

1909

## The Banjo Rag

E. K. Bennett

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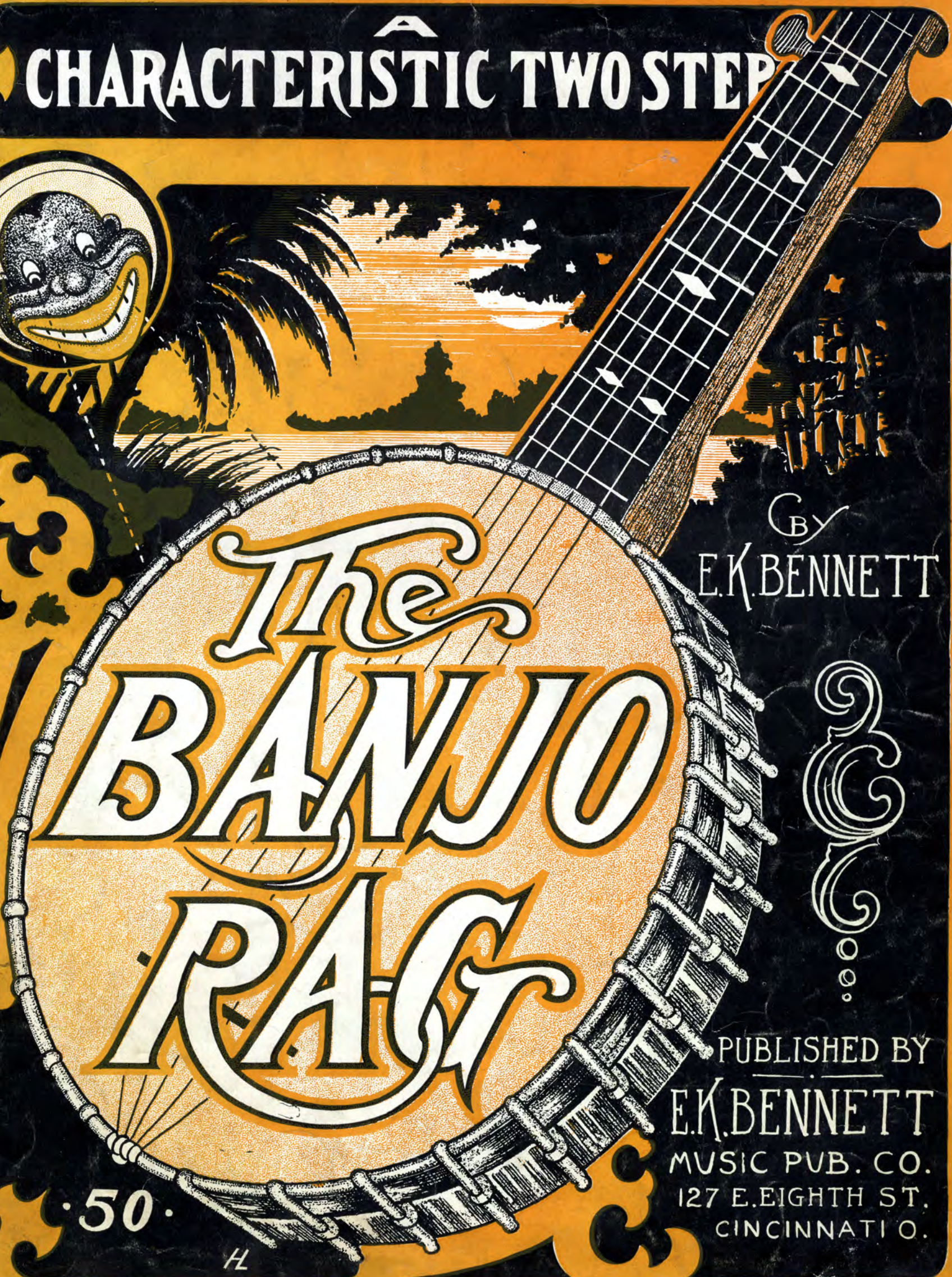
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Margaret

A  
CHARACTERISTIC TWO STEP



The  
**BANJO**  
**RAG**

By  
E. K. BENNETT



PUBLISHED BY  
E. K. BENNETT  
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# The Banjo Rag

Characteristic Two-Step

Tempo di Marcia.

E. K. BENNETT

*R. H.*  
*mf*  
*L. H.*

*mf*

8

*f*

8

First system of musical notation, featuring a treble and bass clef. The treble clef part has a dynamic marking of *p* (piano) and contains a series of eighth-note chords and single notes. The bass clef part consists of a simple bass line with quarter and eighth notes.

Second system of musical notation, continuing the piece with similar rhythmic patterns in both staves.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the treble clef part.

Fourth system of musical notation, continuing the piece with similar rhythmic patterns in both staves.

Fifth system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) in the treble clef part.

Sixth system of musical notation, concluding the piece with a final cadence in both staves.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic marking and includes a 7-fingered chord. The bass clef part provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar treble and bass clef parts. The treble clef part features a 7-fingered chord and a melodic line with slurs.

Third system of musical notation, showing further development of the melody and accompaniment. The treble clef part includes a 7-fingered chord and a melodic phrase.

Fourth system of musical notation, marked with a forte (*f*) dynamic. The treble clef part features a more active melodic line with slurs, while the bass clef part continues with a steady accompaniment.

Fifth system of musical notation, continuing the musical development. The treble clef part has a melodic line with slurs and a 7-fingered chord.

Sixth system of musical notation, the final system on the page. It concludes the piece with a melodic line in the treble clef and a supporting accompaniment in the bass clef.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. A fermata is placed over a chord in the upper staff during the second measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a complex rhythmic pattern. A dynamic marking of *mf* (mezzo-forte) is placed in the first measure of the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a complex rhythmic pattern.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a complex rhythmic pattern. A dynamic marking of *f* (forte) is placed in the first measure of the upper staff. An *8* (octave) marking is placed above the first measure of the upper staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a complex rhythmic pattern. An *8* (octave) marking is placed above the first measure of the upper staff. The system concludes with the marking *D.C.* (Da Capo) in the lower staff.

The CODA section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with a final chord. A dynamic marking of *p* (piano) is placed in the lower staff. The word *L.H.* (Left Hand) is written in the lower staff.

Banjo Rag

# TRY THIS ON YOUR PIANO.

A dear little Wife and a Home, sweet Home

CHORUS  
Tempo di Valse

E. K. BENNETT

One fond ca - ress — at your own cot - tage door, —

One lov - ing kiss — when your day's work is o'er —

Then life's be - gun — nev - er more would you roam, —

'Tis just a dear lit - tle wife, and a home, sweet home. —

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