

Gertrude Lambek 210 E. Maple Ave. Beaver Dam Wis

KERRY MILLS

RAG

TIME

DANCE

A CHARACTERISTIC
PIECE WHICH CAN
BE USED AS A
TWO-STEP OR MARCH.

6

F. A. MILLS
122 WEST 36TH ST
NEW YORK



Kerry Mills

H. L. R. T.

SOME OF THE SEASON'S GREATEST SUCCESSES, BY THE COMPOSER OF "RED WING"

Kerry Mills Barn Dance.

by KERRY MILLS.

Tempo di Schottische.

f *p* *mf* *mf*

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"Childhood."

Words by
ALFRED BRYAN.
CHORUS.

Music by
KERRY MILLS.

Child - hood, child - hood, In - no - cent days of child - hood
Com - ing from school, wad - ing the pool, Roam - ing in the
wild - - wood; Child - hood, child - hood, etc.

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"Under The Chicken Tree."

Words by
IRVING JONES.
CHORUS.

Music by
KERRY MILLS.

A little slower.

Un - der the chick - en tree, Un - der that big frie - as -
see, Hens were pop - pin' out of ev - 'ry blos - som;
Lost all my love for the bird they call the pos - sum.

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"Come to the land of Bohemia."

(The Land Where Nobody Goes Home.)

Words by
REN. SHIELDS.

Music by
GEO. EVANS.

CHORUS.

Come to the land of Bo - hem - ia, come where the lights bright - ly shine,
p-f
Come where that fel - low makes love to his cel - lo, O, come where all good fel - lows
dine; Come where the girl - ies are fair - er, etc.

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"Kerry Mills Rag Time Dance."

By KERRY MILLS.

Tempo di Rago.

The musical score is written for piano in 2/4 time. It consists of five systems, each with a treble and bass staff. The first system begins with a forte (f) dynamic. The second system begins with a mezzo-forte (mf) dynamic. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings. The piece concludes with a double bar line and a repeat sign, followed by two first endings labeled '1' and '2'.

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THIS PIANO ONLY
EIGHT CENTS
GOOD FOR TEN DAYS

The first system of music consists of a grand staff with a treble and bass clef. The bass clef part begins with a forte (*f*) dynamic marking. The music features a complex, syncopated rhythmic pattern with many beamed eighth and sixteenth notes.

The second system continues the piece with similar syncopated rhythms. The treble clef part has a more active melodic line with frequent beaming, while the bass clef part provides a steady accompaniment.

The third system includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The music concludes this section with a mezzo-forte (*mf*) dynamic marking. There are some rests and grace notes in the bass clef part.

The fourth system features a dense texture with many beamed notes in both staves, maintaining the syncopated feel of the piece.

The fifth system continues the intricate rhythmic patterns, with the treble clef part showing a lot of sixteenth-note activity.

The sixth system concludes the piece with a final cadence. The bass clef part has some rests and grace notes, and the treble clef part ends with a few final notes.

Kerry Mills Rag Time 3

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 time signature is 2/4. The music begins with a treble clef and a key signature of one flat (B-flat). The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note A4. The bass clef accompaniment features a steady eighth-note pattern.

The second system continues the Trio section. It includes the instruction "gva ad lib." above the treble staff. The notation shows a continuation of the melodic and harmonic material from the first system.

The third system of the Trio section also includes the instruction "gva ad lib." above the treble staff. The music continues with similar rhythmic and melodic patterns.

The fourth system of the Trio section features a more complex texture with dense chords in both the treble and bass staves, indicating a change in the piece's dynamics or mood.

The fifth system continues the dense chordal texture established in the previous system, with intricate harmonic relationships between the two staves.

The sixth system concludes the Trio section. It features first and second endings marked with "1" and "2" above the treble staff. The piece ends with a forte dynamic marking "fz" and a fermata over the final notes.

STANDARD SONGS BY STANDARD COMPOSERS.

Any Old Port In A Storm. Words by Arthur J. Lamp. Music by Kerry Mills. High & Low Keys.

A - ny old port in a storm lads, — What - ev - er that port may be, — And thanks be giv - en to

REFRAIN. Tell Me You Love Me, That's All I Ask Of You. Words & Music by Thurland Chattaway.

Oh! tell me that you love me, Then all the stars a - bove me Will guide me on the

Here's To The Rose. Poem by Wm. Richard Goodall. Music by H. Sylvester Krouse. High & Low Keys.

Here's to the rose, and here's to my heart — They died on the self - same day; — And here's to the wo - man who

REFRAIN. The New Born King. Poem by W. C. Kreusch. Music by L'Espoir. High Low & Medium Keys.

Glo - ry to God! Ho - san - na sing! Peace be on earth and good - will to men! Glo ry to God!

REFRAIN. Eternal Love. words by Ed. Rose. Music by Ted Snyder.

Not like the win - ter's snow, — Not like a sum - mer's breeze, — Not like the winds that

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

If I but thougt you cared for me, If I could read your heart — Be - side you, dear, I'd ev - er be, No more from you to

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

I'm on - ly liv - ing for you — I'm on - ly liv - ing for you — By night and day while you're far a - way My love will

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