

Rag-time Folio

NO 1.

A COLLECTION *of the* BEST
NEGRO MELODIES *of the* DAY

BY SUCH COMPOSERS AS

Williams & Walker *Irving Jones*
Barney Fagan *Monroe H. Rosenfeld*
Gussie L. Davis *Al. Johns*
Ed. Rogers *Tom. Logan*
and other Famous Writers of Rag-time Successes



113094

THE
"MARKSTERN"
RAGTIME FOLIO

No. I



NEW YORK
JOS. W. STERN & CO.

34 EAST TWENTY-FIRST STREET

CONTENTS.

	PAGE
I DON'T UNDERSTAND RAGTIME.....	Irving Jones 1
TELL ME, MY LADY.....	Barney Fagan 5
MY GAL'S GOT LUCKY AT LAST.....	Al Johns 9
THREE-ELEVEN-THIRTY-THREE.....	Johnnie Carroll 13
DE RAGTOWN BRIGADE IS OFF TO WAR.....	Gussie L. Davis 15
SORRY, MR. JACKSON, I'VE GOT TO THROW YOU DOWN.....	Ed Rogers 20
RASTUS THOMPSON'S RAGTIME CAKEWALK.....	Von Tilzer 23
THE SHUFFLING COON.....	Rosenfeld 27
I DON'T ALLOW NO COON TO HURT MY FEELINGS.....	Irving Jones 31
NOT A COON CAME OUT THE WAY HE WENT IN.....	Williams and Walker 34
WHY DON'T YOU GET A LADY OF YOUR OWN.....	Williams and Walker 37
HANNAH THOMPSON'S MA BABY'S NAME.....	Ed Rogers 41
MA SOUTH CAR' LINA GAL.....	Williams and Walker 44
THE COON'S TRADE-MARK.....	Tom Logan 47
TAKE YOUR CLOTHES AND GO.....	Irving Jones 50
I'M A COOLER FOR THE WARMEST COON IN TOWN.....	Williams and Walker 54
TENNESSEE JUBILEE.....	H. R. Stern 57
I LIVE AS HIGH AS ANY OTHER COON.....	Irving Jones 62
DON'T DO NOTHIN' TILL YOU HEAR FROM ME.....	Von Tilzer 66
MR. BOGAN GIMME GIN.....	J. E. Howard 70
I DON'T LIKE NO CHEAP MAN.....	Williams and Walker 73

1
I DON'T UNDERSTAND RAG-TIME.

Arr. by W.H.Tyers.

Words & Music by Irving Jones.

Moderato.



mf



Slower.
p

1. There's a swell pi - an - ist living in Coon - town, He's a
2. He was hired to play at a rag - time dance, From

Till ready.

thor - ough bass schol - ar, you see; He calls him - self a
nine till half past four; When asked to play a



Copyright 1899 by Jos.W. Stern & Co.

Copyright and performing rights secured for Great Britain and all British Colonies and Possessions.

1047 - 4 Reproduction of this Music on Mechanical Instruments strictly prohibited. All rights reserved.

great pro - fes - sor, And a play - er of high de - gree..... He
rag - quad - tile, He played Il Tro - va - tore..... One

ev - en wears long bush - y naps, That coon's head looks a
black gal said, "Please cut that out, And play some real rag -

fright!..... His terms are a - bove the u - nion price, He
time!"..... This coon said, "Me play such low trash? Not

wants a doz - en dol - lars a night!..... He says my mu - sic - al
guilt - - y of the crime!"..... He said I had no

ed - u - ca - tion Is some - thing that's sub - lime, And I don't play that
ex - spect - a - tion To be slurred this way to - night, As I don't play no

syn - co - pa - tion The coons all call rag - time! All high - class march - es,
syn - co - pa - tion, Such mu - sic is too light! Now I aint played no

pol - kas, and ma - zur - kas, Is the kind of stuff I play! And
rough coon - songs Nor rag - time tunes as yet, And

if he's asked to play rag - time, This dark - ey sure will say: -
if I play for you's a - gain, You japs must not for - get: -

CHORUS.

" I don't un-derstand rag-time, It's nothing but trash to me!.....

p-f

I play clas-si-cal mu-sic, Such as Wag-ner's "Sweet Ma-riel!".....

I play all the grand operas, And mu-sic too high for coons; Such as,

1. "Star Spangled Banner," and "Home Sweet Home," But I don't play ragtime tunes." 2. "tunes."

D.S.

TELL ME, MY LADY.⁵

Words and Music by Barney Fagan.

Allegro moderato

The piano introduction consists of two staves. The right hand features a melodic line with several triplet markings. The left hand provides a harmonic accompaniment with chords and single notes.

Till ready.

1. There's a dainty, lit-tle, pleasing, Little, saucy, plump and teasing Little
2. When I set myself to choose her, I de-cided not to lose her, For I

The first system of the vocal part includes two lines of lyrics. The piano accompaniment is marked with a piano (*p*) dynamic. The melody is written on a single staff, and the piano accompaniment is on two staves.

yal - ler gal, I calls her La - dy Lu - la! She is
love her more than dark - ey does the pos - sum; But the

The second system of the vocal part includes the third line of lyrics. The piano accompaniment continues with chords and single notes.

roguish, cute and wide a - wake, It doesn't take her long to make The
feel-in's quite op - press - in', To be kept for - ev - er guess - in', Like the

The third system of the vocal part includes the fourth line of lyrics. The piano accompaniment continues with chords and single notes.

Copyright 1897 by Jos. W. Stern & Co.

English Copyright and performing rights secured and reserved.

dark-ies un - der-stand it's hard to fool her..... She tells me
nig - ger when a mule is tryin' to toss 'im..... We were en-

that I'm soft and dream-y, Says she's sor-ry she can't see me, When I
-gaged, but I ex - cused her; Now I wish I had re-fused her, But I

vows to her my heart beats warm and true!..... I will promise to for-ev-er Nev-er
did it just to fa - vor ba - by Lou!..... If she jilts me, I'm a goner! But I'll

bother her, no, nev-er! If she'll on-ly tell me what she's gwine to do!.....
put a "hoodoo" on her, If she doesn't tell me what she's gwine to do!.....

CHORUS.

Tell me, my la - dy, what ye gwine to do!..... Jess

p, 2d. time f

IV 66

ease my mind, I'll do as much for you!.....

Jealous coons that knock me to ye, Are not on the lev-el, they're tryin'to do ye!

Whisper it soft - ly in my ear, Lou, what ye gwine to do!

Tell me, my la - dy, what ye gwine to do!..... I

nev-er did see as stubborn a wench as you!.....

