

Patented Nov 20 1912
The Sensational Song Hit

They Gotta Quit Kickin' My Dawg Aroun'



JSM

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1912
THEY

WORDS BY
WEBB M. OUNGST

MUSIC BY
CY. PERKINS

Breaking all Records for Popularity.

Baby Rose.

Words by
LOUIS WESLYN.

Music by
GEORGE CHRISTIE.

CHORUS.

rit. *a tempo.* Oh my pret-ty ba by Rose. Oh my lit-tle ba-by Rose

My Ba-by Rose, My Ba-by Rose, No-bod-y

p *rit.* *a tempo.*

I am sure no-bod-y knows

knows How I'm cra-zy to stick a-long, no mat-ter where she goes. Each breeze that

Ev-'ry sin-gle breeze that blows

blows Tells me of Rose; There's not a

thing I would-n't do If she asked me to, For my Ba-by Rose. My Ba-by Rose.

1. 2.

mf-ff *p-f* *mf* *sfz*

The musical score is written in G major and 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with chords. The vocal line is simple and melodic, with lyrics written below the notes. Performance markings such as 'rit.' (ritardando) and 'a tempo.' are used to indicate changes in tempo. Dynamics like 'p' (piano), 'mf-ff' (mezzo-forte to fortissimo), 'p-f' (piano to forte), 'mf' (mezzo-forte), and 'sfz' (sforzando) are also present. The score is divided into sections by lyrics and includes first and second endings at the end.

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They Gotta Quit Kickin' My Dawg Aroun'.

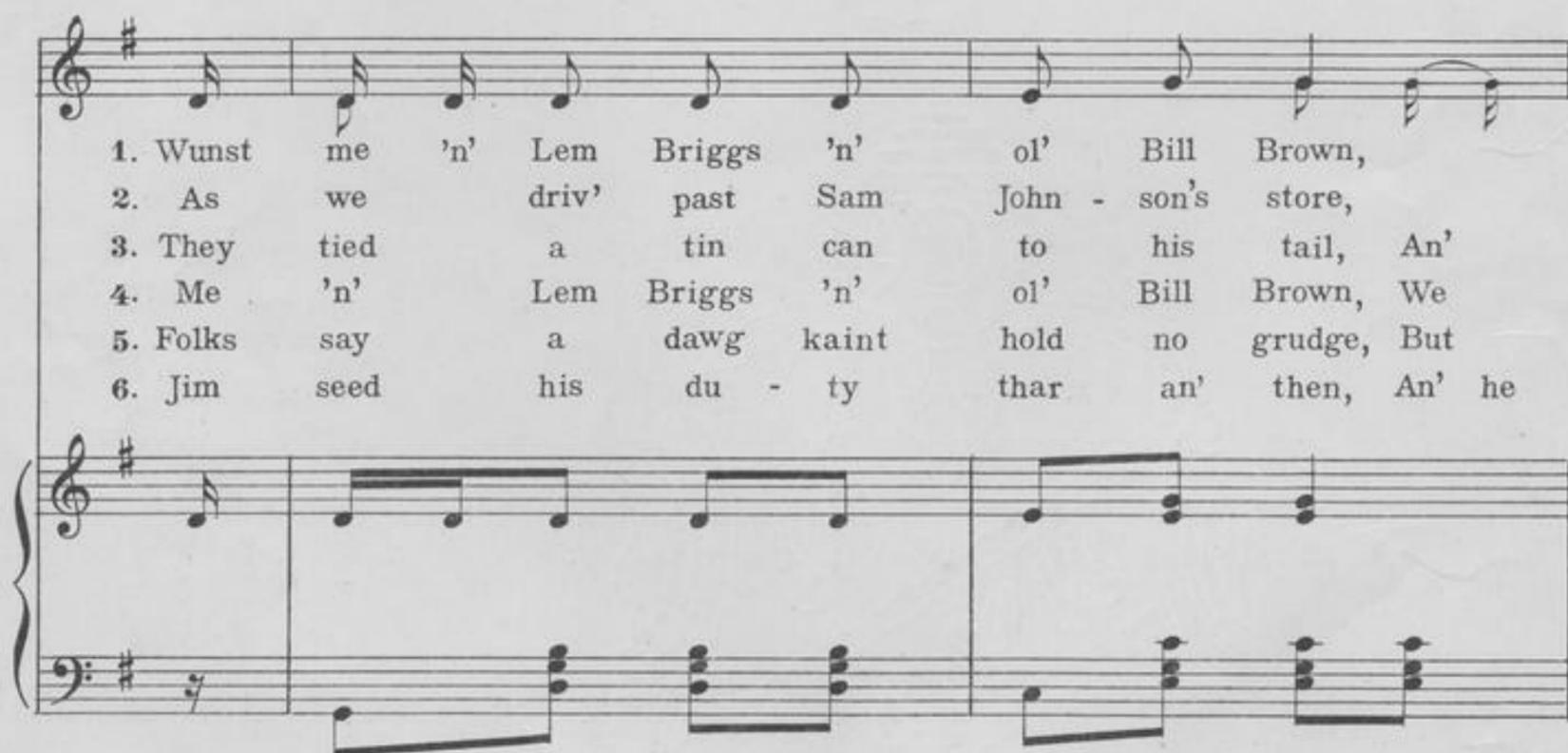
Words by
WEBB M. OUNGST.

