

AXEL  
CHRISTENSEN'S  
NEW  
INSTRUCTION BOOK  
FOR

RAG AND JAZZ

PIANO PLAYING

MADE IN U.S.A.

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## The “Syncophonic” Touch

One of the most important features about good ragtime playing is the touch, and the pupil is requested to read the following remarks and observe them very carefully.

Play with a strong and firm legato touch.

Sit high enough to allow the forearm and hand to be held in a horizontal position and let the weight of the arm and hand be entirely supported by the keys of the piano while playing.

Do not try to hold the arm up and hold a key down at the same time, because this robs the touch of the required firmness which is necessary in playing ragtime.

Strike every note firmly with the proper finger, but do not raise the hand in order to strike a key. All motion must be from the knuckles.

All fingers that are not actually striking should be raised as high as possible without disturbing the horizontal position of the hand.

The instant you play a note with a certain finger, the finger which has played the preceding note should be raised.

Use just as much energy in raising a finger off the key as in striking the key, because the raising and striking motions will then counteract each other and allow the weight of the arm to give the desired firmness to the touch.

Strike each note with vim and vigor!

When learning a new piece or exercise, play very slow at first and count loud and evenly.

Make your playing keep even with your counting — don't suit your counting to your playing.

Remember to practice one hour each day, or evening.

You will gradually develop speed by practicing all your previous exercises of this course every day.

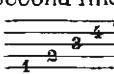
### PUPILS PLEASE NOTICE

#### MISSED LESSONS

Musicians of the country have adopted the rule which requires students to pay for all MISSED LESSONS, except in case of protracted illness.

Your teacher has a right to expect you to pay for LESSONS MISSED unless you notify in advance by telephone or letter.

The different musical sounds that compose a piece of music are signified by notes. These are notes: 

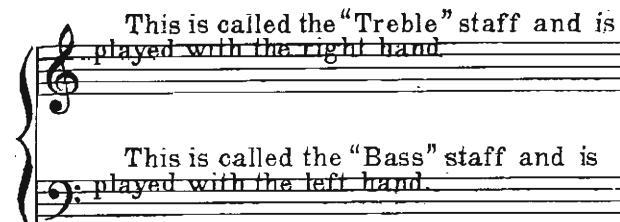
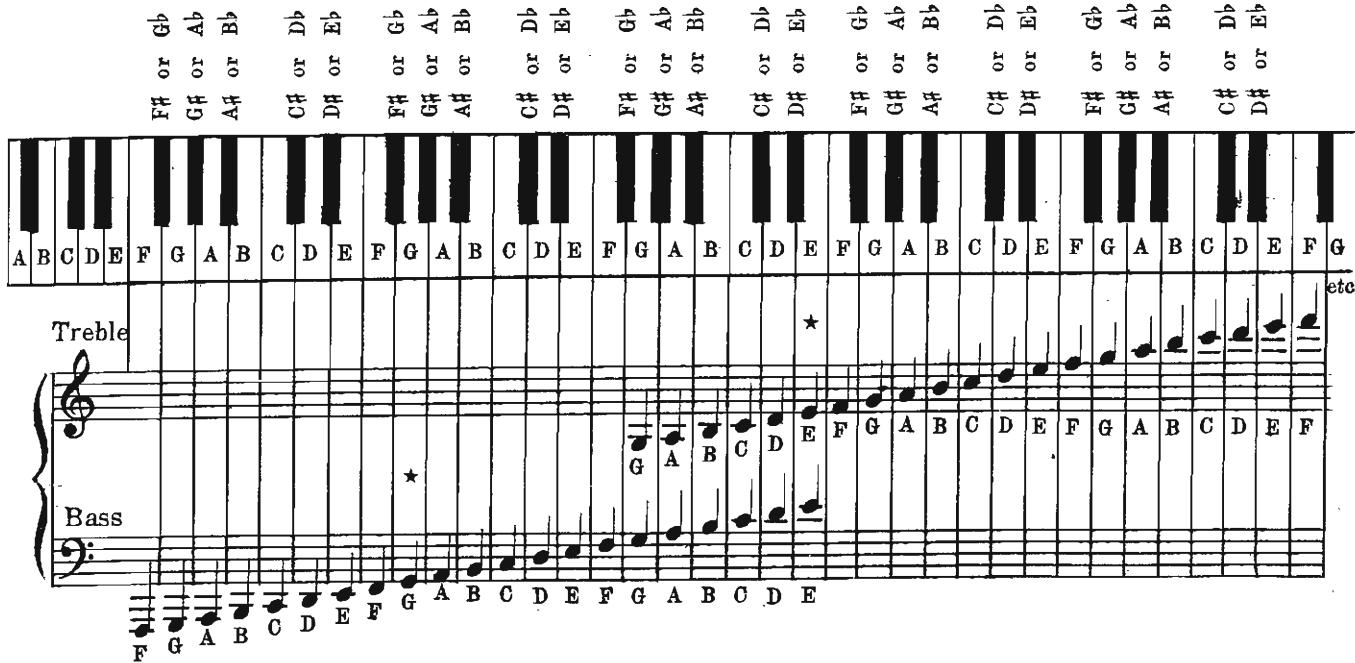
The pitch of a note, or its location on the piano keyboard, is determined by its position on the staff. This is a "Staff."  You will notice that the Staff is composed of five lines, between which are four spaces. When we speak of the "First line," we mean the bottom line; the "Second line" is the next line higher up, and so on up, the "Fifth line" being the top line as shown here:   
The spaces are numbered the same way, as shown here: 

