

1902

# Happy Hooligan

Edgar Selden  
*Composer*

Starmer  
*Illustrator*

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*Dear Mr. Selden  
 Your letter recd. Thanks for your friendly offer &  
 dedication song to me, which I greatly appreciate, and accept  
 with pleasure. I am ever  
 Yours truly  
 Coffey*



# HAPPY HOOLIGAN

COMIC SONG

WORDS & MUSIC BY

EDGAR SELDEN

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 PUBLISHED BY  
**HOWLEY, HAVILAND & DRESSER**  
 250-256 Broadway, NEW YORK  
 Grand Opera House Block, Chicago    Cms. Int'l. & London

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# Dance of the Frowsey Heads

By  
Pauline B. Story

*Intro. Moderato.*

*Tempo di Schottische.*

FINE

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BY COLE & JOHNSON.

One of the most popular songs in the great play "The Sleeping Beauty and the Beast."  
Dainty, catchy and just the song to please you.

# HAPPY HOOLIGAN.

Words and Music by EDGAR SELDEN.

Writer of "Dresden Doll," "Acting," etc., etc.

*Modorato.*

*f<sup>o</sup>*

*f<sup>o</sup> f<sup>o</sup> f<sup>o</sup> ff*

1. You all know Hap - py Hoo - ll - gan, A sore - ly per - se - cut - ed man; Who tries his best to do some good, And  
 2. He walked in - to a cor - set store, Of course it made the girls feel sore; To "rubber" was so - im - po - lite, For  
 3. As he was bald, and had his cares, He start - ed in at rais - ing hares; The hares ate up his on - ly shoe, He  
 4. He worked as brakeman on a road, Worked ev - 'ry one to get a load; His load, it seems, was o - verweight, And

*mp*

al - ways is mis - un - derstood. Wher - ev - er Hap - py shows his face, A bunch of trou - ble makes him chase; He  
 all he saw was "out of sight." He said right there he'd like to stay, But they had "stays" e - nough that day; He  
 got it, but it made him stew. A rab - bit's foot, he heard brought luck, He need - ed feet to chase the duck; He  
 not the sort that goes by freight. He longed to be the en - gin - eer, But did - n't see an en - gine near; It

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Vp 1902  
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drinks, but nev - er takes a "drop," Till col - lared by a "cop." Oh, he is such an eas - y mark, At  
 got in - to an aw - ful scrape, For no one liked his shape. When told to go at once and "dust," He  
 ducked and made a nif - ty chase, But could - n't fill his face. Dis - gust - ed with his house and lot, He  
 smashed his nerves to such a pitch, His wife can't wear a switch. As he went shoot - ing thro' the air, In

him the trees be - gin to bark, And in a scrap the wind gave him a blow.... 'Tho' out of sight, he is - n't blind; He  
 fell against a love - ly bust; 'Twas plaster, and he stuck, you may sup - pose.... The girls rang in the fire alarm, While  
 went to war and got half shot; The balls fired in him made the cashier hum.... They put him on the pick - et line, He  
 chunks and pieces ev - 'rywhere, He said, he felt "cut up," to pay the toll;.... The pas - sengers, in rage, agreed, They'd

used a screen to change his mind. He'd raise a crop of whisk - ers, But he would - n't raise a hoe!  
 he, to res - cue them from harm, Picked up a pair of stock - ings, And be - gan to play the "hose."  
 picked it just a bit too fine, And when they went to fire him, Why, they used him like a bomb.  
 know him, for he was a Swede; But he es - caped de - tec - tion, Just by com - ing down a "pole."

Happy Hooligan. 3 pp - 2d p.

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CHORUS.

Hap - py Hoo - li - gan, You're the one to fool a - gain;

*mp-f*

Just see where you might have been If you was - n't Hoo - li - gan. First you're in, and then you're out.

No one knows what you're a - bout; But you're "it," be - yond a doubt, Hap - py Hoo - li - gan!

*f* *ff*

Happy Hooligan. 3 pp—3d p.

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# KATY DID.

Words by EDGAR SELDEN.

Music by BEN. M. JEROME.

*Moderato.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It begins with a series of eighth and sixteenth notes, marked with a forte (*ff*) dynamic. The left hand starts with a bass clef and plays a simple harmonic accompaniment. The piece concludes with a *rall.* (rallentando) marking.

The first system of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment is marked *mp* (mezzo-piano).

1. Ka - ty loved her neigh - bors, like she loved her - self,  
 2. Ka - ty was a mod - el in a stu - di - o,  
 3. Ka - ty loved the sea - shore, wore a sail - or hat,  
 4. Ka - ty had a hob - by, hob - by was a horse,

The second system continues the vocal melody and piano accompaniment. The lyrics are split across two lines. The piano accompaniment remains at the *mp* dynamic.

Loved to help her neighbors clean the pan - try shelf; This was her commandment, "Do, lest thou be doae."  
 Stu - di - ous - ly mod - eled chap - ples out of "dough"; Ka - ty drove a han - som in a handsome way,  
 Sail - ors wore her pic - ture, you can bet on that; Ka - ty played the rac - es, played each guy she met,  
 And her nob - by hob - by brought her a di - vorce; So she tried a "po - ny"; "po - ny" was too long;

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