

Sweet Sixteens

A MARCH
BY
KERRY MILLS

Mr. MILLS Wrote
"RED WING"

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DE JARACS

F.A. MILLS
32 W. 29TH ST. NEW YORK

"RED WING."

(An Indian Intermezzo.)

KERRY MILLS.

Composer of
"The Georgia Campmeeting."

An

Indian Intermezzo

— by —

Kerry Mills

who wrote

"Georgia
Campmeeting"

This is His Best Effort.

Tempo di Marcia.



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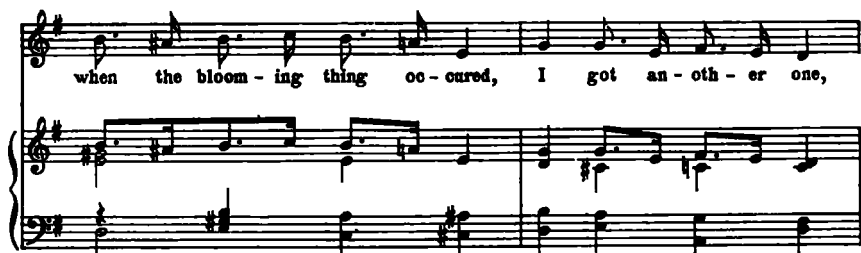
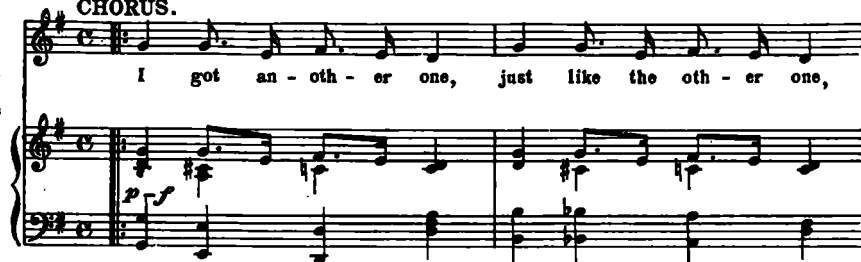
To my pal Frank

"I Got Another One."

Words by
ED. ROSE.

CHORUS.

Music by
MAXWELL SILVER.



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By the Composers

of

"He Walked
Right in,
Turned
Around and
Walked Right
Out Again."

A Much Funnier
Song

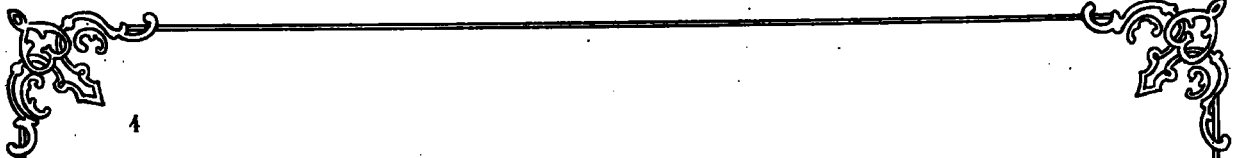
"Sweet Sixteens"

A March.

By KERRY MILLS.

Tempo di Marcia.

The musical score is presented in five systems, each consisting of a grand staff with a treble and bass clef. The first system begins with a dynamic marking of *f* (forte) and includes a first ending bracket. The second system features a *mf* (mezzo-forte) dynamic marking. The subsequent systems continue the piece with various rhythmic patterns and chordal textures. The notation includes eighth and sixteenth notes, rests, and various articulation marks such as accents and slurs.



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Sweet Sixteen 5



The first system of music consists of two staves. The treble staff begins with a series of chords and eighth notes, followed by a first ending bracket labeled '1' and a second ending bracket labeled '2'. The bass staff provides a rhythmic accompaniment with eighth notes and rests. There are dynamic markings such as accents (^) and a 'p' (piano) marking.

The second system continues the piece with dense chordal textures in both staves. The treble staff features many beamed eighth notes and chords, while the bass staff has a steady accompaniment of eighth notes.

The third system shows a continuation of the musical theme with similar chordal patterns and rhythmic accompaniment. The treble staff has a more active melodic line with eighth notes, while the bass staff remains accompanimental.

The fourth system includes dynamic markings such as 'p' (piano) and 'fz' (forzando). The treble staff has a melodic line with eighth notes and rests, while the bass staff provides a steady accompaniment.

TRIO.

The TRIO section begins with a 'p' (piano) dynamic marking. The treble staff has a melodic line with eighth notes and rests, while the bass staff provides a steady accompaniment of eighth notes.