There are not enough lines or spaces on the staff to indicate all the keys on the piano, therefore extra lines are added above or below the staff when necessary like this  These lines are numbered according to their distance from the main staff and are called  "First line above," "Second line above," "First line below," "First space above," "First space below," etc., like this: 

The names of the notes, or keys on the piano, are the first seven letters of the alphabet (A, B, C, D, E, F, G) repeated over and over. For instance the note "A" appears in three different positions on the

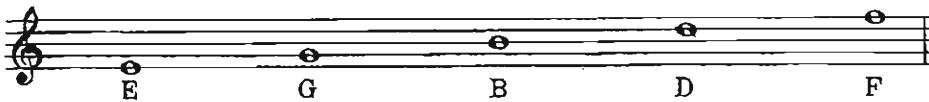
Treble (right hand) staff  but while each of these notes has the same name, the second "A" is located seven tones higher on the piano than the first "A" and the third "A" is seven tones higher than the second "A". On the piano keyboard when we speak of going "Higher" we mean going to the right, while "Lower" means to the left.

Piano music is written on two staves, like this:

In the Treble the notes on the lines are as follows:

First line "E"; 2nd line "G"; 3rd line "B"; 4th line "D"; 5th line "F".

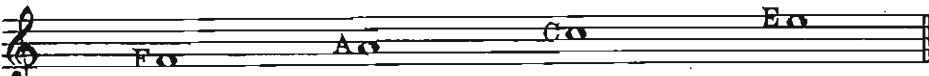


Strike each of the above notes on the piano; beginning with the First line "E"; call each note by name as you strike it, like this: "First line E, second line G, third line B, fourth line D, fifth line F.

Repeat this until you have thoroughly memorized the names and locations of the notes on the five lines.

The notes on the spaces in the Treble are:

1st space "F"; 2nd space "A"; 3rd space "C"; 4th space "E".



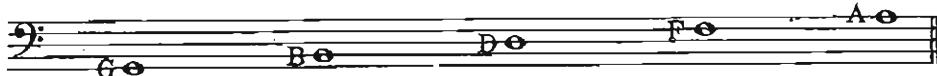
Memorize the names and locations of the notes on the spaces in the same way.

Now name and strike on the piano all the notes in the following example in the treble

### Example A

In the bass the names of the notes on the lines are as follows:

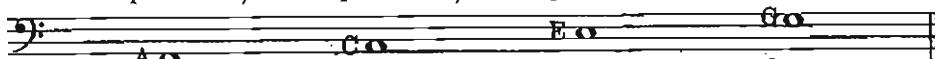
1st line "G"; 2nd line "B"; 3rd line "D"; 4th line "F"; 5th line "A".



Memorize and locate the notes in the bass the same as you did in the treble.

The notes on the spaces in the bass staff are:

1st space "A"; 2nd space "C"; 3rd space "E"; 4th space "G".



Now go back to Example A. This time you will consider it as written in the Bass Clef. Name and strike all these notes in the bass.

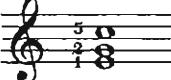
Whole Note. Half Note. Quarter Note. Eighth Note. Sixteenth Note. Dotted Note

Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.	Tied Notes.
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Jazz - Syncopation - or Ragtime - whichever you call it - is built up on certain fixed laws or principles, the same as harmony, mathematics, or any other science.

Jazz is made up of movements - rhythms - figure - breaks, etc.

Every measure of a typical jazz tune is simply one or more chords that have been broken up in some fashion or other.

Here is a chord. 

And here is that same chord broken up - or "jazzed up" into what we will call the "First Ragtime Movement."



This is done according to the following rule, or formula.

You will count eight beats to the measure in order to identify every part of the rhythm and you will notice that,

- Count 1 is the top note of the chord.
- Count 2 is the bottom note.
- Count 3 is the middle note.
- Count 4 is the top and bottom note.
- Count 5 is tied and held.
- Count 6 is the middle note.
- Count 7 is the top and bottom note.
- Count 8 is the middle note.

In the same manner any other chord of three notes can be "jazzed up" or converted in the First movement. Any group of chords - in fact any melody - can be handled the same way.

