

KERRY MILLS' TWO STEP MARCHES.

# WHISTLING RUFUS



A CHARACTERISTIC MARCH

WHICH CAN BE  
USED EFFECTIVELY  
AS A  
TWO-STEP,  
POLKA OR  
CAKE-WALK.

BY

# KERRY MILLS

COMPOSER OF  
"RASTUS ON PARADE."  
"HAPPY DAYS IN DIXIE."  
"AT A GEORGIA CAMPMEETING."  
ETC. ETC.

*F.A. Mills*  
NOT RECORDED

**F.A. Mills**  
MUSIC PUBLISHER  
45 WEST 29<sup>th</sup> STREET  
NEW YORK CITY.

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SONG 5.

**"THE GOVERNOR."**  
TWO STEP

By EDWARD S. JOLLY

**LOVE KNOTS.**

PETITE VALSE.

D. WORMSER

**SPRING SONGS.**  
WALTZ.

By W. H. T. YAKA

TRIO

Musical score for 'The Governor' in 2/4 time, featuring piano and bass staves with various dynamics and articulations.

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**SCENE DE BALLET.**  
Polka Mazurka.  
(Yorke.)

BY W. H. T. YAKA

Musical score for 'Scene de Ballet' in 3/4 time, featuring piano and bass staves with dynamics like 'p' and 'ff'.

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Adapted to WALTZ ALLEN  
**Glory Waltzes.**

Musical score for 'Glory Waltzes' in 3/4 time, featuring piano and bass staves with dynamics like 'p' and 'pp'.

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Tempo di Valse.

Musical score for 'Love Knots' in 3/4 time, featuring piano and bass staves with dynamics like 'p dolce', 'rit. dim.', and 'tempo'.

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**LET BYGONES BE BYGONES.**

Refrain. By CHAS. SHACKFORD and KERRY MILLS

Musical score for 'Let Bygones Be Bygones' in 3/4 time, featuring piano and bass staves with lyrics: 'Let by-gones be by-gones for-ev-er. For-give and for-get each o-ther. Tho' sun-shine and sha-dow my darl-ing. You'd find life is one grand, sweet song. Do-mem-ber that each act of kind-ness'.

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**Happy Days in Dixie.**

CHARACTERISTIC TWO-STEP MARCH.

By KERRY MILLS

Musical score for 'Happy Days in Dixie' in 2/4 time, featuring piano and bass staves with dynamics like 'f' and 'l.f.'.

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Tempo di Valse.

Musical score for 'Spring Songs' in 3/4 time, featuring piano and bass staves with dynamics like 'p' and 'f'.

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Dedicated to my esteemed friend, Harry Mills.  
**"Greater America"**  
WALTZES.

By Theo. Wessitt

Musical score for 'Greater America' in 3/4 time, featuring piano and bass staves with dynamics like 'p' and 'ff'.

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**SAN DOMINGO.**

CUBAN WALTZES.

By ALFRED C. HARRIS

Musical score for 'San Domingo' in 3/4 time, featuring piano and bass staves with dynamics like 'p' and 'f'.

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**Where They Sell Music They Sell These.**

No cake walk given in the Black Belt District in Alabama was considered worth while attending unless "WHISTLING RUFUS" was engaged to furnish the music. Unlike other musicians RUFUS always performed alone, playing an accompaniment to his whistling on an old guitar, and it was with great pride that he called himself the "ONE-MAN BAND."

## WHISTLING RUFUS.

A Characteristic Two Step March.

By KERRY MILLS.

Composer of {  
Rastus on Parade.  
Happy Days in Dixie.  
At A Georgia Campmeeting etc.

Intro.

PIANO.

The first system of musical notation for 'Whistling Rufus' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together, and some notes are marked with accents. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. It features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The notation includes various musical symbols such as accents, slurs, and repeat signs. The upper staff continues with the melodic line, and the lower staff continues with the accompaniment.

The third system of musical notation shows the continuation of the melody and accompaniment. The upper staff has a melodic line with eighth notes and some slurs. The lower staff has a steady accompaniment. A dynamic marking of *mf* is present at the beginning of this system.

