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## Get your money's worth: Instructions from the boss.

Jones, Irving; Jones, Irving

New York: F.A. Mills (45 W. 29th St.), 1897

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# GET YOUR MONEY'S WORTH

(INSTRUCTIONS FROM THE BOSS)  
BY IRVING JONES



As Sung by JONES, GRANT & JONES.

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NEW YORK:  
PUBLISHED BY F. A. MILLS  
LONDON., CHAS. SHEARD & CO.,  
45 WEST 29<sup>TH</sup> ST.,  
TORONTO, CAN. ANGLO CANADIAN MUSIC PUB. ASSOC. LT'D.

NOT A SIGNATURE  
F. A. MILLS

# "Get Your Money's Worth"

(Instructions From The Boss.)

Words and Music by IRVING JONES.

*Allegro moderato.*

**Piano.**

The piano introduction consists of two systems of music. The first system is marked *mf* and the second system is marked *ff*. Both systems are in 2/4 time and feature a rhythmic melody in the right hand and a supporting bass line in the left hand.

**VOICE.**

*mp*

Last night the dark-ies gave a rag time ball You had to be a rag-ged coon to  
The dark-ies got ex-cit-ed just bout half past one When a coon came in they called wild Bill and

*Piu lento.*

*mp*

The piano accompaniment for the first part of the lyrics is in 2/4 time, marked *mp* and *Piu lento*. It features a simple harmonic accompaniment with chords in the right hand and a bass line in the left hand.

en-ter in the hall Such a bunch of rag-ged japs I nev-er did saw you could  
he drew out his gun He said knives, guns and ra-zors I don't fear The

The second part of the lyrics is accompanied by a vocal line and piano accompaniment. The piano accompaniment continues with the same simple harmonic style as the first part.

hire sharp ra-zors from a bar-ber at the door A coon name Rag time Jim-my was the  
 sound of a re-vol-ver is sweet mus-ic to my ear Then Rag time Jim-my stepped out in the

man who ran the dance He called the rag time fig-ures when them coons be-gan to prance He  
 mid-dle of the floor And he said to this wild coon, "are you look-ing for gore I

says my dogs harms me coons I think I've got the gout But pre-  
 know you are a bad coon and your name is wild Bill If

pare to show your nig-ger at each fig-ure that I shout.  
 you get bad to night my friend your name will be tame Will.

*rit.*



All hands a - round bow to the ground  
 Coons take your place look your lad-y in the face

Do the Pos-su-ma la, take your lad-y to the bar  
 Now dark-ies prance, do the Houch-eeKouch-ee dance

do the High-land Fling cut the pig-eon wing  
 do the Bum-ba - Shay go the oth-er way

you paid for a good time so let your voic-es ring.  
 don't pay no'tent-ion to wild Bill but list-en to what I say.

*f* *rit*

CHORUS.  
*mp a tempo.*

Get your mon-ey's worth I've had my gin and feel might-y glad

*mp a tempo.*

Get your mon-ey's worth have a good time but don't get bad

Get your mon-ey's worth Dance your-self clean off the earth If you

*mf* want to have fun bring your ra-zor and your gun and *mp* get your mon-ey's worth.

*mf* *mp* *d.s.*

# KERRY MILLS COMPOSITIONS.

## RASTUS ON PARADE. A Characteristic Two Step March.

When he is walk-ing 'taint no bluff He puts em in de shade. etc.

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## SHANDON BELLS. A Characteristic Two Step March.

mer - ry days of old, When Shan-don Bells were tolled, Our hearts would beat with joy to their ring. etc.

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## HAPPY DAYS IN DIXIE. A Characteristic Two Step March.

Ban - jos ring-in' Dark-ies sing-in' Mak-ing music sweet and grand. etc.

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## A GEORGIA CAMPMEETING. A Characteristic Two Step March.

Copyright 1896 by F.A.Mills.

## LET BYGONES BE BYGONES. A Beautiful Song.

Refrain.

Let bygones be bygones for-ev - er, Forgive and for-get each wrong, Thro' sunshine and shadow my darl - ing, You'll find life is one grand, sweet song. etc.

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## SWEETHEART THE TIME WILL COME. Allegretto. A Ballad.

Dear heart of mine, the days have gone, And sad re - grets make hope for - - lorn, etc.

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