Lu-la, stop your co - gi - ta - tin', Don't keep this poor nig-ger wait-in',

1. Tell me, ma la-dy, what ye gwine to do! do!..... D.C.
 2. do!..... D.C.

MY GAL'S GOT LUCKY AT LAST.

Arr. by W. H. Tyers.

Words & Music by G. Hammond & Al. Johns.

Moderato.

The musical score is arranged in three systems. The first system shows the piano introduction in 2/4 time, marked 'Moderato' and 'mf'. The second system includes a first ending marked 'f' and a second ending marked 'mp', with a repeat sign at the beginning. The third system contains the vocal melody and piano accompaniment for the lyrics. The piano part in the second and third systems includes various chords and textures, with dynamics ranging from 'f' to 'p'. The vocal line is in a single staff with lyrics underneath.

1. I
2. Now

once was poor, but now all the other coons have to look to me, And it's
we have got a pal - ace of our own, way up on Fifth Av - enue; I'm

Copyright 1898 by Jos. W. Stern & Co.

English Copyright and performing rights secured and reserved.

all a - bout that gal of mine that came from Ten-nes-see. For a
 pass - ing as the Duke of York and she as Prin-cess Lou! We've got

rel - a - tive of my old gal's done died and left her lots of dough, So now we're
 horses and carriages of our own, with coachman and footman too, And when we

goin' to draw the col - or line and pass dead swell for sho? I've got
 cel - e - brate we goin' to paint this town red black and blue. You

mon - ey in my pockets and diamonds on my hands, You can
 talk about your dead swell babies, there's none can equal with me, Or my

The musical score is written in a key with one flat (B-flat) and a 2/4 time signature. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and a more complex treble part with chords and melodic lines. Dynamics include *mf* and *mp*. There are some handwritten annotations in the piano part, such as '2nd' and '1'.

bet, I am the hot - test coon you'll find in this here
lit-tle black face and kinky haired gal that came from Ten - nes -

Handwritten annotations: *to V.C.* and *II 7-4 I 7*

land. Well, one day a big coon said to me, "You're looking
see. You talk a - bout be-ing ve-ry warm members, why there's

Handwritten annotations: *fz* and *p*

might - y warm to - day!" I looked him o-ver and
steam com-ing out of our feet; And you coons want to

saw he wouldn't do, And to that coon I did say:
take your hats off When you meet us on the street.

Handwritten annotation: *rit.*

CHORUS.

p-f

My old gal's done got luck-y now at last, She

p-f

nev - er no - ti - ces oth - er coons when they pass;

rit.

Tho' she is as black as night, She says she's going to pass for white, Case

mf *rit.* *f* *mp*

a tempo

1. my old gal's done got luck-y now at last! 2. last!.....

a tempo

D.S.

THREE - ELEVEN - THIRTY - THREE.

Words and Music by Johnnie Carroll.

Moderato.

f

1. One night I had a dream, Some fun - ny sights I seen;
 2. Dis coon, he was - nt slow, For when he got the dough

When I a - rose in the morn - ing, I
 Went and fixed up for the win - ter.

quick put on my clothes, And straightway then I goes
 bought my - self some clothes, From head down to my toes.

p

Copyright 1897 by Jos. W. Stern & Co.

English Copyright and performing rights secured and reserved.

Down where dey have the daily drawin'..... Put ma hand down in my kick, Got some
Den prom-e-naded like a winner..... On the street I met my Sal, She.....

pennies migh-ty quick, Gave 'em to the man what does the
is my hon-ey gal; Linked one arm and strolled a-long to -

writ-in'. With a pen-cil on a sheet He made some
-geth-er. When I told her of my dream, Den her

figures ve-ry neat, Dem numbers set dis coon a-kinin'!
eyes be-gan to beam, She called me, "Hon-ey, you're my ba-by!"

CHORUS.

Three - e - lev - en - thir - ty - three, Dem are the num - bers dat was

The first system of the chorus features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

good to me; When on the black - board I did see

The second system continues the chorus. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active right hand with eighth-note patterns and chords. Handwritten annotations in the piano part include 'V7' and '5th' with arrows pointing to specific notes.

Three - e - lev - en - thir - ty - three, I was hap - py!.....

The third system concludes the chorus. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes dynamic markings such as 'p' (piano) and 'f' (forte). Handwritten annotations include 'V7', 'I 5', and '#6p'.

Allegro.

The final system is a piano solo section marked 'Allegro.' and 'ff' (fortissimo). It features a complex piano accompaniment with sixteenth-note patterns in the right hand and sustained chords in the left hand. The system ends with a double bar line and a repeat sign.

DE RAGTOWN BRIGADE¹⁶ IS OFF TO WAR.

Words and Music by Gussie L. Davis.

Allegro moderato.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It begins with a quarter note G4, followed by a series of eighth and sixteenth notes. The left hand starts with a bass clef and a 2/4 time signature, playing a steady eighth-note accompaniment. Dynamics include *mf* and *f*.

The first two lines of the song are set to a piano accompaniment. The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are:

1. Just look at all dem coons pe - des - tra -

2. You bet them mokes will make the Span-iards

The next two lines of the song continue the vocal and piano accompaniment. The lyrics are:

- niz - ing!..... Don't you see them coming down the street?.....

bel - lor,..... They've got their rabbits feet and ra-zors too;.....

The final two lines of the song conclude the vocal and piano accompaniment. The lyrics are:

..... Gol - ly! dey don't need no ad-ver-tis-ing,.....

..... They'll do them just like Dew-ey done Ma-nil-la,..... And

Copyright 1898 by Jos. W. Stern & Co.

4 - 603 Copyright and performed for Great Britain and all British Colonies and Possessions.

17

Hear dem fan the pavement with their feet! Dey's no Seventh
 then do ev'-ry-bo-dy they can do. See all dem

reg-i-ment, I guess not, Dey's gwine down for to take the Bull-jine
 colored gals a-marchin, Because their babies gwine a-way so

Car; Ev'-ry ones a vol-un-tee, And these coons dont stand no
 far; They are Black Cross sisters each, Ev'-ry one of them's a

fear, They's de Rag-town Bri-gade off to war!
 peach, Wid de Rag-town Bri-gade off to war!

CHORUS.

Oh, de Rag-town Bri-gade is off to war; If you

mf

don't know who they am, They'll a -
" " " " " Dey are

venge de steam-er Maine; If they has to go to Spain, They will
gwine a - way to fight, And if they come back all right, Ev' - ry

mp

show you how to fight for Un - cle Sam. All
na - tion has to bow to Un - cle Sam. All

Coon - town is look - ing wid sur - prise, They all
 " " " " " " " " Ev' - ry

know just who they are; They are
 coon there is a star; Them

not the black four hundred, With the dudes they are not numbered, For the
 darkies there are beautes, You should see them shoot de shutes, So de

Rag - town bri - gades off to war! D.S.
 " " " " " " " " D.S.

