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Whistling Rufus.

Mills, Kerry, 1869-1948

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

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KERRY MILLS' TWO STEP MARCHES.

WHISTLING RUFUS



A CHARACTERISTIC MARCH

WHICH CAN BE
USED EFFECTIVELY
AS A
TWO-STEP,
POLKA OR
CAKE-WALK.

BY

KERRY MILLS

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

SONG 5.

5

F. Mills
MUSIC PUBLISHER

NEW YORK
48 WEST 29th STREET.

CHICAGO
CENTRAL MUSIC HALL BUILDG
COR. STATE & RANDOLPH STS.

NOT GENUINE WITHOUT THE
SIGNATURE OF

∴ MR. KERRY MILLS has written ONLY FOUR characteristic Cake Walk Marches, namely:

“RASTUS ON PARADE,”
“HAPPY DAYS IN DIXIE,”
“AT A GEORGIA CAMP MEETING,”
“WHISTLING RUFUS.”

∴ MR. MILLS justly enjoys the distinction of being the ORIGINATOR OF this peculiar style of two-step, nothing like it having been known until he wrote “RASTUS ON PARADE.” Since then there have been COUNTLESS IMITATIONS of his unique style. The unprecedented popularity of MR. MILLS' compositions are so well known the world over as to render comment unnecessary.

∴ We take this opportunity to inform the public that in the latter part of NOVEMBER MR. MILLS will publish a NEW TWO-STEP MARCH, and the SUBJECT UPON WHICH IT IS WRITTEN, we have no hesitancy in predicting that it will SURPASS in POPULARITY any thing which this most successful composer has yet written.

No cake walk given in the Black Belt District in Alabama was considered worth while attending unless "WHISTLING RUFUS" was engaged to furnish the music. Unlike other musicians RUFUS always performed alone, playing an accompaniment to his whistling on an old guitar, and it was with great pride that he called himself the "ONE-MAN BAND."

WHISTLING RUFUS.

A Characteristic Two Step March.

By KERRY MILLS.

Composer of }
Rastus on Parade.
Happy Days in Dixie.
At A Georgia Campmeeting etc.

Intro.

PIANO.

The introduction is written for piano in 2/4 time, featuring a treble and bass clef. It begins with a single eighth note in the treble clef, followed by a series of eighth and sixteenth notes in both hands, creating a rhythmic accompaniment. The key signature has one flat (B-flat).

The first system of the piano accompaniment is in 2/4 time. The treble clef part features a melody of eighth notes, while the bass clef part provides a steady accompaniment of eighth notes. The dynamic marking is *mf* (mezzo-forte). The key signature has one flat.

The second system continues the piano accompaniment with similar rhythmic patterns in both hands. The treble clef part has some triplet-like figures. The key signature remains one flat.

The third system concludes the piano accompaniment. It features a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to the beginning of the piece, while the second ending provides a final cadence. The key signature has one flat.

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BY ALL MEANS get
WHISTLING
RUFUS SONG.

HARDINGS
JIGS & REELS

FOR VIOLIN OR PIANO.

A COLLECTION OF 200 JIGS AND REELS
PRICE 50 CENTS. THE TWO BOOKS WITH ONE

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music begins with a double bar line and a repeat sign. The upper staff features a melody with eighth and sixteenth notes, often beamed together, and includes slurs. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is placed in the first measure.

The second system continues the piece and includes a first and second ending. The first ending is marked with a '1.' above the staff and a repeat sign. The second ending is marked with a '2.' above the staff and a repeat sign. Both endings conclude with a double bar line and a repeat sign. The notation includes various note values and rests.

The third system of musical notation continues the piece. It features a melody in the upper staff with slurs and a dynamic marking of *mf* in the first measure. The lower staff continues with the accompaniment.

The fourth system of musical notation continues the piece. The upper staff has a melody with slurs, and the lower staff has the accompaniment. A dynamic marking of *mf* is present in the first measure.

The fifth and final system of musical notation on the page. It concludes the piece with a final cadence in the upper staff and a double bar line with repeat signs in the lower staff.

Whistling Rufus.

Trio.

