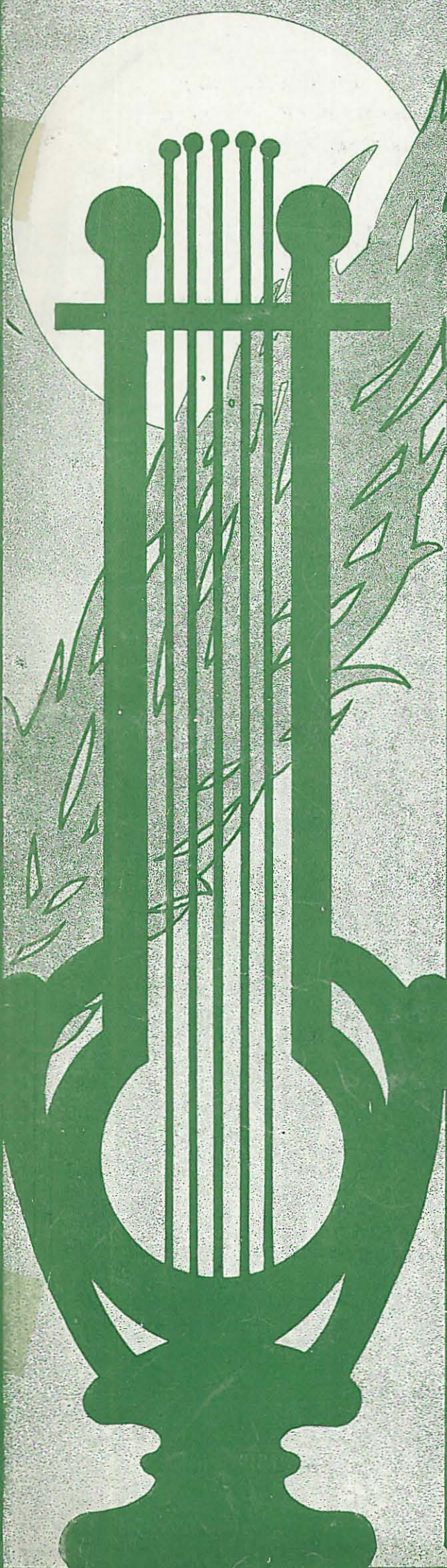


Chorus as cat.

July 1917



Standard Compositions

ARAB'S LOVE SONG	-	H. C. Kreusch & H. Sylvester Krouse	.60
ANY OLD PORT IN A STORM, 2 keys	-	A. J. Lamb & Kerry Mills	.60
ALWAYS TAKE A GIRL NAMED DAISY		S. M. Lewis and Geo. W. Meyer	.60
ASLEEP IN THE DEEP, 2 keys	-	A. J. Lamb & Kerry Mills	.60
AT A GEORGIA CAMPMEETING, (voc. and inst.)	-	Kerry Mills	.60
AT THE BOTTOM OF THE DEEP BLUE SEA		A. J. Lamb & H. W. Petrie	.60
FATAL ROSE OF RED	-	Ed. Gardenier & J. Fred Helf	.60
HERE'S TO THE ROSE, high & low	-	H. S. Krouse-W. R. Goodall	.60
IF WASHINGTON SHOULD COME TO LIFE	-	Geo. M. Cohan	.60
IF THEY'D ONLY MOVE OLD IRELAND OVER HERE		James Kelly and Lou. Klein & Frank Gillen	.50
IN THE GOOD OLD SUMMER TIME	-	Ren. Shields & Geo. Evans	.60
IN THE BAGGAGE COACH AHEAD	-	G. L. Davis	.60
I'VE GROWN SO USED TO YOU	-	Thurland Chattaway	.60
I'LL BE WITH YOU WHEN THE ROSES BLOOM AGAIN		Cobb & Edwards	.60
KERRY MILLS BARN DANCE	--	Kerry Mills	.60
LIFE'S A FUNNY PROPOSITION AFTER ALL	-	Geo. M. Cohan	.60
MANDY LEE	-	Thurland Chattaway	.60
MAJESTE SCHOTTISCHE	-	Pauline B. Storey	.75
MAZURKA CAPRICE (original simplified)	-	H. Sylvester Krouse	.60
NARCISSA	-	Wenzel-Fisher	.60
NEW BORN KING, 3 keys	-	L'Espoir & W. C. Kreusch	.60
ON THE BANKS OF THE WABASH	-	P. Dresser	.60
OMAR (Intermezzo)	-	William Loraine	.60
PEARL OF THE HAREM (Oriental Rag Two-Step)	-	Harry P. Guy	.60
RED WING (Instrumental)	-	Kerry Mills	.60
SICILIAN CHIMES	-	Kerry Mills	.60
SALOME	-	William Loraine	.60
SO LONG, MARY	-	Geo. M. Cohan	.60
STEAMBOAT BILL	-	R. Shields & Leighton Bros.	.50
THERE'S A MOTHER ALWAYS WAITING, ETC.	-	Jas. Thornton	.60
WHEN THE BEES ARE IN THE HIVE	-	Al. Bryan & Kerry Mills	.60
X WAY DOWN YONDER IN THE CORNFIELD	-	Cobb & Edwards	.60
WHISTLING RUFUS (voc. & inst.)	-	Kerry Mills	.60
YANKEE DOODLE BOY	-	Geo. M. Cohan	.60

