

BY THE MAN WHO WROTE THE "BARN DANCE"

KERRY MILLS'

FOXTROT

at Reading

Empire

Theatre



Kerry Mills

F.A. MILLS
48th St. - New York

Try this over on your Piano.
"I Had A Gal, I Had A Pal"
(He Stole My Gal Away)

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR

Moderato

The piano introduction is in 2/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The music starts with a forte (f) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady accompaniment with eighth notes and chords. The piece concludes with a final chord in the right hand.

So hard to tell who your friends are, One thing I know, there are
You ask me if I've been griev - ing, How can I help feel - ing

The vocal line is in 2/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment is in the same key and time, starting with a piano (p) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady accompaniment with eighth notes and chords.

few, I had a friend, who would bor - row and lend, And
blue, Once she was mine, and he took what was mine, But

The vocal line is in 2/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment is in the same key and time, starting with a piano (p) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady accompaniment with eighth notes and chords.

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Kerry Mills Fox Trot

by KERRY MILLS

Moderato

The musical score is written for piano and features a 2/4 time signature and a key signature of two flats. It is divided into four systems. The first system begins with a mezzo-forte (*mf*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The second system introduces a soprano line (*Sra*) with a forte (*fz*) dynamic, while the piano accompaniment remains mezzo-forte (*mf*). The third system continues the piano accompaniment with various rhythmic patterns and triplets. The fourth system is marked *marcato* and includes first and second endings, both marked with a forte (*fz*) dynamic.

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The first system of music features a treble and bass clef. The treble clef part begins with a series of chords and eighth notes, marked with a forte 'f' dynamic. The bass clef part provides a steady accompaniment with chords and eighth notes. A triplet of eighth notes is indicated in the final measure of the system.

The second system continues the piece. The treble clef part has a more active melody with eighth notes and chords. The bass clef part maintains the accompaniment with chords and eighth notes. A fermata is placed over the final measure of the system.

The third system shows a key change to D major (two sharps) in the treble clef. The treble clef part has a melodic line with eighth notes and chords. The bass clef part continues with chords and eighth notes. The system concludes with two first and second endings, marked with '1' and '2' respectively, and a fermata over the final measure.

The fourth system features a treble clef melody with several triplet markings over eighth notes. The bass clef part continues with chords and eighth notes. A fermata is placed over the final measure of the system.

The fifth system concludes the piece. The treble clef part has a melodic line with eighth notes and chords. The bass clef part continues with chords and eighth notes. The system ends with a fermata and a key signature change to B-flat major (two flats) in the final measure.

The first system of music features a treble and bass clef with a key signature of two flats and a 2/4 time signature. The melody in the treble clef begins with a series of eighth notes, followed by a dotted quarter note. The bass clef provides a steady accompaniment of eighth notes. A dynamic marking of *mf-f* is placed above the first measure. The system concludes with a repeat sign.

The second system continues the piece with similar rhythmic patterns. The treble clef features a mix of eighth and quarter notes, while the bass clef maintains a consistent eighth-note accompaniment. The system ends with a repeat sign.

The third system introduces a new melodic line in the treble clef with eighth-note runs. The bass clef continues with its accompaniment. A dynamic marking of *f* is present. The system concludes with a repeat sign.

The fourth system features a more complex melodic line in the treble clef, including sixteenth-note passages. The bass clef accompaniment remains consistent. The system concludes with a repeat sign.

The fifth system is the final system on the page, ending with a double bar line. It features a melodic line in the treble clef and a bass clef accompaniment. A dynamic marking of *f* is present. The system concludes with a repeat sign.

"Camp Meeting Band"

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR

CHORUS

Oh - Oh - that camp meet-ing band -
want to tell you, sis - ter, it's the best in the land!
Yes - true - the preach-er speaks grand -
Hear what he has - to say, Then hear them dark - les play The

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Camp Meeting Band

The Jingle of Jingles
Absolutely New and
Irresistible

You remember the
"Kerry Mills Barn
Dance," "Red Wing,"
"Georgia Camp-
meeting." Mr. Mills
wrote these—But the
BEST thing he has
done—by far—is the

"KERRY MILLS TURKEY TROT"

Try it over and see if it is'nt.

"Kerry Mills Turkey Trot"

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