SORRY, MR. JACKSON, I'VE GOT TO THROW YOU DOWN.

Moderato.

Words & Music by Ed. Rogers.

1 I've had a heap of.
2 He pack'd his trunk and

trouble of late, With a coon I tried to lose; Since his
said, "Good bye!" But I gave him cash to spend! Says

ri - val came, why he's not the same, For I've a new one now to
he, "Now Ruth, when you lose this youth You have lost your on - ly

Copyright 1898 by Jos. W. Stern & Co.

3-605 Copyright and performing rights secured for Great Britain and all British Colonies and Possessions.

choose..... Says he, "Now Ruth, will you tell the truth? But I
friend..... I was good to you, and you know dat's true, But you

don't want you to frown;..... Have I got to go's What I'd
have no sym - pa - thy!..... Soon the day will come When I'll

rit.

like to know, Since your new boy's come to town?.....
tell you, 'hun,' The last words you said to me:".....

CHORUS.

p-f

"I'm sor - - ry Mis-ter Jack-son But I've got to throw you

a tempo

p-f

down!"..... "You'll nev - - er find a ba - by like me

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "down!" followed by a dotted line and "You'll nev - - er find a ba - by like me". The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a bass line. There are some handwritten annotations in the piano part, including a circled "VI" with a sharp sign.

a - ny - where in town!"..... You cer - tain - ly was

The second system continues the vocal line with the lyrics "a - ny - where in town!" followed by a dotted line and "You cer - tain - ly was". The piano accompaniment includes handwritten annotations such as "I", "I", and "I" above the right-hand staff, and a circled "VI" below the left-hand staff.

good to me, But I've found an-oth-er bul - ly, so we can't a - gree!

The third system features the vocal line with the lyrics "good to me, But I've found an-oth-er bul - ly, so we can't a - gree!". The piano accompaniment continues with chords and a bass line.

I'm sor - ry, Mister Jackson, But I've got to throw you down! down!

The fourth system concludes the piece with the lyrics "I'm sor - ry, Mister Jackson, But I've got to throw you down! down!". The piano accompaniment features a first ending (marked "1.") and a second ending (marked "2. D.S. al Fine"). The piece ends with a double bar line and repeat signs.

RASTUS THOMPSON'S ²³ RAG-TIME CAKE WALK.

Words by Andrew B. Sterling.

Music by Harry Von Tilzer.

Moderato.

mf

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with triplet accents. The left hand provides a steady accompaniment of chords and single notes.

1. I re- ceiv'd an in - vi - ta - tion to at - tend de cel - e - bra - tion Of a
 2. You will see them leave der pla - ces when dey see our smil - in' fac - es, As we

mp

The first system of the vocal line is followed by piano accompaniment. The right hand has a melodic line with eighth notes, while the left hand continues with a rhythmic accompaniment.

cake - walk at Thompson's Hall! All the Dark-town swells and ba - bies, will they
 glide out up - on de floor; Dender look of ex - spect - a - tion it will

The second system of the vocal line continues the melody. The piano accompaniment remains consistent with the previous system.

in - gre - gate? well, may - be! Dey'll as - sem - ble, yes, one and all! Ev' - ry
 ge to con - ster - na - tion And dey'll all vamp out thro' the door For dere

The final system of the vocal line concludes the piece. The piano accompaniment features some dynamic markings like *VI* and *II* in the left hand.

Copyright 1898 by Jos. W. Stern & Co.

Copyright and performing rights secured for Great Britain and all British Colonies and Possession

coon thinks he'll be in it, But ma babe and I will win it, When they
aint no use of talk - in', When it comes right down to walk - in', We're de

see us dose coons will shake; When de
real things, ma babe and I! Of that

mf *mp*

mu - sic starts a - rag - gin' We will show you with - out brag - gin', How us
rag - time ju - bi - la - tion We will give an im - i - ta - tion We will

mens will win dat cake.
that cake or die.

First you pick de yal-ler gal dat you love the most,.....

mf

Detailed description: This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part consists of a steady bass line of eighth notes and chords in the right hand. The vocal line begins with a melodic phrase.

Bom - ba-shay right down de hall, den you bow to your host;..... You

Detailed description: This system contains the second line of music. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with the lyrics "Bom - ba-shay right down de hall, den you bow to your host;..... You".

wheel right around, den you do de rag Down de hall with de 'Meri-can flag! You're

Detailed description: This system contains the third line of music. The piano accompaniment continues. The vocal line continues with the lyrics "wheel right around, den you do de rag Down de hall with de 'Meri-can flag! You're".

'lowed to breathe, but don't you dare to talk!..... Gaze in-to your

II 4/4

Detailed description: This system contains the fourth line of music. The piano accompaniment continues. The vocal line continues with the lyrics "'lowed to breathe, but don't you dare to talk!..... Gaze in-to your". There are some handwritten annotations in the piano part, including "II 4/4" and "fz".

ba - by's face make goo - gie eyes!..... Then you get three

kiss - es if you win de prize!..... Shoot de chutes, then you

f *mf*

all prom-i-nade, Pos - sum - ma - la for some beer or lem-on - ade! When you're

down at 'Ras - tus Thompson's Rag - Time Cake - - Walk!

D.C. **D.C.**

To our mutual friend Mr. LAWRENCE O'CONNOR.

THE SHUFFLING COON.

By John Rastus Tepp.

Arr. by Monroe H. Rosenfeld.

Allegro moderato.

The musical score is arranged in four systems, each consisting of a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a fortissimo (*ff*) dynamic marking. The third system begins with a forte (*f*) dynamic. The fourth system also includes a fortissimo (*ff*) dynamic marking. The score features a mix of eighth and sixteenth notes in the treble clef, often beamed together, and block chords and single notes in the bass clef. The piece concludes with a double bar line at the end of the fourth system.

Copyright 1897 by Jos. W. Stern & Co.

English Copyright Secured.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a repeat sign and contains several measures of music, including a half note chord and a quarter note melody. The lower staff is in bass clef and contains a bass line with chords and single notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

The second system continues the piece with two staves. The upper staff features a melody with eighth and quarter notes, and a half note chord. The lower staff provides a bass line with chords and single notes. A dynamic marking of *f* is present.