### **See Example 1.**

Strike the chord, marked A," and then play the next measure, marked "B", slowly and accurately.  
(Count eight beats to the measure.)

This is the same first movement shown above, but applied to another chord.

Proceed with the next chord and the measure following.

Convert into the first ragtime movement each of the following chords ("C.")

Example D shows a chord consisting of four notes and next to it we find that same chord converted into the first movement. You will notice that the top and bottom notes are played on count 1, the lower middle note on count 2, the upper middle note on count 3 and both middle notes together on counts 6 and 8. Play this example carefully - count loud.

Play the next chord and measure following in the same manner.

Convert each of the following chords (Ex. F) into the first movement - continue to count loud.

### **Example 2.**

Practice this example slowly and carefully with a strong legato touch.

The First Ragtime Movement.  
EXAMPLE 1.

7

In  $\frac{4}{4}$  time, ♩ = 1 beat, ♪ = 2 beats, ♫ = 4 beats, ♭ = 8 beats.

A      B      A      B      C

D      E      D      E      F

1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8

EXAMPLE 2.

Play with a strong, firm legato touch. Strike each note with vim and vigor. Get a "Kick" into every tone. Play slowly at first.

1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8    1 2 3 4 5 6 7 8

**EXAMPLE 3.**

The image shows four staves of piano sheet music. The top two staves are treble clef, and the bottom two are bass clef. Each staff consists of eight measures. The first measure of each staff has a bracket under it with the numbers 1 through 8. The subsequent measures show various ragtime patterns, such as eighth-note chords and eighth-note bass lines. The music is in 4/4 time throughout.

Ragging two chords  
in one movement, or measure.

**EXAMPLE 4.**

A

B

A

B

C

A single staff of piano sheet music showing three measures labeled A, B, and C. The first measure (A) starts with a chord change at count 1. The second measure (B) continues the pattern. The third measure (C) concludes the sequence. Below the staff is a numbered 1-8 count.

Change to second chord on count 4.

D

E

F

A single staff of piano sheet music showing three measures labeled D, E, and F. This section follows the change to the second chord at count 4. Below the staff is a numbered 1-8 count.

### Example 3.

Play this in the same manner as Example 2.

### Example 4.- Ragging Two Chords.

When a measure contains two chords both chords are played in one movement. The movement is played the same as where only one chord is used, count 1 being the top note, 2 the bottom note, 3 the middle note, 4 the top and bottom notes, etc., except that on count 4 you jump to the second chord and for counts 4, 5, 6, 7, 8 the notes of the second chord are used.

Play the chords in the first measure (Ex. A) then play the next measure which illustrates how these two chords are converted into one ragtime movement. Play this again.

Now play the next two measures in the same manner.

Convert each of the following measures (Ex. C) into the first ragtime movement in the same way.

Practice the following exercise.

#### Playing Two Chords to Each Movement

$\text{♩} = \text{One beat}$

## TABLE OF PRINCIPAL CHORDS

Use these combinations in supplying the bass, as indicated by the numerals in Examples: 7, 14, 20, etc.—also when converting, or “jazzing up” popular song tunes. Memorize the chords for one key each week until all are thoroughly mastered.

MAJOR KEYS			RELATIVE MINOR KEYS		
C MAJOR or C chord	Tonic Sub-Dominant or F chord	Dominant 7th or G 7th chord	A MINOR	Sub-Dominant	Dominant 7th (E7)
F MAJOR	I 	IV 	(C7) 	I 	IV 
B♭ MAJOR	I 	IV 	(F7) 	I 	IV 
E♭ MAJOR	I 	IV 	(B7) 	I 	IV 
A♭ MAJOR	I 	IV 	(E7) 	I 	IV 
D♭ MAJOR	I 	IV 	(A7) 	I 	IV 
G MAJOR	I 	IV 	(D7) 	I 	IV 
D MAJOR	I 	IV 	(A7) 	I 	IV 
A MAJOR	I 	IV 	(E7) 	I 	IV 
E MAJOR	I 	IV 	(B7) 	I 	IV 
B MAJOR	I 	IV 	(F7) 	I 	IV 

## EXAMPLE 5.

1st ending

2nd ending

Chord combinations  
in the key of C.

## EXAMPLE 6.

I IV V V<sup>7</sup> I<sup>5</sup> IV V V<sup>7</sup><sub>5</sub>

Rag this piece and supply bass  
according to numerals given.

## EXAMPLE 7.

I I I I IV IV I I V<sup>7</sup> V<sup>7</sup> I IV I IV I V<sup>7</sup> I

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**EXAMPLE 8.**
**EXAMPLE 9.**

## EXAMPLE 10.

The image shows four staves of musical notation for piano, arranged vertically. Each staff has a treble clef and a bass clef. The music consists of eighth-note patterns. Hand counts (1, 2, 3, 4, 5, 6, 7, 8) are written below the notes on each staff. The first staff starts with a measure of eighth notes followed by a measure of sixteenth notes. The second staff starts with a measure of eighth notes followed by a measure of sixteenth notes. The third staff starts with a measure of eighth notes followed by a measure of sixteenth notes. The fourth staff starts with a measure of eighth notes followed by a measure of sixteenth notes.