TRY THIS OVER ON YOUR PIANO

This March was not intended to be a part of the Religious Exercises "At a Georgia Camp-meeting" but when the young folks got together they felt as if they needed some amusement. A Cake Walk was suggested and held in a quiet place near by—hence this Music.

AT A GEORGIA CAMPMEETING MARCH

KERRY MILLS

Not fast

1. 2.

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For Sale Wherever Music Is Sold

Way Down Yonder In The Cornfield.

ALABAMA.

By COBB & EDWARDS.

Writers of:

"I'll Be With You When the Roses Bloom Again."

Andante Moderato

Piano *mf*

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in a 2/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Andante Moderato' and the dynamic is 'mf'.

p

I was far a - way from home, I was far a - cross the foam, In a
 Spoke the strang-er once a - gain, "Man - y years I've sailed the main, As the

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The dynamic is 'p'.

har - bor where the ships at an - chor lay _____ And my
 cap - tain of the ship you view with pride _____ If your

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

eyes they filled with tears, first in ma - ny, ma - ny years, # As I
 home you want to see, come, my boy go back with me, For I

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

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gazed up - on a ship out in the bay Said a
know your heart lies on the oth - er side" Once a -

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

stran-ger "Do you sigh, for the flag she floats so high?" But I
gain a - cross the sea, as in days that used to be, I was

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains a consistent rhythmic pattern.

point-ed to her name and read with pride "Al - a - ba - ma" grand and great, "Al - a -
stand-ing in my dear old boy-hood state "Al - a - ba - ma" o'er the foam, "Al - a -

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains a consistent rhythmic pattern.

ba - ma" my own state, Then I seemed to see a - cross the o - cean wide.
ba - ma" "Homesweethome" As I en - tered thro' the old plan - ta - tion gate.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains a consistent rhythmic pattern.

Chorus

I saw a field of cot-ton and fa-ces long for-got-ten, I

mf

saw my dear old moth-er stand-ing by the cab-in door— The

eve-ning bells were ring-ing, fond rec-ol-lec-tions bring-ing, I

heard the dark-ies sing-ing, "Way down yon-der in the corn-field."

rit. ad lib.



**ASK FOR
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6. The Day I Left Old Erin, For the Good Old U. S. A.
8. Let's Sign a Treaty of Love, Dear
9. Sincerity Waltz (by Lee S. Roberts)
10. Kewpie's On Parade (March)

In The City Of Broken Hearts

Words and Music by
EDGAR ALLEN

Chorus

Down in the Cit y of Brok - en Hearts,
Where ev' ry one plays a diff' - rent part
May-be you'll find her 'ere its too late; Drift- ing a
long on the tide of fate, Down in the town where a

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