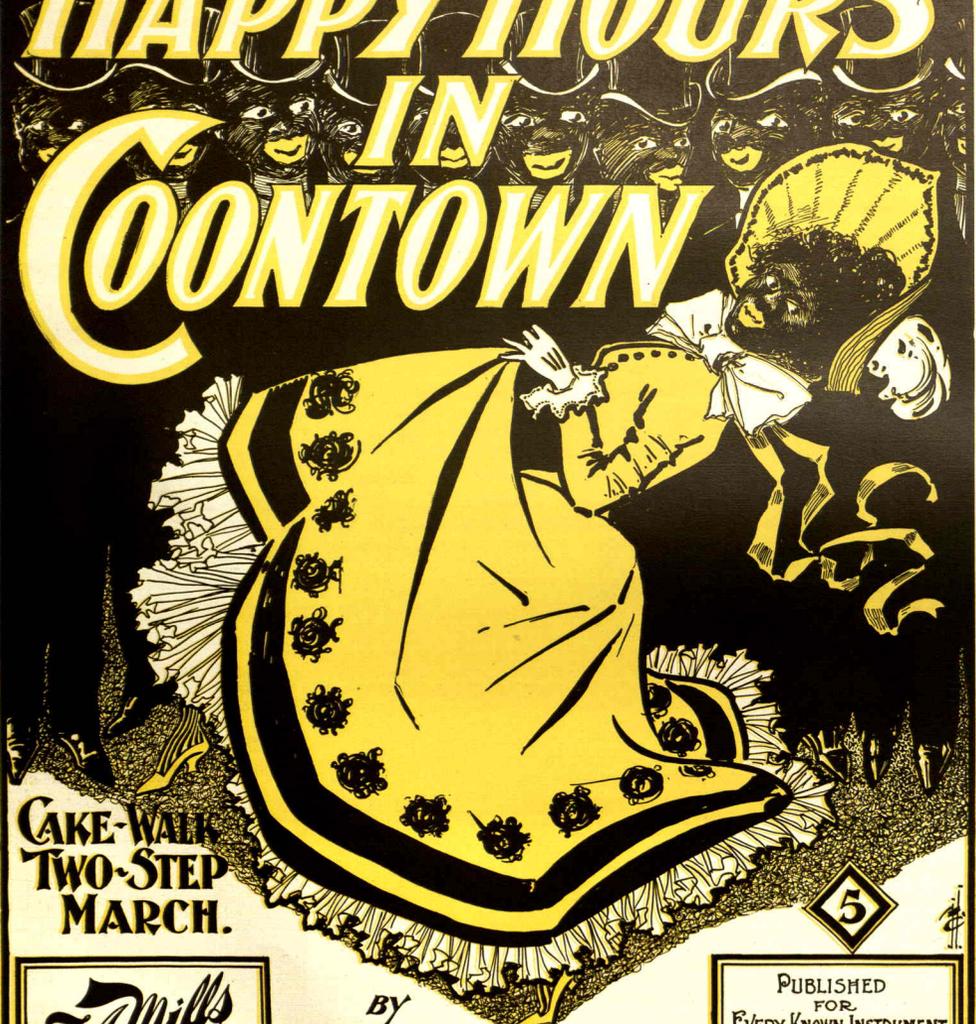


DEDICATED TO MR. MONROE H. ROSENFELD.

"I CONSIDER 'HAPPY HOURS IN COONTOWN' ONE OF THE BEST CAKEWALK TWO-STEP'S EVER WRITTEN." KERRY MILLS.

# HAPPY HOURS IN COONTOWN



CAKE-WALK  
TWO-STEP  
MARCH.

5

**F. Mills**  
MUSIC PUBLISHER  
New York  
45 West 29 Street.  
CHICAGO  
Central Music Hall Building  
436 West Superior St.

BY  
**CHAS. B. BROWN.**

PUBLISHED FOR  
EVERY KNOWN INSTRUMENT  
AND  
EVERY KNOWN  
COMBINATION  
OF INSTRUMENTS.



