

Now I Wants Ma Pay



WORDS BY
WILL KILROY
MUSIC BY
ALB. H. FITZ

F. Mills
Music
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(BARI-TONE OR CONTRALTO.)

This song is also published in the Day of the As a Real Solo and Male Quartette Church.

Words by ARTHUR J. LAMB.

Music by H. W. PETERS.

REFRAIN.

Musical score for the first part of "Asleep in the Deep", including the refrain with lyrics: "Lead... by the bell... in the old... low or high..."

Musical score for the second part of "Asleep in the Deep", including lyrics: "Bid... ding us list... to the warn... ing it brings..."

Musical score for the third part of "Asleep in the Deep", including lyrics: "Sail... or, take care!... Sail... or, take care!..."

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WE SAID GOOD-BYE.

LOW.

Words by ARTHUR TREVBYAN.

Music by H. SYLVESTER KROUSE.

Musical score for "We Said Good-Bye", starting with the tempo marking "Moderato".

Lyrics for "We Said Good-Bye": "On down the lane their way two lovers wended, As they had done just Here is the place our sweetest words were spoken, Here stands the hedge from"

Lyrics for "We Said Good-Bye": "one short year before; Their hearts on this morn seemed with the sunshine bleeded where you plucked a rose, And there by the bridge we oft exchanged a token"

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SALOME. Intermezzo.

By WILLIAM LORAIN.

Musical score for "Salome", starting with the tempo marking "Allegro".

Musical score for "Salome", including the tempo marking "a tempo" and "p staccato".

Musical score for "Salome", including the tempo marking "staccato".

Musical score for "Salome", including the tempo marking "staccato".

Musical score for "Salome", including the tempo marking "staccato".

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Simplified Edition.

By H. SYLVESTER KROUSE.

INTROD.

Musical score for the introduction of "Mazurka Caprice", including tempo markings "mf cresc." and "rit. a tempo".

Musical score for the first part of "Mazurka Caprice", including tempo markings "rit." and "a tempo".

Musical score for the second part of "Mazurka Caprice", including tempo markings "rit." and "a tempo".

Musical score for the third part of "Mazurka Caprice", including tempo markings "ff" and "rit.". Includes first and second endings.

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HARDING'S JIGS AND REELS.

SHE RESTS BY THE SUWANEE RIVER.

Words and Music by TONY STANFORD.

Andante con espressione.

Musical score for "She Rests by the Suwanee River", starting with the tempo marking "Andante con espressione".

Lyrics for "She Rests by the Suwanee River": "1. When a lad I spent my days on a dear old Southern place, Way 2. In my dreams I oft roam, to that dear old Southern home, And"

Lyrics for "She Rests by the Suwanee River": "down in dear old Georgia far a-way, With my sweet-heart on my arm, we would wander to the spot where she and I, Were oft seated side by side, where she"

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I'VE WAITED, HONEY, WAITED LONG FOR YOU.

Words & Music by GEO. A. NICHOLS.

Andante moderato.

Musical score for the first part of "I've Waited, Honey, Waited Long for You".

Voice.

Lyrics for "I've Waited, Honey, Waited Long for You": "1. The ve-nus of all coun-try girls in our u-ni-ted land, My 2. I had to leave my lit-tle girl and strug-gle all a-lone, I"

Musical score for the second part of "I've Waited, Honey, Waited Long for You".

Musical score for the third part of "I've Waited, Honey, Waited Long for You".

Musical score for the fourth part of "I've Waited, Honey, Waited Long for You".

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SUPPOSING.

LOW.

Words by ARTHUR TREVBYAN.

Music by KERRY MILLS.

Moderato.

Musical score for "Supposing", starting with the tempo marking "Moderato".

Lyrics for "Supposing": "Sup-posing I had nev-er met you, Would I have known all the joys, that now are mine? Sup-posing I should quite for-get you, Would you be"

Musical score for "Supposing", including the tempo marking "rit.". Includes first and second endings.

