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The darktown swell.

Sutton, O.E.

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

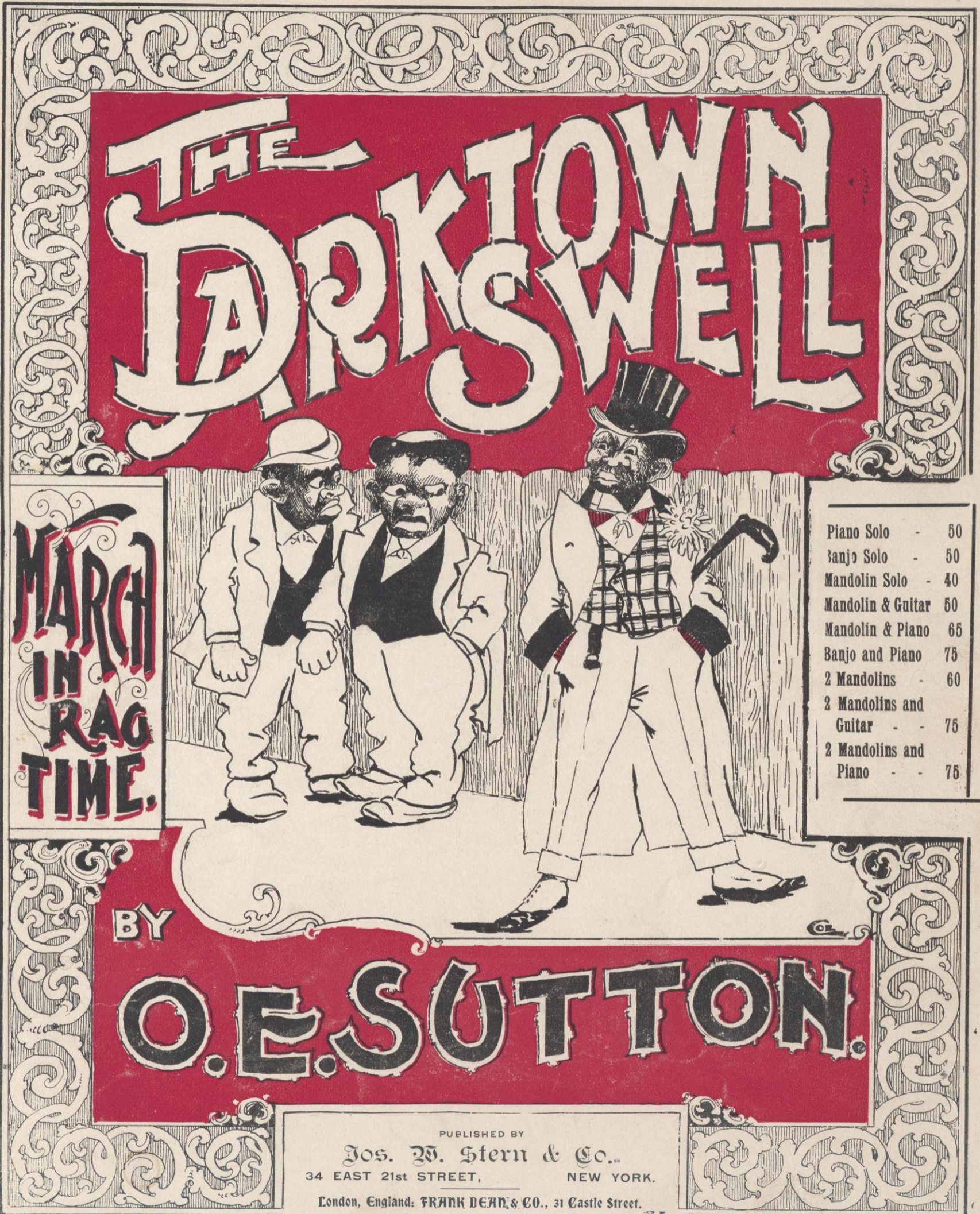
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"Darktown Swell" is pleasing to the ear because there is something in it.



THE DARKTOWN SWELL



**MARCH
IN
RAG
TIME.**

Piano Solo	-	50
Banjo Solo	-	50
Mandolin Solo	-	40
Mandolin & Guitar	-	50
Mandolin & Piano	-	65
Banjo and Piano	-	75
2 Mandolins	-	60
2 Mandolins and Guitar	- -	75
2 Mandolins and Piano	- -	75

BY

O. E. SUTTON.

PUBLISHED BY
Jos. W. Stern & Co.,
34 EAST 21st STREET, NEW YORK.
London, England: FRANK DEAN & CO., 31 Castle Street.

"Darktown Swell" is one of the few Marches in Ragtime out of the large number published that has been retained as an orchestral number by the elite orchestras of New York.

