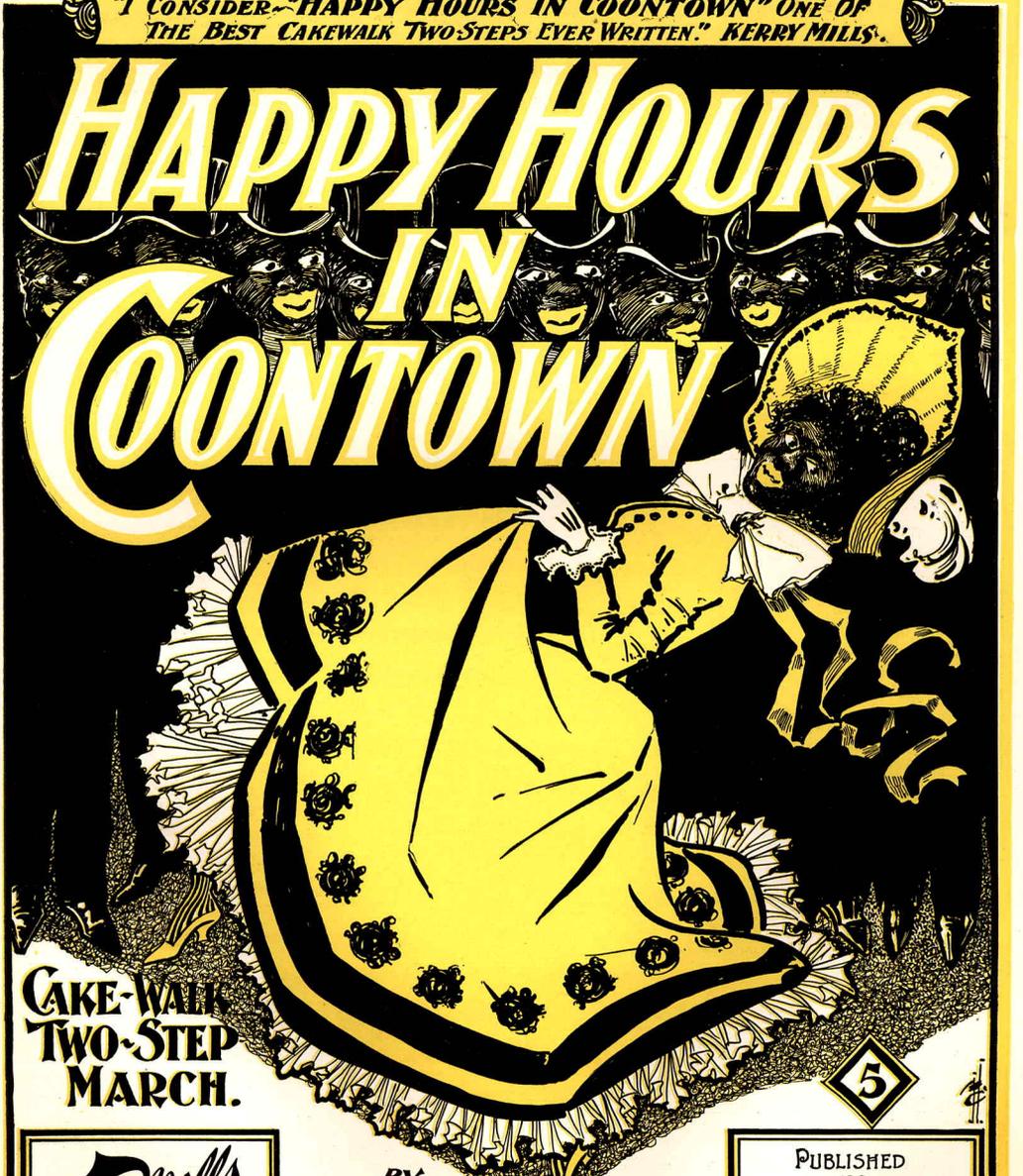


DEDICATED TO MR. MONROE H. ROSENFELD.

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

# HAPPY HOURS IN COONTOWN

A black and white illustration with yellow highlights. A woman in a large, flowing yellow dress with a ruffled hem and floral patterns is dancing in the center. She is surrounded by a crowd of people, some wearing hats and masks, all looking towards her. The background is dark, making the yellow dress stand out.

CAKE-WALK  
TWO-STEP  
MARCH.

5

**F. Mills**  
MUSIC PUBLISHER  
New York  
45 WEST 57th STREET  
CHICAGO  
CENTRAL TRUST BUILDING  
LIVE OAK BUILDING

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 with a key signature of one flat (Bb). It consists of five systems of music. The first system begins with a *Moderato* tempo marking and dynamic markings of *f*, *fs*, and *mf*. The second system continues the piece. The third system includes a *fs* dynamic marking. The fourth system features first and second endings, with a *fs* dynamic marking. The fifth system concludes the piece with a *f* dynamic marking. The score is arranged in grand staff notation, with a treble clef on the upper staff and a bass clef on the lower staff.

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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 first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a complex texture with many beamed notes and chords, particularly in the right hand.

The second system continues the piece and includes a first ending bracket over the final two measures of the system. A second ending bracket follows, leading to a final cadence. The dynamic marking *fz* (forzando) is placed above the final measure of the second ending.The third system features a dynamic marking of *mf* (mezzo-forte) at the beginning. The right hand has a prominent melodic line with eighth-note patterns, while the left hand provides a steady accompaniment.The fourth system continues the melodic and harmonic development. A dynamic marking of *fz* appears above the right hand in the third measure of the system.The fifth system concludes the piece with a final cadence. A dynamic marking of *fz* is present above the right hand in the final measure.