Ragging three chords  
in one movement.

EXAMPLE 11.  
(First movement)  
(Second movement)

The image shows musical notation for three chords (A, B, C) in two movements. The notation is divided into two sections: (First movement) and (Second movement). Each section contains three measures of chords. The chords are labeled A, B, and C. The first section starts with chord A, followed by chord B, and then chord C. The second section starts with chord A, followed by chord B, and then chord C. The notation includes a treble clef and a bass clef, and the chords are indicated by vertical stems and horizontal bars.

Change to second chord on count 4 — third chord on count 7.



The image shows musical notation for a sequence of chords (A, B, C, D). The notation is divided into two sections: (First movement) and (Second movement). Each section contains four measures of chords. The chords are labeled A, B, C, and D. The first section starts with chord A, followed by chord B, then chord C, and finally chord D. The second section starts with chord A, followed by chord B, then chord C, and finally chord D. The notation includes a treble clef and a bass clef, and the chords are indicated by vertical stems and horizontal bars.

### Example 10.

A further example of the Second Movement. Practice this slowly and carefully at first.

### Example 11. — Ragging Three Chords

This shows how a measure containing three chords can be played either in the first or second movement. You will notice that you jump to the second chord on count 4 and to the third chord on count 7.

Go over the examples A-B-C a few times

Then play each measure of Example D in the same manner, that is, convert each measure into the first movement; then go back and convert the same into the second movement.

When converting any piece into ragtime, the bass notes should, as usual, come in on counts 1, 3, 5, 7. This is done by dividing all bass notes into eighth notes. — For instance, if written like this:



Play all eighth notes as written, but divide, or double, the quarter notes — like this:



Play the "Suwanee River" as it is written.

Now play the treble alone, converting each measure into the First movement.

Next, play it in the Second movement.

Now, play the bass alone, in eighth notes according to the above illustration.

Next, play both chords together — first in the First movement — then using the Second movement.

NOTE. — The last 8 beats of any piece or strain should not be played in ragtime. In order to give the piece a definite ending, they should be played as written.

### THE SUWANEE RIVER

**EXAMPLE 12.**

15

The musical example consists of four staves of music for piano. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (indicated by '4'). The first staff has a melodic line with eighth and sixteenth notes, accompanied by a harmonic bass line below it. The second staff continues this pattern. The third staff shows a more complex harmonic progression with chords and eighth-note patterns. The fourth staff concludes the example with a final chordal statement.

Chord combinations  
in the key of F.

**EXAMPLE 13.**

This example shows a single staff of musical notation in F major. It illustrates various chord progressions using Roman numerals below the staff to indicate the chords. The progression includes I, IV, V, V<sup>7</sup>, I, IV, V, and V<sup>7</sup>. The bass line is also indicated by numbers below the staff.

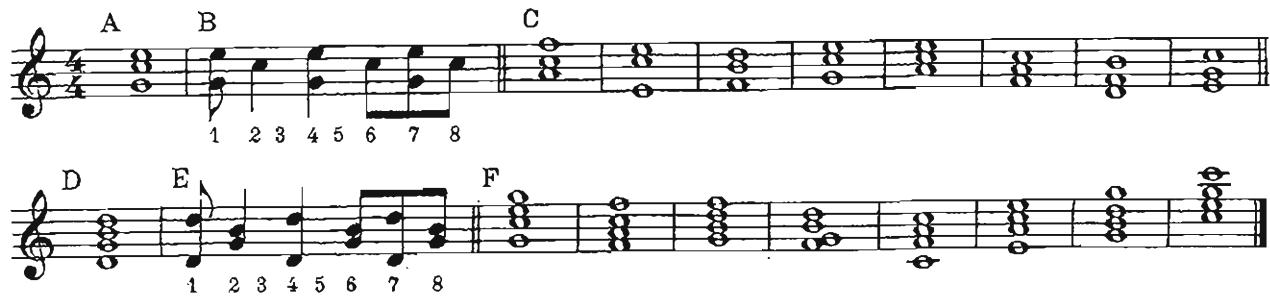
Convert into first and second  
movements and supply bass.

**EXAMPLE 14.**

This example shows a single staff of musical notation in F major. It features a harmonic progression with Roman numerals (I, V<sup>7</sup>, I, IV, I, V<sup>7</sup>, I, V<sup>7</sup>, I, V<sup>7</sup>, I, I) and a bass line indicated by numbers below the staff. Measure numbers 1 and 2 are shown above the staff to indicate the structure of the movement.

**EXAMPLE 15.**

The Third Movement.

