

A RED HOT NUMBER



ELI GREEN'S CAKE WALK

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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 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.

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-ti-ón, Wins ev'-ry cake dat he

The vocal melody is written on a single treble clef staff. The piano accompaniment consists of two systems: the first system has a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment; the second system continues the piano accompaniment.

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 treble clef staff. The piano accompaniment consists of two systems: the first system has a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment; the second system continues the piano 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

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.

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!

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-note patterns. The bass staff begins with a bass clef and contains a series of chords and eighth-note patterns. A piano (*p*) dynamic marking is placed above the first measure of the bass staff. The system concludes with a repeat sign.

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.') that leads to a final cadence. The bass staff provides accompaniment for these sections. The system ends with a repeat sign.

The third system is characterized by a treble staff filled with chords, while the bass staff continues with a steady eighth-note accompaniment. The system concludes with a repeat sign.

The fourth system features a more active treble staff with a melodic line consisting of eighth and sixteenth notes, accompanied by the bass staff's accompaniment. The system concludes with a repeat sign.

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.') that concludes with a double bar line and a repeat sign. The bass staff features a forte (*f*) dynamic marking. The system ends with a final cadence.