

The University of Maine

DigitalCommons@UMaine

Parlor Salon Sheet Music Collection

Public domain (may be downloaded in full)

1906

Old Heidelberg : Characteristic Two-Step March

Kerry Mills

Composer

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-ps>

Recommended Citation

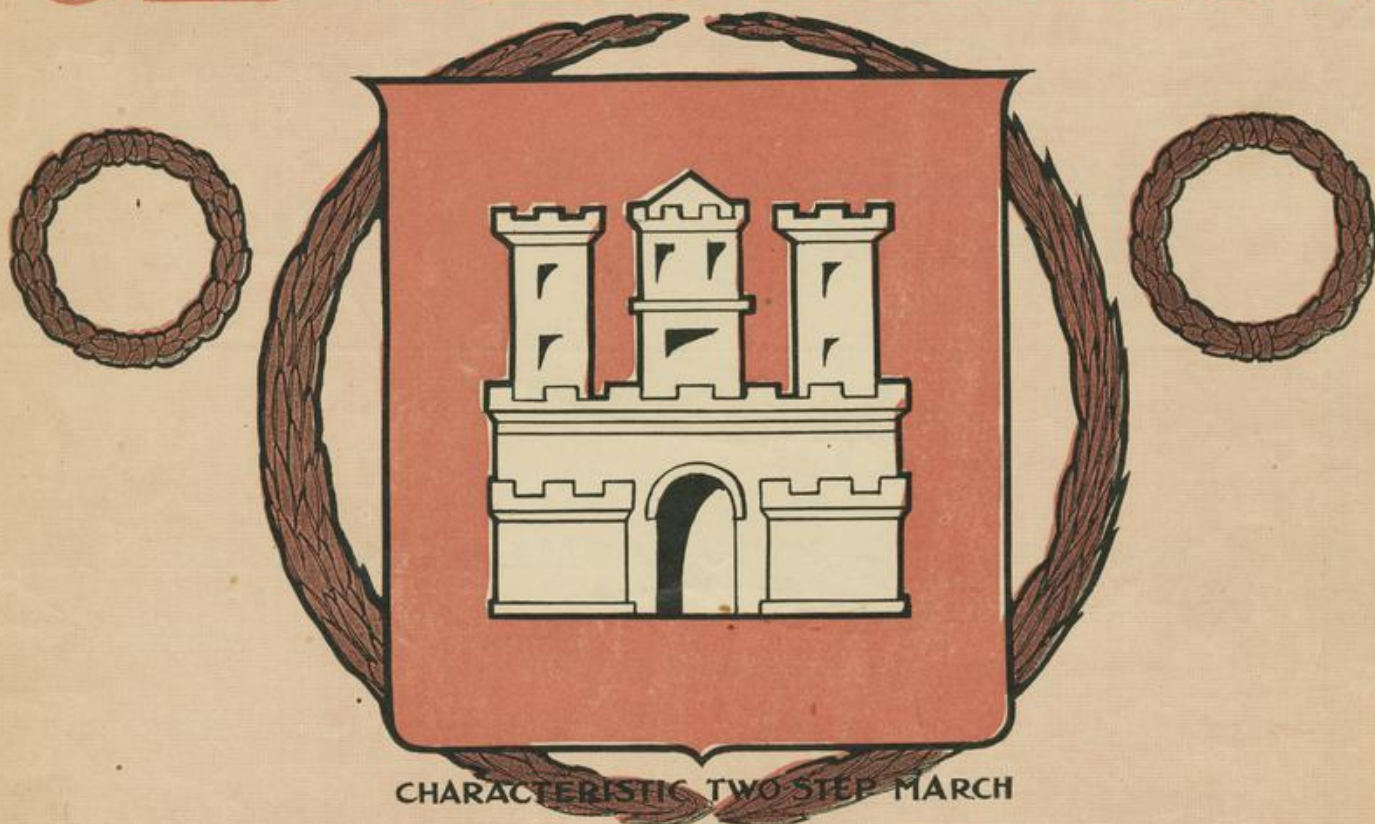
Mills, Kerry, "Old Heidelberg : Characteristic Two-Step March" (1906). *Parlor Salon Sheet Music Collection*. Score 857.

<https://digitalcommons.library.umaine.edu/mmb-ps/857>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Parlor Salon Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact um.library.technical.services@maine.edu.



OLD HEIDELBERG



CHARACTERISTIC TWO STEP MARCH

By

KERRY MILLS

MR. MILLS WROTE

"THE GEORGIA CAMP-MEETING"
"WHISTLING RUFUS" ETC ETC.

