

MR. STERLING
WROTE
"IN THE CITY OF—
SIGHS & TEARS."
"LOUISIANA
LOUISE."



MR. SILVER—
WROTE
"YOU DON'T NEED NOTHING
FOR YOUR NERVES."
&
"A RAG TIME
INTERMEZZO"

MISSISSIPPI MAMIE

WORDS BY

ANDREW
STERLING

MUSIC BY

MAXWELL
SILVER

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F. AMILLS 48 W. 29th ST. N.Y.

Three Exceedingly Smart Compositions by KERRY MILLS

Who wrote the "GEORGIA CAMPMEETING" and "WHISTLING RUFUS"

"Valse PRIMROSE."

(LES PRIMEVÈRES.)

KERRY MILLS.

Andante moderato. Valse Lente.

The score for 'Valse Primrose' is written for piano in 3/4 time. It begins with a tempo marking of 'Andante moderato' and a dynamic of 'mf'. The music features a mix of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. A 'dim.' (diminuendo) marking is present in the first system. The piece concludes with a 'rit.' (ritardando) and a final 'mf' dynamic. The tempo then changes to 'Valse Lente'.

L'AMOUR AUX BOIS.

(CUPID'S BOWER.)

By KERRY MILLS

Allegretto. Grassoso

The score for 'L'Amour aux Bois' is written for piano in 3/4 time. It starts with a tempo marking of 'Allegretto' and a dynamic of 'mf'. The right hand features a lively melody with eighth notes, while the left hand provides a rhythmic accompaniment. A 'rit e dim.' (ritardando and diminuendo) marking is used in the first system. The piece then transitions to 'a tempo' with a dynamic of 'p' (piano). A 'rit.' marking appears in the second system, followed by a return to 'a tempo'.

"ME AND ME BANJO."

Allegretto.

KERRY MILLS.

The score for 'Me and Me Banjo' is written for piano in 3/4 time. It begins with a tempo marking of 'Allegretto' and a dynamic of 'f' (forte). The right hand features a complex, rhythmic melody with triplets and sixteenth notes. The left hand provides a steady accompaniment. A 'rit.' (ritardando) marking is used in the first system, followed by 'a poco rall' (a little slower). The piece concludes with a dynamic of 'mf a la banjo'.

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F. A. MILLS, 48 West 29th Street, NEW YORK.

We will be pleased to mail you a Thematic Pamphlet of Mr. Mills' most novel pieces.

"MISSISSIPPI MAMIE."

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Words by ANDREW STERLING.

Music by MAXWELL SILVER.

Moderato.

The piano introduction consists of two staves. The right hand begins with a series of eighth notes in the treble clef, while the left hand provides a steady accompaniment of quarter notes in the bass clef. The music is in a 4/4 time signature and a key signature of one flat (B-flat).

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "By an old log cab - in door on the Then this la - dy drooped her head, and to". The piano part includes a section marked "Till Ready." with a piano (*p*) dynamic. The music continues with a steady accompaniment.

The second line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "Miss - iss - ip - pi shore, Stood a dar - key and his dus - ky la - dy love; — Tho' she him she soft - ly said, 'Are you sure you dont love, Ev - a - li - na Snow? — Dont you". The piano accompaniment continues with a consistent rhythm.

The third line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "mur - mured 'let me be, there are nic - er gals than me,' That want her for your own?' He re - plied in ten - der tone; 'I". The piano accompaniment continues with a consistent rhythm.

coon kept woo-in' like a coo-in' dove; — He said "there maybe oth-ers, but no
cross my heart and hon-est-ly say no; — Al-tho' there's oth-er la-dies, there's no

oth-er one will do, I would-n't, no, I could-n't, love no
gal in all the land Like you Mame; and it's true Mame, 'cause I

oth-er gal but you; You're the keep-er of my heart, yes you
on-ly want your hand; You're the on-ly one for me, don't you

own it ev-'ry part, You're the nic-est lit-tle gal I ev-er knew,"
know gal, can't you see, If you look in-to my eyes you'll un-der-stand."

CHORUS.

Miss-iss-ip-pi Mam-ie, Mam - ie, I don't want no one but you, —

p-f

Miss-iss-ip-pi Mam-ie, sham - ie, to treat me like the way you do; —

Say you'll be my brown skin ba - by, ba - by cause I love's you true; —

Miss-iss-ip-pi Mamie, Mam - ie, I don't want no one but you. — you. —

1. 2.

STANDARD SONGS BY STANDARD COMPOSERS.

