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INTRODUCED WITH TREMENDOUS SUCCESS BY
PETER F. DAILEY
AND COMPANY IN HIS LATEST FARCE COMEDY SUCCESS,
"A GOOD THING."

DEDICATED TO MR. LEN SPENCER

DE BULLY'S WEDDIN' NIGHT



COMPANION TO
THE FAMOUS
* SONG *
DE NEW BULLY
BY THE
SAME AUTHORS
WILL C. CARLETON
AND
JOHN W. CAVANAGH

**CARLETON CAVANAGH & Co**
MUSIC PUBLISHERS 47 WEST 28th ST NEW YORK CITY.

De Bully's Weddin' Night.

SONG and CHORUS.

Arr. by MONROE H. ROSENFELD.

Words by WILL C. CARLETON.

Music by J. W. CAVANAGH.

Introduction.

Piano introduction in 2/4 time, featuring a rhythmic melody in the right hand and a bass line in the left hand.

Vocal line for the first line of lyrics, starting with a rest followed by the melody.

1. Oh, you've heard a - bout dat nigger "n" how he

2. Dere'll be lots ob coon an' 'pos - sum dere an'

Piano accompaniment for the first line of lyrics, continuing the introduction's style.

Vocal line for the second line of lyrics, continuing the melody.

had all de nigs a quak-in', Un - til dis Bul - ly happen'd 'round an' stopp'd his lit - tle

all ob de neighbors chickens, An' lots ob good 'ole nig-ger gin ter wash dem chick-ens

Piano accompaniment for the second line of lyrics, featuring a steady bass line and chordal accompaniment.

fun, It tuk me jes' a min - it fo' ter carve dat nig - ger's ba - con, — An'
 down, An' when we're thro' we'll let de poor white trash hab all de pick - in's, An' you'll

eb - er since dat eve - nin' you'se kin bet I stand "A" one, An' now I'm keep - in'
 hear dem ban - jo's ring - in' den fo' miles an' miles a - roun' An' when dem cocons am

kum'p'ny wid a dead swell col - ored la - dy, 'N'yer ker bet yer stack 'er chips as how dere'll
 gwine a - way I'll tax dem all fo' com - in' Ev - 'ry nig must leave a pres - ent or deres

be no trif - lin' dere, I'm de on - ly peb - ble on de beach what's good 'nuff fo' 'ma'
 gwine ter be a fight, — I'll take ma' Sa - die by de hand an' leave town 'fore de

Sa - die, An' on our wed - din' night dem coons will come from ev - 'ry where,
 morn - in', Yer bet dey'll all re - mem - ber De New Bul - ly's wed - din' night,

CHORUS.

Come all you'se nig-gers come, bring yo' ra - zors an' yo' guns, De in - vi - ta - tion's

gen' - ral, so I spec's dere'll be a fight. Come all you'se colored swells, bring 'long yo'

dusk-y belles, Dere'll be lots 'ob good ole wing-in' on De Bul - ly's weddin' night.

DANCE.

The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The time signature is 2/4. The key signature has one flat (B-flat). The first measure of the treble staff begins with a dynamic marking of *mf*. The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes in the treble and eighth notes in the bass. There are slurs and accents over some notes in the final measure of the system.

The second system of musical notation continues the piece with two staves. It maintains the 2/4 time signature and B-flat key signature. The melody in the treble staff continues with eighth and sixteenth notes, while the bass staff provides a steady accompaniment. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The treble staff continues the melodic line, and the bass staff continues the accompaniment. The system ends with a double bar line.

The fourth system of musical notation is the final system on the page, consisting of two staves. It concludes the piece with a double bar line. The notation includes various rhythmic values and articulation marks throughout.

A POSITIVE HIT.
DE BULLY'S WEDDIN'
NIGHT.

MARCH. (Two-Step.)

(NEGRO NONSENSE.)

*The Greatest Negro Melody written in years.
You can scarcely keep your feet on the
floor while you are listening to it*

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AND COMPANY,

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COMPOSED BY

J. W. CAVANAGH.

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