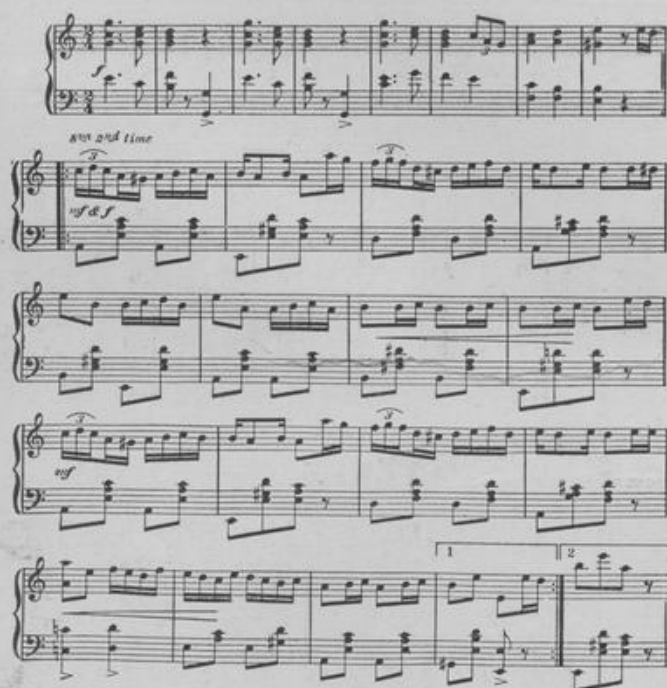


F. A. S
48 W. ST
NEW

Kas.
002038

"The Irish American."
Two-Step.

GEO. M. COHAN.



Copyright 1905 by F. A. Mills, 45 W. 29th St. N.Y.
English Copyright Secured.

MR. GEO. M. COHAN,
the composer, has certainly
written an original piece in
this one, and we earnestly
ask you to try this over care-
fully.



"Old Heidelberg."
Characteristic Two-Step March.

KERRY MILLS
Composer of "Georgia Campmeeting"
and "Whistling Rufus."



Copyright 1904 by F. A. Mills, 45 W. 29th St. New York.
English Copyright Secured.

MR. KERRY MILLS, the
composer, also wrote the
Georgia Campmeeting and
Whistling Rufus, but we
think "Old Heidelberg" far
surpasses either of these.



"Old Heidelberg."

3

Characteristic Two-Step March.

KERRY MILLS.

Composer of { Georgia Campmeeting,
Whistling Rufus, etc. }

The musical score is written for piano in 2/4 time, featuring a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass staff. The first system includes the marking 'l.h.' and 'mf' (mezzo-forte). The second system begins with 'mf'. The third and fourth systems continue the melodic and harmonic development. The fifth system concludes with a first and second ending, marked '1' and '2' respectively. The notation includes various chords, eighth and sixteenth notes, and rests, typical of early 20th-century piano music.

Copyright 1906 by F. A. Mills, 48 West 29th St. New York.
English Copyright Secured.

SOLD BY
D. S. ANDRUS & CO.
OLD RELIABLE
Piano and Music House.
1111 Broadway, New York.

A musical score for a piano piece, consisting of six systems of two staves each (treble and bass clef). The music is written in a key with one sharp (F#) and a 3/4 time signature. The first system begins with a forte (*f*) dynamic. The second system continues the melody and accompaniment. The third system features a first ending bracket over measures 11 and 12, followed by a second ending bracket over measures 13 and 14. The fourth system starts with a mezzo-forte (*mf*) dynamic. The fifth system continues the piece. The sixth system includes a section marked 'l.h.' (left hand) in the bass staff, indicating a change in texture or a specific performance instruction. The score concludes with a final cadence in the sixth system.

TRIO.

Solo.

5

f Clink your glass-es, drink a

ff

toast with me, Old Heid-el-berg, Dear Heid-el-berg; We are out up-on a

jol-ly spree, Drink to Old Heid-el-berg. Na-tür-lich. berg.

1 2

1 2

STANDARD SONGS BY STANDARD COMPOSERS.

Heres 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 fad - ed

Eternal Love.

Words by Ed. Rose. Music by Ted Snyder.

Moderato.

Oft' 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

In The Golden Dawn.

Words by Alfred Bryan. Music by Al. Johns.

Con molto espressione.

Dearest, in the gol - den dawn, When the lone - some night is on, Comes to me a dream of oth - er days,
Dearest, when the moon is nigh, And the larks sing sweet on high, 'Tis your song that haunts the sleep - y air.

I Know She Waits For Me.

Words by Arthur J. Lamb. Music by Kerry Mills.

High and Low keys.

Allegretto.

When the night winds sigh and the sea - gull cries, As it skims the foam - ing wave, When the light - house 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

Heidelberg Waltzes.

by Kerry Mills.

Tempo di Valse.

The Toreador Am I.

Words by Arthur Trevelyan. Music by L'Espoir.

High and Low keys
each 60 cts.

Vive.

Tempo di Bolero.

The Tor - e - a - dor am I, Who waits to do or

The Sea Is Calling Me.

Words by J. T. Branen. Music by H. W. Petrie.

Hark ye! list to the sounds that come o'er the sea. Bring - ing mes - sag - es sweeter than song to me
What care I for the dan - gers you speak of here? Let me hie to the o - cean, I know not fear

The above numbers are all
Copyrighted by F.A. Mills.

F. A. MILLS.
48 West 29th Street, New York.

English Copyright Secured