Happy Hours in Coontown. 3 pp—ad 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 "Happy Hours in Coontown". The score is written for piano and consists of five systems of music. Each system has a treble and bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The first system starts with a dynamic marking of *mf*. The second system continues the piece. The third system has a dynamic marking of *ff*. The fourth system continues. The fifth system ends with a dynamic marking of *fz* and a *Sua.* (Sua) marking above the final chord. The piece concludes with a double bar line.

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. *but not fast.* by Kerry Mills.

Musical score for 'Rastus on Parade' in 2/4 time. The score consists of four systems of piano accompaniment. The first system includes a dynamic marking of *ff*. The piece features a rhythmic melody in the right hand and a supporting bass line in the left hand.

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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. The score consists of four systems of piano accompaniment. The first system includes a dynamic marking of *mf* and the tempo marking *L.H.*. The piece features a rhythmic melody in the right hand and a supporting bass line in the left hand.

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## AT A GEORGIA CAMPMEETING.

MARCH. by Kerry Mills.

Musical score for 'At a Georgia Campmeeting' in 2/4 time. The score consists of four systems of piano accompaniment. The first system includes a dynamic marking of *Not fast*. The piece features a rhythmic melody in the right hand and a supporting bass line in the left hand.

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## WHISTLING RUFUS.

A Characteristic Two-Step March.

Intro. by Kerry Mills.

Musical score for 'Whistling Rufus' in 2/4 time. The score consists of four systems of piano accompaniment. The first system includes a dynamic marking of *mf* and the tempo marking *Intro.*. The piece features a rhythmic melody in the right hand and a supporting bass line in the left hand.

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

CHORUS

Oh my oh the hab-y-dab-yoo make me go till I try and get a job  
 One on a show all eyes about me I will show them how to be a show  
 Use as you When you have click on all I want is the best  
 when you hear I'll be sat-tis-fied with fam-ly work but right and for a day

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**IMPECUNIOUS DAVIS.**

Characteristic Two-step, March and Cake-walk.  
 SUGGESTION FOR THE PIANO BY KERRY HILLE

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**SCENE DE BALLET**

Polka March.  
 (Toska)

Tempo di Toska

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**"SOPHIE".**

Words by ARTHUR SHELBYMAN.

Music by ALFRED C. MARKS.

Molto

Chorus

No, no, please don't get so awfully love, love, love, love, love, love  
 No, no, please don't love all that you love, love, love, love, love, love  
 As I'm sure you love, love, love, love, love, love  
 As I'm sure you love, love, love, love, love, love

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

by DEAN & WILSON

Composers of "ALL I WANT IS MY COUNTRY"

Chorus

I thought you said you was a friend of mine. And he said he was a friend of mine.  
 I thought you said you was a friend of mine. And he said he was a friend of mine.  
 I thought you said you was a friend of mine. And he said he was a friend of mine.  
 I thought you said you was a friend of mine. And he said he was a friend of mine.  
 I thought you said you was a friend of mine. And he said he was a friend of mine.  
 I thought you said you was a friend of mine. And he said he was a friend of mine.  
 I thought you said you was a friend of mine. And he said he was a friend of mine.  
 I thought you said you was a friend of mine. And he said he was a friend of mine.

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**A JAPANESE SERENADE.**

By WILLIAM SOLOVAY

Composer of "SALOME"

Intro. Moderato

Allegretto

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**JUST A LITTLE SPRAY OF HEATHER-BELLS.**

Words by WILL A. HEELAN

Music by GEORGE HAMILTON

Andante moderato

The will have bells rang out their melody  
 The will have bells rang out their melody

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**Happy Days In Dixie.**

CHARACTERISTIC TWO-STEP MARCH

By KERRY HILLE

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

Pathetic Song and Refrain.

CHAR. WAGMAN

Moderato

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Dance Of The Blackberries.

Tempo di Schottische. **PIANO.** BY JAMES WHEATLEY

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By The Camp Fire I Am Dreaming.

Words by George Cooper. Music by Charles E. Frost.

**PIANO.** **MUFF.**

**VOICE.**

1. By the camp fire I am dream- ing Of the lit- tle home I  
 2. By the camp fire I am dream- ing Of a world of kind and  
 3. By the camp fire I am dream- ing Of a sweet- heart 'twixt the

1. I've seen the sun set at dawn and  
 2. I've seen the moon rise at night and  
 3. I've seen the stars shine at noon and

1. I've seen the sun set at dawn and  
 2. I've seen the moon rise at night and  
 3. I've seen the stars shine at noon and

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SHANDON BELLS.

TWO-STEP MARCH. By KERRY HILLS.

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

Words by Leo Haynes. Music by Ned Weyburn.

**PIANO.** **Moderato.**

**VOICE.**

1. I don't go brag- ing 'bout the star- line 'less I see the  
 2. Last week I went up to New York for a lit- tle spin the

1. I don't go brag- ing 'bout the star- line 'less I see the  
 2. Last week I went up to New York for a lit- tle spin the

1. I don't go brag- ing 'bout the star- line 'less I see the  
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AT A GEORGIA CAMPMEETING.

Tempo di March. By KERRY HILLS.

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"Get Your Money's Worth"

"Migration Time The Best." Words and Music by ERVING JOHNS.

**CHORUS.**

1. Get your mon-ey's worth I've had my fun and feel mighty glad  
 2. Get your mon-ey's worth have a good time but don't get bad  
 3. Get your mon-ey's worth there you will clear off the earth if you

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REMINISCENCES OF THE DANCE.  
WALTZ.

Introduction. Andante. By PAUL BURNES.

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FERN CLIFF.  
Two Step March.

WARNER CROSBY.

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

Words and Music by Irving Jones.

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# Scanning Target

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