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"NARCISSA." Intermezzo.

Composed by WENZEL-FISCHER.

Moderato.

Musical score for "Narcissa", starting with the tempo marking "Moderato".

Musical score for "Narcissa", including the tempo marking "mf".

Musical score for "Narcissa", including the tempo marking "mf".

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Where They Sell Music They Sell These.

Music
B-971

W. O. BROWN,
TEAR, COFFEES & BAKING POWDER,
PIANOS, ORGANS AND MUSIC.
31 W. BLACKWELL ST., DOVER, N. J.

"NOW I WANTS MA PAY."

Words by WILL KILROY.

Music by ALB.H.FITZ.
Composer of "Miss Olivette" "Mam'zelle Marie"
"Miss Manhattan" "Wont You Come To My Tea Party" &c.

Moderato.

f

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

Mis - sus Jack - son keeps a mod - el laun - dry, A - way down - town on
Now Bill Jones woke up a Sun - day morn - in', He had no clean shirt

p

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The piano part starts with a piano (*p*) dynamic.

Lom - hard street, She is well - known a - mong de col - ored peo - ple As a
to his name, Thought he'd make a call on Mis - sus Jackson, An' to

Musical notation for the second line of the song, including a vocal line and piano accompaniment.

wench who's hard to beat, Bill Jones hung a - round de
her he would ex - plain, She said, "Mis - ter Jones you've

Musical notation for the third line of the song, including a vocal line and piano accompaniment.

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neigh - bour - hood, An' he nev - er seemed to work but he al - ways looked good,
 talked e - nough, Ex - pla - na - tions won't go — all I wants is de stuff;”

Had clean col-lars an cuffs on ev - ry day.
 Bill said, “think of what I have done for you.”

Bill thought he had dis col - ored la - dy right, 'Till he called for his wash las'
 I scrubbed your laun-dry and hung out your clothes, An' I did all de cook-in'

Sat - ur - day night, When she says, “Mis - ter Jones, now I'll have it un - der - stood, If you
 ev - ry one knows, When you threw de stove - lid at “liv - er - foot - ed” Jim, Did - n't I

Now I wants ma pay. 4 .

wants a clean shirt why you'se got to make good, You need-n't think co's
sit on de hole for to keep de smoke in, Aint dat e-nough to

I'se a nig-ger winch, Dat you'se run up a-against a lead-pipe cinch, I
make a pus-san sore, I aint gwine to hang a-round your place no more;" But

works hard, yes, an now I wants ma pay?"
she said, "I don't care I wants ma pay?"

CHORUS.

Now I wants ma mon-ey, yes, I wants ma pay, An' I aint a-gwine to wait no more I

Now I wants ma pay. 4.

wants it right a - way You must-n't think because I has to wash clothes, Dat

you can do me out ob de bill you owes. Your smooth talk wont

go with me, I sends ma wash out C. O. D., An' you

owes me a dol-lar, yes, an' twen-ty se-ven cents, So now I wants ma pay. —

Now I wants ma pay. 4.

Let Me Bring My Clothes Back Home.

By Irving Berlin

CHORUS. *Tempo*

Oh my lit-tle bab-y don't you make me go I'll try and get a job
 give me a show all crap shoot-ers I will shun. There's two of us babe let us
 live as one When you have chick-en all I want is the bone.
 when you buy beer I'll be sat-is-fied with foam, I'll work both night and day and be
 etc

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"SOPHIE"

Words by ARTHUR TREVETLAN.

Music by ALFRED C. MARKS.

Modto

Chorus.

"So - phie - ain't got no new love, - So - phie -
 am al-ways true, love; - So - phie... loves all dat you love,
 An' So-phie wants you to love her too." *1. 2.*

JUST A LITTLE SPRAY OF HEATHER-BELLS.

Words by WILL A. HEELAN

Music by GEORGE HAMILTON

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, U

was the bright-est day of all to me, When
 was the dark-est day of all to me, When

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IMPECUNIOUS DAVIS.

