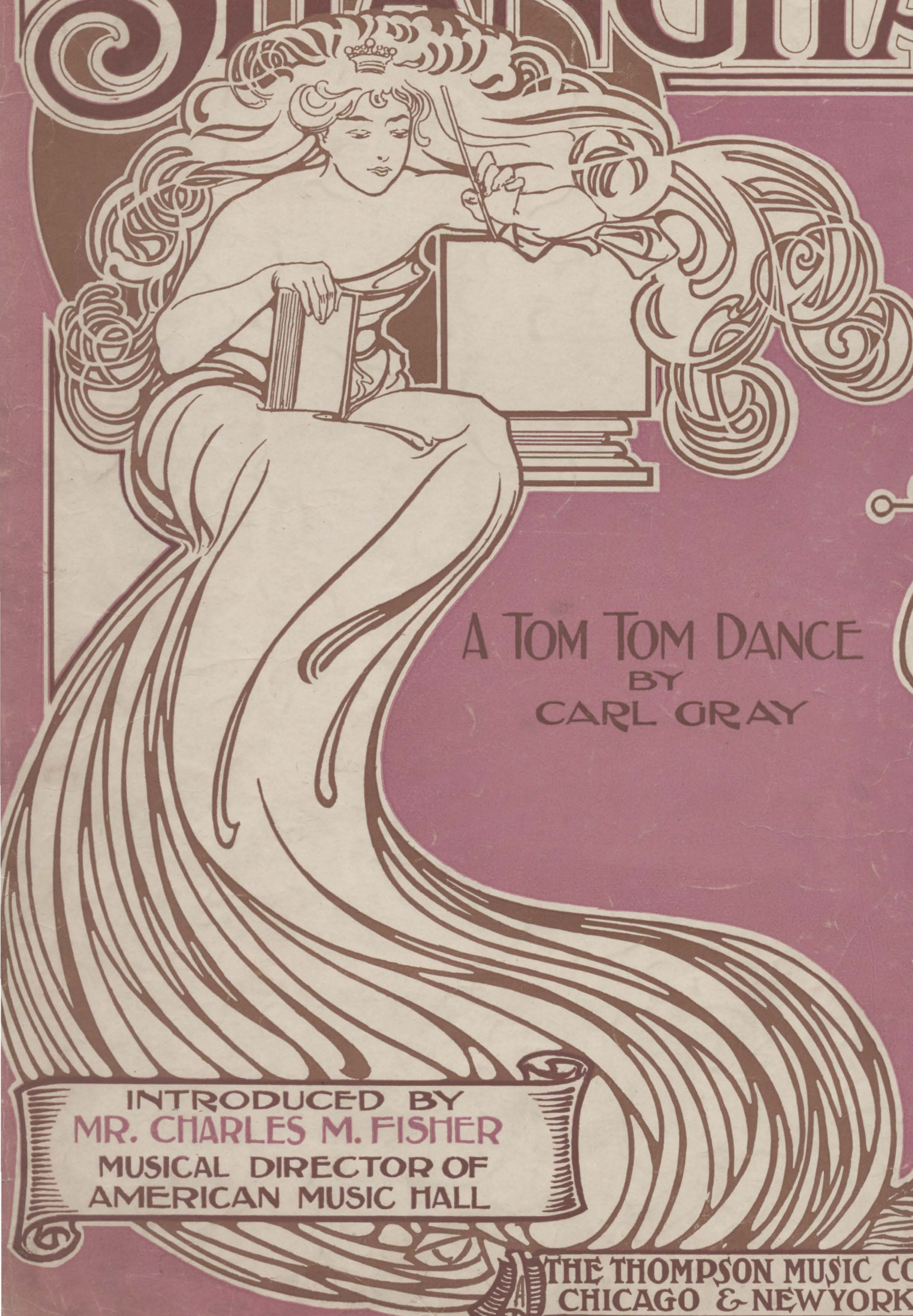


# SHANGHAI



A TOM TOM DANCE  
BY  
CARL GRAY



INTRODUCED BY  
MR. CHARLES M. FISHER  
MUSICAL DIRECTOR OF  
AMERICAN MUSIC HALL

THE THOMPSON MUSIC CO.  
CHICAGO & NEW YORK

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# "Shanghai"

A Tom Tom Dance.

Mod<sup>to</sup>

CARL GRAY.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of two staves each. The first system shows the initial rhythmic pattern. The second system includes dynamic markings of *fz* and *mf*. The third system continues the melodic and harmonic development. The fourth system features a prominent melodic line in the right hand. The fifth system concludes with a first and second ending. The notation includes various rhythmic values, accidentals, and articulation marks.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. It begins with a forte (*f*) dynamic marking. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble clef features a more active melody with eighth notes and some beamed sixteenth notes. The bass clef continues with a consistent eighth-note accompaniment.

Third system of musical notation, including a first and second ending. The first ending leads to a repeat, and the second ending concludes the section. The treble clef has a melodic line with some grace notes, and the bass clef has a simple accompaniment.