**EXAMPLE 16.**

The musical notation for Example 16 consists of four staves of music, each with a treble clef and a bass clef. The first staff (top) shows a series of eighth-note chords. The second staff (middle) shows a bass line with eighth notes. The third staff (top) shows another series of eighth-note chords. The fourth staff (bottom) shows a bass line with eighth notes. Each staff is divided into measures 1 through 8, with numbers 1 through 8 placed below each measure.

The image displays six staves of piano sheet music arranged vertically. The top two staves are in common time (4/4), while the bottom four staves are in 2/4 time.

- Staff 1:** Treble clef, 4/4 time. Shows eighth-note patterns. Fingerings: 3, 2, 3, 2, 3, 2, 3, 2. Measures: 1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8.
- Staff 2:** Bass clef, 4/4 time. Shows eighth-note patterns. Fingerings: 1, 2, 4, 5. Measures: 1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8.
- Staff 3:** Treble clef, 2/4 time. Shows eighth-note patterns. Fingerings: 5, 3, 2, 1. Measures: 5 3 2 1 | 5 4 2 1 | 5 4 2 1 | 5 4 2 1.
- Staff 4:** Bass clef, 2/4 time. Shows eighth-note patterns. Fingerings: 5, 3, 2, 1. Measures: 5 3 2 1 | 5 3 2 1 | 5 3 2 1 | 5 3 2 1.
- Staff 5:** Treble clef, 2/4 time. Shows eighth-note patterns. Fingerings: 5, 3, 2, 1. Measures: 5 3 2 1 | 5 3 2 1 | 5 3 2 1 | 5 3 2 1.
- Staff 6:** Bass clef, 2/4 time. Shows eighth-note patterns. Fingerings: 5, 3, 2, 1. Measures: 5 3 2 1 | 5 3 2 1 | 5 3 2 1 | 5 3 2 1.

**1st ending:** Located above Staff 3, indicating the first ending of a section.

**2nd ending:** Located above Staff 6, indicating the second ending of a section.

## EXAMPLE 17.

1st ending

2nd ending

**EXAMPLE 18.**

Ragging four chords  
in one movement.

Use only the third movement  
when converting four chords.

Convert and supply bass.

**EXAMPLE 20.**

## EXAMPLE 20a

Omit lower notes if necessary — advanced pupils use arpeggio effect with left hand.

After the above number has been thoroughly mastered as written then convert it into the various movements.

# Mendelssohn's Wedding March.

IN RAGTIME.

21

## INTRO.

Arr. by A. W. CHRISTENSEN.

Play the chords contained in the treble.

# PRINCIPAL CHORDS

Arranged in alphabetical order for quick reference.  
(Octaves may be used in place of the 10ths if necessary.)

## MAJOR (M) CHORDS

## MINOR (m) CHORDS

## SEVENTH (7) CHORDS

## Diminished Seventh (°7) Chords

# THE WEBSTER GROVE RAG

## Introduction

AXEL CHRISTENSEN

The sheet music consists of five staves of musical notation for piano. The music is in common time. The first staff begins with a treble clef and a bass clef, followed by a key signature of one sharp. The second staff begins with a treble clef and a bass clef, followed by a key signature of one sharp. The third staff begins with a treble clef and a bass clef, followed by a key signature of one sharp. The fourth staff begins with a treble clef and a bass clef, followed by a key signature of one sharp. The fifth staff begins with a treble clef and a bass clef, followed by a key signature of one sharp.

Pupils Note: First play this rag as written; then convert the Trio into the various ragtime movements.

The musical score consists of six staves of music. The top four staves are for piano (treble and bass clef) and double bass (bass clef). The first three staves show eighth-note patterns with fingerings (1-8) and rests. The fourth staff shows eighth-note chords with rests. The fifth staff begins with a treble clef and shows eighth-note chords with rests, followed by a bass clef section with eighth-note chords. The sixth staff begins with a treble clef and shows eighth-note chords with rests, followed by a bass clef section with eighth-note chords.

**TRIO**

The score then transitions to a "TRIO" section. It features two staves: treble and bass. The treble staff has a key signature of one sharp (F# major), while the bass staff has a key signature of one flat (D major). The music includes harmonic analysis labels: I, V<sup>7</sup>, (C<sup>7</sup>), and D minor. The bass staff also includes labels A<sup>7</sup> and D m.

Advanced pupils continue double bass arrangement

The Webster Grove Rag 3

Rag and Jazz 48

The musical score consists of six staves of piano sheet music. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat. The music is in common time. Chords labeled include G7, G7, C, G7, G7, V7, V7, I, I, V7, V7, A7, A7, Dm, Dm, IV, IV, I, Dm, V7, V7, I, 1, 2, and D.S. al Fine.

**EXAMPLE 23.**

Illustrating the "Smear"  
in the Bass.

Fingering for "Smearing"  
the chromatic scale.