Characteristic Two-step, March and Cake-walk

By KERRY MILLS.

ff

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I Thought You Said You Was A Friend Of Mine.

by DEAS & WILSON

Composers of "ALL I WANT IS MY CHICKEN"

Chorus.

I thought you said you was a friend of mine, And be
 I thought you said you was a friend of mine, And when the

broth-er to Sal while I was fight-ing in the lines, Not
 fight-ing came off You be right there on time, De-

sat-is-fied as brother, you took a step furth-er and made her your wife, which was
 pend-ing on you I got beat black and blue so now my curse will

worse than murder, Oh I thought you said you was a friend of mine,
 fol-low you, Oh I thought you said you was a friend of mine.

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Happy Days In Dixie.

CHARACTERISTIC TWO-STEP MARCH

By KERRY MILLS

ff

ff

ff

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SCENE DE BALLET.

Polka Mazurka.

(Yorke)

BY W. B. TYERS

Tempo di Yorke.

solon

Piano.

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A JAPANESE SERENADE.

By WILLIAM LOBAINÉ,

Composer of "SALOME"

Intro.

Moderato.

Allegretto.

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YOU'RE STILL MY DEAR OLD DADDY.

Pathetic Song and Refrain.

CHAS GRAHAM.

Moderato.

To-mor-row is your wed-ding day A kind old Fa-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 Ho

on-ly wish your Muth-er, dear, had lived to see you wed I'm
 said "God bless you dar-ling" while a tear came to his eye, "Tho

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Happy Hours in Coontown.

CAKE-WALK TWO-STEP.

By CHAS. B. BROWN.

Moderate.

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By The Camp Fire I Am Dreaming.

Words by George Cooper.

Music by Charles E. Pratt.

Mod^o

Piano

VOICE.

1. By the camp fire I am dream-ing Of the lit-tle home }
 2. By the camp fire I am dream-ing Of a moth-er fond and }
 3. By the camp fire I am dream-ing Of a sweet-heart 'er the }
 love, true, eye. While the qui-et stars are }
 true, eye. Down her cheeks the tears were }
 eye. And her hope-ful eyes are }

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SHANDON BELLS.

TWO-STEP MARCH.

By KERRY MILLS.

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"I'm From Missouri And You've Got To Show Me" Coon Song.

Words by Lee Haney.

Music by Ned Wayburn.

Moderate.

Piano.

VOICE

1. I don't go bragg-in' 'mongst the nig-gers 'bout how bad I am Or
 2. I neb-ber play at po-li-cy I nev-er roll the bones Dat
 3. Last week I went up to New York jes' for a lit-tle spin Tha

tell-in' fight-in' sto-ries 'bout my self. I
 kind ob gamb-ling al-ways looks so cheap. A
 col-ored clubs re-ceived me like a prince. A

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AT A GEORGIA CAMPMEETING.

Tempo di March.

By KERRY MILLS.

Slow.

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"Get Your Money's Worth"

(Introduction From The Boss)

Words and Music by IRVING JONES

CHORUS

Get your mon-ey's worth I've had my gin and feel might-y glad

Get your mon-ey's worth have a good time but don't get bad

Get your mon-ey's worth Dance you-self clean off the earth if you

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REMINISCENCES OF THE DANCE. WALTZ.

Introduction.
Andante.

By PAUL RUBEN.

Allegro.

Tempo di Valse.

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FERN CLIFF.

Two Step March.

WARNER CROSBY.

Intro.

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If They'd only Fought with Razors in the War.

Words and Music by Irving Jones

war. I'd certh-ly carved them Spaniards to the core

I'd been a cred-it to my nat-ion I'd had Dewey's rep-u-ta-tion If they
 (and they) Dew-ey took Ma-ni-la that is true, But I'd a took Hav-an-a too

on-ly fought with raz-ors in the war.

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