The first system of music 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). The music features a melodic line in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand with chords and moving bass lines.

The second system of music continues the piece with similar melodic and harmonic textures. The right hand has a more active melodic line with some grace notes, while the left hand provides a steady accompaniment.

The third system of music includes a dynamic marking of *l.h.* (piano) in the left hand. The melodic line in the right hand continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent.

The fourth system of music shows the continuation of the melodic and harmonic themes. The right hand features a mix of eighth and sixteenth notes, and the left hand has a steady accompaniment.

The fifth and final system of music on the page concludes the piece. The melodic line in the right hand ends with a final cadence, and the left hand accompaniment provides a clear harmonic foundation.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music is in a minor key and features a melodic line in the treble and a supporting bass line. A dynamic marking of *f* is present.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *ff* and a hairpin crescendo leading into the system.

Third system of musical notation, showing further development of the melodic and harmonic material.

Fourth system of musical notation, featuring a prominent bass line with a flat sign and a melodic line with a fermata at the end.

Fifth system of musical notation, concluding the piece with a first ending (marked '1') and a second ending (marked '2') that includes an accent (^).

STANDARD SONGS BY STANDARD COMPOSERS.

I Know She Waits For Me. *Words by Arthur J. Lamb. Music by Kerry Mills.* High and Low keys.

Allegretto. *mf* *a tempo*

When the night winds sigh and the sea-gull cries, As it skims the foam-ing wave When the lighthouse bell tolls its warning knell, Still the
There's a song of home in the sound-ing foam, And the lights seem fair on shore For the voy-age past, he is home at last, And two

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

Con espressivo. *Andante con moto.*

Here's to the rose in the earth - en cup. Here's to the faded

In The Golden Dawn. *Words by Alfred Bryan. Music by Al. Johns.*

Con molto espressione. *mf*

Dear-est, in the 'gol-den dawn, When the lone-some night is on, Comes to me a dream of oth-er days. —
Dear-est, when the moon is high, And the lark sings sweet on high, 'Tis your song that haunts the sleepy air.

I'm Only Living For You. *Words by Barrett Mc Mahon. Music by John Raymond Hubbell.*

Moderato espressivo. *mf* *sempre staccato*

Ah 'twas but a word and - the dream — Had flown with its fu - ture of
I know that your heart is still lone - And bears a fond mem - 'ry of

Eternal Love. *Words by Ed. Ross. Music by Ted Snyder.*

Moderato.

Of' times you ask me if the love I bear, Is like a sum - mer's breeze,
Do you re - call the hours we spent a - lone? Would they could al - ways be

The New Born King. *Poem by W.C. Krousch. Music by L'Espoir.* High, Low and Med. keys.

Andante religioso. *mf* *rit.* *dim.*

While the heav-ens shone with glo - ry, Guid - ed by a liv - ing star, Known of old in

If I But Thought You Cared For Me. *Words by Benj. F. Burnett. Music by Al. Johns.*

Andante con espressione.

When e'er I gaze in - to your eyes And there no love - light see I won - der if your heart's the same, If
Time can't des - troy a love like mine, Like Truth, it can - not die The past is sweet, what might have been is

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If I'm Going to Die, I'm Going to Have Some Fun

AND

ALL THE SONGS

FROM

GEO. M. COHAN'S

FAMOUS PLAYS

The Honeymooners

Fifty Miles From Boston

George Washington, Jr.

Little Johnny Jones

Forty-Five Minutes From Broadway

And the following songs from his latest,

THE TALK OF NEW YORK

- | | |
|--|------------------------------------|
| 1. Put a Bet Down for Me | 7. I Want You |
| 2. Mr. Burns of New Rochelle | 8. Drink With Me |
| 3. Burning up the Boulevard | 9. Under Any Old Flag at All |
| 4. I Want the World to Know I Love You | 10. When We are M-A double R-I-E-D |
| 5. Busy Little Broadway | 11. Gee, Ain't I Glad I'm Home |
| 6. When a Fellow's on the Level with a Gal
that's on the Square | 12. The New York Two-Step |

"POPULARITY."

March and Two Step.

Tempo di Marcia.

By GEO. M. COHAN.

The musical score for "Popularity" is presented in three systems of piano accompaniment. Each system consists of a treble and bass staff. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Tempo di Marcia." and the composer is "By GEO. M. COHAN." The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "f". The piece concludes with a double bar line and first and second endings.

This is by far the most popular instrumental piece on the market.

It is by
GEORGE M. COHAN
and it's the best thing
he ever wrote.
