

REDHEAD RAG

By
IRENE FRANKLIN
AND
BURT GREEN



FOUNDED ON
MELODIES OF THE
FAMOUS REDHEAD
SONG BY THE
SAME WRITERS

60

LEO FEIST L.F. NEW YORK

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Red Head Rag.

On themes of the Famous "Red Head" Song
by IRENE FRANKLIN and BURT GREEN.

Moderato (*Not fast*)

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a dynamic marking of *f*. The second system begins with a dynamic marking of *mf*. The sixth system begins with a dynamic marking of *p-f*. The score includes various musical notations such as eighth and sixteenth notes, rests, and chord symbols.

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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 key signature has one sharp (F#) and the time signature is 4/4. The music features a complex texture with many beamed notes and chords.

Second system of musical notation, continuing the piece with similar complex textures and beamed notes in both staves.

Third system of musical notation, featuring a first ending bracket labeled '1' and a second ending bracket labeled '2'. The notation includes dynamic markings such as *f* and *mf*.

Fourth system of musical notation, starting with a dynamic marking of *mf*. The music continues with intricate chordal and melodic patterns.

Fifth system of musical notation, showing further development of the musical themes with complex rhythmic patterns.

Sixth system of musical notation, concluding the page with a dynamic marking of *mf* and complex musical textures.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. The first measure has a melodic line in the treble and a bass line with chords. The second measure continues the melody with a slur. The third measure has a similar melodic line. The fourth measure is a whole note chord with an accent (^) and a first ending bracket above it. The bass line ends with a double bar line and a fermata.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. The first measure has a whole note chord with an accent (^) and a second ending bracket above it. The second measure has a melodic line with a slur. The third measure continues the melody. The fourth measure has a melodic line with a slur. The bass line has chords and a fermata at the end.

Third system of musical notation. Treble clef, key signature of two flats (Bb). The system contains four measures. The first measure has a whole note chord with an accent (^). The second measure has a melodic line with a slur. The third measure continues the melody. The fourth measure has a melodic line with a slur. The bass line has chords and a fermata at the end.

Fourth system of musical notation. Treble clef, key signature of two flats (Bb). The system contains four measures. The first measure has a melodic line with a slur. The second measure continues the melody. The third measure has a melodic line with a slur. The fourth measure has a whole note chord with an accent (^). The bass line has chords and a fermata at the end.

Fifth system of musical notation. Treble clef, key signature of two sharps (D#). The system contains four measures. The first measure has a whole note chord with an accent (^). The second measure has a melodic line with a slur. The third measure continues the melody. The fourth measure has a melodic line with a slur. The bass line has chords and a fermata at the end.

Sixth system of musical notation. Treble clef, key signature of two sharps (D#). The system contains four measures. The first measure has a whole note chord with an accent (^). The second measure has a melodic line with a slur. The third measure continues the melody. The fourth measure has a whole note chord with an accent (^). The bass line has chords and a fermata at the end.

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LOUIS MAURICE.

March tempo.

The first system of musical notation for 'The Great Divide'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes, while the second staff provides a rhythmic accompaniment with eighth notes and rests.

The second system of musical notation. It continues the piece with a dynamic shift to fortissimo (*ff*) in the first staff and mezzo-forte (*mf*) in the second staff. The notation includes various rhythmic patterns and rests, maintaining the 2/4 time signature.

The third system of musical notation, showing further development of the melody and accompaniment. The dynamics remain consistent with the previous systems.

The fourth system of musical notation, continuing the piece. The notation includes various rhythmic patterns and rests.

The fifth and final system of musical notation for this piece. It features a first ending (marked '1') and a second ending (marked '2'). The piece concludes with a fortissimo (*ff*) dynamic.

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"Chapel by the Sea"

Reverie

M. GREENWALD.

Andante

a tempo

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"Dance of the Frowsey Heads"

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