The third system consists of two staves. The upper staff has a melody with eighth notes and quarter notes, ending with a repeat sign. The lower staff has a bass line with chords and single notes.

The fourth system consists of two staves. The upper staff has a melody with eighth notes and quarter notes, starting with a dynamic marking of *mf*. The lower staff has a bass line with chords and single notes.

The fifth system consists of two staves. The upper staff has a melody with eighth notes and quarter notes, starting with a dynamic marking of *f*. The lower staff has a bass line with chords and single notes.

First system of musical notation. The treble clef staff features a melodic line with eighth-note triplets and a final quarter rest. The bass clef staff provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *f* (forte) is present in the first measure.

Second system of musical notation, continuing the piece with similar melodic and harmonic patterns in both staves.

Third system of musical notation, featuring a first ending bracket with two options. The first ending is marked *ff* (fortissimo) and the second ending is marked *mf* (mezzo-forte). The bass clef staff continues with accompaniment.

Fourth system of musical notation, showing further development of the melodic and harmonic themes.

Fifth system of musical notation, concluding the page with a first ending bracket and two options, marked *fz* (forzando) for the first ending.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including some beamed patterns. The left hand (bass clef) provides a steady accompaniment of chords. A dynamic marking of *mf* is present in the right hand.

Second system of musical notation. The right hand continues the melodic line with various rhythmic values. The left hand accompaniment remains consistent. A dynamic marking of *f* is present in the right hand.

Third system of musical notation. The right hand features a more active melodic line with sixteenth notes. The left hand accompaniment continues. A dynamic marking of *ff* is present in the right hand.

Fourth system of musical notation. The right hand has a melodic line with eighth notes. Above the staff, the instruction *Repeat 8 va.* is written. A dynamic marking of *f* is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with eighth notes. The left hand accompaniment continues. The system concludes with a double bar line and the instruction *Fine.*

I DON'T ALLOW NO COON TO HURT MY FEELIN'S.

Written & Composed by Irving Jones.

Moderato.

1. I'm a harm-less, peace-ful, calm and law-a - bid-ing' colored man, I
 2. I in - tend to make that coon take wings and fly clean off this earth, When I
 3. There's no use talk - ing a - bout all coons look a - like to me, I'd

nev - er starts no trou - ble, but pre - vents it if I can; But a
 meet that jap I am a - goin' to get my mon - ey's worth; I'll
 rec - og - nize that jap a - mongst three mil - lion thir - ty - three; Now

cer - tain coon has robbed me, done stole my wife you see; Not
 see him in a crap game, some time this af - ter - noon; My in -
 he's been tryin' to fool me, by makin' his face look white, But the

113094

Copyright 1898 by Jos. W. Stern & Co.

Copyright and performing rights secured for Great Britain and all British Colonies and Possessions.

be - ing sat - is - fied with that, he said rash things to me; So I'm
 - ten - tions is to shoot at ev' - ry - thing looks like that coon, And
 on - ly way he'll fool me is to turn com - plete - ly white, Then he's

goin' to knock that coon's teeth out, and stop him from his talk; I'll
 when I land my right on him, I know my fist will break; I'm
 got to buy a wig, or I could tell him by his hair; If

shoot him in the feet and I guess that'll hold his walk, I've clean'd up my revolver, honed my
 goin' to carve up-on that coon same as I'd carve a steak, There'll be a colored mass-a-cree a -
 that coon comes to my house I will brain him with a chair, If I meet him on the street, well, I'll just

ra - zor for the fight, I in - tend to give some near - by, un - der - ta - ker work to night.
 - hap - nin' round here soon, I must see some un - der - tak - er now, 'bout layin' away that coon.
 shoot off all his roof, The on - ly way that coon can live is to be bul - let proof.

CHORUS. Moderato.

'Cause I don't al-low no coon to hurt my feelin's,..... I'm a

des-prate man when I have des-prate deal-in's;..... That

coon went to my wife, Told her all 'bout my past life, Now I

1. don't al-low no coon to hurt my feel - - ins. 'Cause I - ins'.....
 2. D.C.
 D.C.

NOT A COON CAME OUT

THE WAY THAT HE WENT IN.

By Williams & Walker.

Moderato.

mf

1. There was a grand af - fair, last night, at Wil-liam Sampson's Hall,
 2. Dick scard' the tick - et - tak - er so that coon near lost his wits,

mf

Coon-town's great-est base-ball club was giv'n their an-nual ball. Ev'-ry
 'Stead of tak - in' tick-ets, he took "ap - po - let - ic" fits! Dickyell'd

Copyright 1898 by Jos. W. Stern & Co.

3-597 Copyright and performing rights secured for Great Britain and all British Colonies and Possessions.

bod - y was in - vit - ed 'cept a coon named Si - las Dick - son, Who said
"I'se been rais'd on ti - ger milk and peace dis - turbs my mind, The noise of

I'm goin' down to dat dance and I'm gwine to raise a fric - tion. He
can - nons suits my ears, and I'm the bad - dest of my kind." He

went straight home and got his gun and then he start - ed down, And
fired..... at a bur - ly coon, whose coat - tails cut the wind; The

for the next half hour, or more, broth - er Dick - son own'd coon - town.
rest took win - dows and fire - es - capes, - none went out as they came in.

CHORUS. Allegro moderato. 36

For not a coon came out the way that he went in, The

p-f

pa - pers next day claim'd that it real - ly was a sin; But the

fact re - mains the same, 'Twas like raid - ing a "crap" game, Not a

coon came out the way that he went in. For not a in.....

1. 2. D.C.

WHY DON'T YOU GET A LADY OF YOUR OWN?

By Williams & Walker.

Andante moderato.

mf

VI⁷ I⁷

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand provides a steady bass line. The tempo is marked 'Andante moderato' and the dynamics are 'mf'. Chord symbols VI⁷ and I⁷ are written above the right-hand staff.

Piu mosso.

1. Sam John - son was a
2. Sam went to take her

Till ready.

f

p Slow.

The first system shows the vocal line and piano accompaniment. The tempo is 'Piu mosso'. The piano part is marked 'f'. The second system shows the continuation of the piano part, marked 'p Slow.', with the instruction 'Till ready.' above it.

suit - or for Miss Ma - ri - a's hand, But she was as big a
to a ball, her ma said, "She aint home, My! she done left three

The final system shows the vocal line and piano accompaniment. The piano part consists of a series of chords in the right hand and a simple bass line in the left hand.

Copyright 1898 by Jos. W. Stern & Co.

