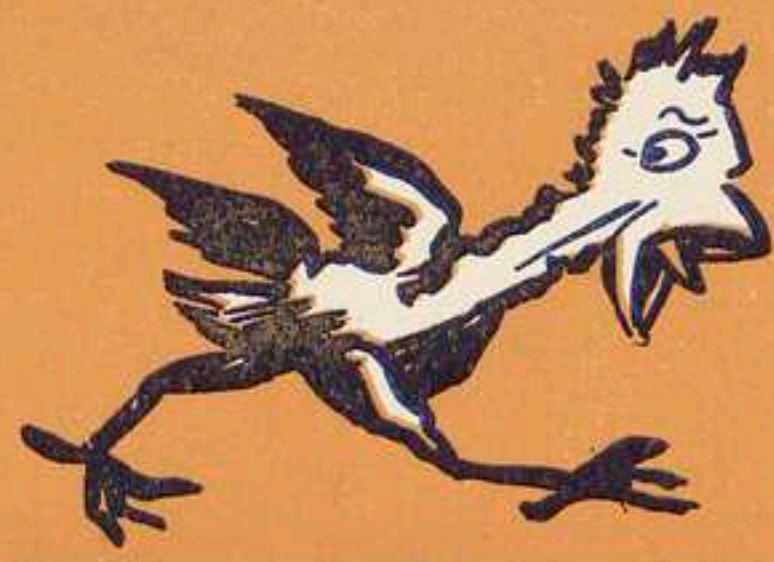


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RAG-TIME REVUELS

SCHOTTISCHE
BY
E.S. PHELPS.



F. J. Mills
MUSIC PUBLISHER
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CHICAGO
CENTRAL MUSIC HALL BUILDING
COR. STATE & RANDOLPH ST.

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NOT GENUINE WITHOUT THE
SIGNATURE OF
F. J. Mills

A JAPANESE SERENADE.

"SOPHIE".

Oh! Hear me Susan.

Intro. Moderato. By WILLIAM LORAIN. Composer of "SALOME". Allegretto. Copyright 1899 by F. A. Mills. English Copyright secured 44 Ave. 29th St. N.Y.

Words by ARTHUR TREVELYAN. Music by ALFRED C. MARKS. Modto. Chorus. So - phie... ah! 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!

Words by EDGAR ATCHISON ELY. Music by HENRY WELLS. Chorus. Oh hear me Su san, My heart I'm tea 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

WHOSE LITTLE BABE IS "OO"?

I Thought You Said You Was A Friend Of Mine.

CHORUS: Words and Music by CHAS. B. WARD. Whose lit-tle babe is "Oo? Tell me does you love me true? Does you like me, hea-ey, Or, does you like ma mon-ey? Tell me Lin dy, Do, do, do! You're de on ly gal I love, You're ma on ly ter-tle dove, Tell me, tell me tru ly. Copyright 1899, by F. A. Mills, 48 W. 29th St. N.Y. English Copyright secured.

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-ated as brother, you took a step furth-er and made her your wife, which was pending 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. Copyright 1899 by F. A. Mills, 48 W. 29th St. N.Y. English Copyright Secured

AT A GEORGIA CAMPMEETING.

"Get Your Money's Worth" Instruction From The Boss. Words and Music by IRVING JONES. CHORUS. Get your mon-ey's worth I've had my gin and feel might-y glad Get your mon-ey's worth have a good time but don't get bad Get your mon-ey's worth Dabber you-sell clean off the earth If you Copyright 1899 by F. A. Mills, 48 W. 29th St. New York. English Copyright Secured

Happy Days In Dixie. CHARACTERISTIC TWO-STEP MARCH

by KERRY MILLS. Copyright 1896 by F. A. Mills. English Copyright Secured

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 tones had nev-er seemed so sweet and clear, It 2. The vil-lage bells rang out their mel-o-dy, Their 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 Copyright 1899 by F. A. Mills, 48 W. 29th St. N.Y. English Copyright Secured

"RAG TIME REVELS."

