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Ash-cake shuffle.

Epler, D. A.

New York: Berge Music Co. (525 6th Ave.), 1899

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Evening

ASH-CAKE

SHUFFLE

A CHARACTERISTIC
MARCH AND
TWO STEP.

(can also be used as a
POLKA OR RAG-TIME CAKE WALK.



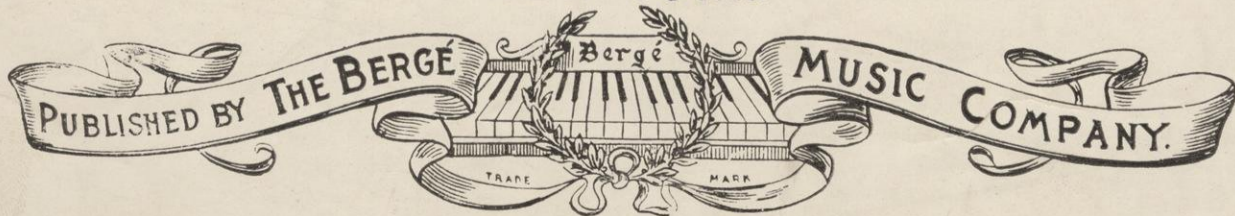
Two Mandolins & Piano, 50 cts
Two Mandolins & Guitar, 50 cts
Mandolin Solo 30 cts
Two Mandolins 40 cts
Full Orchestra 75 cts
Military Band 50 cts

Piano Solo . . . 50 cts
Song 50 cts
Banjo & Piano, 50 cts
Banjo & Guitar, 50 cts
Banjo Solo . . . 40 cts

BY
D.A. EPLER

Author of **Pickaninies' Carnival**, A Rag Time March
and Two-Step, An immense Success With a popular & very Catchy song Chorus.

NEW YORK:



525 SIXTH AVE

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LONDON
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NAU & SCHMIDT MUSIC CO.
No. 90 WISCONSIN ST.,
MILWAUKEE, - WIS.

Favorite Songs by Popular Composers.

Words by J.J. Hogan.

No One Loves You More Than I.

Music by F. D. Cure.

Moderato.

An exquisite love song.

Sweet - heart, dear - est, tell me why, Sil - ver peb - bles dim your eye?
To my heart in close em - brace, Press'd with fer - vor your sweet face,

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Words by Julian Holmes.

Only A Picture.

Music by H.F. Smith.

Moderato.

Companion song to "Mother's Appeal to her boy."

She kiss'd her boy a fond good by, the hour had come to part, His good ship sail'd that morn a-cross the main, The
The years sped by, but, lo! up - on a drear De - cem - ber day, There came a strang - er to that mother's door, He

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Nellie's The Girl For Me.

Words and Music by L.F. Jerome.

Moderato.

A pretty love song of a style that is always popular.

There are ma - ny pret - ty girls, you'll a - gree, Here and there, ev' - ry - where, Pret - ty fac - es ev' - ry day we see,
There are oth - er girls no doubt just as sweet, To be found, all a - round, We have but to look, their eyes to meet,

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Words by Julian Holmes.

To Mother, Boy, Be True.

Music by Chas. Miller.

Moderato.

A noble song, with a noble sentiment.

Though ma - ny years have on - ward rolled I re - col - lect the day, The na - tion called for soldiers and my fa - ther went a - way, He
The war was o - ver and the troops were crossing hill and plain, And he - roes that were en - e - mies were brothers once a - gain, The

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Words by J.F. Lawler.

The Harbor Light.

Music by J. Levy.

Moderato.

A stirring song for "Contralto, Baritone or Bass"

Far out at sea on a win - ter's night, — A gleam came from the har - bor light, —
Far o'er the deep and the stor - my sea, — A lov - ing sweet face waits for me, —

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A custom in the Old South of baking Bread, Cake etc.— A smooth, flat stone was on the hearth. This was kept hot by the falling ashes of the wood-fire, and the loaf or corn cake was put on it to be done. Hence the name of the Dance or Shuffle.

Ash-Cake Shuffle.

by D. A. EPLER.

PIANO. *ff*

sempre staccato *f*

p *f*

ff

1. 2. *fz*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with accents and slurs. The bass clef contains a rhythmic accompaniment. A dynamic marking of *f* is present at the beginning.

