

THE GREATEST OF ALL RAG-TIME COMPOSITIONS.

# Raggity - Rag.

J. B. LAFRENIERE.

**INTRO.** Marcia.

The first system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music begins with a piano (*pp*) dynamic and includes a forte (*f*) dynamic. The notation includes various rhythmic patterns and accidentals.

The second system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music continues with a forte (*f*) dynamic and includes a piano (*p*) dynamic. The notation includes various rhythmic patterns and accidentals.

The third system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music continues with a forte (*f*) dynamic and includes a piano (*p*) dynamic. The notation includes various rhythmic patterns and accidentals.

The fourth system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music continues with a forte (*f*) dynamic and includes a piano (*p*) dynamic. The notation includes various rhythmic patterns and accidentals.

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# Sing Me A Song Like You Used To Sing.

WALTER BRUCE.

Valse Moderato.

mf

The piano introduction consists of two staves in 3/4 time. The right hand features a series of chords, while the left hand plays a simple bass line. The tempo is marked 'Valse Moderato' and the dynamic is 'mf'.

Last night while I lay a dream -  
Oft times I feel sad and lone -

*p*

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a rest in the right hand and a simple bass line in the left hand. The dynamic is marked 'p'.

ing, I had a dream so fair, \_\_\_\_\_  
ly, Some-times when things go wrong, \_\_\_\_\_

The second system continues the vocal and piano accompaniment. The vocal line continues with the lyrics and has two blank lines for continuation. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

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I dreamed my moth - er stood near me, and gent - ly stroked my  
I long for some one to love me, love me my whole life

hair \_\_\_\_\_ She was my friend and ad - vis - er,  
long \_\_\_\_\_ I'm go - ing back to the mill - stream,

she was my guid - ing star \_\_\_\_\_ And it did seem,  
there to find dear - est Sue \_\_\_\_\_ If she'll wed me,

that in my dream, To my dad I could hear her say. \_\_\_\_\_  
we'll hap - py be, And to her I will soft - ly say. \_\_\_\_\_

## CHORUS.

Sing me a song like you used to sing, One that is full of love—

Sing of our child-hood and hap - py days, when we first com - menced to love, —

Call me your sweet-heart and hold me near That I may feel you are my own —

My love is true, and all for you, come sweet-heart say yes, now do. —

0014  
MUS  
C.3

# CARITA.

Waltz.

HERBERT NICKSON.

The musical score is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' (piano). The piece concludes with a double bar line and repeat dots.

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