SCHOTTISCHE.

Tempo di Schottische.

By E. S. PHELPS.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano (*p*) dynamic and the instruction *Con Grazia*. The lower staff is in bass clef with the same key signature and time signature. The system contains four measures. The first measure has a piano (*p*) dynamic. The second measure has a *cresc.* (crescendo) instruction. The third measure has a mezzo-forte (*mf*) dynamic. The fourth measure has a piano (*p*) dynamic.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The system contains four measures. The first measure has a piano (*p*) dynamic. The second measure has a *cresc.* (crescendo) instruction. The third measure has a mezzo-forte (*mf*) dynamic. The fourth measure has a piano (*p*) dynamic.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The system contains four measures. The first measure has a piano (*p*) dynamic. The second measure has a *cresc.* (crescendo) instruction. The third measure has a mezzo-forte (*mf*) dynamic. The fourth measure has a piano (*p*) dynamic.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The system contains four measures. The first measure has a piano (*p*) dynamic. The second measure has a *cresc.* (crescendo) instruction. The third measure has a mezzo-forte (*mf*) dynamic. The fourth measure has a piano (*p*) dynamic.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The system contains four measures. The first measure has a forte (*f*) dynamic and the instruction *Con Anima* and *marcato*. The second measure has a forte (*f*) dynamic. The third measure has a forte (*f*) dynamic. The fourth measure has a forte (*f*) dynamic.

1. 2.

ff *p*

Con Grazia *cresc.* *mf* *p*

cresc. *mf* *p*

cresc. *mf* *p*

cresc. *mf* *Fine*

Trio

mf

cresc. - - - - - *f*

mf *f*

The first system of music 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 dynamic marking of *mf*. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It starts with a *cresc.* marking in the upper staff, which transitions to a dynamic of *f* in the third measure. The musical texture remains consistent with the first system, showing a melodic line in the upper staff and accompaniment in the lower staff.

The third system begins with a *mf* dynamic in the upper staff, which then increases to *f* in the third measure. The notation continues with a melodic line in the upper staff and accompaniment in the lower staff.

The fourth and final system on the page. It begins with a *ff* dynamic in the upper staff. The music concludes with a double bar line and the instruction *D. C. al Fine* in the lower staff. The notation includes a melodic line in the upper staff and accompaniment in the lower staff.

"NARCISSA."
Intermezzo.

Composed by WENZEL-FISHER

Moderato.

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Dance Of The Blackberries.

BY JAMES WHITNEY.

Tempo di Schottische. *legato.*

Piano.

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Respectfully Dedicated to Mr. F. S. Krouse.

SALOME.

INTERMEZZO.

Composed by WILLIAM LORAINÉ

Allegro. *p* *Rit.* *A tempo.* *p Slacc.*

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A HOT COON FROM MEMPHIS.

Words by BOB COLE.

Music by GEO. W. WALKER.

March tempo.

VOICE.

Have you heard the lat-est news that's giv-ing all the coons de blues. Its At de swell Caf-es he dines It makes the oth-er coons eyes shine. The all a-bout a gen-tle man of col-or. He's just land-ed in the white folks show dis hot coon par-ti-ci-pa-ty. He calls on As-tors and De-town. And he's do-ing things up brown. All do col-ored pop-u-lars. His neat card they don't re-fuse. And, date done roused de

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Let Me Bring My Clothes Back Home.

By Irving Jones

CHORUS. *tempo.*

Oh my lit-tle bab-y don't you make me go I'll try and get a job give me a show all crap shoot-ers I will shun. There's two of us babe let us live as one When you have chick-en all I want is the bone. when you buy beer I'll be sat-is-fied with foam, I'll work both night and day and

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SHE GOT ON AT HOUSTON.

By ANDREW B. STERLING.

Tempo di Valse.

1. Po-ets may rave a-bout love. And dream of it day and night. But boys I am sure that there is such a thing as I stood there that morn-ing and wished that the train for

2. Just a soft glance of her eye. A smile and my heart was gone.

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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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"BOYS I'VE WON A PRIZE."

by DAVE MARION

Valse Moderato.