The fourth system of musical notation continues the piece. The upper staff features a melodic line with eighth notes and slurs. The lower staff has a consistent accompaniment. There are accents and slurs used throughout the system.

The fifth and final system of musical notation on this page. It concludes the piece with a final melodic phrase in the upper staff and a final accompaniment chord in the lower staff. The notation includes various musical symbols such as accents and slurs.

Whistling Rufus.

Trio.

The first system of the Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the Trio section with two staves. The upper staff has a melodic line with some rests, and the lower staff continues the accompaniment with chords and eighth notes. The dynamics remain consistent with the previous system.

The third system of the Trio section includes first and second endings. The upper staff has a melodic line with a first ending bracketed and marked '1.' and a second ending marked '2.'. The lower staff has a rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the second ending of the upper staff. The system concludes with a repeat sign.

The fourth system of the Trio section consists of two staves. The upper staff features a melodic line with slurs and ties, and the lower staff has a rhythmic accompaniment with chords and eighth notes. The dynamic is marked *ff* (fortissimo).

The fifth system of the Trio section includes first and second endings. The upper staff has a melodic line with a first ending bracketed and marked '1.' and a second ending marked '2.'. The lower staff has a rhythmic accompaniment. The system concludes with a repeat sign.

# KERRY MILLS COMPOSITIONS.

## RASTUS ON PARADE. A Characteristic Two Step March.

When he is walk-ing 'taint no bluff He puts em In de shade. etc.

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## SHANDON BELLS. A Characteristic Two Step March.

mer - ry days of old, When Shan-don Bells were tolled, Our hearts would beat with joy to their ring. etc.

Copyright 1895 by F.A.Mills.

## HAPPY DAYS IN DIXIE. A Characteristic Two Step March.

Ban - jos ring-in' Dark-ies sing-in' Mak-ing music sweet and grand. etc.

Copyright 1896 by F.A.Mills.

## A GEORGIA CAMPMEETING. A Characteristic Two Step March.

etc.

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## LET BYGONES BE BYGONES. A Beautiful Song.

Refrain.

Let bygones be bygones for-ev - er, Forgive and for-get each wrong, Thro'

sunshine and shadow my darl - ing, You'll find life is one grand, sweet song.

etc.

Copyright 1897 by F.A.Mills.

## SWEETHEART THE TIME WILL COME.

Allegretto. A Ballad.

Dear heart of mine, the days have gone, And

sad re - grets make hope for - - lorn,

etc.

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*The New Best Hit Song!*  
**SOMETIME SWEETHEART.**

Words by J.W. HUMPHRIES.

Music by W. SHEPPARD CAMP.

**Andante.**

1. Some - time sweet - heart when far a - way,  
2. Some - time sweet - heart when far re - moved,  
In days that are to be - fore,  
In days that are to be - fore,  
When friends like bright - ed blooms of May,  
When friends un - true that fal - ter by loved,

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**I Only Wish You'd  
Tell Me Why 'Tis So!**

Words and Music by CHARLES CHAMBER.

**Moderato.**

**Piano.**

**VOICE.**

1. The sun - shine of the sun - set seems to me like win - try weath - er - Be -  
2. The sun of hu - man hap - pi - ness is love and not con - tent - less - For -  
cause you cold - er grow dear heart when we're a - lone to get - er Tell  
give me in the fu - ture we will have no more dis - sen - sion - 'Tis

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**"Hannah Lou"**  
(Song and Chorus.)

WORDS AND MUSIC BY H.Y. LEAVITT.

**CHORUS**

For by de stars a - bove, You're mah is - dy love,  
"Deed an' you've all mah own, Oh, mah Han - nah Lou,  
I'er on food o' you On - ly just you a lone.

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**I Wish I'd Never Met You**  
Pathetic Ballad and Refrain.

Words by Howard Graham.

Music by Charles Graham.

**REFRAIN.**

I wish I'd nev - er met you. You're not the same to me - I  
wish I could get you, but that can nev - er be. We've  
had our days of "sun - shine." They're long since passed a way. I

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**By The Camp Fire I Am Dreaming.**

Words by George Cooper.

Music by Charles E. Pratt.

