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## Shake-a-leg: march and cake walk.

Steinberg, Maurice J.

New York: Jos. W. Stern & Co. (34 E. 21st St.), 1899

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# Shake a Leg

MARCH  
AND  
CAKE WALK



By  
Maurice  
Steinberg

THE HOUSE OF HITS  
Published by **JOS. W. STERN & CO.** 34 East 21st St. NEW YORK  
NEW YORK CHICAGO AND LONDON  
LONDON JOS. W. STERN & CO.  
SOLE AGENTS FRANK DEAN & CO. 31 CASTLE ST. LONDON

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# SHAKE - A - LEG.

MARCH & TWO STEP.

By Maurice Steinberg.

Tempo di Marcia.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system begins with a *ff* dynamic marking and includes a triplet in the bass line. The second system starts with a *mf* dynamic marking. The third and fourth systems continue the rhythmic pattern with various articulations. The fifth system concludes with a first ending marked '1.' and a second ending marked '2.', both with a *f* dynamic marking.

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Musical notation system 1, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music begins with a double bar line and a repeat sign. The first measure is marked with a fortissimo (*ff*) dynamic. The system contains five measures of music.

Musical notation system 2, continuing the grand staff from the previous system. It contains six measures of music.

Musical notation system 3, continuing the grand staff. It includes first and second endings, marked with '1.' and '2.' above the staff. The system concludes with a fortissimo (*ffz*) dynamic and the word 'Fine.' below the staff.

TRIO.

Musical notation system 4, starting a new section labeled 'TRIO.' in a 2/4 time signature. The key signature remains two flats. The music begins with a piano (*p*) dynamic. The system contains five measures of music.

Musical notation system 5, continuing the Trio section. It contains five measures of music, ending with a mezzo-forte (*mf*) dynamic.

First system of musical notation, consisting of a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The treble staff contains a melodic line with several slurs and accents. The bass staff contains a harmonic accompaniment with chords and moving lines.

Second system of musical notation, featuring a first ending (1.) and a second ending (2.). The first ending leads to a section marked *ff* (fortissimo). The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment.

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

Fourth system of musical notation, showing further development of the melody and accompaniment. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment.

Fifth system of musical notation, including a first ending (1.) and a second ending (2.). The first ending leads to a section marked *fff* (fortississimo). The second ending is marked *ffz* (fortissimo with a fermata). The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment.

D.C. al Fine.

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# Try These over on Your Piano.

## THE SUNNY SOUTH SO FAR AWAY A REVERIE.

Words by S. B. Cessin  
MUSIC BY E. & J. JULY

CHORUS.  
The sun-ny South, the dear old South so far a-way, Where  
hearts are ev-er hap-py, free and gay. Oh, troubles were not known to  
darkies in their home, in the dear old sun-ny South so far a-

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## A New success by the Great... Williams & Walker. THE REAL RAG-TIME LAUGHING HIT. I DON'T LIKE NO CHEAP MAN.

Words & Music by Williams & Walker

CHORUS.  
She said, "I don't like no cheap man. Dat spends his mon-ey on de  
stament plan, Dat's de rea-son I al-ways car-ry wid me 'Kud  
money for what I want. I got a sweet dis-po-sition as any - one, But  
sakes a - live, I hate to be dou- in front of 'de people dat  
I kin boss, And dat's none of 'em half so black. So

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## Beautiful Narrative Ballad... IF YOU LOVE ME, LEAVE ME.

CHORUS.  
"If you love me, leave me. Do not be on - true,  
I will glad-ly wait, Jack, Years and years for you;  
But don't be un - faith - ful, She's your wife, you know -  
If you love me, leave me. Say good bye and go!"

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arr. by W.H. Tyets. Words & Music by Irving Jones

Poco Allegro.  
A big, black  
"Now babe, don't  
but - ly coon and his yal-let wife, who had a fall-out, Cause the  
drive me way, hon-ey, let me stay a-round here un-til Spring. Ev-ry  
yal - let gal collect the big, black coon - a - ly - zy roundabout!  
dollar that make, dat I scrape and take, straight home fo, you 'll bring.

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## MONROE H. ROSENFELD'S FAMOUS DARKY CREATION..... DON'T CARE IF YOU NEBBER COMES BACK.

Words by Raymond A. Br. CHORUS. Music by Monroe H. Rosenfeld

I don't care if you nebber comes back, Git a move on you, nig - ger.  
do! Lots a-more coons in dis yere town, So I  
woul' grieve af - ter you! Heaps o' niggers dat  
I kin boss, And dat's none of 'em half so black. So

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## Wedding Chimes. WALTZES.

GEORGE WIEGAND

Fin.

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## AS PLAYED AT THE KNICKERBOCKER THEATRE, NEW YORK (PRODUCTION OF E. H. SOTHERN.) THE KING'S MUSKETEER. MARCH AND TWO-STEP

FRANK A. HOWSON

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## ONLY YOU!

Words by Will A. Heelan. Music by Geo. Hamilton

CHORUS. Expressivo.  
On - ly you can ev - er soothe th' ash - ing.  
Your sweet voice would bring peace and glad - ness, too!  
Ou - ly you can, ev - er stay th' break - ing.

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## I LIVE AS HIGH AS ANY OTHER COON

arr. by W.H. Tyets. Words & Music by Irving Jones

CHORUS.  
I live as high as a - ny oth - er coon! There's  
no coon lived so high he touched the moon! You  
coons may put on airs, but you ain't no mil-lion - aires! If you try to fly, you'll

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