VOICE.

In a lit-tle white house on the cor-ner Lives dear lit-tle One night I went out to a par-ty And feel-ing as

Ma-mie Mc-Gee I'll give in I'm done my heart it is gay as could be When an old friend I met whom I'll nev-er for-

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If They'd only Fought with Razors in the War.

Words and Music by Irving Jones

war I'd certh-ly carved them Span-iards to the core. I'd been a cred-it to my nat-ion I'd had Dew-ey's rep-u-ta-tion (2nd Verse) Dew-ey took Ma-ni-la that is true, But I'd a took Hav-an-a too. If they'd on-ly fought with raz-ors in the war.

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SHANDON BELLS.

TWO-STEP MARCH.

By KERRY MILLS.

Musical score for 'Shandon Bells' featuring piano accompaniment with two systems of staves. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamics.

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"Hannah Lou"

(Song and Chorus.)

WORDS AND MUSIC BY H. T. LEAVITT.

CHORUS.

Musical score for 'Hannah Lou' including piano accompaniment and a vocal line. The lyrics are: "For by de stars a - bove, You'er mah la - dy love. Deed an' you'er all mah own, Oh, mah Han-nah Lou. I'er so fond o' you On - ly just you a lone."

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By The Camp Fire I Am Dreaming.

Words by George Cooper.

Music by Charles E. Pratt.

Musical score for 'By The Camp Fire I Am Dreaming' featuring piano accompaniment and a vocal line. The lyrics are: "1. By the camp fire I am dream - ing Of the lit - tle home |
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 qui - et stars are
Down her cheeks the tears were
sea. And her hope - ful eyes are

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"I'm From Missouri And You've Got To Show Me"

Coon Song.

Words by Lee Haney.

Music by Ned Wayburn.

Moderato.

Musical score for 'I'm From Missouri And You've Got To Show Me' featuring piano accompaniment and a vocal line. The lyrics are: "1. I don't go bragg-in' 'mongst the nig - gers 'bout how bad I am Or
2. I neb - ber play at po - li - cy I nev - er roll the bones Dat
3. Last week I went up to New York jes' for a lit - tle spin Tha
tell - in' fight - in' sto - ries 'bout my self. I
kind ob gamb - lin' al - ways looks so cheap. An'
col - ored clubs re - ceived me like a prince. I

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

Words and Music by CHARLES GRAHAM.

Moderato.

Musical score for 'I Only Wish You'd Tell Me Why 'Tis So!' featuring piano accompaniment and a vocal line. The lyrics are: "1. The sun shine of the sun - mer seems to me like win - try weath - er
2. The sun of hu - man hap - pi - ness is love and not con - tent ion
cause you cold - er grow dear heart when we're a - lone to - geth - er
give me in the fu - ture we will have no more dis - sen - sion 'Tis

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REMINISCENCES OF THE DANCE.

WALTZ.

By PAUL RUBEN.

Introduction.
Andante.

Musical score for 'Reminiscences of the Dance' featuring piano accompaniment. The score includes an introduction in Andante and a main section in Allegro, followed by a section in Tempo di Valse.

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LOVE KNOTS.

PETITE VALSE.

D. WORMSER

Tempo di Valse.

Musical score for 'Love Knots' featuring piano accompaniment. The score includes a section in Tempo di Valse and a section in p dolce.

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ON THE CHATTAHOOCHEE.

A CHARACTERISTIC PIECE
IN MARCH TIME.

J. ROSAMOND JOHNSON

Introd.

Musical score for 'On the Chattahoochee' featuring piano accompaniment. The score includes an introduction and a main section in March time.

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I Wish I'd Never Met You

Pathetic Ballad and Refrain.

Words by Howard Graham

Music by Charles Graham

REFRAIN.

Musical score for 'I Wish I'd Never Met You' featuring piano accompaniment and a vocal line. The lyrics are: "I wish I'd nev - er met you. You're not the same to me
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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