4-610 Copyright and performing rights secured for Great Britain and all British Colonies and Possessions.

co - quette as ev - er liv'd in the land. He in - tro - duced her
 hours a - go with that young friend of yourn." Sam he rush'd home and

to a friend - a swell young man - one night; The friend took Sam's gal
 got a blade and went down to that ball, If it had-nt a been for

'way from him, which I don't think was right. So, when he
 three of his pals, he'd have mur - der'd his friend, that's all. So, when he

A little slower.

1.&2. met this coon next day, why to him he did say:.....
 Piu lento.

CHORUS.

Why don't you get a la - dy of your own?..... I

Slow. mp

Oh I don't know.

hope and trus' you'll let my gal a - lone!..... I

I

All gals look a - like to me.

in - tro-duc'd you as a friend but you don't seem to care much a - bout that when, you

tried to steal the girl I love from home..... The

good book says each man his rib must find!..... Be-

Oh I don't know.

fore you came I knew that rib was mine!..... I

All ribs look a - like to me.

hope and trus' I don't tell you an-oth-er time, Or else I'll forget you're a

friend of mine, If you don't get a la - dy of your own!.....

D.S. $\text{\textcircled{S}}$

D.S. $\text{\textcircled{S}}$

HANNAH THOMPSON'S MA BABY'S NAME.

SONG AND CHORUS.

Words & Music by Ed. Rogers.

Moderato.

1. I'm flat - foot John-son, a high - toned col - or'd dude, I was
 2. To see her on Sun - day you'd take her for queen Lil, She'd

once the hot - test thing you ev - er seen; I
 cap - ti - vate you with her styl - ish walk; I

Copyright 1897 by Jos. W. Stern & Co.

loved a col - or'd la - dy, who real - ly was ma ba - by, But she
thought that she was in it, she won me in a min - ute, As.....

had a temper that was aw - ful mean. Her name was Hannah Thompson, but she
soon as ev - er she be - gan to talk. I was dead stuck on her manner, and I

liked the name of John - son, And asked me if I'd change it pret - ty
liked the name of Han - nah, Thro' that it was - n't long till I was

soon;..... Of that I tried to break her, but, a -
broke. When she got ma rings and mon - ey, she

rit.

-las! I had to shake her, Or, at least, she shook me for an-oth-er coon.....
 said, "Bye bye, ma hon-ey!" And ev - er since dude Johnson's been in soak.....

rit.

CHORUS.

Bye bye, ma hon - ey! I loved you, but

mf *2d. time ff*

you lov'd ma mon-ey! I'm shook, 'tis plain! Hannah

Thomp-son was ma ba - by's name! Bye name!

ff

MA SOUTH CAR' LINA GAL.

Arr. by W. H. Tyers.

Words & Music by Williams & Walker.

Moderato.

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand plays a simple bass line. The tempo is marked 'Moderato' and the dynamic is 'mf'.

The first system of the song includes a vocal line and piano accompaniment. The vocal line has two verses of lyrics. The piano accompaniment is marked 'mp' and features chords that change with the lyrics. The dynamic 'f' is indicated at the end of the piano part.

1. Down in South Car'-li - na where de pine trees grow,
 2. Fore I settled down, I came up North wid an - oth - er pal,

The second system of the song includes a vocal line and piano accompaniment. The vocal line continues with two lines of lyrics. The piano accompaniment is marked 'mp' and features chords that change with the lyrics.

There lives de gal I long to see, tho' I
 To see de sights and make some money to

Copyright 1898 by Jos. W. Stern & Co.

Copyright and performing rights secured for Great Britain and all British Colonies and Possessions.

just left a month a - go. Once I thought an -
 take back to ma gal; I made fif - ty dollars, and

oth - er coon had stole ma gal, So I
 now I am rich, no more I'll roam, And

ran down to the fence and hol - lered o - ver in de yard, to
 when I get back, I'll jump on the fence and hol - ler, "Gal I'm

CHORUS. Più Allegro.

Sal, home! } "Does you love your ba - by? She say, "I do, do, and my

Più Allegro.

mf

love, love, is all for you, you; I'll be your bo, bo, if dat's a

go, go; 'Case I am your South Car'li - na gal

f *rit.* **D.C.**

f *rit.* **D.C.**

47
Dedicated to Ernest Hogan.

THE COON'S TRADE-MARK.

A Watermelon, a Razor, a Chicken and a Coon.

Words and Music by Tom Logan.

Moderato.

mf *f*

1. Now list - en and a
2. Three gemmen of col - or, one
3. The Blue - Vein Club chose

Slow. *Till ready.*

fact I'll show, A point - er that all do not know, As
day did steal A mel - on for their noon - day meal; A
Dark - town Hall, The prop - er place for their full - dress ball; Had

certain and sure as Ho - ly Writ, And not a coon's ex -
lesson in fractions, with ra - zors gave, For an e - qual share each
wa - - ter - melons and chickens ga - lore, So the hall was crowd - ed

Copyright 1898 by Jos. W. Stern & Co.

Copyright and performing rights secured for Great Britain and all British Colonies and Possessions.

3 - 608

Reproduction of this Music on Mechanical Instruments strictly prohibited. All rights reserved.

empt from it. Now : you've heard a - bout birds of a feather: Four
coon did crave; Tilla run - a - way team dashed past the door, 'Twas a
to the door. A ped - dler stood near the en - trance, quite Three

things you'll al - ways find to - gether, Re - gardless of con - di - tion of
load of chickens, they waited no more, But rushed pell - mell the
tubs of razors he sold that night: Each coon bought one, with a

sun or moon, - A wa - ter - melon, ra - zor, a chicken and a coon!
fowls to as - sail, Not a pul - let was left to tell the tale.
grate - ful smile; They'd rather be dead than out of style.

CHORUS.

mf

All coons need their ra-zors..... when they go to fight,..... A

mf

chicken and a coon are fast friends..... on a cloudy night!.....

Slow.

Ev'-ry-body shout this trade-mark,..... ev'-ry-body sing this tune:..... A

p

D.S. %

wa - ter - mel - on, ra - - zor, a chick - en and a coon!.....

D.S. %

TAKE YOUR CLOTHES AND GO.

Arr. by W.H.Tyers.

Words & Music by Irving Jones.

Poco Allegro.

Andante.

1. A big, black,
2. "Now babe, don't

bur - ly coon and his yal - ler wife, done had a fall-in'out, 'Cause the
drive me way, hon-ey, let me stay a - round here un-til Spring; Ev'- ry

yal - - ler gal called the big, black coon a la - zy roustabout!
dollar that I make, that I scrape and rake, straight home to you I'll bring

Copyright 1897 by Jos.W. Stern & Co.

English Copyright and performing rights secured and reserved.

