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 BY
 EVERY WELLKNOWN
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 AND QUARTETTE
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 PUBLIC



WORDS BY

Harry Braisted

MUSIC BY

Stanley Carter

(AUTHOR AND COMPOSER OF)

"YOU'RE NOT THE ONLY PEBBLE ON THE BEACH"
 "WHISPER YOUR MOTHER'S NAME"
 "AT THE COST OF A WOMAN'S HEART"

SPORTY
 "THE WIDOW BROWN"
 ETC.

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*The Hottest, Funniest and
Merriest Coon Ditty of the Day.*

OH! EBENEZER!

CHORUS Words & Music by Dave Reed, Jr.

Oh! Eb-en-e-zer, what shall I do? My heart's a
bust in' fo' love of you, Come, kiss yo'
ba-by and hug me too! Oh! Eb-en-e-zer now I

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Lew Dockstader's Genuine Rag-Time Oddity.

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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 lus 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 roustant!
dollar that I make, that I scrape and rake, straight home to you I'll bring.....

George Rosey's Very Newest and Greatest March
Since "Honey-Moon" and "Handicap."

A Night Off.

March and Two-Step.

by GEORGE ROSEY.

Trio.

p
marcato *marcato*

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ELI GREENS CAKE-WALK.

Words by Dave Reed Jr.

Music by Sadie Koninsky.

CHORUS.

Swing round and show yo' clothes my la-dy, Don't you take yo'
marcato
peepers off dat cake, We'll make these other coons look shady, Dat is
no mis-take. Say gal, you is a red hot member!
Goodness! won't we make de people talk, Dat cake will make us bofe re.

For Sale At All Music Stores.

SHE WAS BRED IN OLD KENTUCKY.



Words by HARRY BRAISTED.

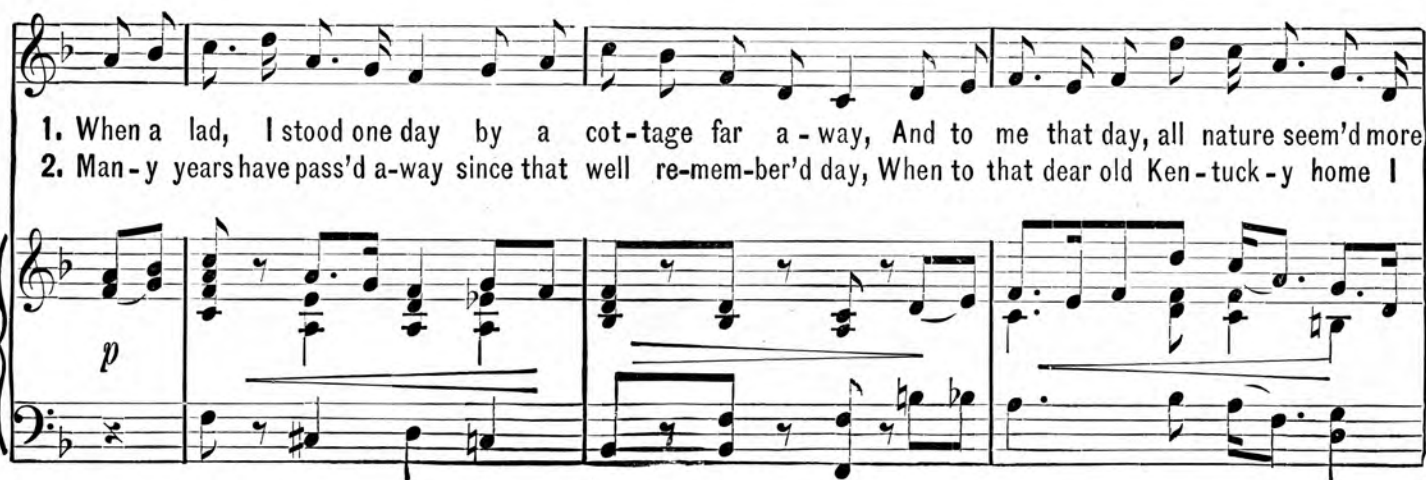
Music by STANLEY CARTER.

Moderato.



mf

Piano introduction in G major, 2/4 time, 4 measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple bass line.



1. When a lad, I stood one day by a cot-tage far a-way, And to me that day, all nature seem'd more
2. Man-y years have pass'd a-way since that well re-mem-ber'd day, When to that dear old Ken-tuck-y home I

p

Vocal line and piano accompaniment for the first two lines of lyrics. The piano part continues with a simple bass line and chords.



grand;..... For my Sue, with blush - es red, had just promised we should wed, And I'd
came;..... And my hap - pi - ness thro' life, was my sweetheart, friend and wife, For the

Vocal line and piano accompaniment for the final two lines of lyrics. The piano part continues with a simple bass line and chords.