**EXAMPLE 24.**

## EXAMPLE 25.

The Fifth Movement.

1 2 3 4 5      6 7 8  
1                2 3      1                8  
2                3 4      2                5  
3 4              5          4 3

Bass can be played in octaves if desired.

3      1      2 1      2      3 4      5  
2      1      3      2      1      3  
4      5      4      5      4      5

1      2 1      3      2 1      3 4      2  
1      2 1      3      2 1      3 4      2  
1      2 1      3      2 1      3 4      2

5      4      3      2      1  
3      2      1      3 2      1      3  
5      4      3      2      1      3 2

3      4 3      2      1  
2      3 4      1      2 1      3 4  
3      4 3      2      1      3 4

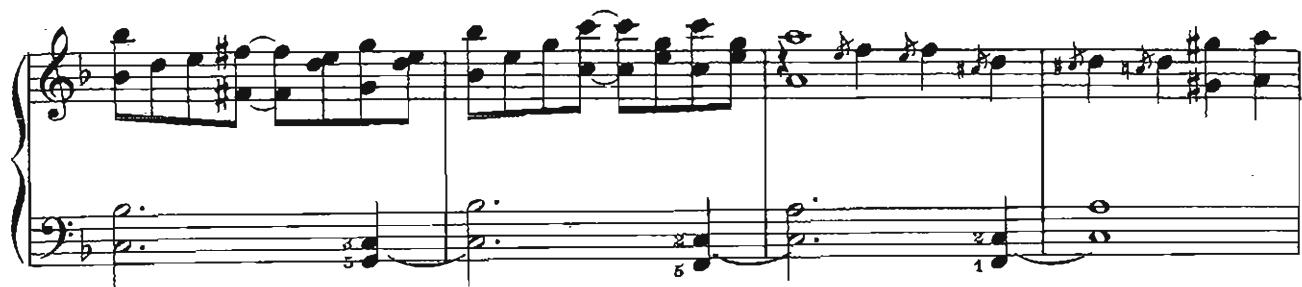
1      2 3      5      4      3  
1      2 3      5      4      3      1  
1      2 3      5      4      3      1

Illustrating the "Smear"  
"Bassing Bass," "Arpeggio Bass," etc.

### EXAMPLE 26.

**Slow Fox-Trot tempo**

The musical score consists of five staves of music for piano or bass. The top staff is in G major (treble clef), and the bottom staff is in F# major (bass clef). The music is in 4/4 time. The score illustrates various bass techniques, including 'Smear', 'Bassing Bass', and 'Arpeggio Bass'. Fingerings such as '1 2 3 4 5 6 7 8' are written above the notes. Dynamic markings include 'p.', 'f.', and '8va.' (octave up). The bass part features sustained notes with grace notes and slurs. The score concludes with a 'Da Capo' instruction and a repeat sign.



1st ending

Continuation of the musical score for the 1st ending, two staves.

Continuation of the musical score, two staves. Treble staff includes a measure with a triplet bracket over three eighth notes.

2nd ending

Continuation of the musical score for the 2nd ending, two staves. Treble staff features sixteenth-note patterns with fingerings (e.g., 4, 5, 2, 1).

Continuation of the musical score, two staves. Treble staff: eighth-note patterns. Bass staff: quarter notes with stems down.

# Ragtime Rings The Bell

Words & Music by  
AXEL CHRISTENSEN

*Slow Fox Trot Tempo*



*Moderato*

6 7 8      1 2 3 4 5    6 7 8      1 2 3 4 5

She went a-way to learn to play The kind of Wag-ner  
She got a seat for-got to eat Those rag-gy strains were so de-

made Not the kind that A-lex an-der played Nor the kind to which the danc-ers swayed up-on her scales, As hard as  
vine She just had them play-ing all the time "No more clas-sic tunes" she said "for mine", I want to learn, I sim-ply

nails, she practiced many hours each day, Till she wandered in a cab-a-ret, where she heard them play-ing rag they say.—  
yearn to play those rag-time strains some day Tho' I learned to play the other way this is all I ev-er want to say.—

**CHORUS** *Play chorus in Slow Fox Trot Tempo - Same as if written in  $\frac{4}{4}$  time like the verse.*

I E<sup>7</sup> IV A<sup>7</sup> Dm I I E<sup>7</sup> E<sup>7</sup> Am  
Syn-co-pate it, hes-i-tate it, Rag it thro' and tho'- Har-mon-ize it hyp-no-

A m G D<sup>7</sup> V<sup>7</sup> I Get that E<sup>7</sup> IV A<sup>7</sup> Dm I  
tize it I am strong for you Get that tin-gle, get that jin-gle, Get that swing as

I E<sup>7</sup> E<sup>7</sup> Am I V<sup>7</sup> I  
well Warm and happy bright and snap-py Rag time rings the I ball.

# A FEW BREAKS

Fill in Bass as indicated.