# Happy Hours in Coontown.

CAKE-WALK TWO-STEP.

By CHAS. B. BROWN.

*Moderato.*

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (Bb). It consists of five systems of music, each with a treble and bass staff. The first system begins with a dynamic marking of *f* and includes a *Moderato.* tempo instruction. The second system continues the melody and accompaniment. The third system features a dynamic marking of *f* and a *mf* marking. The fourth system includes first and second endings, with a dynamic marking of *f*. The fifth system concludes the piece with a dynamic marking of *f*.

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## "IMPECUNIOUS DAVIS" (Cake Walk)

By KERRY MILLS.

The name "Kerry Mills" on a cake walk is a sign it's a hit. This is No. 5 of the "original" cake walk writer's cake walks, and as No. 5 it's the fifth hit. For sale wherever music is sold. Price, 50 cents.

The image displays a piano accompaniment for the song "I've Waited, Honey, Waited Long for You". The score is written in G major and 2/4 time, spanning five systems of two staves each (treble and bass clef). The first system begins with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The second system features a first ending bracketed section, marked with a first ending '1.' and a second ending '2.' leading to a final cadence. The third system is marked with a mezzo-forte (*mf*) dynamic. The fourth system is marked with a forte (*f*) dynamic. The fifth system concludes with a final cadence, also marked with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Happy Hours in Coontown. 3 pp.—2d p.

## "I'VE WAITED, HONEY, WAITED LONG FOR YOU"

By GEO. A. NICHOLS.

The sweetest darkey love song extant. A success with every singer on the vaudeville stage, and a delightful number for the parlor. Price, 50 cents.

TRIO.

The image shows a piano score for a piece titled "SHE RESTS BY THE SUWANEE RIVER". The score is written for piano and is divided into five systems. The first system is marked "TRIO." and "mf". The second system continues the piece. The third system is marked "ff". The fourth system continues the piece. The fifth system ends with a double bar line and is marked "Sua." and "fs". The score is in 2/4 time and has a key signature of one flat (B-flat). The music features a mix of chords and melodic lines in both the right and left hands.

Happy Hours in Coontown. 3 pp—3d p.

## “SHE RESTS BY THE SUWANEE RIVER”

By TONY STANFORD.

One of the prettiest songs written in many a day, with a true pathetic story and a delightful melody. Price, 50 cents.

# KERRY MILLS COMPOSITIONS.

## RASTUS ON PARADE.

March tempo. *and not fast.* by Kerry Mills.

Musical score for 'Rastus on Parade' in 2/4 time, featuring piano and bass staves with various dynamics and articulations.

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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 piano and bass staves with dynamics like *mf* and *l. h.*

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## AT A GEORGIA CAMPMEETING. MARCH.

by Kerry Mills.

Musical score for 'At a Georgia Campmeeting' in 2/4 time, marked 'Not fast', featuring piano and bass staves with first and second endings.

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## WHISTLING RUFUS.

A Characteristic Two-Step March by Kerry Mills.

Musical score for 'Whistling Rufus' in 2/4 time, featuring an 'Intro.' and piano and bass staves with various dynamics.

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**Let Me Bring My Clothes Back Home.**

Words by **STEVIN TRIVETT**. Music by **ALFRED C. MARKS**.

*Andante*

Oh my little hat 'n' don't you make me go. I'll try and get a job.  
 Got me a show all cry about me I will show. There's two of 'em like us.

You go on. When you have chink on all I want is the bone.  
 When you say best I'll be out in-fact with them. I'll work both night and day and be

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**"SOPHIE"**

Words by **STEVIN TRIVETT**. Music by **ALFRED C. MARKS**.

*Molto*

**Chorus.**  
 You - please - ain't got no new love, He - please -

Oh - my - wife - gone, I - love - you - love - all - day - long -  
 As - the - little - waif - you - to - love - her - love - her -

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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. In  
 tones had nev - er seemed so sad and drear. In

was the bright - est day of all to me, When  
 was the dark - est day of all to me, When

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**IMPECUNIOUS DAVIS.**

Characteristic Two-step, March and Cuck-walk.  
 BY **KERRY MILLER**.

