

Coon-town jubilee.

Friedman, Leo, 1869-1927

Chicago: Sol Bloom Publisher (Dearborn & Randolph Sts.), 1898

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COONTOWN JUBILEE

RAG
TIME

MARCH
AND
TWO STEP



CAKE
WALK

COMPOSED
BY
L. FRIEDMAN

5

SOL BLOOM
PUBLISHER
CHICAGO
Dearborn and Randolph Streets

NEW YORK
SAN FRANCISCO

LONDON, ENGLAND
TORONTO, CANADA

PRESS NOTICES

CONCERNING THE HISTORY AND MERITS OF SOME FAMOUS PUBLICATIONS



New York Journal.

A novelty in the sheet music line has just been placed on the market by an enterprising Western publisher. It is entitled Ben Harney's Rag-Time Instructor, and was gotten out with a view toward meeting the demand of the many rag-time enthusiasts, who are anxious to master the intricacies of this delightful style of music.

It not only defines "rag-time," but explains how to play it theoretically as well as practically. This composition is sure to meet with great favor from all classes of musicians.

Hang Out the Flag That Mother Made.

"War is declared! Hang out the flag that mother made." This is a copy of a telegram received on the declaration of war with Spain by Rev. A. A. Stevens, Peoria, Ill., from his son, Walter, who is the Washington correspondent of the *St. Louis Globe Democrat*. It prompted William A. Penn to write the successful patriotic song entitled "Hang Out the Flag That Mother Made," published by Sol Bloom, No. 241 Wabash Ave., Chicago, Ill. Mr. Stevens has written to Mr. Penn explaining the birth of the old flag as follows:

"I have received copies of your song, 'Hang Out the Flag That Mother Made.' It seems to me you have applied the sentiment admirably. I was a boy when the civil war was in progress. My patriotism found expression in the direction of a pole and a flag. John Russell gave me permission to cut one of the tallest trees in 'Russell's Pasture.' The Powell and Seward boys helped to drag it to our yard on the bluff. The flag was home-made. Bunting was scarce and costly in those days, but mother found the material somewhere. Thereafter, while the war lasted, we showed our colors. Later, mother obtained the real bunting, and her apt fingers produced a flag which was regulation in all respects. Going home in more recent years, I found that mother never forgot to hang that flag over the front door on occasions for patriotic display. And so when our national interest in the Cuban's sufferings brought us to the issue of open hostilities, what was more natural than to send a message to father to 'Hang out the flag that mother made.' I hope your words and music will awaken tender memories and stir patriotic impulses in many American homes."—*Peoria, Ill., Transcript*.

The Chicago Chronicle.

"Fall Styles in Songs."

M. B. Garrett, during the World's Fair, long before the "coon" song epidemic became prevalent, was impressed one day during a visit to the Dahomey Village with a melody in strict "rag-time," played by the natives. He jotted down the notes, filed them away and forgot about them. When the rage for negro songs commenced he happened to pick it up by accident, and at once set about arranging it into a song. The verses were written by James O'Dea, whose name as author of the words is familiar on the covers of many of the most successful songs of recent years. "No Coon Is One-Half So Warm" is now one of the most sought-after songs of the popular order before the public.

Dramatic Magazine.

"Plancon, the great operatic basso, sings but few songs written in this country, although one of his favorites was written in America and by an American. When G. J. Couchois wrote 'The Toreador's Love Song' he felt that he had a song worthy of the highest public favor, but the difficulty was to get it before the public in such a way as to attract general attention. Numerous attempts were made to interest Plancon, and finally the singer somewhat impatiently consented to listen to a recital. Plancon listlessly dropped into a chair, while Couchois, accompanied by Albert Hawthorne, a Chicago baritone of prominence, proceeded with the introduction. In an instant Plancon was on his feet, all attention. Before the song was finished the anxious Couchois realized that the future of his composition was assured. Hawthorne had to sing it several times before Plancon was satisfied, and then he himself sang it, to the great delight of the composer. He afterwards wrote Couchois a note in which he said he considered the work the best American production he had ever seen."

Music...
That Sells

Publisher of
The Most
Popular Music

Chicago Theatrical News.

To the many croakers, who frequently assert that the popular songs of a generation ago are superior to the compositions of to-day, we would respectfully advise them to peruse a copy of Friedman and O'Dea's magnificent ballad "Memories of the South Before the War" and stand corrected. Inasmuch as it is a song that is likely to go down in history a few facts concerning the making of the same may not be amiss.

