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Impecunious Davis: characteristic two-step march, polka, and cake-walk.

Mills, Kerry, 1869-1948

New York: F.A. Mills (48 West 29th St.), 1899

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KERRY MILLS' TWO-STEP MARCHES.

IMPECUNIOUS DAVIS

CHARACTERISTIC
TWO-STEP MARCH,
POLKA &
CAKE-WALK.

BY

KERRY MILLS

COMPOSER OF
"RASTUS ON PARADE."
"HAPPY DAYS IN DIXIE."
"AT A GEORGIA CAMPMEETING"
"WHISTLING RUFUS."

F. A. Mills
MUSIC PUBLISHER

NEW YORK
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F. A. Mills

KERRY MILLS COMPOSITIONS.

RASTUS ON PARADE.

March tempo. *but not fast.* by Kerry Mills.

Musical score for 'Rastus on Parade' in 2/4 time. The score consists of four systems of piano accompaniment. The first system includes dynamic markings *ff* and *p*. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

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HAPPY DAYS IN DIXIE.

Characteristic Two-Step March by Kerry Mills.

Musical score for 'Happy Days in Dixie' in 2/4 time. The score consists of four systems of piano accompaniment. The first system includes dynamic marking *mf* and the instruction *L.H.*. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

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AT A GEORGIA CAMPMEETING.

MARCH. by Kerry Mills.

Musical score for 'At a Georgia Campmeeting' in 2/4 time. The score consists of four systems of piano accompaniment. The first system includes the instruction *Not fast.*. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand. The final system includes first and second endings.

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WHISTLING RUFUS.

A Characteristic Two-Step March. by Kerry Mills.

Musical score for 'Whistling Rufus' in 2/4 time. The score consists of four systems of piano accompaniment. The first system includes the instruction *Intro.*. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand. The final system includes first and second endings.

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IMPECUNIOUS DAVIS.

Characteristic Two-step, March and Cake-walk.

By KERRY MILLS.

Composer of { "Rastus on Parade,"
"Happy Days in Dixie,"
"At a Georgia Camp-meeting,"
"Whistling Rufus?"

NOTE.—Davis lived in Black Creek, a small town on the Mississippi, just north of New Orleans. He was never known to have earned anything, and depended entirely upon the charitableness of the surrounding inhabitants for his existence; in fact, he considered that he was a child of Nature, and that the World owed him a living.

The white folks called him "IMPECUNIOUS DAVIS!"

Inapeuliarly contented and happy-go-lucky way he would lounge around the levees for hours at a time, humming quaint, weird, haunting melodies; some of these had a patriotic flavor, which was probably due to his living at the time of the war of the Rebellion.

The composer takes this opportunity of portraying the musical eccentricities of IMPECUNIOUS DAVIS.

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system begins with a forte (*ff*) dynamic. The second system begins with a forte (*f*) dynamic. The third system ends with a first and second ending bracket. The fourth system begins with a forte (*fz*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

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First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand features a long, flowing melodic line with slurs and ties, while the left hand continues with a consistent eighth-note accompaniment.

Third system of musical notation, including a first ending bracket labeled '1' and a second ending bracket labeled '2.'. The music transitions to a forte (*f*) dynamic. The right hand has a more active, rhythmic part, and the left hand continues with eighth notes.

Fourth system of musical notation, showing a continuation of the rhythmic patterns in both hands. The right hand has a series of eighth-note chords, and the left hand maintains the eighth-note accompaniment.

Fifth system of musical notation, concluding the page. The right hand has a more complex, sixteenth-note texture. The piece ends with a forte (*fz*) dynamic marking. The left hand continues with eighth notes.

TRIO.

The musical score is written for piano and bass in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The piece is marked 'TRIO.' and begins with a dynamic of *mf* (mezzo-forte). The score consists of five systems of two staves each. The first system includes the *mf* marking. The second system continues the piece. The third system features a first ending bracket over the final two measures. The fourth system includes a second ending bracket over the final two measures. The fifth system concludes with a dynamic marking of *fz* (forzando) and a fermata over the final chord.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It begins with a forte (*f*) dynamic marking. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. It starts with a fortissimo (*ff*) dynamic marking. The treble clef part features a series of chords, while the bass clef continues with a rhythmic accompaniment.

Third system of musical notation, showing further development of the chordal texture in the treble clef and the accompaniment in the bass clef.

Fourth system of musical notation, maintaining the complex harmonic structure established in the previous systems.

Fifth system of musical notation, concluding the piece. It includes first and second endings (marked 1. and 2.) and ends with a fortissimo (*fz*) dynamic marking and the word "Fine".

Respectfully dedicated to Miss Rose Maiville.

I'VE WAITED, HONEY, WAITED LONG FOR YOU.

Words & Music by GEO. A. NICHOLS.

Andante moderato.

Voice.

1. The ve-nus of all coun-try girls in our u-ni-ted land, My
 2. I had to leave my lit-tle girl and strug-gle all a-lone, I

sweet-est lit-tle blos-som whom of cu-pid I de-mand, She
 get so blue it seems to me I'll nev-er have a home, But

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MAZURKA CAPRICE.

Simplified Edition.

By H. SYLVESTER KROUSE.

INTROD.

mf cresc. rit. a tempo

rit. a tempo

ff rit.

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"Asleep in the Deep."

(BARITONE OR CONTRALTO.)