The Dark Town Swell.

TWO STEP in RAG TIME.

O. E. SUTTON.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of two staves each (treble and bass clef). The first system begins with a *ff* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. The second system is marked *mf*. The third system is also marked *mf*. The fourth system continues the *mf* dynamic. The fifth system begins with a *f* dynamic and includes first and second endings. The notation includes various rhythmic figures, chords, and articulation marks such as accents and slurs.

Jos. W. Stern & Co, New York.
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First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests. There are several accents (>) placed above notes in both staves.

Second system of musical notation, continuing the piece. It features similar complex textures with beamed notes and rests. Accents (>) are present above notes in both staves.

Third system of musical notation. The first part of the system has a dynamic marking of *f* (forte). The system concludes with a first ending bracket labeled '1' and a second ending bracket labeled '2'. There are accents (>) above notes in both staves.

Fourth system of musical notation. The first part of the system has a dynamic marking of *p* (piano). The music consists of a steady flow of notes in both staves.

Fifth system of musical notation. The music continues with a consistent rhythmic pattern in both staves.

Sixth system of musical notation, the final system on the page. It features a mix of note values and rests, ending with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The first measure includes a dynamic marking of *ff*. The notation consists of chords and single notes with accents.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the B-flat key signature. The notation includes chords and single notes with accents.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the B-flat key signature. The notation includes chords and single notes with accents.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The first measure includes a dynamic marking of *ff*. The notation includes chords and single notes with accents.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the B-flat key signature. The notation includes chords and single notes with accents.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the B-flat key signature. The notation includes chords and single notes with accents.

TRY THESE ON YOUR PIANO.

MY ALABAMA LADY-LOVE

Words & Music by Dave Lewis

CHORUS

Sweet heart, that is what you are to me. My
black gal, for I loves you, don't you see? And
dar's no coon dat stands a chance wid me. My

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GENUINE DARKEY CAKE-WALK MELODY.

AUNT MANDY'S WEDDING MARCH & CAKE-WALK.

By Wm. H. Young

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This beautiful sentimental ballad is sometimes called "You Are the Only Girl I Love." The Correct Title is

SINCE YOU SPURNED MY GOLD

COMPANION PIECE TO

Take Back Your Gold.

Words by Geo. A. Brown.

Music by Herbert S. Goodfriend.

Allegretto.

"We are the on - ly girl I love, you are my fa - ture wife."

We know I love you dearly and I could not blight your life.

So do not grieve, my dar - ling, it is the sto - ry old

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DON'T SAY GOOD BYE FOREVER!

Words & Music by Gimore & Leonard

Andante con espres.

Don't say good bye for - ev - er, Don't cast my love a -
s. When ba - by came to our home, dear, Joy fill'd my long - ing
side! You said your life seem'd bright er
heart! Lit - tle we thought, then, of sor - row,
When I be - came your bride
Kiss'd dream'd we'd ev - er

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NOVEL AND CHARACTERISTIC COMPOSITION

LA MARIPOSA.

(The Butterfly.)

DANCE CHARACTERISTIC.

By Wm. H. Young

Allegretto moderato.

Composer of the celebrated Cuban Dance "The Moon"

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BEAUTIFUL AND SWEET BALLAD OF SENTIMENT

TELL ME WHAT I ALWAYS LONG TO HEAR

CHORUS. Stafford Waters

Tell me what I always long to hear, the sto - ry I love best, That
drives a - way all doubt and fear and sets my heart at rest

Tell me what I always long to hear, that you'll be mine for aye. Oh.

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ONE KISS TELLS ALL

Lyrics by Stafford Waters

Music by Richard Stebbins

Valse Lente Con amore

One kiss tells all we would say. That is the heart's sur - en
way. One soul draws close to an - oth - er.
In this sweet ma - gic way. Each dear - est thought it can tell.

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MY GIRL'S A HAWAIIAN MAIDEN

Lyrics by Jack Simons

Music by Chas. Kellerman

Moderate

allegretto

Down in Ha - wa - i Is - lands, where things are hot,
Each night, down in the jun - gle, we two would go,
She tro - tted some oth - er girls, life seemed a dream,
I met a lit - tle maid - en, born on the spot,
She on a hip - po - pot - a - mna, make love you know,
Each was just like the oth - er one, peach - ee and cream.

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A REFINED DARKEY SONG

SUNG IN ALL THEATRES.

BE MA HONEY GAL

(SUSIEBANDH)

CHORUS. Words & Music by Stafford Waters

Be ma hon - ey gal, ma lit - tle So - nie - me - eah
And I nevah shall for - get old A - la - ba ma
Be ma hon - ey gal, de son shall al - ways shine.

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