The musical score is written for piano in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of music. The first system is labeled 'Trio.' and begins with a forte (*f*) dynamic. The second system continues the piece. The third system features a first ending (1.) and a second ending (2.) with a crescendo (*cresc.*) marking. The fourth system is marked with fortissimo (*ff*). The fifth system also includes a first ending (1.) and a second ending (2.). The score concludes with a double bar line and repeat signs.

Whistling Rufus.

KERRY MILLS COMPOSITIONS.

RASTUS ON PARADE.

March tempo. *but not fast.*

by Kerry Mills.

Musical score for 'Rastus on Parade' in 2/4 time. It consists of four systems of piano accompaniment. The first system includes dynamic markings *ff* and *p*. The second system includes *f*. The third system includes *p*. The fourth system includes *f*.

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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. It consists of four systems of piano accompaniment. The first system includes dynamic marking *mf* and 'L.H.'. The second system includes *mf*. The third system includes *mf*. The fourth system includes 'L.H.'.

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AT A GEORGIA CAMPMEETING.

MARCH.

by Kerry Mills.

Not fast.

Musical score for 'At a Georgia Campmeeting' in 2/4 time. It consists of four systems of piano accompaniment. The first system includes dynamic marking *f*. The second system includes *f*. The third system includes *f*. The fourth system includes first and second endings.

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WHISTLING RUFUS.

A Characteristic Two-Step March. by Kerry Mills.

Intro.

Musical score for 'Whistling Rufus' in 2/4 time. It consists of four systems of piano accompaniment. The first system includes dynamic marking *f*. The second system includes *mf*. The third system includes *mf*. The fourth system includes first and second endings.

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A JAPANESE SERENADE.

Intro. *Moderato.*
By WILLIAM LORAIN.
Composer of "SALOME"

Allegretto.

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WHOSE LITTLE BABE IS "OO"?

CHORUS: Words and Music by CHAS. B. WARD.

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"Get Your Money's Worth"

CHORUS. *mp a tempo*
Words and Music by IRVING JONES

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"SOPHIE."

Words by ARTHUR TREVELYAN. Music by ALFRED C. MARKS.

Molto.

CHORUS.
"So - phie ain't got no new love, So - phie
An' al-ways true, love; So - phie loves all dat you love,
An' So-phie wants you to love her too!"

I Thought You Said You Was A Friend Of Mine.

by DEAS & WILSON.
Composers of "ALL I WANT IS MY CHICKEN!"

CHORUS.
I thought you said you was a friend of mine, And be a
I thought you said you was a friend of mine, And when the
broth-er to Sal while I was fight-ing in the lines, Not
fight-ing came off You be right there on time, De-
sat-i-afied as brother, you took a step furth-er and made her your wife, which was
pend-ing on you I got beat black and blue so now my curse will
worse than murder, Oh I thought you said you was a friend of mine.
fol-low you, Oh I thought you said you was a friend of mine.

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Happy Days In Dixie.
CHARACTERISTIC TWO-STEP MARCH

By KERRY MILLA

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Oh! Hear me Susan.

Words by EDGAR ATCHISON ELY Music by HENRY WEILL.

CHORUS.
Oh hear me Su san, My heart I'm tos in
So list en what to you I've got to say, Don't treat me
cool y but tell me tru ly That you will be my
own sweet gal some day Oh hear me day.

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AT A GEORGIA CAMPMEETING.

By KERRY MILLA.

Tempo di March.

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JUST A LITTLE SPRAY OF HEATHER-BELLS.

Words by WILL A. HEELAN Music by GEORGE HAMILTON.

Andante moderato.

1. The vil-lage bells rang out their mel-o-dy, Their
2. The vil-lage bells rang out their mel-o-dy, Their
tones had nev-er seemed so sweet and clear, It
tones had nev-er seemed so sad and drear, It
was the bright-est day of all to me, When
was the dark-est day of all to me, When

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HEY! THERE, MAME!

Lyrics by WILL HEELAN

Music by GEORGE HAMILTON

Tempo di Valse.

A maid - en - l - met and ad - mir - ed
Per - haps our a - quaint - ance pro - gress - ing,
at first sight, Her man - ner so shy and re -
shell ex - plain, At pres - ent tho' she has me
tired won me quite, I
guess ing all in vain

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THE SULTAN. TURKISH MARCH.

