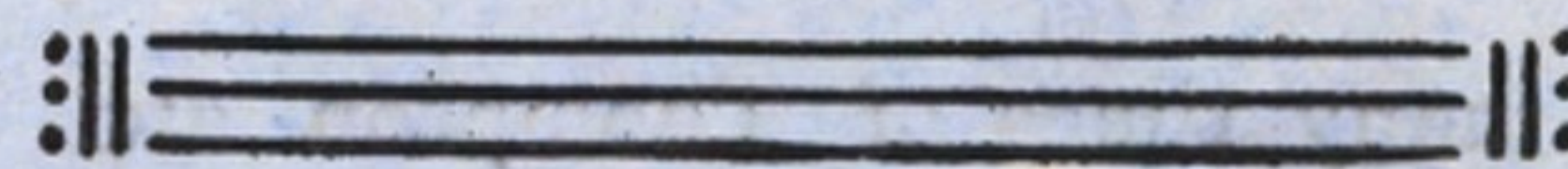
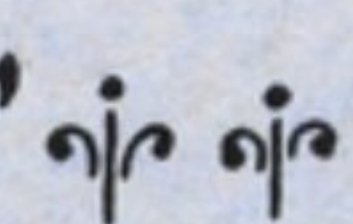
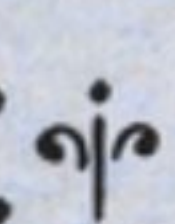
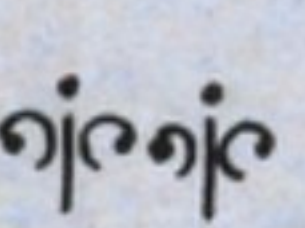


COMPOSITIONS OF

CHARLES L.
JOHNSON.



PUBLISHED
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J. W. JENKINS
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MO.
j

A Love Token,	-	-	-	50c
Thelma Waltz,	-	-	-	60c
Scandalous Thompson,	-	-	-	50c

“SCANDALOUS THOMPSON.”



No doubt the above title for a musical composition will seem odd, and inappropriate, therefore, I will explain how it happens that this queer title is adopted. During my earlier school days the school which I attended boasted of having the best foot ball team in the city. The most prominent member of this team was a young man named Thompson. He was prominent not only as the greatest player on the team, but for being the funniest. He was never known to be quiet in his waking hours; always on the move, usually dancing, he naturally attracted attention. One day during a game of foot ball, Thompson made one brilliant play after another, and at every play a negro lad standing near me would make all sorts of exclamations, usually attaching the word “scandalous” to the sentence. I learned that the negro used the word “scandalous” to praise and show his appreciation and that the word is common in that sense among the negroes. During the intervening years I have thought many times of Thompson and the negro. As the recollection of Thompson’s dancing would invariably intrude when I was writing this piece, and I would find myself writing to his shuffle, I decided to call it by his name, and have used the word “scandalous” since it is the name he is known by to this day. Should this meet the eyes of my old school-mate, I hope that it will stir in him the feeling that inspired me to the writing of this explanation.

—THE AUTHOR.

Dedicated to my rag-time friend Mr. Harry Kelly.

SCANDALOUS THOMPSON.

CHARLES L. JOHNSON.

Allegro.

ff *p* *mf* *f* *mf* *f*

TRIO.

The musical score is written for piano in 2/4 time, featuring a Trio section. The key signature is one sharp (F#). The score consists of seven systems of music, each with a treble and bass staff. The first system is marked *p* (piano) and includes the word 'TRIO.' to the left. The second and third systems continue the piano texture. The fourth system introduces a first ending (marked '1') and a second ending (marked '2'), with the music becoming fortissimo (*ff*) in the second ending. The fifth and sixth systems feature a strong dynamic contrast, with the right hand playing fortissimo (*ff*) chords and the left hand playing a rhythmic accompaniment. The seventh system concludes the piece with a fortissimo (*f*) chord in the right hand.

✻ ✻ TRY THESE. ✻ ✻

MARCH "HELEN."

Tempo di Marcia.

C. C. Mac CLURG.

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"A LOVE TOKEN"

DANCE CHARACTERISTIQUE.

CHAS. L. JOHNSON.

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THELMA WALTZES.

CHAS. L. JOHNSON.

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BY THE WINDING TENNESSEE.

Words by MALCOLM NICOLSON

Music by CHARLES L. JOHNSON.

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AT ALL MUSIC STORES.

TWO GREAT SONGS. TRY THEM.

DOROTHY. MARCH SONG

Words by MALCOLM NICOLSON.

Music by H. O. WHEELER.

Tempo di Marcia.

Piano introduction for Dorothy March Song, featuring a rhythmic march pattern in 2/4 time.

Vocal line and piano accompaniment for Dorothy March Song. Lyrics: "A maid as full of There's some-thing ve - ry".

Vocal line and piano accompaniment for Dorothy March Song. Lyrics: "witch - er - y as she can be, A girl of charming airs My both - er - some which wor - ries me, This love - ly girl so sweet, So".

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COMPLETE COPY, 50 Cents.

IT'S ALL OFF WITH YOU.

Words By FRED E. ALEXANDER.

Music By SCOTT LAWRENCE.

Piano introduction for It's All Off With You, featuring a simple melody in 2/4 time.

Vocal line and piano accompaniment for It's All Off With You. Lyrics: "Now my lit - tle girl was true as steel till a Now this ver - y coon that - stole my gal I -".

Vocal line and piano accompaniment for It's All Off With You. Lyrics: "new coon came to town. - And then he stole her fect - ions and thought was my best friend. - And when I met him last night I".

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❖ ❖ YOU WILL LIKE THESE. ❖ ❖

BREWSTER WALTZES.

C. C. Mac CLURG

Mod.to

Piano introduction for Brewster Waltzes, featuring a waltz rhythm in 3/4 time. Dynamics include *mod.to*, *rit.*, *cresc.*, and *ff*.

Tempo di Valse

First system of piano accompaniment for Brewster Waltzes.

Second system of piano accompaniment for Brewster Waltzes.

Third system of piano accompaniment for Brewster Waltzes.

Fourth system of piano accompaniment for Brewster Waltzes.

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WARWICK CLUB MARCH.

TWO STEP.

By CHARLIE JOHNSON.

Piano introduction for Warwick Club March, featuring a two-step rhythm in 2/4 time.

First system of piano accompaniment for Warwick Club March.

Second system of piano accompaniment for Warwick Club March.

Third system of piano accompaniment for Warwick Club March.

Fourth system of piano accompaniment for Warwick Club March.

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