Leo Friedman, the composer was commissioned to write music to a set of very inferior words; the meter and rhythm of the verses being good, inspired him to create a melody, which he wisely concluded not to throw away on a trashy set of words. Sol Bloom, the music publisher, who has picked more popular song "hits" than any one man in America, coincided with Friedman and bought the melody, trusting to luck, to run across a suitable theme for the verses which were needed to complete the composition.

A few weeks afterwards, while reading a newspaper, he ran across the very idea that he wanted; it was a two-column recital of the vicissitudes encountered by a once highly influential member of a famous old Southern family who through the perversities of fate had been left with nothing to console him in his loneliness but The Memories of the South Before the War.

It was but the work of a moment for Bloom to give James O'Dea, a local versifier, an order to work the story into verses which would fit Friedman's melody, and thus the song stands to-day. A magnificent composition bringing fame to the writers and dollars to the publisher who was instrumental in bringing it before the notice of the public.

The Toreador's Love Song,	\$1.00
Ben Harney's "Rag Time" Instructor,50
Memories of the South Before the War,50
Hang Out the Flag that Mother Made,50
There's No Coon One Half So Warm,50

PUBLISHED BY

For Sale
Wherever Music is Sold.

SOL BLOOM

Cor. Dearborn and Randolph Sts.
CHICAGO

COON-TOWN JUBILEE.

LEO. FRIEDMAN.

Introduction.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system is labeled 'Introduction.' and includes dynamic markings 'mf' and 'ff'. The second system starts with 'mf'. The third system has no markings. The fourth system has no markings. The fifth system is marked 'Marc.' and 'ff'. The music is written for piano with treble and bass staves.

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TRIO.

The musical score is written for a Trio in G major, 3/4 time. It consists of six systems of piano accompaniment, each with a treble and bass staff. The first system is marked with a forte (f) dynamic. The second system contains a first ending bracket. The third system contains a second ending bracket. The fourth system includes the instruction "1st time pp, Slow. 2d time ff." and a first ending bracket. The fifth system contains a first ending bracket. The sixth system contains a first ending bracket and a second ending bracket. The score concludes with a double bar line.

Has Captivated the Country. CINDERELLA WHITE

A COLORED MILITARY ROMANCE.

Words by, EVELYN BLOOM.

Composed by GEO. MAYWOOD, (Schleifmarth.)

REFRAIN. *Con spirito.*

Oh! Cin-der - el - la White! It's sure that you're all right! Sweet Cin-der - el - la!

p Rit. mf A tempo p

Each col-ored "fel-lah" That wears a suit of blue Would glad-ly die for you.

m

Repeat Refrain.

But rath-er live and fight To wir Miss White..... Oh! Cin-der- White.....

Cres f f f f

Rit.

Cinderella White. 6-4. Copyright, 1900, by Sol Bloom International Cop. right secured

PRICE 50 CENTS.

A Cute Little Coon Song. MY BLACK VENUS.

Arr. by H. H. THIELE.

Words and Music by BARNEY FAGAN.

Chorus.

The sweet-est peach that's in the bas-ket;..... The bright-est com-et glides the milk-y

p 2d time. f f f p

way;..... The on-ly in-can-des-cent light that glim-mers; When she a-

f p f f

round, them char-coal wench-es fade a way;..... The way.....

f f

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PRICE 50 CENTS.

Barney Fagan's Great Hit. "I'M HAPPY, MY BABY'S COME TO TOWN!"

Arr. by H. H. THIELE.

Words and Music by BARNEY FAGAN.

CHORUS.

Thar may be oth-ers like my ba-by, But
You'll say thar's oth-ers - well, that may be, But

p & f

I don't think they can be foun'..... She's a
I main-tain they can't be foun'..... A.....

blue blood, a cul-tured colored la dy, I'm hap-py, my
blue blood, cul-tured colored la dy, I'm hap-py, my

D.C.

ba-by's come to town..... Thar town.....
ba-by's come to town..... You'll town.....

D.C.

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PRICE 50 CENTS.

A Hot Coon Song. MISS BROWN'S IN TOWN.

Words & Music by MICHAEL B. GARRETT

CHORUS.

Brush by you bul-lies. Dream that you're blind; 'Member its wis-dom your

bus-iness to mind. Hats off and - er, If you should

meet her, 'Mem-ber, all you bul-lies, That Miss Brown's in town. town.

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