Composed by WILLIAM LORAINÉ.
Composer of "SALOME"
"Japanese Serenade" etc.

Tempo di Marcia.

INTRO.

marcato

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"NARCISSA." Intermezzo.

Composed by WENZEL-FISHER

Moderato.

PIANO

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Copyright 1899 by M. de Mackenzie.

I LOVE YOU BEST MAMMA DEAR.

LOVINGLY INSCRIBED TO THE SCHOOL CHILDREN OF AMERICA
A PICTURE FROM THE HOME

Words and Music by ALB H FITZ
Composer of "WON'T YOU COME TO MY TEA PARTY"
"WHAT'S WHAT I WANT SANTA TO BRING"
"MAMMA DON'T BE CROSS WITH ME"
"MY MAMMY'S LULLABY ETC."

CHORUS

I do love you And my aw - ter, Not the way
Pa - pa and my dol - ty but I do love you
I love you best of all yes I do love you And my lit - tle broth - er my
sis - ter Now I love her but I do love you I love you best Mam - ma dear

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I Couldn't Do A Thing To You.

Andante moderato.

Words & Music by Sterling & Von Tilzer.

Piano.
Voice.

1. Now Miss John - son was de - la - dy what et - tend - ed to do cook - ing in an
2. Mis - ter Brown paid no at - tent - ion to her lov - ing pro - tes - ta - tions, kept on
'ris - to - cratic flat up town. But Miss John - son she was trob - led 'cause she
sift - in' ash - es all the while. 'Till he heard her men - tion mon - ey then he
loved de - col - ored jan - i - tor a coon whose name was
quit right off a work - ing and he just gave one big
c

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Dance Of The Blackberries.

BY JAMES WHITNEY.

Tempo di Schottische.

legato.

Piano.

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"MISS MANHATTAN."

Words and Music by ALB H. FITZ.
Composer of "Miss Olivette" "Manhattan Marie"
"Won't You Come To My Tea Party" &c. &c.

Moderato.

You all know of the Bos - ton girls so cul - tured and dis -
She drives a tan - dem team with ease she rides the dia - mond
creeper. The fa - mous beau - ties of the South and North - ern girls so sweet, Chi -
frame She sports the lat - est thing in stripes in - fact they're nev - er plain. Such

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Words and Music by Charles Cochran.

REFRAIN

Andante.

She nev - er heard the sto - ry of her on - ly boys dis - grace, She
lived he died for "Glo - ry" and with he - roes held a place. She
nev - er heard the sto - ry for they thought her heart would break. If she

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YOU'LL MISS THAT SMILE SOME DAY.

By CHAS. SHACKFORD.

Molto.

A - long the dust - y turn - pike road, one sul - try sum - mer's day, An
The lad to man - hood quick - ly grew, yet with each com - ing day That
old man walked with wea - ry step and slow - ly made his way. To
moth - er's smile was ev - er new though tinged her hair with gray. She

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KERRY MILLS' TWO STEP MARCHES.

WHISTLING RUFUS



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'THE GOVERNOR.'
TWO STEP

By EDWARD S. JOLLY

TRIO

Musical score for 'The Governor' in 2/4 time, featuring a piano accompaniment with a triplet in the first measure.

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SCENE DE BALLET.
Polka Mazurka
(Yorko.)

By WB H. TYERS

Tempo di Yorko.

PiANO.

Musical score for 'Scene de Ballet' in 3/4 time, featuring a piano accompaniment with a 'dolce' marking.

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Dedicated to Miss FULIA ALLEN
Glory Waltzes.

INTRO:
Andante moderato.

PiANO.

WALTZ.

Musical score for 'Glory Waltzes' in 3/4 time, featuring a piano accompaniment with an 'Andante moderato' tempo.

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LOVE KNOTS.

PETITE VALSE.

D. WORMSER

Tempo di Valse.

Musical score for 'Love Knots' in 3/4 time, featuring a piano accompaniment with 'p dolce' and 'rit. dim.' markings.

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LET BYGONES BE BYGONES.

