

A RED HOT NUMBER



ELI GREEN'S CAKE WALK

5

WORDS BY

DAVE REED JR.

MUSIC BY

SADIE KONINSKY

Published by **JOS. W. STERN & CO** 45 East 20th St New York.

LONDON. JOS. W. STERN & CO
SOLE AGENTS. FRANK DEAN & CO 31 CASTLE ST LONDON.

ELI GREEN'S CAKE-WALK.

Words by Dave Reed Jr

Music by Sadie Koninsky.

Allegro Moderato.

The piano introduction consists of two systems of music. The first system features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a steady eighth-note accompaniment. The second system continues the melody and accompaniment, with a dynamic marking of *p* (piano) in the bass line.

The first two lines of the song are set to a melody in the treble clef. The lyrics are:
 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-ti-ön, Wins ev'-ry cake dat he

The piano accompaniment in the bass clef provides a steady eighth-note accompaniment.

The last two lines of the song are set to a melody in the treble clef. The lyrics are:
 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 piano accompaniment in the bass clef continues with the eighth-note accompaniment.

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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 Songs that should be on every piano.

My Own Colleen.
 The Crimson Chain.
 Dreams Of My Own Land.

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 Green's Cake-Wal **Have you heard Chas. Grahams latest success.**
Wish Daddy Good-Luck To-Day.
ask to see a copy.

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! D.C.

Eli Green's Cake-Walk. 5

ask to see a copy of
"The Scorcher" March.
 by Geo. Rosey.

After 2d. Verse Cake Walk.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a series of eighth and sixteenth notes with slurs. The bass staff begins with a bass clef, the same key signature and time signature, and contains a series of chords and eighth notes. A piano (*p*) dynamic marking is placed above the first measure of the bass staff.

The second system continues the piece and includes first and second endings. The treble staff features a first ending (marked '1.') with a repeat sign and a second ending (marked '2.') with a repeat sign. The bass staff continues with chords and eighth notes. The key signature remains one flat.

The third system consists of two staves primarily filled with chords. The treble staff contains several chords, some with slurs. The bass staff contains a steady accompaniment of chords and eighth notes. The key signature remains one flat.

The fourth system continues the chordal accompaniment. The treble staff has chords with slurs, and the bass staff has a consistent eighth-note accompaniment. The key signature remains one flat.

The fifth system includes first and second endings. The treble staff has a first ending (marked '1.') with a repeat sign and a second ending (marked '2.') with a repeat sign. The bass staff features a forte (*f*) dynamic marking. The piece concludes with a double bar line and a final chord in the bass staff.

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