This song is also published in the key of D, As a Bass Solo and Male Quartette Chorus.

Words by ARTHUR J. LAMB.

Music by H. W. PETRIE.

REFRAIN.

Loud-ly the bell..... in the old..... low-er rings.....

Bid-ding us list..... to the warn-ing it brings.....

Sail-or, take care!..... Sail-or, take care!.....

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SUPPOSING.

LOW.

Words by ARTHUR TREVELYAN.

Music by KERRY MILLS.

Moderato.

rit.

Sup-posing I had never met you, Would I have known all the joys, that now are

mine? Sup-posing I should quite for-get you, Would you be

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Have you ever been asked

to play a Jig or Reel and owing to the fact that you were not taught music of this kind and you played only by note, you were not in a position to grant the request on account of not having the music with you?

Well, we have a book of 200 Jigs and Reels, containing all the old and many new ones. It is especially adapted for Violin or Violin and Piano, and in fact any other Instrument.

PRICE 50 CENTS.

ASK FOR

HARDING'S JIGS AND REELS.

SHE RESTS BY THE SUWANEE RIVER.

Words and Music by TONY STANFORD.

Andante con espressione.

f

1. When a lad I spent my days on a dear old Southern place, Way
 2. In my dreams oft-en roam, to that dear old Southern home, And

down in dear old Georgia far a-way, With my sweet-heart on my arm, we would
 wander to the spot where she and I, Were oft seated side by side, where she

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WE SAID GOOD-BYE.

LOW.

Words by ARTHUR TREVELYAN

Music by H. SYLVESTER KROUSE.

Moderato.

mf

On down the lane their way two lov-ers wended, As they had done just
 Here is the place our sweetest words were spoken, Here stands the hedge from

one short year before; Their hearts on this morn seemed with the sunshine blended—
 where you plucked a rose, And there by the bridge we oft exchang'd a token—

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 N. Y. 48 West 29th St.
 Chicago-Central Music Hall Bldg.
 Respectfully Dedicated to Mr. H. S. Krouse.

"NARCISSA."

Intermezzo.

Composed by WENZEL-FISHER.

Moderato.

mf

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SALOME.

Intermezzo.

By WILLIAM LORAIN.

Allegro.

PIANO.

p

rit.

a tempo.

p staccato.

staccato.

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Where They Sell Music They Sell These.

"DARLING MOLLY."

Words by W.P. H. HEELAN.

Music by GEORGE HAMILTON.

There were
Still the
ros-es on your cheek, Mol-ly dear, In your eyes the sum-mer sky had left its
rose-bloom in-gers on, Mol-ly dear, Tho' its crim-son blush has turned to pur-est
trace: There were words I longed to speak, Mol-ly dear E-ven
white, Tho' our gold-en youth has gone, Mol-ly dear In your

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IN DREAMS, I THINK OF THEE.

Low.

Words by W. MURDOCH LIND.

Music by W. SHEPPARD CAMP.

Andante moderato.

Day light fades a mys-tic spell comes o'er me
Come dear love the au-tumn winds are sigh-ing
As in my arm chair I re-cline
Come back as in the days of yore

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As a song with great success by May Irwin.

IF I ONLY HAD A JOB.

Words by W. E. Browning

Music by James B. Mullen.

Moderato.

1. I'm sick and tired of loaf-ing and a lay-ing 'round this town. For
2. I tell you all 'twas ve-ry late last night when I came in Dat
ev-ry time I comes home my bab-ly calls me down And
old gal starts to fuss with me And asked me where I'd been I
she says nig-ger you wont work you cant give me no bluff I'm
told her I'd been hust-ling 'round to get a job all day But she

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LOW.

AT LAST.

Words by ARTHUR TREVELYAN.

Music by L' ESPOIR.

Moderato espressivo.

1. With joy my heart is wild-ly beat-ing, The
2. One lit-tle word was light-ly spok-en, 'I
long'd-for hour has come at last, And, in one hap-py mo-ment's
thought you tri-fled with my heart, Years pass'd and still there came no

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YOU AND I.

WALTZ SONG.

Words by ARTHUR TREVELYAN.

Music by SHEPPARD CAMP.

Tempo di Valse.

1. I'm in love with a lit-tle la-dy I'm as
2. I can say with-out hes-i-tat-ing That we

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"THERE IS A HEART"

Words by F. E. WEATHERLY.

LOW.

Music by G. J. COUCHOIS.

Moderato.

It seems a day a-
The years have come and
go, I saw a face so fair, Ah!
gone, and still I seek, in vain, To

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HIGH.

Two Roses.

Words by Arthur Trevelyan.

Music by L' Espoir.

Moderato espressivo.

In the heart of a crowd-ed
ci-ty, at the close of a win-ter's day, Where the
rays of the bright, warm sun-shine nev-er, nev-er could find their
way, It was there in a gloom-y gar-ret that a

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I'M LIVIN' EASY.

by IRVING JONES.

Till ready.
1. Times are migh-ty desperate in the heart of coon town You can
2. Me and my gal strolled out last night We
3. Talk a-bout a dar-ky hav-ing ea-sy times I
hard-ly find a fat and health-y coon a-round, But
had-n't gone far un-til we got in-to a fight, A
eat the best of food and drink the best of wines, And

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REMUS ON BROADWAY.

MARCH.

By MALCOLM CLARK.

mf

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