notation, including first and second endings. The first ending is marked with a '1' above the staff and a repeat sign. The second ending is marked with a '2' above the staff. A dynamic marking of *fz* (forzando) is present in the first ending. The system concludes with a double bar line and repeat dots.

Third system of musical notation, featuring a dynamic marking of *ff* (fortissimo) at the beginning. The music continues with intricate rhythmic patterns and articulation marks (accents) over several notes.

Fourth system of musical notation, continuing the complex rhythmic and melodic lines of the piece.

Fifth system of musical notation, showing further development of the musical themes with various articulation marks.

Sixth system of musical notation, including first and second endings. The first ending is marked with a '1' and the second with a '2'. A dynamic marking of *fz* is present in the second ending. The system ends with a double bar line and repeat dots.

MUSIC OF GREAT POPULARITY



SING ME THE ROSARY.

The Sweetest Song of All.

Sing me "The Ros-a-ry," The sweet-est song of all; Sing me "The Ros-a-ry," And hap-py days re-

I WAS SEEING NELLIE HOME.

Fine Lyric and Melody, Brings Back Old Memories.

REFRAIN
mp I was see-ing Nellie home, I was see-ing Nellie home; And I told her that I loved her While the moon-beams on us shone. In the fields of slum-bring blos-soms, There I

AIN'T YOU COMING BACK TO OLD VIRGINIA?

Great Southern Song.

Aint you com-ing back - to old Vir-gin-ia, To your lit-tle lone-some gal, - You al-ways wrote and told me, That I was your on-ly pal. - Tell me hon-ey have you found an-

JUST LIKE THE ROSE YOU GAVE.

Answer to Garland of Old Fashioned Roses.

CHO. But just like the rose you gave me, That fad-ed and died too soon, The love that you said would live, sweet-heart, Has gone like a

THE ROBIN'S SONG BRINGS MEMORIES OF YOU.

Something Different.

REFRAIN The robin's song brings memories of you, dear, Sweet memories of days that we both knew; My love for you is true, dear, I wait and long for you, dear, The robin's song brings memories, sweet

I'M GOIN' BACK TO LOUISIANA.

Great Plantation Song.

CHO. I'm go-in' back to Lou-is-i-an-a where the bright moon shines, - I'm go-in' back to Lou-is-i-an-a and to that old gal of mine, - When I get back we-

IF I COULD ONLY CALL YOU MINE.

CHORUS I could on-ly call you mine, - dear, Each star that smiles in heaven's blue, - Would bright-ly beam with ra-diant gleam, As it

THE TWILIGHT, THE ROSES AND YOU.

Beautiful Ballad of the Better Grade.

CHO. The twi-ght, the ros-es and you, The twi-ght, the ros-es and you, Your smile so sweet and ten-der, Ros-es in their splendor Welcom-ing once more the fall-ing

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