The sheet music contains 12 numbered sections (1 through 12) for piano, each consisting of two staves. The top staff is treble clef and the bottom staff is bass clef. Fingerings are shown above the notes, and bass fills are indicated by Roman numerals (I, V<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>) or by 'l.h.' (left hand). The sections are labeled as follows:

- Section 1:** Treble staff has fingerings 5, 2, 3, 4, 2, 5, 3; Bass staff has fingerings 4, 2, 5, 3. Bass part is labeled 'I'.
- Section 2:** Treble staff has fingerings 4, 2, 5, 3; Bass staff has fingerings 4, 2, 5, 3. Bass part is labeled 'V<sup>7</sup>'.
- Section 3:** Treble staff has fingerings 5, 2, 3, 4, 2, 5, 3; Bass staff has fingerings 5, 2, 3, 4, 2, 5, 3. Bass part is labeled 'l.h.'.
- Section 4:** Treble staff has fingerings 5, 2, 3, 4, 2, 5, 3; Bass staff has fingerings 5, 2, 3, 4, 2, 5, 3. Bass part is labeled 'I'.
- Section 5:** Treble staff has fingerings 1, 2, 3, 4, 5, 4, 3, 2; Bass staff has fingerings 1, 2, 3, 4, 5, 4, 3, 2. Bass part is labeled 'I'.
- Section 6:** Treble staff has fingerings 5, 2, 3, 4, 2, 5, 3, 4, 3; Bass staff has fingerings 5, 2, 3, 4, 2, 5, 3, 4, 3. Bass parts are labeled 'A<sup>7</sup>' and 'D<sup>7</sup>'.
- Section 7:** Treble staff has fingerings 5, 2, 3, 4, 2, 5, 3; Bass staff has fingerings 5, 2, 3, 4, 2, 5, 3. Bass part is labeled 'I'.
- Section 8:** Treble staff has fingerings 4, 2, 5, 3, 1, 4, 2, 5, 3; Bass staff has fingerings 4, 2, 5, 3, 1, 4, 2, 5, 3. Bass part is labeled 'I'.
- Section 9:** Treble staff has fingerings 5, 2, 3, 4, 2, 5, 3; Bass staff has fingerings 5, 2, 3, 4, 2, 5, 3. Bass part is labeled 'l.h.'.
- Section 10:** Treble staff has fingerings 5, 2, 3, 4, 2, 5, 3; Bass staff has fingerings 5, 2, 3, 4, 2, 5, 3. Bass part is labeled 'I'.
- Section 11:** Treble staff has fingerings 5, 2, 3, 4, 2, 5, 3; Bass staff has fingerings 5, 2, 3, 4, 2, 5, 3. Bass part is labeled 'I'.
- Section 12:** Treble staff has fingerings 3, 2, 3, 2, 3, 2, 3, 2; Bass staff has fingerings 3, 2, 3, 2, 3, 2, 3, 2. Bass part is labeled 'I'.

## Example in "Ragging" Waltz Time.

By AXEL W. CHRISTENSEN.

I.

II.

III.

I.

## EXAMPLE 27.

# IN MY RACING CAR

Pupils Note ( First play the whole piece as written.  
Then "rag" the chorus as per previous directions.

All

Come the hour is near; Hast-en, hast-en, dear; Now the coast is clear, All is  
What you did - n't pack? Well, we can't go back Pa-pa's on the track. Hear the

read - y, Kate; Car is at the gate Dear-est don't be late Ah, at  
"Old man" shout. He's a game old scout But he's los - ing out. Though it's

last you're here! Sit be - side me dear. Hug me while I steer! With my  
aw - ful bad, We will beat your dad. Gee, I'll bet he's mad. Here we

rac - ing car that gink Loch - in - var has got not a thing — on me!  
 are, Hoo - raw and your foxy old paw will soon be my fa - ther-in - law

CHORUS

In my rac-ing car Like a shoot-ing star, thru the si - lent night we'll fly. — With the  
 thro-tle wide, Like the wind we'll ride And watch the coun-try flash-ing by! — Cour-age!

La - dy fair! we will soon be there for it mat-ters not how far Ere the  
 ris - ing sun — You and I'll be one, Thanksto my clas - sy rac - ing car.

Published also in sheet music form with extra choruses arranged for brilliant Piano — Price 30 cts.  
Also on U.S. "Word-Roll."

## REINETTE RAG

Tempo di Rag

The sheet music consists of six staves of piano music. The top two staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff contains two measures of eighth-note patterns with fingerings 4, 3, 2, 1, 2 and 1, 2, 3, 4, 5, 6, 7, 8. The second staff contains two measures of eighth-note patterns with fingerings 1, 2, 3, 4, 5, 6, 7, 8. The third staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains two measures of eighth-note patterns with fingerings 1, 2, 3, 4, 5, 6, 7, 8. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains two measures of eighth-note patterns with fingerings 4, 3, 2, 1, 2 and 1, 2, 3, 4, 5, 6, 7, 8. The fifth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains two measures of eighth-note patterns with fingerings 1, 2, 3, 4, 5, 6, 7, 8. The sixth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains two measures of eighth-note patterns with fingerings 8, 2, 1, 2, 8, 2, 1, 2.