Then this coon got rav-ing mad! she said, "Nig, now dont get bad, for an
I'll shovel coal and cut up wood, let me stay babe and I'll be good,

am - bu - lance will car - ry you a - way!.....
give me one more chance, dont put me out!".....

Out in the wide, wide world to-night, you will have to roam,..... So
"No, no! coon, there's no use for you to weep and wail,..... For

make pre-pa - rations for to hunt yourself up a brand new home!..... You
if you start any-thing, I'm goin' to have you landed safe in jail!..... So

red-eye, blue-gum, flat-foot moke, you never have a cent, you're al-ways broke, And
don't you sing me no con song, 'cause you know, babe, you done did me wrong; And

Now these words this gal to you must say,
That's the reason to you I'm go-in' to shout,

p

CHORUS.

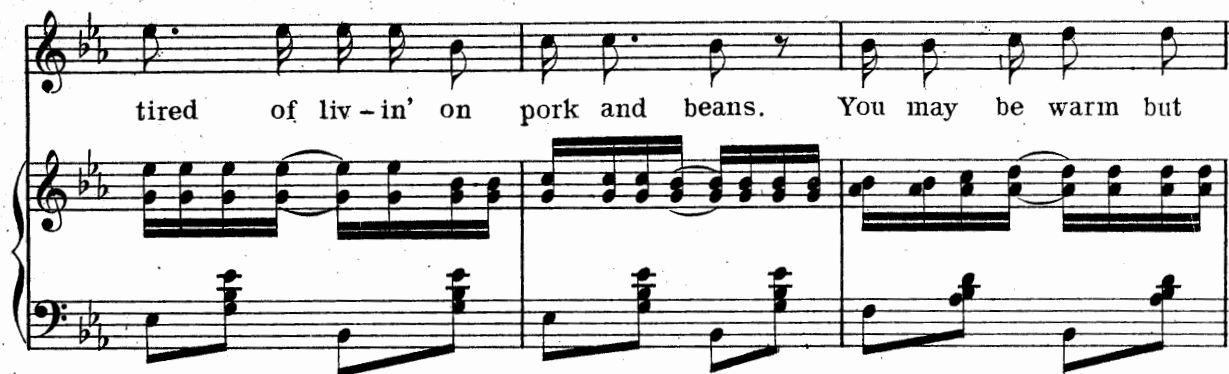
1st time mp 2d. f

Leave this house when you get your trunk packed, I don't want you to

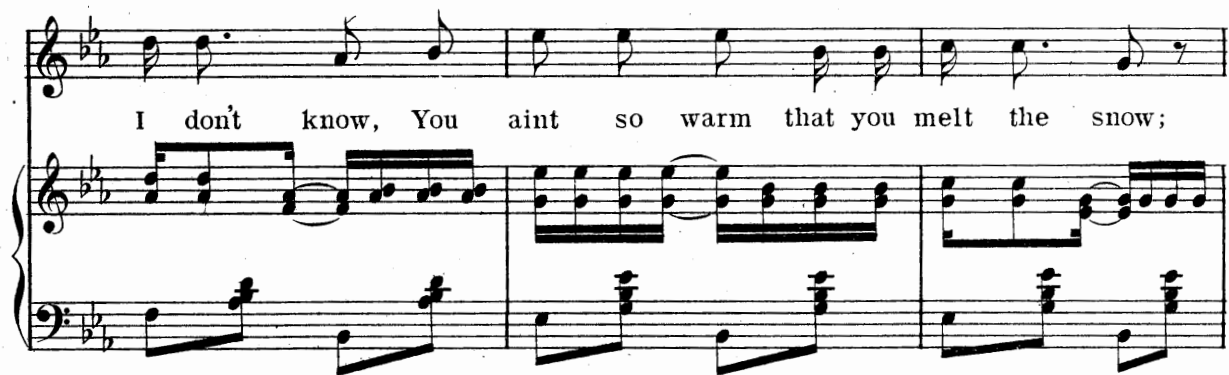
1st time mp 2d. f

never come back, You may think I'm a treat-ing you mean, But I'm

tired of liv-in' on pork and beans. You may be warm but



I don't know, You aint so warm that you melt the snow;



All this lov-in' fur-ni-ture is in my name, So



1. take your clothes and go!" 2. go!" D.C.



I'M A COOLER FOR THE WARMEST COON IN TOWN.

By Williams & Walker.

Moderato.

The piano introduction consists of two systems of music. The first system is marked *mf* and the second system is marked *f*. Both systems are in 2/4 time and feature a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).

1. You've all heard of swell coons, Warm members of the land; You've
2. Af-ri-ca's Four..... Hun-dred All mar-vel at my style, I

The first two lines of the song are shown with vocal lines and piano accompaniment. The piano part is marked *mp*. The vocal lines are in 2/4 time and feature a melody in the right hand and a bass line in the left hand. The key signature has two flats.

al - so heard of hot coons That have to car - ry fans; Of
make so ma - ny chang - es, They're guess - ing all the while What

The last two lines of the song are shown with vocal lines and piano accompaniment. The piano part continues with the same *mp* dynamic. The vocal lines are in 2/4 time and feature a melody in the right hand and a bass line in the left hand. The key signature has two flats.

Copyright 1898 by Jos. W. Stern & Co.

3-584 Copyright and performing rights secured for Great Britain and all British Colonies and Possessions.

coons that car-ried ra-zors, Has mon-ey for to burn. I
next I'll say or do, So they can im-i-tate. I'm

know you all have heard of them, For they all have had their turn; But for
known all o'er the coun-try To be strict-ly up-to-date. So

neat-ness, style and grace, My e-quals can't be found; Ev'-ry-
you can plain-ly see, As Broad-way I stroll down, Ev'-ry-

one says I'm a cool-er For the warm-est coon in town!
one says, "There's that cool-er For the warm-est coon in town!

CHORUS.

I'm a cool-er for the warm-est coon in town!..... No

p-f

oth-er coon like me has yet been found!..... Coon-town it has

claim'd me, And the la-dies all have nam'd me The cool-er for the

warm-est coon in town!"..... I'm a town!.....

1. 2. D.S.

THE TENNESSEE JUBILEE.

Words by Dave Reed, jr.

Music by H. R. Stern.

Tempo di Marcia.

ff

One Summer night, full of fun and de-light, My gal and me,

Done got a chance for to take in a dance, Down Ten - nes - see;

Dressed up in mighty pret-ty clothes, We both look'd sweet as a rose, And

Copyright 1899 by Jos. W. Stern & Co.