Refrain. By CHAS. SHACKFORD and KERRY MILLS

Let by-gones be by-gones far - ev - er. For-give and for-get each
o - ther. Thro' sun-shine and sha-dow my dar - ling. You'll
find life is one grand, sweet song. — the mem - ber - that each of kind

Musical score for 'Let Bygones Be Bygones' in 2/4 time, featuring a piano accompaniment.

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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, featuring a piano accompaniment with 'L.H.' markings.

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SPRING SONGS.
WALTZ.

By WB H. TYERS

Tempo di Valse.

Musical score for 'Spring Songs' in 3/4 time, featuring a piano accompaniment.

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Dedicated to my esteemed friend, Emory Mills
'Greater America'
WALTZES.

By Theo. Wadsworth

Andante moderato.

PiANO.

Waltz.

Musical score for 'Greater America' in 3/4 time, featuring a piano accompaniment with 'Andante moderato' and 'Waltz' markings.

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SAN DOMINGO.

CUBAN WALTZES.

By ALFRED C. ROSS

Waltz.

Musical score for 'San Domingo' in 3/4 time, featuring a piano accompaniment with 'Waltz' and 'p dolce' markings.

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Where They Sell Music They Sell These.

No cake walk given in the Black Belt District in Alabama was considered worth while attending unless "WHISTLING RUFUS" was engaged to furnish the music. Unlike other musicians RUFUS always performed alone, playing an accompaniment to his whistling on an old guitar, and it was with great pride that he called himself the "ONE-MAN BAND."

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Intro.

PIANO.

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BY ALL MEANS get
WHISTLING
RUFUS SONG.

The first system of musical notation for 'Whistling Rufus' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a double bar line and a repeat sign. The upper staff features a melody with eighth and sixteenth notes, often beamed together, and some notes are slurred. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is placed at the beginning of the upper staff.

The second system of musical notation continues the piece. It features two staves. The upper staff has a melody with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The first ending leads back to an earlier section, while the second ending concludes the phrase. The lower staff continues the accompaniment. A dynamic marking of *mf* is present at the start of the system.

The third system of musical notation consists of two staves. The upper staff contains a melodic line with eighth notes and some slurs. The lower staff provides a steady accompaniment with chords and moving lines. A dynamic marking of *mf* is located at the beginning of the system.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic development with eighth notes and slurs. The lower staff continues the accompaniment. A dynamic marking of *mf* is present at the beginning of the system.

The fifth and final system of musical notation on this page consists of two staves. The upper staff concludes the melodic line with a final note and a fermata. The lower staff concludes the accompaniment. A dynamic marking of *mf* is present at the beginning of the system.

Whistling Rufus.

Trio.

The musical score is written for piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of five systems of music. The first system is labeled 'Trio.' and begins with a dynamic marking of *f*. The second system continues the piece. The third system features a first ending bracket labeled '1.' and a second ending bracket labeled '2.', with a *cresc.* marking in the right hand. The fourth system is marked with a dynamic of *ff*. The fifth system also includes first and second endings. The notation includes treble and bass staves with various chords, arpeggios, and melodic lines.

Whistling Rufus.

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 second system includes *f*. The third system includes *p*. The fourth system includes *f*. 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 'L.H.'. The second system includes *mf*. The third system includes *mf*. The fourth system includes '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.

Not fast.

Musical score for 'At a Georgia Campmeeting' in 2/4 time. The score consists of four systems of piano accompaniment. The first system includes dynamic marking *f*. The second system includes *f*. The third system includes *f*. The fourth system includes first and second endings, marked '1.' and '2.'. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

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WHISTLING RUFUS.

A Characteristic Two-Step March.

by Kerry Mills.

Intro.

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To Miss Dora McLaughlin.
SOMETIME SWEETHEART.

Words by J.W. HUMPHRIES.

Music by W. SHEPPARD CAMP.

Andante.

1. Some - time sweet - heart when far a - way,
2. Some - time sweet - heart when far re - moved,
In days that are to be,
In days that are be - fore,
When friends like blight - ed blooms of May,
When friends un - true that false - ly loved,

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AT A GEORGIA CAMPMEETING.

By KERRY MILLER.

Tempo di March.

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Charity Begins At Home.

A BALLAD.

WORDS BY GEORGE TAGGART.

MUSIC BY KERRY MILLER

Andante moderato.