8va.

TRIO

The sheet music consists of six staves of piano music. The top two staves are in G minor (indicated by a 'b' symbol) and show complex right-hand patterns with fingerings (e.g., 1 3, 1 8, 1 2, 3 1, 3 1, 2 3, 1 2). The bottom two staves are in E major (indicated by a '#' symbol) and show chords and bass notes. The middle two staves also show chords and bass notes. The music is divided into measures by vertical bar lines.

**EXAMPLE 29.**

Illustrating Waltz Ragtime.

Played

Play octave higher

A musical score for piano, consisting of four staves of music. The top staff is treble clef, the second and third staves are bass clef, and the bottom staff is bass clef. The music is in common time, with a key signature of one sharp (F#). The score includes various musical elements such as eighth and sixteenth note patterns, dynamic markings like *p* (piano) and *f* (forte), and slurs. The music is divided into measures by vertical bar lines.

## PATHETIC RAG

AXEL CHRISTENSEN

**Slow**

The sheet music consists of four staves of musical notation for piano. The first staff shows a melodic line in the treble clef with various note heads and stems. The second staff shows harmonic support in the bass clef. The third staff continues the melodic line with more complex rhythms and note heads. The fourth staff provides harmonic support in the bass clef. The music is marked 'Slow' at the beginning and includes dynamic markings such as *p-f* (piano-forte) and *fz* (fortissimo).

The musical score consists of five staves of piano music. The top staff shows two measures of treble clef music, followed by a repeat sign and two measures labeled '1' and '2'. Measure 1 ends with a dynamic 'fz' and a fermata. The second staff begins with a treble clef and a dynamic 'f', followed by a bass clef section. The third staff continues the treble clef section. The fourth staff begins with a bass clef and a dynamic 'f', followed by a treble clef section. The fifth staff concludes the page with a treble clef and a dynamic 'fz'.

The musical score consists of five staves of piano music. The first four staves are in common time, while the fifth staff begins in 2/4 time. The key signature changes frequently, including G major, F# major, E major, D major, C major, and A major. The notation includes various dynamics such as *ff*, *cresc.*, *L.H.*, and *fz*. Fingerings are indicated above certain notes, and a 'v' is placed at the end of the fifth staff. The music is divided into sections labeled 'TRIO' and 'RAG'.

The sheet music consists of five staves of piano music. The top four staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. Measure numbers 1 through 12 are indicated above the staves. The music features various note heads, stems, and bar lines, with some notes having small arrows pointing upwards. The bass clef is used for the bottom staff, while the treble clef is used for the others.

## EXAMPLE 30.

A study in various rhythms.

The musical score for Example 30 is composed of six staves of piano music. The first five staves are in common time, while the final staff ends with a repeat sign and the word "Fine". The music is a study in various rhythms, with each staff containing eight measures. The notation includes treble and bass clefs, quarter and eighth notes, and rests. The score is divided into sections by vertical bar lines and measures by horizontal bar lines. The first five staves are identical in structure, while the final staff provides a concluding section.

1 2 D.S.

1 2 3 4 5 6 7 8 1 2 & 3 4 & 5 6 7 8

1 2 3 4 5 6 7 8 1 2 & 3 4 & 5 6 7 8

1 2 3 4 5 6 7 8 1 2 & 3 4 & 5 6 7 8

1 2 3 4 5 6 7 8 1 2 & 3 4 & 5 6 7 8

1 2 3 4 5 6 7 8 1 2 & 3 4 & 5 6 7 8

## EXAMPLE 31

The musical score consists of four staves of piano music, arranged in two systems separated by a double bar line.

**Staff 1 (Top):** Treble clef, 4/4 time, key signature of one sharp. Fingerings: 3, 2, 4 at the beginning; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8&. Pedal points are marked with circles above the notes.

**Staff 2 (Second from Top):** Bass clef, 4/4 time, key signature of one sharp. Fingerings: 1, 2, 5, 2; 1, 5; 1, 2, 5; 1, 2, 5.

**Staff 3 (Third from Top):** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8&.

**Staff 4 (Bottom):** Bass clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8&.

System 2 (Second System):

**Staff 1 (Top):** Treble clef, 4/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8&.

**Staff 2 (Second from Top):** Bass clef, 4/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8&.

**Staff 3 (Third from Top):** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8&.

**Staff 4 (Bottom):** Bass clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8; 1, 2, 3, 4, 5, 6, 7, 8&.

Measure numbers 11 and 12 are indicated above the staff lines.