Copyright and performing rights secured for Great Britain and all British Colonies and Possessions.
 Reproduction of this Music on Mechanical Instruments strictly prohibited. All rights reserved.

just cut a shine, And we joined in de line, to see the big ju - bi-lee.

Most ev'-ry-one. When the cake-walk be-gun, Fell in - to line,

My lit-tle Lize Had her eyes on the prize, That cake looked fine;

Some dark - ies had to take a seat, They lost con-trol of their feet, But

I was in clover, 'Cause when it was over, Dat a big cake was mine.

Note. The instrumental arrangement of this cake-walk contains a third part which is omitted in the song.

Soon as the ban-quet did be - gin, My gal got bold - er,

I could - nt hold her, Some row-dy coon done gave her gin,

Just for to make her tight; She went and stuffed her -

-self so full, She near-ly bust-ed, I was dis-gust-ed,

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics: "-self so full, She near-ly bust-ed, I was dis-gust-ed,". The piano accompaniment consists of chords and moving lines in both hands.

I had to give her chair a pull, Else she'd a stuffed all

The second system continues the musical piece. The vocal line has the lyrics: "I had to give her chair a pull, Else she'd a stuffed all". The piano accompaniment continues with similar harmonic and melodic patterns.

night! Bye'n bye dem coons wasnt a-ble,

The third system includes a vocal line with a long dotted line after "night!" and the lyrics: "Bye'n bye dem coons wasnt a-ble,". The piano accompaniment features a dynamic marking of *f* (forte) in the bass line.

To move a-way from de table, Chuck full of boose,

The fourth system concludes the page with the lyrics: "To move a-way from de table, Chuck full of boose,". The piano accompaniment includes a dynamic marking of *f* and a triplet of eighth notes in the vocal line.

They took a snooze. Day dawn-in', All yawn-in', There they slept like

pigs till morn-in'; Oh, what a night that was for me!

Next day the pa-pers Told 'bout de ca-pers, You should a seen dat

ju - bi - lee, Way down in Ten - nes - see!

I LIVE AS HIGH AS ANY OTHER COON.

Arr. by W.H.Tyers.

Words & Music by Irving Jones

mf

f *Slower.* *p*

1. Sam
2. Sam

Till voice.

Jack-son is the most e - go-tis - tic coon that you will find a - round;..... When
Jack-son said, "You can't stand prosper - i - ty! You coons all think you're rich!..... But

he eats three square meals a day he thinks he owns the town..... Some
if you don't pay the in - stal - ment men, you 'yaps' won't own a stitch!..... A

Copyright 1899 by Jos. W. Stern & Co.

Copyright and performing rights secured for Great Britain and all British Colonies and Possessions.

Reproduction of this Music on Mechanical Instruments strictly prohibited. All rights reserved.

high-tone coons gave an in-vite re-cep-tion, and you had to wear full dress!..... Sam
fur-nished room and a few suits of nois-y clothes, and that's about all your wealth!..... In-

went with-out an in-vite and, of course, got dis-pos-sess'd!..... The
stead of eat-ing quail, you coons eat pork chops like my-self!..... You

ser-geant at arms said, "Look here, sir, this re-ception is for rich coons!..... You've
blue-vein'd coons may put on airs, but all coons look-a-like to me;..... And if

mp

got to be a high-liv-er for to stay in-side these rooms!" He
a-ny of you dark-ies lose your jobs, you and life will dis-a-gree!..... I

grabb'd Sam by the col - lar and he threw him out on his head..... Sam
like to take life eas-y and go the same gait ev'- ry day..... I

got up dazed and grog-gy, but these words he loud - ly said:.....
must say, 'au re - voir' coons, but re - mem - ber what I say:?".....

poco rit.

CHORUS.

a tempo

"I live as high as a - ny oth - er coon!..... There's

a tempo

mf

no coon lived so high he touched the moon!..... You

coons may put on airs, but you aint no mil-lion - aires!..... If you try to fly, you'll

hit the ground quite soon!..... I nev-er did eat toad-stools for mush-

rooms,..... I nev-er eat my soup with-out a spoon;.....

..... My rent I prompt-ly pay, I'm eat - ing reg' - lar ev' - ry day, - I

live as high as a - ny oth - er coon!..... *D.S. f*

DON'T DO NOTHIN' TILL YOU HEAR FROM ME.

Words by Andrew B. Sterling.

Music by Harry Von Tilzer.

Moderato.



mf

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

1. When John - son Dean was out last night, A -
2. When John - son Dean got out of sight, De



p

The piano accompaniment for the first vocal line features a melody in the right hand and a harmonic accompaniment in the left hand, marked *p*.

prom-en - a - ding up and down the street. With Sal-ly Green, his heart's de-
oth - er coon said, "Gal, my life's at stake! Ma dusky queen, I'll treat you



The piano accompaniment for the second vocal line continues the harmonic accompaniment from the first line.

light, - A char-coal col-or'd gal that was a treat, - They met a
right; Come back to me, give John-son Dean the shake!" Then off they



The piano accompaniment for the third vocal line concludes the piece with a final chord.

Copyright 1898 by Jos.W. Stern & Co.

576-4 Copyright and performing rights secured for Great Britain and all British Colonies and Possessions.

coon, an old sweet-heart,..... Who cast in - sin - u - a - tions 'bout his
flew, both arm in arm..... When Dean came back, those coons he could not

"peach!" The trou - ble soon be - gan to start,..... And
see; He yell'd, "I'll do my - self some harm!"..... But

John - son for his ra - zor he did reach, -..... Good - ness, my
first he sent this mes - sage C. O. D!..... "When you re-

mf

life! can't find my knife, Done left it hang - in' on de
turn, babe, you will learn That your 'good thing' has gone and

rack; Jol - ly this man soon as I
 died; What's ma life worth, I'll quit this

can, I will get my ra-zor and come back.
 earth, She sent back this mes-sage and re-plied,

rit.

CHORUS.

"Don't do noth-in' till you hear from me, Love, I will

mf

soon be back to thee; If you love me, hold your breath;

Ba - by, I am yours till death. And that's the only thing can set you free,.....

..... Don't do nothin' till you hear from me;..... Be just as

good as you can be,..... Back to you on wings I'll fly; Hold yourself till

bye and bye, Don't do noth - in' till you hear from me. **D.C.**

MR. BOGAN GIMME GIN.

By Wm. Schwankhouse & Joseph E. Howard.

Piu Moderato.

Piano introduction in 2/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

Till Voice.