Music by
CY PERKINS.

Andante moderato.



Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante moderato' and the dynamic is 'mf'. The melody in the treble clef starts with a quarter rest, followed by a series of chords and eighth notes. The bass clef provides a steady accompaniment of chords.



Vocal melody and piano accompaniment for the song. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are as follows:

1. Wunst me 'n' Lem Briggs 'n' ol' Bill Brown,
2. As we driv' past Sam John - son's store,
3. They tied a tin can to his tail, An'
4. Me 'n' Lem Briggs 'n' ol' Bill Brown, We
5. Folks say a dawg kaint hold no grudge, But
6. Jim seed his du - ty thar an' then, An' he

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Tuk a load of cawn to town, An' ol' Jim-dawg (the
 Pas-sel o' yapes kem out th' door, When Jim he stops to
 run him a-past the coun - ty jail, 'N' that plumb nach - el - ly
 lost no time in a jump - in' down, An' we wiped them ducks up
 wunst, when I got too much budge, Them town ducks tried to
 lit in - to them gen - tle - men, And he shore mussed up the

on - ry cuss) — He jes' nach - el - ly fol - lered us.
 smell a box, They shied at him a bunch o' rocks.
 makes me sore, 'N' Lem he cussed 'n' Bill he swore.
 on the groun' Fer kick - in' my ol' dawg a - roun'.
 do me up, But they did - n't count on ol' Jim - pup.
 cote house square With rags 'n' meat 'n' hide 'n' hair!

CHORUS.

Ev - 'ry time I come to town, The

The first system of the chorus features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Ev - 'ry time I come to town, The". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part uses chords and eighth-note patterns to support the melody.

boys keep kick - in' my dawg a - roun'; Makes no dif - 'rence if - he

The second system continues the chorus with the lyrics "boys keep kick - in' my dawg a - roun'; Makes no dif - 'rence if - he". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment.

is a houn', They got - ta quit kick - in' my dawg a - roun'.

The third and final system of the chorus concludes with the lyrics "is a houn', They got - ta quit kick - in' my dawg a - roun'." The musical notation includes a vocal line and piano accompaniment, ending with a double bar line.

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Who Knows?

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Poem by
PAUL LAWRENCE DUNBAR.

Musical Setting by
ERNEST R. BALL.

Larghetto.

Thou art the soul of a sum-mer's day,

mf *p*

Con Pedale.

Thou art the breath of the rose; But the sum-mer is fled and the

rose is dead;— Where are they gone,— who knows, who— knows?

rit. *colla voce.*

Thou art the blood of my heart of hearts, Thou art my soul's re-

f poco piu mosso. *dim.*

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Another "River Shannon."

For Killarney And You.

Words by
J BRANDON WALSH.

Music by
LOUISE TEASDALE.

CHORUS. *With much expression.*

Kil - lar - ney, Kil - lar - ney, the place that I love, With its
lakes clear and blue as the bright sky a - bove. Where we
told love's sweet sto - ry and vowed to be true; I am

The musical score consists of three systems. Each system includes a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The piano part includes dynamic markings of *mf* and *f*. The lyrics are placed below the vocal line.

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A Truly Beautiful Ballad.

My Heart Has Learned To Love You,
Now Do Not Say Good-Bye.

Words by
DAVE REED.

Music by
ERNEST R. BALL.

REFRAIN. *Slowly with expression.*

My heart has learned to love you, Now do not say good bye; You

mp molto espress.

filled my life with fond-est hopes, In child-hood days gone by. Were you to leave me now, dear, My

ver - y soul would die! My heart has learned to love you,

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