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Whistling Rufus : A Characteristic Two Step March

Kerry Mills

Composer

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KERRY MILLS' TWO STEP MARCHES.

WHISTLING RUFUS



A CHARACTERISTIC MARCH

WHICH CAN BE
USED EFFECTIVELY
AS A
TWO-STEP,
POLKA OR
CAKE-WALK.

BY

KERRY MILLS

COMPOSER OF
"RASTUS ON PARADE"
"HAPPY DAYS IN DIXIE"
"AT A GEORGIA CAMPMEETING"
ETC. ETC.

Lending Library
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F. A. Mills
MUSIC PUBLISHER

NEW YORK
43 WEST 29TH STREET
CHICAGO
CORNER PRINCE PLAZA BUILDING
LOVE BOSTON ADVANCEMENT SOCIETY

Kas.
002459
Mills

SONG 5.

5

∴ MR. KERRY MILLS has written ONLY FOUR
characteristic Cake Walk Marches, namely:

"RASTUS ON PARADE,"

"HAPPY DAYS IN DIXIE,"

"AT A GEORGIA CAMP MEETING,"

"WHISTLING RUFUS."

∴ MR. MILLS justly enjoys the distinction of being
the ORIGINATOR OF this peculiar style of two-step,
nothing like it having been known until he wrote "RASTUS
ON PARADE." Since then there have been COUNTLESS
IMITATIONS of his unique style. The unprecedented
popularity of MR. MILLS' compositions are so well known
the world over as to render comment unnecessary.

∴ We take this opportunity to inform the public that
in the latter part of NOVEMBER MR. MILLS will pub-
lish a NEW TWO-STEP MARCH, and the SUBJECT UP-
ON WHICH IT IS WRITTEN, we have no hesitancy in
predicting that it will SURPASS in POPULARITY any
thing which this most successful composer has yet
written.

No cake walk given in the Black Belt District in Alabama was considered worth while attending unless "WHISTLING RUFUS" was engaged to furnish the music. Unlike other musicians RUFUS always performed alone, playing an accompaniment to his whistling on an old guitar, and it was with great pride that he called himself the "ONE-MAN BAND."

WHISTLING RUFUS.

A Characteristic Two Step March.

By KERRY MILLS.

Composer of { Rastus on Parade.
Happy Days in Dixie.
At A Georgia Campmeeting etc.

Intro.

PIANO.

BY ALL MEANS get
WHISTLING
RUFUS SONG.

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English Copyright secured.
Chicago - Central Music Hall Bldg.

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A musical score for a piano piece titled "Whistling Rufus". The score is written in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass staff. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes first and second endings. The third system also begins with a mezzo-forte (*mf*) dynamic. The piece concludes with a final cadence in the fifth system.

Whistling Rufus.

Trio.



Whistling Rufus.

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 is written for piano and includes dynamic markings such as *ff*, *p*, and *f*. It consists of four systems of music, each with a treble and bass staff joined by a brace.

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AT A GEORGIA CAMPMEETING. MARCH.

by Kerry Mills.

Not fast.

Musical score for 'AT A GEORGIA CAMPMEETING. MARCH.' in 2/4 time. The score is written for piano and includes dynamic markings such as *f* and *ff*. It consists of four systems of music, each with a treble and bass staff joined by a brace. The final system includes first and second endings.

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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 is written for piano and includes dynamic markings such as *mf* and *L.H.*. It consists of four systems of music, each with a treble and bass staff joined by a brace.

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WHISTLING RUFUS.

A Characteristic Two-Step March. by Kerry Mills.

Intro.

Musical score for 'WHISTLING RUFUS.' in 2/4 time. The score is written for piano and includes dynamic markings such as *mf*. It begins with an 'Intro.' section and consists of four systems of music, each with a treble and bass staff joined by a brace. The final system includes first and second endings.

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SPRING SONGS. WALTZ.

