

THE FUNNIEST IN YEARS.  
THE GREAT "OO, OO, OO" SONG.

# I'D LEAVE MA HAPPY HOME FOR YOU

RENDERED BY



WORDS BY  
**WILL A. HEELAN.**

MUSIC BY  
**HARRY VON TILZER.**

PUBLISHED BY

**SHAPIRO, BERNSTEIN & VON TILZER**

49 & 51 WEST 28<sup>th</sup> STREET  
NEW YORK.

A. H. GOETTING - SPRINGFIELD, MASS.    NATIONAL MUSIC CO. - CHICAGO, ILL.    WHALEY ROYCE & CO. - TORONTO, CAN.    J. SINCLAIR - MANCHESTER, ENG.

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JULIUS A. J. FRIEDRICH  
GRAND RAPIDS, MICH.

Try this over on your Piano

# DUSKY DUDES.

CAKE - WALK.

by JEAN SCHWARTZ.

PIANO.

The first system of music is in 2/4 time and B-flat major. It features a piano introduction with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A first ending bracket labeled *8va.* spans the first three measures, and a second ending bracket labeled *loco.* spans the last two measures. The piece concludes with a forte (*fz*) dynamic.

The second system continues the piano introduction with a piano (*p*) dynamic. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The third system continues the piano introduction with a piano (*p*) dynamic. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The fourth system continues the piano introduction with a piano (*p*) dynamic. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The fifth system concludes the piano introduction with a first ending marked *fz* and a second ending marked *mf*. The first ending leads back to the beginning of the piano introduction, and the second ending provides a final cadence.

# I'D LEAVE MA HAPPY HOME FOR YOU.

Words by  
WILL A. HEELAN.

Music by  
HARRY VON TILZER.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The left hand starts with a bass clef and a common time signature (C), playing a steady eighth-note accompaniment of G2-A2-B2-C3.

The first two lines of the song are shown with vocal notation and piano accompaniment. The vocal line is on a single staff with a treble clef, one sharp, and common time. The piano accompaniment is on two staves (treble and bass clefs) with one sharp and common time. The lyrics are:
   
1. A gal I knew, a nice gal too, 'till some one told her she knew how to
   
2. He said he'd shake de show and take that la - dy with a comp'ny of his

The final two lines of the song are shown with vocal notation and piano accompaniment. The vocal line is on a single staff with a treble clef, one sharp, and common time. The piano accompaniment is on two staves (treble and bass clefs) with one sharp and common time. The lyrics are:
   
act, Then that ba - by blew ev - 'ry sol - i - ta - ry sou, chas - in'
   
own, But he packed his grip and he took a qui - et trip, and he

roun' to cheap thea-tres, that's a fact. At last she got ac-quaint-ed with an  
left that lit - tle ba-by all a - lone. He tried his best to skip her, but she

act - or who was paint-ed like a dar - ky in de show, — And she  
used to buy de Clip-per, what de act - or's news was in; — When she

fol - lowed him a - roun' till the night they quit de town, Then she  
found out where he went, ev - 'ry day a note she sent, This is

said: "Please take me with you when you go" For  
just how ev - 'ry let - ter would be - gin: Well

Chorus.

I'd leave ma hap-py home for you — oo, oo, oo, oo,

You're de nic-est man I ev - er knew — oo, oo, oo, oo.

If you take me, and just break me in de bus'-ness too, oo,

I'd leave ma hap-py home for you — oo, oo, oo, oo. 1. 2. oo.

I'd leave my etc. 3

V

# TRY THESE ON YOUR PIANO.

## I'VE GOT ANOTHER BABY.

Chorus. Words and Music by FRANK DAVID.

Now, I've got an-oth-er ba-by, An' he's all  
right. He spends his mon-ey like a Vaa-der-bilt, He's  
eight-een car-at, not a bit of gilt-um, um. Take a look at my new  
ba-by. He's out of sight. He's de coon what was  
made for me. Now I've got an-oth-er me. *D.S.*

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## THE RAGGY-RAGGERS.

By HOWARD LIPSON.

*Allegro moderato.*

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## MAMMY'S KINKY-HEADED COON.

Chorus. Words and Music by HARRY VON TILZER.

"Go to sleep, my lit-tle charm, I will keep you from all harm,  
Slum-ber on sweet-ly, love, I'll hum a tune.  
Do not fear, my heart's de-light; Mammy dear will watch all night;  
Go to sleep, my lit-tle dar-ling, Mammy's kink-y-head-ed coon.

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## MAGGIE O'CONNOR.

Chorus. Words by FRANK DUPREE. Music by FRANK DAVID.

Mag-gie O Con-nor come sit by me do do do  
I have a ques-tion that may not be new new new  
Who do you love best in this world wide who who  
who Mag-gie crept clos-er and soft-ly sighed  
you you you. you.

