

KERRY MILLS TWO-STEP MARCHES.

# AMPEGUNIOUS 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."



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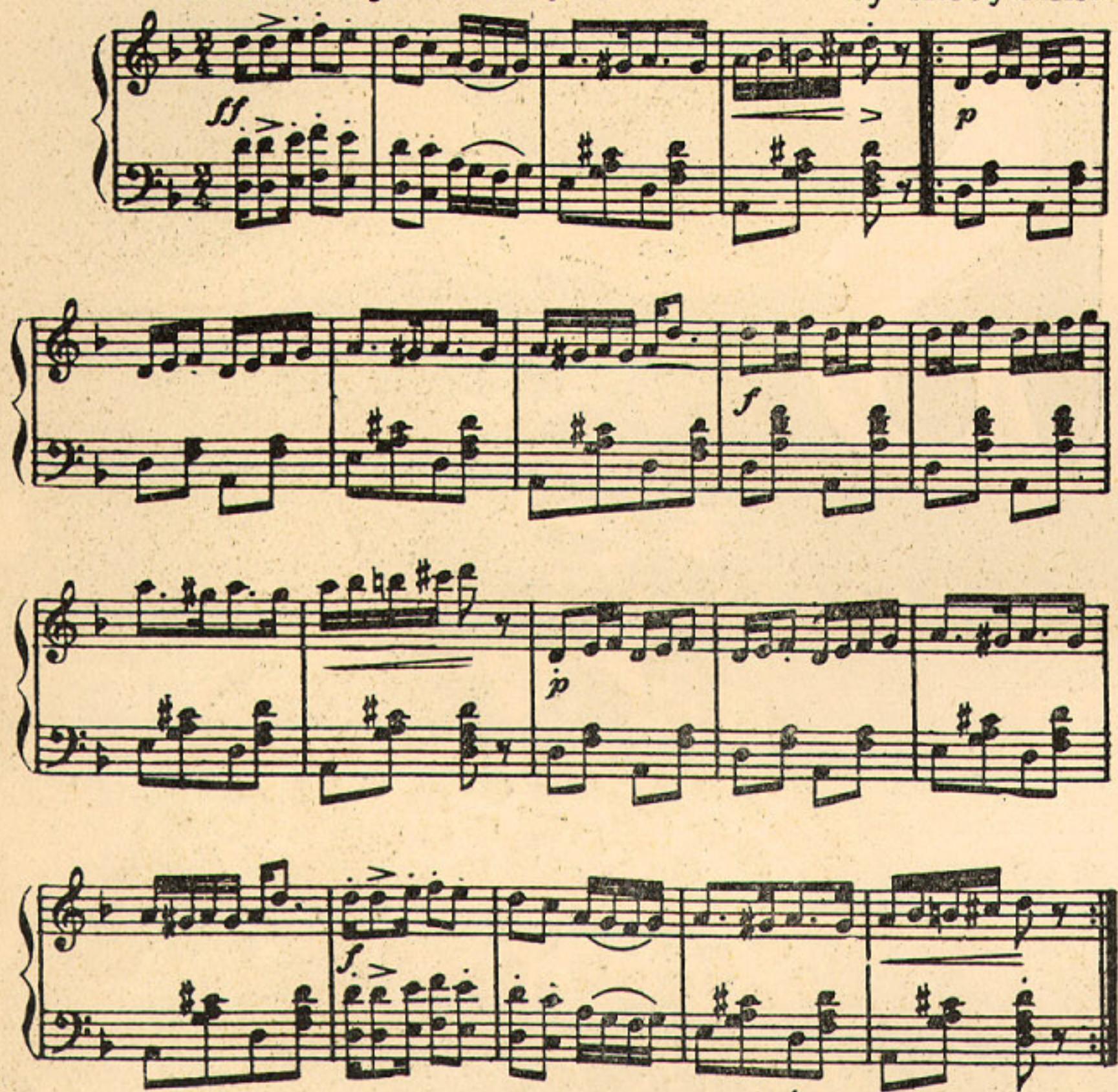


# KERRY MILLS COMPOSITIONS.

## 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.



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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."