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come to ask her moth - er for her hand..... As I told the old, old tale, of a
sun - shine in her heart re-mained the same..... I am sit-ting all a-lone, in a

love that ne'er would fail, The grayhaired mother stroked her daughter's head,..... And I
place we've long called home, For yes - ter-day my dar-ling passed a - way;..... Tho' in

fan-cied I could trace just a tear on her kind face, As she placed my sweetheart's hand in mine and said :.....
tears, I think with joy of the day when but a boy, That I took her hand and heard her mother say :.....

CHORUS.

She was bred in old Ken-tuck - y, Where the meadow grass is blue, There's the

mf

This system contains the first line of the chorus. The vocal line is on a single staff with a treble clef and a common time signature. The piano accompaniment consists of two staves, a treble and a bass clef. The piano part begins with a dynamic marking of *mf* (mezzo-forte). The music is in a key with one flat (B-flat major or D minor).

sun-shine of the country, in her face and man - ner too: She was bred in old Kentucky, Take her,

This system contains the second line of the chorus. The vocal line continues on a single staff with a treble clef. The piano accompaniment continues on two staves, treble and bass clef. The music maintains the same key signature and time signature as the first system.

boy, you're might-y luck - y, When you mar - ry a girl like Sue.....

This system contains the third line of the chorus. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves, treble and bass clef. The music concludes with a double bar line and repeat dots.

George Rosey's

FAMOUS COMPOSITIONS

The Handicap March. Also arr. for Mandolin, Guitar and Banjo.

Musical score for 'The Handicap March' in 2/4 time, featuring piano (*p*) dynamics.

The Rainbow Dance. Also arr. for Mandolin, Guitar and Banjo.

Musical score for 'The Rainbow Dance' in 2/4 time, featuring dynamics *Allegretto*, *mf accel.*, and *f rit.*

Oriental Echoes March. Also arr. for Mandolin, Guitar, and Banjo.

Musical score for 'Oriental Echoes March' in 2/4 time, featuring piano (*p*) dynamics.

The Chinatown March. Also arr. for Mandolin, Guitar and Banjo.

Musical score for 'The Chinatown March' in 2/4 time, featuring forte (*f*) dynamics.

Espanita Waltzes. Also arr. for Mandolin, Guitar and Banjo.

Musical score for 'Espanita Waltzes' in 3/4 time, featuring fortissimo (*ff*) dynamics.

The Anniversary March. Also arr. for Mandolin, Guitar and Banjo.

Musical score for 'The Anniversary March' in 2/4 time, featuring piano (*p*) dynamics.

King Carnival March. Also arr. for Mandolin, Guitar and Banjo.

Musical score for 'King Carnival March' in 2/4 time, featuring piano (*p*) dynamics.

Rendez-Vous Valse. Also arr. for Mandolin and Guitar.

Musical score for 'Rendez-Vous Valse' in 3/4 time, featuring piano (*p*) dynamics.

The Scorchier. (Two-Step.) Also arr. for Mandolin, Guitar and Banjo.

Musical score for 'The Scorchier' in 2/4 time, featuring fortissimo (*ff*) and mezzo-forte (*mf*) dynamics.

La Susana. (Spanish Waltzes.) Also arr. for Mandolin and Guitar.

Musical score for 'La Susana' in 3/4 time, featuring fortissimo (*ff*) dynamics.

BOUQUET OF ROSES

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Phonograph and Graphophone Records of these Songs now ready. For sale by the Publishers.

TRY THESE ON YOUR PIANO.

Inscribed to my friend E S G.

The TENNESSEE JUBILEE

Two Step and Cake Walk

By H.R. STERN.

PIANO. *ff*

mf *mf* *f*

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Beautiful Sentimental Ballad By the Author of...
"With All Her Faults."

Sung by Many Famous Minstrel Singers.

I LOVED YOU ONCE, I SCORN YOU NOW.

or

I'LL NEVER LET YOU PRESS MY LIPS AGAIN!

Words & Music by Monroe H. Rosenfeld
Composer of, "Since you sprang my field," "If you love me
leave me," &c. &c.

Mod'ro con espres

mf *rit.*

1 I've come to say fare-well, Le-nore, A kiss is
2 Your ha-by's face shall hold its place With-in my

all I'd ask of you! You bid me
soul while life shall last, But your false

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ROSE SWEET ROSE.

A TREMENDOUS FIRST NIGHT HIT

Words by GEORGE DAVISON SUTTON.

Music by MARY DOWLING SUTTON.

CHORUS.

You are my own lit-tle fair - y Oh Rose sweet Rose, —

Some-times a tri-ble con - tra - ry Rose sweet Rose, —

Ah but you're nev - er air - y Rose sweet Rose, —

Eyes that are blu-est and heart that is tru-est my Rose sweet Rose —

The Day That's Gone Can Never Come Again.

Words & Music by SAFFORD WATERS

REFRAIN.

The day that's gone can nev - er come a - gain. Tho'

it be filled with sweetness or re - gret, — The hope that's fled, The

ro - ses that are dead can on - ly mute - ly ask if we for -

get — So think sweet-heart be - fore you bid us part OF

all the fut-ure holds of joy or pain — The sad - dest fate is

rit. *colla voce.* *rit.* *a tempo.*

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