VOICE.
"Now don't go out to night Jack" said a
her words had no ef - fect and soon from a
moth - er to her son. "But, stay and keep me com - pa - ny I
work he was dis - charged. And then he tried to get row from a

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**I Only Wish You'd
Tell Me Why 'Tis So!**

Words and Music by CHARLES GRAHAM

Moderato.

VOICE.
1 The sun - shine of the - sum - mer seems to me like win - try weath - er Be -
2 The - sun of hu - man hap - pi - ness is love and not con - tent - ion For -
cause you could er grow dear heart when we're a - lone to get - er Tell
live me in the fut - ure we will have no more dis - sen - sion 'Tis

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"Hannah Lou"

(Song and Chorus.)

WORDS AND MUSIC BY H. T. LEAVITT.

CHORUS.

For by de stars a - bove. You're mah is - dy love,
Deed an' you're all mah own. Oh, mah Han - nah Lou,
I've so fond o' you On - ly just you a lone.

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Respectfully Dedicated to Mr. E. S. Krouse.

SALOME.

INTERMEZZO.

Composed by WILLIAM LORRAINE

Allegro. *Al tempo.*

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I Wish I'd Never Met You

Pathetic Ballad and Refrain.

Words by Howard Graham

Music by Charles Graham

REFRAIN.

I wish I'd nev - er met you. You're not the same to me
I wish I could for - get you. but that can nev - er be.
had our days of sun - shine they've long since passed a way.

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By The Camp Fire I Am Dreaming.

Words by George Cooper.

Music by Charles E. Frett.

Molto.

VOICE.
1. By the camp fire I am dream - ing Of the lit - tle home I
2. By the camp fire I am dream - ing Of a moth - er fond and
3. By the camp fire I am dream - ing Of a sweet - heart o'er the
love, While the qu -
true, Down her cheeks the tears were
sea. And her hope - ful eyes are

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REMINISCENCES OF THE DANCE.

WALTZ.

Introduction.

Andante.

By PAUL RUBEN.

Allegro. *Tempo di Valse.*

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By KERRY MILLS.
Rastus on Parade.
Happy Days in Dixie.
At A Georgia Campmeeting etc.

Intro. *Andante*

PIANO.

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Just You And I Mother Dear.
Music by Chas. Graham.

REFRAIN. *Andante*

Just you and I as the days roll by No thought of sor-row or gain,
Leav-ing each oth-er till one of us moth-er shall meet dear old dad-dy a-gain —
This is the spot he loved so well his pipe as he left it here. — And the
two he loved best when he passed to his rest Were just you and I moth-er dear. —

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MELINDY.

Words by Robert Emmett Mac Arsenay. Music by Henry Stanley Haskins.

CHORUS

Oh, hon-ey ain't you neb-ber com-in' —
Oh, Me-lin-dy, ain't you com-in' back? 'Round the or- chard the
same old bees am hum-min'. Tell me, Me-lin-dy ain't you com-in' back?

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IF I ONLY HAD A JOB.

Words by W. E. Browning. Music by James B. Mullen.

Moderato.

PIANO.

VOICE.

1. I'm sick and tired of loaf-ing and a lay-ing 'round the town For
2. I tell you all 'twas ve-ry late last night when I cam-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 blaff I'm
old her I've been hust-ling 'round to get a job all day But she

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TROCHA.

A Cuban Dance.

By WM. H. TYRES.

Allegro moderato.

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Dance Of The Blackberries.

BY JAMES WHITNEY.

Tempo di Schottische. *legato.*

PIANO.

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SHANDON BELLS.

TWO-STEP MARCH.

By KERRY MILLS.

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SWEETHEART THE TIME WILL COME.

Words by CHARLES SHACKFORD. Music by KERRY MILLS.

Allegretto.

Dear heart of mine the days have gone, And sad-re-grets make hope for-
Just one short year since you and I, Met but to say a sad good-
lern, I on-ly know, if we should meet, I'd
bye, 'Those vows we made, wem back-in then, Those

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ON THE CHATTAHOOCHEE.

A CHARACTERISTIC PIECE
IN MARCH TIME.

J. ROSAMOND JOHNSON

Introd.

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Where They Sell Music They Sell These.

