

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."

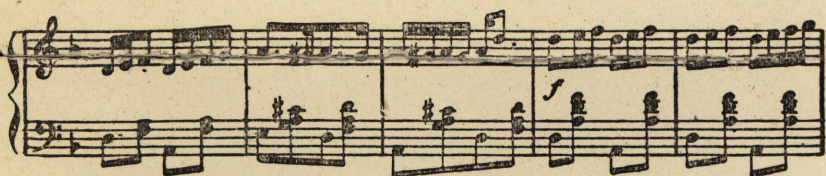
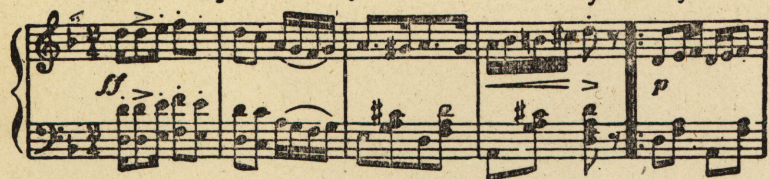


KERRY MILLS COMPOSITIONS.

RASTUS ON PARADE.

March tempo. *but not fast.*

by Kerry Mills.



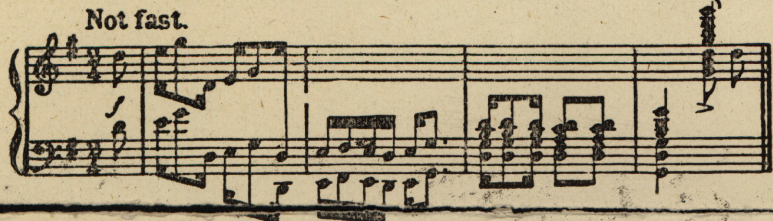
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AT A GEORGIA CAMPMEETING.

MARCH.

by Kerry Mills.

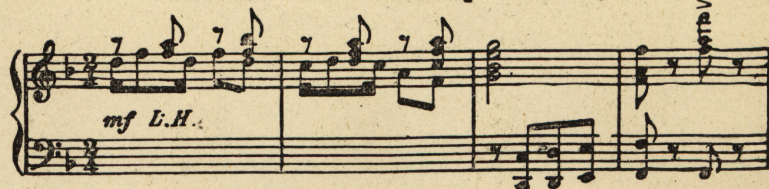
Not fast.



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HAPPY DAYS IN DIXIE.

Characteristic Two-Step March. by Kerry Mills.



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WHISTLING RUFUS.

A Characteristic Two-Step March.

by Kerry Mills.

Intro.



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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."

Inapeculiarly 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 in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (ff) dynamic. The second system starts with a forte (f) dynamic. The third system continues the melody and accompaniment. The fourth system concludes with 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 score is characterized by syncopated rhythms and a mix of eighth and sixteenth notes.

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TRIO.

A musical score for a Trio, consisting of five systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 2/4. The first system begins with a mezzo-forte (*mf*) dynamic marking. The music features a variety of textures, including block chords, arpeggiated figures, and moving lines in both hands. The second system continues the harmonic progression. The third system shows more complex chordal structures. The fourth system includes a first ending bracket marked with an '8' over the first measure of the bracketed section. The fifth system concludes with a forte (*f*) dynamic marking and a final cadence.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a final forte (*f*) dynamic marking.

The second system continues the piece with a fortissimo (*ff*) dynamic. The right hand is characterized by dense, repeated chords, creating a textured effect. The left hand maintains its eighth-note accompaniment. The system ends with a single note in the right hand.

The third system features a continuation of the dense chordal texture in the right hand and the eighth-note accompaniment in the left hand. The system concludes with a change in the right hand's texture, moving towards a more open sound.

The fourth system shows the right hand playing a series of chords, some of which are beamed together. The left hand continues with its eighth-note accompaniment. The system ends with a final chord in the right hand.

The fifth system contains two first endings, labeled '1.' and '2.'. The first ending leads back to an earlier section, while the second ending concludes the piece. The system ends with a forte (*f*) dynamic and the word 'Fine.'.

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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SUPPOSING.

LOW.

Words by ARTHUR TREVELYAN.

Music by KERRY MILLS.

Moderato.

Sup-posing I had nev-er 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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"NARCISSA."

Intermezzo.

Moderato.

Composed by WENZEL-FISHER.

Published by F. A. Mills, 44 W. 29th St. N.Y.
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MAZURKA CAPRICE.

Simplified Edition.

By H. SYLVESTER KROUSE.

INTROD.

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(BARITONE OR CONTRALTO.)

Words by ARTHUR J. LAMB.

Music by H. W. PETRIE.

REFRAIN

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

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

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

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WE SAID GOOD-BYE.

LOW.

Words by ARTHUR TREVELYAN

Music by H. SYLVESTER KROUSE.

Moderato.

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 pluck'd a rose, And there by the bridge we oft exchang'd a token

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Respectfully Dedicated to Mr. H. S. Krouse.

SALOME

Intermezzo.

By WILLIAM LORRAINE

Allegro.

PIANO.

a tempo.

p staccato.

staccato.

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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?

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PRICE 50 CENTS.

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HARDING'S JIGS AND REELS.

SHE RESTS BY THE SUWANEE RIVER.

Words and Music by TONY STANFORD.

Andante con espressione.

1. When a lad I spent my days on a dear old Southern place, Way
2. In my dreams I 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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"DARLING MOLLY."

Words by W. H. REELAN.

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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LOW.

AT LAST.

Words by
ARTHUR TREVELYAN.

Music by
L' ESPER.

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 - for hour has come at last, And, in one hap - py mo - ment
thought you tri - fled with my heart, Years pass'd and still there came no

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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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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 sung with great success by May Irwin.

IF I ONLY HAD A JOB.

Words by J. BROWNING.

Music by James H. Reed.

Moderato.

1. I'm sick and tired of loaf - ing and a lay - ing 'round this town. For
2. I tell you all 'twas re - ly late last night when I came in Dat
ev - ry time I comes home my bab - y 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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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
palace.

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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.

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

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