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

Third system of musical notation, including first and second endings. The first ending leads to a double bar line, and the second ending continues the piece. A dynamic marking of *fz* is present.

Fourth system of musical notation, featuring a melodic line with a dynamic marking of *f* and a section marked *p* (piano).

Fifth system of musical notation, continuing the melodic and accompanimental lines.

Sixth system of musical notation, concluding the piece with a dynamic marking of *ff* and a *Fine.* marking at the end.

TRIO.

p *cresc.*

f

ff

p *fz* *fz* *p*

ff *sff* *p* *ff*

Musical notation system 1, featuring a treble and bass clef. The bass clef part begins with a *ff* dynamic marking. The system concludes with the vocal instruction "Oh".

Musical notation system 2, featuring a treble and bass clef. The bass clef part begins with a *ff* dynamic marking.

Musical notation system 3, featuring a treble and bass clef.

Musical notation system 4, featuring a treble and bass clef.

Musical notation system 5, featuring a treble and bass clef. It includes first and second endings, marked "1." and "2.", and concludes with a *fz* dynamic marking.

D.C. al Fine.

POPULAR SUCCESSES BY WELL KNOWN COMPOSERS.

Words by T. C. HARBAUGH.

ALWAYS ANSWER MOTHER'S LETTER.

Cantabile.

A noble song, with a noble sentiment.

Music by H. P. DANKS.

Al - ways answer mothers' let - ter, — Lit - tle mat - ter where you be, — In the mountains lonely cabin, —
Al - ways answer mothers' let - ter, — Throw a beam a - cross her way, — While she watches for the postman, —

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DON'T PASS ME BY LIKE A STRANGER.

A beautiful song, of which the story is taken from life.

Words & Music by LOUIS BRITTANY.

Moderato.

They were en - gaged to be mar - ried, A cou - ple so lov - ing and free, — Both in the mills work'd to
Years rolled a - long and the maid - en, Who once had bright gold at com - mand, — Back to her home as a

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I'VE YER NAME TATTOOED ON MA ARM.

An Ethiopian Affaire D'Amour.

Words by JOHN J. HAGAN.

Music by FRANK D. CURE.

Don't blebedemliesdeytellsye Lize, Dat ise un - true, Can you look, lub, in - to dese eyes, An
I'se light in col - or, as you know, So de names plain; An when yer portrit, Lize I show, I

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"A MOTHER'S APPEAL TO HER BOY."
This beautiful song is without exception the Most Successful "Mother"
song that has ever been published, its sale has reached over
100,000 Copies.

Words by JULIAN HOLMES.

Music by H. F. SMITH.

A moth - er was bid - ding good - bye to her boy, He was go - ing to leave her that morn, — 'Twas
The years glid - ed by and he wan - dered a - far, Of - ten like a lone ex - ile hed roam, — In

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MY "AU-REVOIR" WAS NOT ADIEU.

A beautiful sentimental song of rare beauty.

Words by JOHN J. HAGAN.

Music by FRANK D. CURE.

Moderato.

We parted friends — 'twas long a - go, — How much I loved — you ne'er can know; — I can't for - get — the hap - py
As down life's road — my steps I wend, — My heart will find — in you a friend, — True love is deep — broad as the

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Try this over on your Piano.

The Zulu Wedding Dance.

Characteristic Two Step.

by D. A. EPLER.

PIANO.

The first system of musical notation is for a piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a forte (ff) dynamic. The melody in the treble staff features eighth and sixteenth notes, with some triplets. The bass staff provides a steady accompaniment with chords and single notes. There are accents (^) over some notes in both staves.

The second system continues the piece. It starts with a piano (p) dynamic in the treble staff, which then changes to forte (ff) in the third measure. The bass staff continues with a consistent accompaniment. The treble staff includes a triplet of eighth notes and several accents (^).

The third system continues the piece. It starts with a piano (p) dynamic in the treble staff, which then changes to forte (f) in the third measure. The bass staff continues with a consistent accompaniment. The treble staff includes a triplet of eighth notes and several accents (^).

The fourth system continues the piece. It starts with a piano (p) dynamic in the treble staff, which then changes to forte (ff) in the third measure. The bass staff continues with a consistent accompaniment. The treble staff includes a triplet of eighth notes and several accents (^).

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