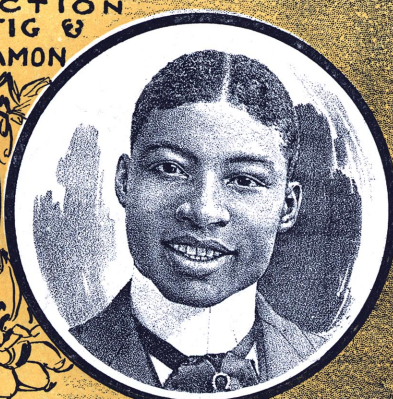


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- Good Afternoon Mr. Jenkins,*50
- Miss Hannah from Savannah,*50
- The Phrenologist Coon,*50
- My South Car'lina Gal, or*
"Does You Love Your Baby," .50
- The Leader of the Ball,*50
- My Castle on the Nile,*50
- When Cupid Hunting Goes,*50
- I'se Promoter of the Coon*
Society,50

J.E.C



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34 East 21st St. NEW YORK
MARK STERN BUILDING



LONDON: JOS. W. STERN & CO.
SOLE AGENTS: FRANK DEAN & CO., 31 CASTLE ST. LONDON

GOOD AFTERNOON, MR. JENKINS.

Words by R. C. Mc PHERSON.

Music by THOS. LEMONIER.

Moderato.

The musical score is written in 2/4 time with a key signature of one sharp (F#). It begins with a piano introduction in the left hand, marked *f* and *Moderato*. The right hand enters with a melody marked *8va*. The vocal line enters in the second system with the lyrics: "In up - per Broadway where the swells all / The next day to a mat - i - nee this". The piano accompaniment continues with chords and moving lines. The third system of the vocal line has the lyrics: "con - gre - gate, — A dus - ky Dick - to - do went strol - ling, / char - mer went, — To see a pop - u - lar coon show was his". The piano accompaniment features a *f* dynamic in the right hand. The fourth system of the vocal line has the lyrics: "met his fate; — A saf - ron col - ored la - dy with a witching smile, / sole in - tent, — Im - ag - ine his sur - prise when as the cur - tain rose,". The piano accompaniment features a *f* dynamic in the right hand.

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Did this high-toned dar-key swell be - guile, He
 This dar - key dam - sel waltzed out on her toes; He

The first system of the musical score 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 quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

wined and dined her on the best at Ca - fe Grand, Spent his hard earn'd
 straightway called an ush - er, sent a has - ty note, "I'll meet you at the

The second system continues the musical score. The vocal line has a similar rhythmic pattern. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *p* (piano) and *f* (forte).

mon - ey with a lav - ish hand, "Now may I see you home?" said he, "I'm
 stage-door," this was what he wrote, Quick - ly back the an - swer came, "It

The third system of the score. The vocal line continues with the same melodic and rhythmic motifs. The piano accompaniment maintains its accompanimental role. Dynamics include *f* (forte) and *mf* (mezzo-forte).

sor - ry sir, it can - not be, - For ma is wait - ing there for me," so,
 ain't the play, my wor - thy friend, My hus - bands the com - e - di - an," so,

The final system of the score. The vocal line concludes with a long note. The piano accompaniment ends with a *rall.* (rallentando) marking and a final chord. Dynamics include *f* (forte).

CHORUS.
Moderato.

"Good af - ter-noon, Mis-ter Jenk - ins, ah'll see you a - gain, It ain't no

earth - ly use — for to re - main;

'Cause I've en - joyed your comp' - ny it's no rea - son why That

I should risk my home for you, So good af - ter-noon, Good-bye." bye. —

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Musical score for Hot Time in Mobile, featuring a piano introduction and a main melody with accompaniment. Dynamics include *f* and *mf*.

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Adv. N° 91

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IN THE HOUSE OF TOO MUCH TROUBLE.

Words and Music by *Wm. A. Heelan & J. Fred Helf.*

CHORUS Moderato.

In the house of too much trou-ble, lit-tle boys were
in the way. No one ev-er seemed to ves-sion,
that a toy must some-times play. Some hits ba-by

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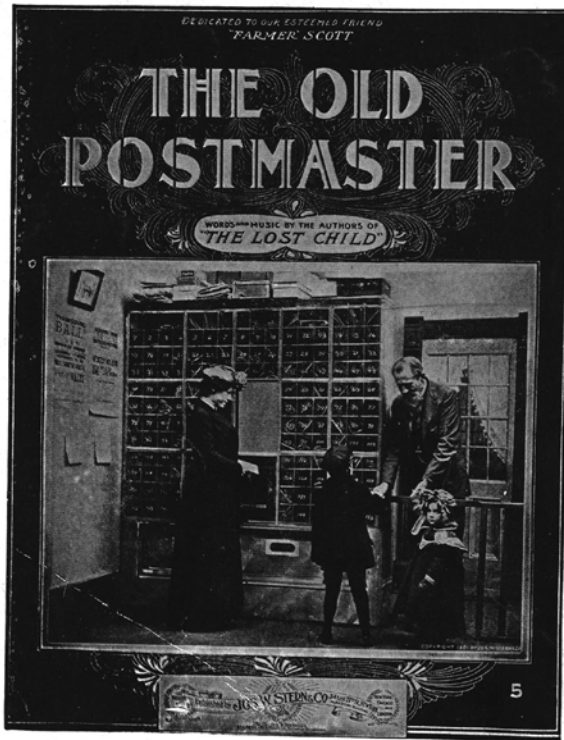
THE OLD POSTMASTER.

Words by Edward B. Marks. Music by Jos. W. Stern.

CHORUS Moderato.

"He called the old post-mas-ter. You have known me all your lives. I've
brought you news from loved ones. From sweethearts and from wives. I've
wait-ing for a let-ter From a son who ran a-way. I've

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WHEN THE BIRDS GO NORTH AGAIN.

Words by Robert F. Roden. Music by Max S. Witt.

CHORUS.

"In the Springtime, when the birds go North a-gain, where I
told you, 'Yes,' beneath the pines to Maine, They will take me home to rest, to the

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The Most Original and Clever Song in Miss Irwin's New Production.

I'VE GOT TROUBLES OF MY OWN

Words by Bob Cole & J. W. Johnson. Music by Vincent Johnson.

CHORUS.

... I've got troubles of my own, the way, here a one a- lone!
My friend, can't you see that I've just kept as I can be? The one
might a been a tree, I the tree, might a been a tree, but my tree
... And he might a hit a tree, but I'm

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HURRAH, BOYS!
MARCH & TWO STEP

By Joseph Localle

TRIO

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