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Eli Green's cake walk.

Koninsky, Sadie; Reed, David, 1872-1946

New York: Jos. W. Stern & Co. (34 E. 21st St.), 1896

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ARE HOT NUMBER



ELI GREEN'S CAKE WALK

5

WORDS BY

DAVE REED JR.

MUSIC BY

SADIE KONINSKY

"THE HOUSE OF HITS" (TRADE MARK) REG. 1899

Published by **JOS. W. STERN & CO.** 34 East 21st St., NEW YORK

NEW YORK, CHICAGO AND LONDON

MARK STERN BUILDING

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SOLE AGENTS FRANK DEAN & CO., 31 CASTLE ST., LONDON.

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VOCAL

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ELI GREEN'S CAKE-WALK.

3

Words by Dave Reed Jr.

Music by Sadie Koninsky.

Allegro Moderato.

The piano introduction consists of two systems of music. The first system is marked *f* (forte) and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system is marked *p* (piano) and continues the rhythmic pattern with more complex melodic lines in the right hand.

1. Up in de sky dars a yal-ler moon a-beamin', And froo de trees dars a
2. There comes a coon wif a migh-ty rep-u-tation, Wins ev'-ry cake dat he

The vocal melody is written on a single staff in a 2/4 time signature. The piano accompaniment is written on two staves below the vocal line, providing harmonic support with chords and rhythmic patterns.

lot of lights a-gleamin'; What's goin' on? What's goin' on? Swell coons are all turnin'
tackles in de na-tion; My, don't talk! Watch him walk! Aint he a pic-ture of

The vocal melody continues on a single staff, with the piano accompaniment on two staves below. The music concludes with a final chord in the piano part.

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out. Gay lit-tle gals wif dere pretty eyes a-rollin', Down froo de grove wif de
 grace. Some people say he is certainly a won-der, He's got a face dats as

dark-ies am a strollin'; All hands dressed In their best, What's de rumpus all a-
 black as a-ny thunder; But when he Looks at me, He'll turn yaller in de

- bout? Dis am a night dat de coons are cel-e-bra-tin',
 face! He come a-round fo' to gob-ble up de priz-es,

Down to a cake-walk they're all a congre-ga-tin'; My, what style! See dem smile!
 But I'se a coon dat he ve-ry much despises; Dis swell Knows right well

Eli Green's Cake-Walk. 5

Ask your dealer for a copy of
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Chuck full of fun and de - light. Dis is de time ev' - ry
He aint a mark - er to me. Dis am a chance fo' to

nigger is a dan - dy, Feels just as sweet' as a stick of yal - ler candy;
gain a rep - u - ta - tion, We'll be de talk of de col - ored pop - u - lation.

Ex - tra fine, Right in line, All a - feel - in' out of sight. O!
Oh you Lize, Roll dem eyes, You's as pret - ty as can be. O!

CHORUS.

Swing round and show yo' clothes my la - dy, Dont' you take yo'

marcato.

Eli C. ...'s Cake-Walk. 5

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Without which your Piano Selections are incomplete.

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peepers off dat cake, We'll make these other coons look shady. Dar is

no mis-take. Say gal, you is a red hot member!

Goodness! won't we make de people talk, Dat cake will make us bofe re-

- member E - li Green's cake - walk!

Eli Green's Cake-Walk. 5

Songs that should be on every piano.

My Own Colleen.

The Crimson Chain.

Dreams Of My Own Land.

After 2d. Verse Cake Walk.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. A section symbol (§) is placed above the first measure. The music begins with a piano (*p*) dynamic marking. The melody in the treble clef features eighth-note patterns, while the bass clef provides a steady accompaniment of chords and eighth notes.

The second system continues the piece and includes two endings. The first ending (marked '1.') leads back to an earlier section, while the second ending (marked '2.') concludes the phrase. The notation includes various ornaments and slurs.

The third system is primarily composed of chords in the bass clef, providing a harmonic accompaniment. The treble clef has some light melodic lines. The music is in a steady 2/4 rhythm.

The fourth system continues the accompaniment with a mix of chords in the bass clef and light melodic lines in the treble clef. The overall texture is rhythmic and steady.

The fifth system concludes the piece with two endings. The first ending (marked '1.') features a forte (*f*) dynamic marking and includes several ornaments. The second ending (marked '2.') concludes with a *D.s* (Da Capo) instruction. The piece ends with a section symbol (§).

Eli Green's Cake-Walk.5

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wo man's heart; And the Moth that play'd was a
maid, they say The Flame was a bad man's art. The
Moth nex-er knew, as she flew so near, That flame was the light of

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1. *ff* *mf*

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LOTTIE GILSON'S..... LATEST MARCH SONG. MILITARY MOLLIE.

Words by Maurice E. McLoughlin Music by Max S. Witt

Tempo di Marcia

1 With head e-rect and shoulders straight she march-es down the street The
2 She nev-er says, "Hel-lo!" or "How-dy do!" to friends she meets But
eyes of all are on her for she looks so ve-ry neat She
gives a dain-ty hand sa-lute to ev-ry-one she greets She

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Written by Geo. Taggart. CHORUS. Composed by Max S. Witt.

"Don't let her lose her way!" Her mother used to say
24. V. Your
know you are true, I trust her to you, You won't let her turn nor stray!
She is my life, my all! Dont let her fall nor fall.

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