Fourth system of musical notation, marked mezzo-forte (*mf*). The treble clef has a melodic line with eighth notes, and the bass clef has a steady accompaniment of eighth notes.

Fifth system of musical notation, featuring a melodic line in the treble clef with a long, sweeping phrase. The bass clef continues with a steady accompaniment.

Sixth system of musical notation, featuring a melodic line in the treble clef with a long, sweeping phrase. The bass clef continues with a steady accompaniment.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music is in a minor key and features a series of chords in the right hand and a melodic line in the left hand.

**Trio.**

Second system of musical notation, marked "Trio." and "p cresc." (piano crescendo). It features a more active melodic line in the right hand and a steady accompaniment in the left hand, leading to a dynamic marking of "fz" (forzando).

Third system of musical notation, marked "p-f" (piano-forte). It consists of a series of chords in the right hand and a melodic line in the left hand.

Fourth system of musical notation, featuring a complex texture with many chords in the right hand and a melodic line in the left hand.

Fifth system of musical notation, including first and second endings (1. and 2.) in the right hand, and a melodic line in the left hand.

Sixth system of musical notation, featuring a complex texture with many chords in the right hand and a melodic line in the left hand.

*D.S. al §.*

# TRY THIS ON YOUR PIANO.

*To my friend Dr. William E. Harper.*  
**THERE'S SOMETHING FASCINATING 'BOUT THE MOON**

Lyric by  
**BOB. F. SEAR**

(When it Shines on a Summer Night)

Music by  
**WALTER WILSON**

*Modto*

*f*

*p*

*Vamp*

*p*

*p*

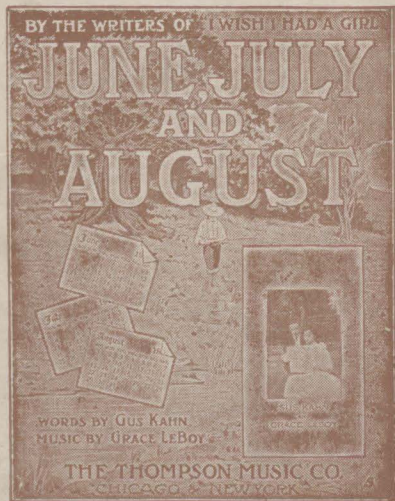
Why does ev - 'ry po - et  
Af - ter ev - 'ry farmer

write a - bout the moon, Or strolling thro' the park at night?  
har - vests in the fall, When the har-vest moon will shine on bright,

Why does ev - ery bod - y need the moon to spoon When the sun - shines just as  
Fox - y Mis - ter Moon knows a fell - ow likes to call On a sil - v'ry moonlight

# JUNE, JULY AND AUGUST

A New Song by the writers of  
"ARE YOU LONESOME"



**GUS KAHN and GRACE LEBOY**  
Have written a number of very successful pieces. This  
is one of their best efforts.

CHORUS

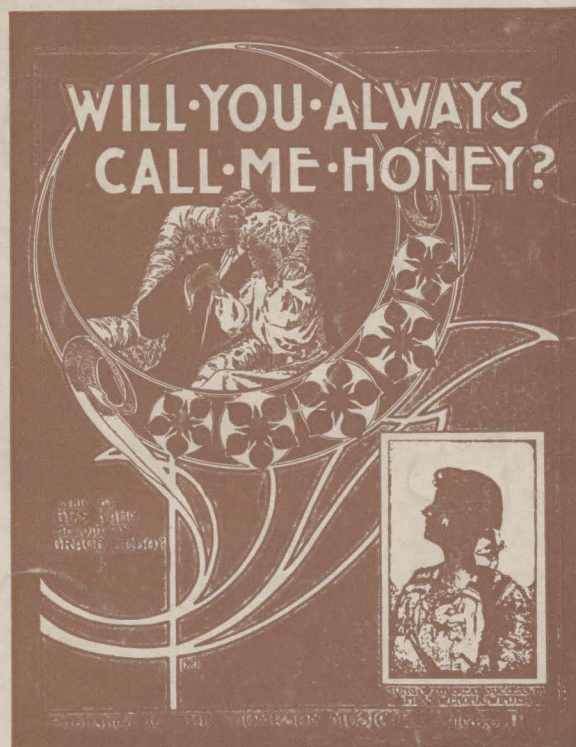
June, Ju - ly and Au - gust, that's the  
time for me, Sun - shine near - ly  
all the time, Life's an air /y, fair - y rhyme.

# WILL YOU ALWAYS CALL ME HONEY

Another Hit by the Same Writers

CHORUS

Will you al - ways call me Hon - ey When I'm bent and old and gray? Will you  
smile be just as sun - ny when things do not come your way, Will you  
kiss me just as fond - ly when my charms have gone a - stray? Oh, I



# SILVER KING RAG

Probably the best Rag ever written

By **CHAS L. JOHNSON**

writer of

"Iola," "Dill Pickles," etc.