The Toreador Am I. Words by Arthur Trevelyan. Music by L'Espoir. High and Low keys each 60 cts.

Tempo di Bolero. *Vive.*
The Tor - e-a-dor am I, Who waits to do or

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Tempo di Bolero: The Arab's Love Song. Poem by W.C. Kreusch. Music by H. Sylvester Krouse. High and Low keys each 50 cts.

Con energico.
A - cross the desert's ar - id waste, Im - pelled by Love's mad

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Annabel Lee. Poem by Edgar Allan Poe. Music by Sigfrid Stenhammar. High and Low keys each 1.00.

Allegretto.
It was man - y and man - y a year a - go, In a king - dom by the sea, That a

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Here's To The Rose. *Con espressivo.* Poem by Wm. Richard Goodall. Music by H. Sylvester Krouse. High and Low keys each 50 cts.

Andante con moto.
Here's to the rose in the earth - en - cup, Here's to the fad - ed

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Con Spirito. An Arabian Romance. (Bolero). Words by Wm. Richard Goodall. Music by G J Couchois. Price 1.25

rit. a tempo.
No - ble steed, on - ward speed, A cross the burning plain, "Sa - bi" on, thou gal - lant son, Bear
Fe - to - ce va, no - bil de - strier, Tra - ver sa lar - den - te pian; Vo - la "Sa - bi" ga - gitar - do cor - ster Mi

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Dost Thou Remember? Words & Music by Theo. H. Northrup. Price 50 cts.

cantabile.
Moderato.
Thou wert born for love I of - fered love to thee, Hum - bly did I bow to
Can re - morse e'er touch that cru - el heart of thine? Wilt thou ev - er in thy

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The Stars All Shine To Night. Words & Music by H.Y. Leavitt. Price 50 cts.

Andante espressivo.
The stars all shine to - night, Just as they used to do,

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F.A. MILLS.

Boston: Boylston B'ld'g.

48 West 29th Street. New York.

Chicago: Central Music Hall B'ld'g.

"Everybody's Happy When the Sun Shines."

By GEO. M. COHAN.

CHORUS.

Ev - ry - bo - dy's hap - py when the sun shines.

That's the time that ev - ry - bo - dy's gay;

But re - mem - ber ev - en tho' the sun shines,

There is going to be a rain - y day.

mf *allegro*

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Hey There! May There!

By GEO. M. COHAN.

CHORUS.

Hey there! May there! Who's the Reu - ben with you?

Say there! How'd he get the com - i - cal pe - cul - iar pose on?

Looks as though he has his Fa - ther's Sun - day clothes on, Hey there! May there!

Will you ev - er lose a jay there? They may get gay.

mf

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"Always Leave Them Laughing When You Say Good-bye."

By GEO. M. COHAN.

CHORUS

"Al - ways leave them laugh - ing when you say good - bye;

Nev - er ling - er long a - bout, or else you'll wear your wel - come out;

When you meet a fel - low with a tear dimmed eye,

You can leave him laugh - ing if you try;

mf

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I want to hear a Yankee Doodle Tune.

GEO. M. COHAN.

CHORUS.

I want to hear a Yan - kee doo - die tune.

Played by a mil - i - ta - ry band, I

want to hear a Yan - kee doo - die tune. The on - ly mu - sic I can un - der -

stand. Oh! Sou - sa won't you write an - oth - er

mf

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PETITE CAUSERIE.

(A QUIET CHAT.)

KERRY MILLS

My Rose of Arizona.

COBB and EDWARDS.

Allegretto.

Grasioso

p rit. *a tempo* *accel.*

a tempo *rit.* *a tempo*

p rit. *a tempo* *accel.*

agitato

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CHORUS. *Espressivo.*

My Rose of Ar - i - zo - na, Rose,

Slowly with expression.

sweet Rose How my heart for you is

long-ing no one knows, Flow - er

of the sun - ny South, if you on - ly knew

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"ROSALIE: MY ROYAL ROSIE"

(Climb Down, My Honey Gal, to Me.)

COBB & EDWARDS:

Do you ev-er have an itch-ing, like, as
Ro-me-o and Jul-i-et 'll have to

If your side was stitching, Just be-low your in-side pock-et, or
stand up-on their met-tle, For I'm go-ing to the lum-ber yard and

lit-tle bit a-bove? If you do, I'm going to tell you that dis-
build a bal-co-ny, Just be-low her sec-ond sto-ry while the

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VALSE HELENE.

By KERRY MILLS

Valse Allegro.

mf

mp

f

mp

f

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