

1904

Ginger Snaps

Egbert van Alstyne

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One of Van's Best !!

GINGER SNAPS

A
SNAPPY
TWO
STEP



Published for
ORCHESTRA,
BAND,
MANDOLINS,
& GUITARS

COMPOSED BY
EGBERT VAN ALSTYNE

Composer of
"NAVAJO"
"BUTTERCUPS AND
DAISIES." ETC. ETC.

WILL ROSSITER
"THE CHICAGO PUBLISHER"
136 W. LAKE ST. CHICAGO, ILL.

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Published for
Orchestra,
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and
Guitar.

GINGER SNAPS

By
Egbert
Van Alstyne.

Composer of
"BUTTERCUPS AND DAISIES,"
"NAVAJO" etc.

A Snappy Two-step.

INTRO. *f*

The musical score is written in 2/4 time and consists of five systems of piano and guitar parts. The first system is labeled 'INTRO.' and begins with a forte (*f*) dynamic. The piano part is written in the treble clef, and the guitar part is in the bass clef. The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *p*) throughout the piece. The piece concludes with a double bar line and repeat signs.

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TRIO.

p

The musical score consists of five systems of staves. The first system is labeled 'TRIO.' and 'p'. The second system continues the piece. The third system features a change in notation, with a treble clef staff appearing below the bass clef staff. The fourth system is marked with a forte 'f' dynamic. The fifth system concludes the piece. The music is written in a style characteristic of early 20th-century piano literature, with a focus on harmonic texture and rhythmic patterns.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. It features a complex texture with multiple voices and chords.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the bass staff. The notation is dense with many notes and rests.

Third system of musical notation, showing further development of the musical themes. The grand staff continues with intricate rhythmic patterns.

Fourth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the bass staff. The texture remains complex and rhythmic.

Fifth system of musical notation, continuing the dense and rhythmic composition. The grand staff shows a variety of chordal and melodic elements.

Sixth system of musical notation, the final system on this page. It concludes with a double bar line and repeat dots at the end of the piece.

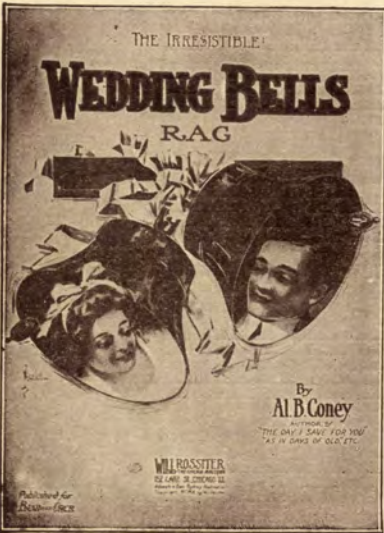
THE FIRST BIG INSTRUMENTAL "HIT" FOR 1911

WEDDING BELLS RAG

BY AL. B. CONEY

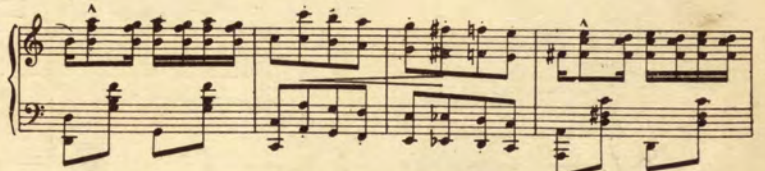
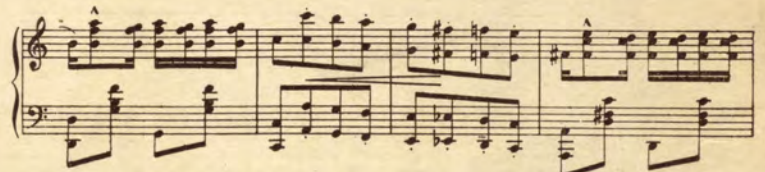
To Whom it May Concern!

I am going to spend \$10,000.00 to Popularize the "Wedding Bells Rag" so you know what I must think of it. Of the thousands of manuscripts that I hear I picked this one as a winner. Now then it remains to be seen if my opinion is correct. I know I have thousands of friends all over this country who are going to get a copy of this two-step and "boost" it along; because they will see, just as I do, a great deal of real merit in the composition. Next time you go to a dance insist that the orchestra play it and convince yourself and friends that it's a "hit."



WEDDING BELLS.
RAG.

By AL. B. CONEY.
Writer of "The Day I Save For You" etc.



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Chimes at Twilight.

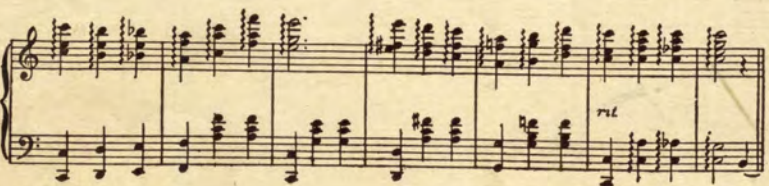
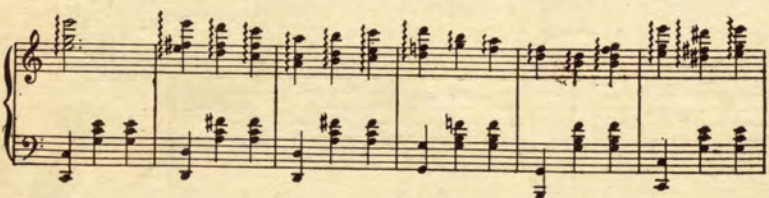
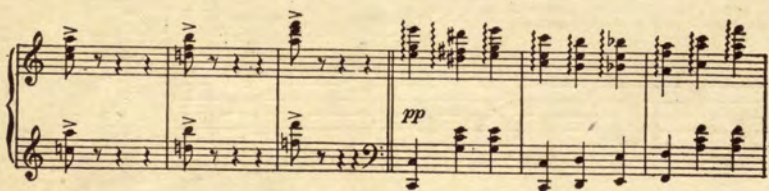
Reverie.

In playing the first eight bars, the chords should be played very staccato.

R. G. GRADI.

FREE
MUSIC
BULLETIN

Chimes.

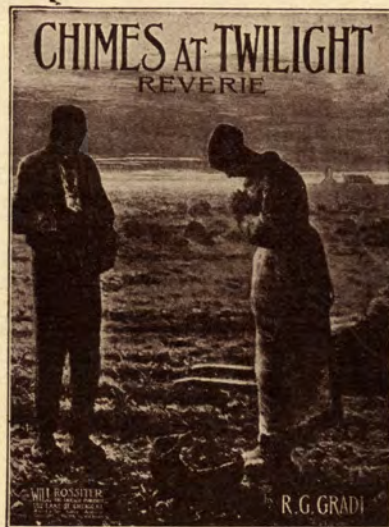


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CHIMES AT TWILIGHT

REVERIE

by R. G. GRADI



This little number has only been out a few weeks and has sprung into popular favor at once. The Introduction is a novelty, being an imitation of CHURCH CHIMES and if played as the notes are written you can produce on any piano the exact effect of CHIMES. You may have heard this done on the Stage, but this is the first time it has ever been made possible for you to "do the trick." Besides the novelty this Reverie is a very pretty and interesting composition. Don't miss it! You can't afford to.

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152 LAKE ST., CHICAGO, ILL.