**Moderato.**

**Piano.**

**VOICE.**

1. By the camp fire I am dream - ing Of the lit - tle home I  
2. By the camp fire I am dream - ing Of a moth - er's food and  
3. By the camp fire I am dream - ing Of a sweet - heart o'er the  
love,  
Down her cheeks the tears were  
And her hope - ful eyes are

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**AT A GEORGIA CAMPMEETING.**

By HARRY MILLER.

**Tempo di March.**

**Piano.**

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**Charity Begins At Home.**

A BALLAD.

WORDS BY GEORGE TAGOANT.

MUSIC BY HARRY MILLER.

**Andante Moderato.**

**Piano.**

**VOICE.**

"Now don't go out to - night Jack" said a  
Her words had no ef - fect and soon from  
meth - er to her son. "But, stay and keep me com - pa - ny I  
work he was dis - charged. And then he tried to bur - row from a

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Respectfully Dedicated to Mrs. F. S. House.

**SALOME.**

INTERMEZZO.

Composed by WILLIAM LORAIN.

**Allargato.** **Allegro.** **Allegretto.** **Allegro.**

**Piano.**

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**REMINISCENCES OF THE DANCE.**  
WALTZ.

By PAUL RUBEN.

**Introduction.** **Andante.** **Allegro.** **Tempo di Valse.**

**Piano.**

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**Where They Sell Music They Sell These.**

We cake walk given in the Black Belt District in Alabama was considered worth while attending unless "WHISTLING RUFUS" was engaged to furnish the music. Unlike other musicians RUFUS always performed alone, playing an accompaniment to his whistling on an old guitar, and it was with great pride that he called himself the "ONE-MAN BAND."

*An song with great success by May Irwin.*  
**IF I ONLY HAD A JOB.**

**SHANDON BELLS.**

**WHISTLING RUFUS.**  
 A Characteristic Two Step March.

Words by W.E. Browning

Music by James H. Muller.

TWO-STEP MARCH.

By KERRY MILLS

**PIANO.**

*Intro.*

By KERRY MILLS.  
 Rattle on Parade.  
 Happy Days in Dixie.  
 At A Georgia Campmeeting, etc.

**PIANO.**

*Moderato*

**VOICE.**

I'm sick and tired of loaf-ing and a lay-ing 'round this town For  
 I tell you all 'twas ve-ry late last night when I came in Dat  
 ev-ry time I come home my bab-y calls me down And  
 old gal starts to fuss with me And asked me where I'd been I  
 she says nig-ger you wont work you cant give me no bluff I'm  
 told her I'd been bust-ling 'round to get a job all day But she

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**TROCHA.**

A Cuban Dance.

By WM. H. TYRES.

**SWEETHEART THE TIME WILL COME.**

Words by CHARLES SHACKFORD

Music by KERRY MILLS

**REFRAIN.**

*Time*

Just you and I as the days roll by No thought of sor-row or pain,  
*Tempo*  
 Lev-ing each oth-er till we are as moth-er shall meet dear old day-a-gain

This is the spot he loved so well his pipe as he left it here. And the  
 two he loved best when he passed to his rest Were just you and I moth-er dear.

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*Allegro moderato*

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*Allegretto.*

Dear heart of mine the days have gone, And sad re-grets make hope for-  
 Just was short your since you and I, Met but to say a sad good-  
 bye, I on-ly know, if we should meet, I'd  
 These vows we made, we look on them, These

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**Dance Of The Blackberries.**

Tempo di Schottische.

BY JAMES WHITNEY.

**ON THE CHATTAHOOCHEE.**  
 A CHARACTERISTIC PIECE  
 IN MARCH TIME.

J. ROSAMOND JOHNSON

**MELINDY.**

Words by Robert Emmett Mac Alamy. Music by Henry Stashy Bushkin.

**CHORUS.**

Oh, hon-ey ain't you neb-ber com-in'  
 Oh, Me-lin-dy, ain't you com-in' back? 'Round the or-chaard the  
 same old bees an' hum-min'. Tell me, Me-lin-dy, ain't you com-in' back?

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**PIANO.**

*Tempo di Schottische.*

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*Intro.*

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Where They Sell Music They Sell These.