In a peculiarly 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..

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A page of musical notation for piano, consisting of five staves. The notation is in common time and uses a key signature of two flats. The top staff shows a melodic line with eighth-note pairs and sixteenth-note patterns, accompanied by a harmonic bass line. The second staff continues this pattern. The third staff begins with a melodic line starting with a half note, followed by a dynamic instruction *p*, and a harmonic bass line. The fourth staff features a melodic line with eighth-note pairs and sixteenth-note patterns, accompanied by a harmonic bass line. The fifth staff concludes the piece with a melodic line and a harmonic bass line.

Impetuous Davis 4.

## TRIO.

A musical score for piano, consisting of five staves. The top staff is treble clef, G major, common time, with dynamics *mf*. The second and third staves are bass clef, C major, common time. The fourth and fifth staves are treble clef, G major, common time. The score features continuous eighth-note patterns and occasional sixteenth-note figures, typical of a piano trio's bass line. Measure numbers 4, 8, and 12 are indicated above the staves. The final measure ends with a fermata over the bass clef staff.

Impecunious Davis. 4.

Ampeunous Davis. 4.

Respectfully dedicated to Miss Rose Melville.

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

Words & Music by GEO. A. NICHOLS.

**Andante moderato.**

1. The ve-nus of all coun-try girls in our u-nited land, My  
2. I had to leave my lit-tle girl and strug-gle all a lone,  
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-pos-ing I had nev-er met you, — Would I have known all the joys, that now are  
mine? — Sup-pos-ing I should quite for - get you, — Would you be

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## "NARCISSA."

Intermezzo.

Composed by WENZEL-FISHER.

**Moderato.**

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

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## MAZURKA CAPRICE.

Simplified Edition.

By H. SYLVESTER KROUSE.

**INTROD.**

mf cresc. rit. a tempo  
rit. rit. a tempo  
rit. a tempo  
ff rit.

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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! 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 he and I, Were oft seated side by side, where she

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## "Asleep in the Deep."

(BARITONE OR CONTRALTO.)

This song is also published in the key of D,  
As a Bass Solo and Male Quartette Chorus.

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. Kroose.  
**SALOME.**  
Intermezzo.

By WILLIAM LORAIN

**Allegro.**

**PIANO.**

a tempo.  
p staccato.  
staccato.

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## "DARLING MOLLY."

Words by W.H. HERLON.

Music by GEORGE HAMILTON.

Still the roses on your cheek, Mol·ly dear, In your eyes the sun·mer sky had left its rose-bloom lingers on, Mol·ly dear, Tho' its crim·eon blush has turned to pur·est trace. There were words I longed to speak, Mol·ly dear Even white, Tho' our gold·en youth has gone, Mol·ly dear In your

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## LOW.

Words by ARTHUR TREVELYAN.

Music by L'ESPOIR.

Moderato expressivo.

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 mom·ent's thought you tri·fled with my heart, Years passid and still there came no  
way, It was there in a gloom·y gar·ret that a

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## AT LAST.

Words by ARTHUR TREVELYAN.

Music by L'ESPOIR.

Moderato expressivo.

## Two Roses.

Words by Arthur Trevelyan.

Music by L'Esper.

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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## I'M LIVIN' EASY.

by IRVING JONES.

## 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 W.E. Browning

Music by James B. Mullen.

Moderato.

Piano. VOICE.  
I'm sick and tired of loaf·ing and a lay·ing 'round this town. For 2. I tell you all 'twas ve·ry late last night when I came in Dat Till ready.  
Slow.  
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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## LOW.

Words by F. E. WEATHERLY.

Music by G. J. COUCHOIS.

Moderato.

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

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## THERE IS A HEART.

## HIGH.

Words by Arthur Trevelyan.

Music by L'Esper.

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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## REMUS ON BROADWAY.

MARCH.

By MALCOLM CLARK.

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