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# FOR SALE AT ALL MUSIC STORES.

# Try These over on Your Piano.

RESPECTFULLY DEDICATED TO MISS KANS MEEVILLE

## "SIS HOPKINS" DANCE.

By GEORGE A. NICHOLS.

Moderato.

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## La Fiesta March.

By ALFRED RONCOVIERI.

TRO.

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## SAVANNAH LOU.

Words by FRED RAYMOND.

Music by HARRY S. MARION.

CHORUS.

Oh! the moon-beams still light up those hap-py fa-ces, For to-

night the past is with me once a-gain. Just to be a Youth once more, be-

side my sweet-beams door, And to gaze in - to your eyes, Sa - van - nah Lou

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## VIOLETS.

(SOPRANO or TENOR)

Words and Music by ROMA

Andante.

Voice, *Minore semplice*

Oh Vi o-lets, sweet Vi o-lets, Your

*a tempo*

vir - y heart is like my true love's eyes, Up -

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## POMPADOUR

SCHOTTISCHE.

Composed by C. P. BENK.

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## If We Should Meet Face to Face.

Words and Music by THOMAS P. GETZ.

Andante.

1. If you were to  
2. If you were to

meet me face to face, And the feel my warm hand clasp thine  
meet me face to face, See the true one if time and

Copyright MDCCLXXXIII. by Thomas P. Getz.

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Respectfully Dedicated to Mr. Geo. Schirmerwald, Manager Hotel Del Monte.

## MOONLIGHT AT DEL MONTE.

YORK OR MAZURKA.

Composed by J. DONIGAN.

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## ENCHANTMENT SCHOTTISCHE

By S. NEUMANN.

Brillante.

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## SYNCOATED SANDY.

Written and Composed by

NED WAYBURN and STANLEY WHITING

Chorus.

Syn-co-pa-ted San-dy, The dark-town can dy, A hap-py and con-

Chorus.

tent-ed com, With - out a care or strife, As well as he can be, The

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FOR SALE AT ALL MUSIC STORES.

# Try These over on Your Piano.

## "NARCISSA." Intermezzo.

Respectfully Dedicated to Mr. S. S. Kross.

## SALOME.

## YOU'RE STILL MY DEAR OLD DADDY. Pathetic Song and Refrain.

Moderato. Composed by WENZEL-FISHER

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INTERMEZZO. Composed by WILLIAM LORAINE

Allegro. A tempo.

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Moderato. CHAS. GRAHAM

To-mor-row is your wed-ding day A kind old Pa-ther said To a  
With ten-der-ness he stroked her hair As in the years gone by When a  
las-sie he had cher-ished all his life I  
lit-tle girl she climbed up-on his knee He  
on-ly wish your Moth-er, dear, had lived to see you wed I'm  
said "God bless you dar-ling" while a tear came to his eye. "The

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## MISS HAZEL BROWN.

Words by ERR ROBINSON

Music by THE LARKINS

## MY NEW GIRL.

OR

## THE PRIDE OF THE EAST SIDE.

Words and Music by CHARLES SHACKFORD.

CHORUS.

I don't like you hon-ey, you ain't got no mon-ey. That's the rea-son  
bab-y I did throw you down This gal is a daisy You was al-ways  
las-y. That's the reason I shook you for Miss Ha-zel Brown. Brown

Miss Hazel Brown

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Tempo di Valz.

1. It's just be-cause I feel so free, That I am going to tell, A  
2. The boys all try to flirt with her, When my new girl they meet, Bu  
bout the girl who stole my heart, A per-fect East-side belle, Of  
I'm her beau, she tells me so, Each eve-ning in the week, The

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## I'M NOT THE GIRL YOU LOVED LONG AGO.

Words by HARRY COLLINS.

Music by MORRIS MAY

Andante moderato.

I'm not the girl, you loved long a-go.

Chorus.

Time has brought sad changes-four you know Though I love you more than life 'twould be  
wrong to be your wife For I'm not the girl you loved long a-go

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## A JAPANESE SERENADE.

By WILLIAM LORAINE,  
Composer of "SALOME"

## JUST A LITTLE SPRAY OF HEATHER-BELLS.

Words by WILL A. HEELAN

Music by GEORGE HAMILTON

Intro. Moderato. Allegretto.

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Andante moderato.

1. The vil-lage bells rang out their mel-o-dy, Their  
2. The vil-lage bells rang out their mel-o-dy, Their  
tones had nev-er seemed so sweet and clear, It  
tones had nev-er seemed so sad and drear, It  
was the bright-est day of all to me, When  
was the dark-est day of all to me, When

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## SCENE DE BALLET. Polka Mazurka (Torke.)

BY W. R. TYLER

Tempo di Torke. Piano.

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