1. I've got a gal, and some folks think That
 2. She's the sweet-est thing in town —

Piano accompaniment for the first vocal line, corresponding to the lyrics above. It consists of two systems of piano and bass staves. Dynamics include *p* (piano).

she is driv - ing me to drink! Oh, mister Bo - gan, Oh, gim - me gin! For
 But she al - ways turns me down! Oh, mister Bo - gan, Oh, gim - me gin! I'll

Piano accompaniment for the second vocal line, corresponding to the lyrics above. It consists of two systems of piano and bass staves. Dynamics include *sf* (sforzando).

she's a yel - low Hen - ri - et - ta, She has got fine . clothes to let, And
 tell you, boys, she is a tease! One word from me makes her do's she please;

Piano accompaniment for the third vocal line, corresponding to the lyrics above. It consists of two systems of piano and bass staves. Dynamics include *legato*.

Copyright 1897 by Jos. W. Stern & Co.

English Copyright and performing rights secured and reserved.

you can take all ev - en bets, She's got all she is gwan to get, Some
Ev' - ry time I call her dear, She puts her fin - gers in both ears! I've

things she's got aint paid for yet, And I don't know how deep in debt; But
known this gal for ma - ny years, And during that time shed ma - ny tears; But

I wouldn't care for that If she on - ly would be mine; But she
I wish she'd be my wife, This lit - tle yel - low gal, - But she

rall. *a tempo*

CHORUS.

don't a love a me, Oh, me! Oh, my! And won't a have a me, Oh,

Flute and Clar.
pf

Lord! Oh, Lord! If she would on - ly love me she could

cresc

have all my tin, But she loves an-oth-er coon, Oh, me! Oh, my! And's

f

gwan to mar-ry soon, Oh, Lord! Oh, Lord! I'm bound to drown my

trou - bles, So Mis-ter Bo - gan, gim - me gin! But she gin!

sf

1. || 2.

D.C
2d. Verse.

I DON'T LIKE NO CHEAP MAN!

Arr. by W.H.Tyers.

Words & Music by Williams & Walker.

Andante moderato.

The musical score is arranged in three systems. The first system consists of a piano accompaniment in 2/4 time, marked *mf*. The second system features a vocal line with three endings: 1. Miss, 2. Miss, and 3. Last. The piano accompaniment for this system is marked *p* and includes the instruction *Slower till Voice.* The third system contains the vocal melody with lyrics and a piano accompaniment marked *p*.

1. Miss
2. Miss
3. Last

Slower till Voice.

Simp-son had al - ways been considered de fin - est gal in town, She
Simp-son was kind o' par - tial to ice - cream and lemon - ade, So
week, at a festi - val, she met Sam Long, folks said he had lots of dough! "Can

Copyright 1897 by Jos. W. Stern & Co.

English Copyright and performing rights secured and reserved.

as de en - vy of all de coons dat lived for miles a - round. Last
when Ephraim ask'd her to have some, "Wid pleasure, sir!" she said. She
escort you down 'to de table," said he, "Twould be a plea - sure, sho!" At de

week, Bill Johnson took her out to see de minstrels at de hall, He
ate two dish - es' of the cream, she says to him, "Aint you gwine to hab none?" He
ta - ble, Sam grabbd up the bill o' fare, she said, "I'll take a piece o' chicken wid you!" He

bought de seats in de gal - le - ry, and she didn't like that at all.
says, "I'm waiting for to see if I can stand the blow, if I kin, den I'll ' hab some."
said, "I am sorry, but I'm 'shy' to - night, won't a nice ham sandwich do?"

Piu Allegro.

She said, "I don't like no cheap man Dat spends his mon - ey on de

'stalment plan; Dat's de rea-son I al - ways car-ry with me 'Naf

money for what I want. I got a sweet dis-po-sition as any - - one, But

'sakes a - live; I hate to be done, In front of de people dat's

1. sitting here, too. You's a cheap man, and you won't do!" She said do!"
2. *D.S. f*

EXCERPTS OF THE MOST POPULAR CAKE-WALKS AND MARCHES. BY WELL KNOWN COMPOSERS.

Folies-Bergere — March & Twostep — Paul Lincke. Also pub. for Band, Orch. & all Mand. & Guitar arrangements. Price 50.

Musical score for Folies-Bergere, featuring piano and bass staves with dynamic markings like *ff*, *mf*, and *f*.

The Harlem Rag — March & Cakewalk — Tom Turpin. Also pub. for Band, Orch. & all Mand. & Guitar arrangements. Price 50.

Musical score for The Harlem Rag, featuring piano and bass staves with dynamic markings like *f*, *Mod.*, and *mf*.

Happy Hobo — March & Twostep — Ross & Tyers. Also pub. for Band & Orch. Price 50.

Musical score for Happy Hobo, featuring piano and bass staves with dynamic markings like *f*, *Mod.*, *fz*, and *mf*.

A Ragtime Skedaddle — March & Cakewalk — George Rosey. Also pub. for Band & Orch. & all Mand. & Guitar arrangements. Price 50.

Musical score for A Ragtime Skedaddle, featuring piano and bass staves with dynamic markings like *f* and *Mod.*.

œ-a-Leg — March & Twostep — Maurice Steinberg. Also pub. for Orchestra. Price 50.

Musical score for œ-a-Leg, featuring piano and bass staves with dynamic markings like *Tempo di Marcia*, *fz*, and *mf*.

Boardin'-House Johnson — Cakewalk — Sadie Koninsky. Also pub. for Band, Orch. & all Mand. & Guitar arrangements. Price 50.

Musical score for Boardin'-House Johnson, featuring piano and bass staves with dynamic markings like *Tempo di Marcia*, *mf*, and *f*.

Aunt Mandy's Wedding — March & Cakewalk — Wm. H. Tyers. Also pub. for Band, Orch. & all Mand. & Guitar arrangements. Price 50.

Musical score for Aunt Mandy's Wedding, featuring piano and bass staves with dynamic markings like *f*.

The Barn Yard Shuffle — March & Cakewalk — Wm. H. Tyers. Also pub. for Band, Orch. & all Mand. & Guitar arrangements. Price 50.

Musical score for The Barn Yard Shuffle, featuring piano and bass staves with dynamic markings like *Mod.*, *f*, *fz*, and *mf*.

La Mariposa — Dance Characteristic — Wm. H. Tyers. Also pub. for Band, Orch. & all Mand. & Guitar arrangements. Price 50.

Musical score for La Mariposa, featuring piano and bass staves with dynamic markings like *All'rit.*, *Mod.*, *f*, and *mf*.

PUBLISHED BY JOS. W. STERN & CO., 34 East 21st Street, New York City.

Adv. No 1

Complete Copies for Sale at all Music Stores.

