

EXCUSE ME



WRITTEN & COMPOSED BY

ED. ROGERS

AUTHOR OF THE FOLLOWING SUCCESSES:-

- "FIRST WENCH TURNED WHITE"
- "SPAINARD UP STAIRS"
- "SORRY MR JACKSON"
- "KAYA, KAYA"
- "I WILL ALWAYS LOVE HER"

AND

SEYMOUR FURTH

COMPOSER OF

- "RAG TIME IN DE MOON"
- "CAN YOU FORGIVE ME"
- "YOU'RE ALRIGHT BUT YOU CAN'T RING IN"
- ETC, ETC, ETC.

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EXCUSE ME.

Words by ED. ROGERS.

Music by SEYMOUR FURTH.

Moderato.

INTRO.

Vamp Till Ready.

Voice.

Down South a far-mer had com-plained of things that went a - stray He
 Next morn-ing up be - fore the Judge that coon was brought to trial He

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had sus-pic - ion of a coon who worked for him one day That
then was asked what he'd to say and with a pain-ful smile Says

mf

coon had chick - en, on the brain and if a bird he'd spy He'd
he now Judge I'll tell de truth if me you won't re - tain I'se

p

say to you ex - cuse me I must get that hen or die So
got a color - ed hab - it white folks calls de klep - to - main But

mf

to de coop he crept that night the far-mer bent for fun he
tru - ly Judge last night I slept I had an aw - ful dream I

laid in am - bush for the coon with watch - ful eye and gun at
 thought some one was round de coop I heard a chick - eni scream I

last there came a sha - dow round that he had seen be - fore He
 dressed ma - self went to the barn and what do you sup - pose I

blazed a - way with - out de - lay that coon be - gan to roar Oh Ex -
 went to lock the hen - coop door when a shot rang past ma nose

rall.

CHORUS.

cuse me ex - cuse me I'll call a - round a -

gain I'm sor - ry Mis - ter Jack - son but with you I can't re -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'gain', followed by a quarter note 'I'm', a quarter note 'sor - ry', a quarter note 'Mis - ter', a quarter note 'Jack - son', a quarter note 'but', a quarter note 'with', a quarter note 'you', a quarter note 'I', a quarter note 'can't', and a quarter note 're -'. The piano accompaniment consists of chords and single notes, with dynamics markings *p* and *f*.

main I hope there's no ill - feel - ing but when I'm chick - en

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'main', a quarter note 'I', a quarter note 'hope', a quarter note 'there's', a quarter note 'no', a quarter note 'ill - feel - ing', a quarter note 'but', a quarter note 'when', a quarter note 'I'm', a quarter note 'chick - en'. The piano accompaniment includes dynamics markings *p* and *f*.

steal - ing You'll find when you're a - round I'll say ex -

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'steal - ing', a quarter note 'You'll', a quarter note 'find', a quarter note 'when', a quarter note 'you're', a quarter note 'a - round', a quarter note 'I'll', a quarter note 'say', and a quarter note 'ex -'. The piano accompaniment continues with chords and single notes.

1 2
cuse me Ex - cuse me.

The fourth system concludes the piece with a vocal line and piano accompaniment. The vocal line has a half note 'cuse', a half note 'me', a half note 'Ex - cuse', and a half note 'me.'. The piano accompaniment features a first ending (marked '1') and a second ending (marked '2'). Dynamics markings *f* and *V* are present.

TRY THESE ON YOUR PIANO

ARABIAN NIGHTS. ORIENTAL CHARACTERISTIC MARCH. ISIDOR SACHS.

Moderato.

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A TRIP TO FAIRYLAND. WALTZES. SEYMOUR FURTH

Introduction.

Tempo di Valse.

1.

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MINNIE McAVOY. Words by ANDREW B. STERLING.

Chorus. Music by H. VON TILZER.

Oh, Min-nie Mc A - voy, dear - ly I love you

I'll be your stead-y boy, al - ways good and true. Come

now an an - swer yes, do not be so coy. I'll jump for

joy, if you'll say I'm your boy, Minnie. Mc A - voy.

D.C.

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WHEN YOU DO DE RAG-TIME DANCE.

Maestoso. Words and Music by HARRY VAN TILZER.

Down in Coon-town, dere amgwine, to be a swell af - fair,
When we walk a - long dat floor, Oh howdem nig - gers stare,

All dem high-toned dar-kies, they sure - ly will be dere,
Dey all take dere hats off, when dis yere nig-ger dere,

For dere's gwine to be a dance that ev-'ry nig-ger knows - and
We're de lea-ders of them all yes me and my gal' Lize - and

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