

1896

Eli Green's Cake Walk

Sadie Koninsky

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A RED HOT NUMBER



ELI GREEN'S CAKE WALK

5

WORDS BY

DAVE REED JR.

MUSIC BY

SADIE KONINSKY

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ELI GREEN'S CAKE-WALK.

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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* and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system is marked *p* and features a more complex melodic line in the right hand with sixteenth notes and eighth notes, and a bass line in the left hand with eighth notes.

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-ta-tiòn, Wins ev'-ry cake dat he

The vocal melody is written on a single staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef) with chords and rhythmic patterns that support the vocal line.

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 lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef) with chords and rhythmic patterns that support the vocal line.

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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! wont 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 and accents. 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 is characterized by a treble staff filled with chords, some with slurs. The bass staff continues with a steady eighth-note accompaniment. The key signature remains one flat.

The fourth system continues the chordal texture in the treble staff, with the bass staff providing a consistent eighth-note accompaniment. The key signature remains one flat.

The fifth system concludes the piece with 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. A forte (*f*) dynamic marking is placed above the first ending. The bass staff continues with chords and eighth notes. The piece ends with a double bar line and a repeat sign.

Eli Green's Cake-Walk. 5

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 The Sweetest Love Song Ever Written.
 "GRACE O'MOORE."
 by MAX S. WITT. "It Is Always New."

TRY THESE ON YOUR PIANO.

Here are a Few Extracts of some of MONROE H. ROSENFELD'S Beautiful Songs:

(See the reverse page for a List of his Best Compositions.)

CHORUS OF "JUST FOR THE SAKE OF OUR DAUGHTER."

(HELENE MORA'S Great Hit.)

By MONROE H. ROSENFELD.

pure and un-de-filed; Just for the sake of the
blight-ed past; The past that now is re-con
-ciled; Just for the sake of the
one he lov'd best, For the sake of his lit-tle ba-by child.
" you love " your
" we love " our

rit.

Just for the sake. 6

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CHORUS OF "I'LL MARRY THE MAN I LOVE."

By MONROE H. ROSENFELD.

Tempo di Falce.
"I'll marry the man I love No other my hand shall claim For I've
given my heart to him, dad, And someday I'll bear his name Re-
member that gold can't buy Or conquer a woman's heart And I'll
marry the man I love, dad, Tho' from you I part!

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CHORUS OF "A HERO TILL JUDGMENT DAY!"

(IMOGENE COMER'S Great Hit.)

By MONROE H. ROSENFELD.

Allegro.
"He gave up his life in the Cause of Duty - Fell like a martyr by the
way; Yielded his life at the roll call of Honor, A
he-ro till Judgement day! A he-ro - a he-ro, a
he-ro till Judgement, Judgement day!"

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CHORUS OF "IF YOU LOVE ME, LEAVE ME!"

By MONROE H. ROSENFELD.

Chorus.
"If you love me, leave me, Do not be un-true:
I will glad-ly wait, Jack, Years and years for you;
But don't be un-faith-ful, She's your wife, you know -
rit.
If you love me, leave me, Say good bye and go!"

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