27 WW R.T.A.M.

Tempo di Valze.

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I Only Wish You'd Tell Me Why 'Tis So!

Modern.
Words and Music by CHARLES CRAMER.

Piano.

VOICE.

The one who of the one who says to me that my world is
The one of his own day - I will have no more the one who says to me
Tell me why 'Tis so!

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English Copyright Renewed.

REMINISCENCES OF THE DANCE. WALTZ.

By PAUL MURDER.

Introduction.
Andante.

Allegro.

Tempo di Valze.

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SHANDON BELLS.

TWO-STEP MARCH.

By KERRY MILLS.

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English Copyright Renewed.

"Hannah Lou"

(Song and Chorus.)

WORDS AND MUSIC BY H. S. LEVITT.

CHORUS.

For by de stars a - bove, You're mak - ing love.

Don't we prefer all that we see, Oh, mak - ing love.

I've no fond o' you Oh - ly just you a love.

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"Greater America" WALTZES

By THE WOODS.

Adapted to an old-time dance.

Piano.

Waltz.

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LOVE KNOTS.

PETITE VALSE.

D. WOHNSER.

Tempo di Valze.

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ON THE CHATTAHOOCHEE. A CHARACTERISTIC PIECE IN MARCH TIME.

J. ROSAMOND JOHNSON.

Intro.

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I Wish I'd Never Met You Pathetic Ballad and Refrain.

Words by HAROLD CRAMER.

Music by CHARLES CRAMER.

REFRAIN.

I wish I'd never met you, You're not the same to me.

And I could not get you, But that was not the way.

And now days of our youth, They're long since passed away.

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Refrain. By CHAS. SHACKFORD and KERRY MILLS

Let thy-sons be thy-sons de-er - or, For-give and for-ges each
 wrong. — Thy sin-shine and sha-dow my darl - ing. You'll
 find life is one grand, sweet song. — Re-mem-ber that each act of kind

Copyright, 1917 by P. A. M. S.

Respectfully Delivered to Mr. A. S. Mearns.

INTERMEZZO.

Composed by WILLIAM LOUNGE

[illegible]

By EDWARD R. JOLLY

[illegible]

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Reviewed by *Steve FORD, UCL*

By John J. Drury.

WALZE

Andante moderato

Piano

By John J. Deam

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Verdugo Robert Emmett Mac Alister

Music by Henry Stanley Mackinn

CHORUS

Oh, how - ey air' you wuh - too com - in'

-Oh, Me - lis - dy, air you com - in' back? 'Round the or - chard the

same old bass am bean-min', Tell me Me - lis - dy air' you, you - in' back?

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 E. A. Kelly, Copyrighted

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A NEGRO ODDITY.

Re ALB. H. FITE.

[illegible]

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IF I ONLY HAD A JOB.

Words by W.E. Brewster

Maurice W. Duncan, B. M. M.

Words by W.E. Brewster Music by James B. Muller

Moderato

Piano.

VOICE.

1. I'm sick and tired of suf-fer-ing and a-lay-ing round thistown Fur-ther
2. I tell you all 'twas we - ry late last night when I came in

Full tempo.

Strong.

ev'-ry time I come home my hab-y tells me down And
old gal starts to fuss with me And asked me where I'd been I

she says sig-gur you won't work you can't give me no bluff I'm
add her I'd been bust-ling round to get a job all day But she

THE HAVANA PATROL.

Comp. by ALBERT F. HINSHELWOOD

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 English Copyright secured.

Words by
ARTHUR TREVELYANMade by
H. SYLVESTER KNOWN

Tenor di Maria.

PIANO.

know a maid, An art-ful jade Yet chappie up-pland her charms, They
 quite a sport At a - ny cost Of game, that you saw to play, At

praise her feet, Her waist pe - tite, The shape of her down-white arms, Her
 curls and post she keeps such rule, That me - ay give die a - leys Her

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Where They Sell Music They Sell These.