*ff*

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**I Thought You Said You Was A Friend Of Mine.**

By **DEAN A. WILSON**. Copyright © 1935 by **WILLIAM WALKER**, Director of **WALKER'S**.

**Chorus.**  
 I thought you said you was a friend of mine. And when I  
 I thought you said you was a friend of mine. And when I  
 I thought you said you was a friend of mine. And when I

both out to that while I was fight - ing the the lines. But  
 fight - ing some - one off the line. There are no lines.

and I - called on brother, you took a step further and made for your wife, while you  
 prattling on you I got beat black and blue so now my nose will

wasn't more. Oh I thought you said you was a friend of mine.  
 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 MILLER**.

*mf*

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**SCENE DE BALLET.**

**Polka Mazurka.** BY **WALTERS**.

Three or Four. *Andante*

*Piano*

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**A JAPANESE SERENADE.**

By **WILLIAM WALKER**, Director of **WALKER'S**.

*Moderato.*

*Allargando*

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**YOU'RE STILL MY DEAR OLD DADDY.**

Pathetic Song and Refrain. BY **W. A. HARM**.

*Moderato.*

Oh - my - dear - you - you - were - the - day - a - kind - old - the - one - said - it - a  
 With - the - day - was - he - older - but - his - as - in - the - years - gone - by - when - a

Oh - my - dear - old - dad - I - miss - him - so -  
 Oh - my - dear - old - dad - I - miss - him - so -

Oh - my - dear - old - dad - I - miss - him - so -  
 Oh - my - dear - old - dad - I - miss - him - so -

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Dance Of The Blackberries.

Tempo di Schottische. *By JAMES WHITNEY*

PIANO.

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By The Camp Fire I Am Dreaming.

Wrote by George Cooper. *Musical by Charles E. Frost.*

PIANO.

VOICE.

I. By the camp fire I am dream ing Of the lit - tle home I  
 O. By the camp fire I am dream ing Of a north - west land and  
 O. By the camp fire I am dream ing Of a sweet heart who

love. While the gal of stars are  
 eye. There her cheeks the light  
 see. And her lips - full eyes are

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SHANDON BELLS.

TWO-STEP MARCH. *By KERRY MILLS.*

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AT A GEORGIA CAMPMEETING.

Tempo di March. *By KERRY MILLS.*

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"Get Your Money's Worth"

"Get your money's worth"  
 Words and Music by IRVING JOKEN

CHORUS.

Get your mon - ey's worth I've had my gin and foot mas - si - ge  
 Get your mon - ey's worth here a good time has don't get bad  
 Get your mon - ey's worth here you will close off the world if you

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

Words by Lee Roney. *Musical by Ned Weyburn.*

Moderato.

PIANO.

VOICE.

1. I don't go brag - ing 'bout the air - ers 'bout how bad I am Or  
 2. I don't see 'bout it 'bout you - 'bout it 'bout me and the bosses 'bout  
 Last week I went up to New York 'bout for a bit to see the

tell - me right - 'bout the state - 'bout what my self - I  
 kind of dumb - 'bout it - 'bout ways look me cheap. And  
 cut - out state to - 'bout me like a piece.

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REMINISCENCES OF THE DANCE.  
 WALTZ.

Introduction. *By PAUL BURNER.*  
 Andante.

Allegro.

Tempo di Valze.

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FERN CLIFF.  
 Two Step March.

WARNER CROSSY.

Intro.

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

Words and Music by Irving Joken

MA.

It's cer - tainly carred them Span - iards to the core.

I'd been a con - if to my suit - me I'd had down - yep - e - la - tions  
 (now) how - ev - er I'm all - a - that is true. But I'd a tank Mar - as a - la - tions

as - ly fought with me - one in the war

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