



COHAN & HARRIS  
PRESENT *A A A A A*

**VICTOR MOORE**

IN HIS FAMOUS CHARACTER

**KID BURNS** *A A*

IN  
**GEO. M. COHAN'S**  
MUSICAL PLAY

*The* *A A A A*

# TALK *of* NEW YORK

1. Put a Bet Down for Me
2. Mr. Burns of New Rochelle
3. Burning up the Boulevard
4. I Want the World to Know I Love You
5. Busy Little Broadway
6. When a Fellow's, on the Level with a Girl that's on the Square

7. I Want You
8. I Have a Longing for Long Acre Square
9. Drink With Me
10. Under Any Old Flag at All
11. When We are M-A double R-I-E-D
12. Gee, Ain't I Glad I'm Home
13. The Talk of New York Selections, \$1.00

F. A. MILLS  
32 WEST 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.

Musical notation for the first system of "Red Wing." It consists of a treble and bass clef staff in 2/4 time, with a key signature of one flat. The melody is marked *mf* and *f*.

Musical notation for the second system of "Red Wing." It consists of a treble and bass clef staff in 2/4 time, with a key signature of one flat. The melody is marked *mf*.

Musical notation for the third system of "Red Wing." It consists of a treble and bass clef staff in 2/4 time, with a key signature of one flat. The melody is marked *mf*.

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To my pal Frank

# "I Got Another One."

Words by  
ED. ROSE.  
CHORUS.

Music by  
MAXWELL SILVER.

Musical notation for the first system of "I Got Another One." It consists of a treble and bass clef staff in 2/4 time, with a key signature of one sharp. The melody is marked *p-f*.

Musical notation for the second system of "I Got Another One." It consists of a treble and bass clef staff in 2/4 time, with a key signature of one sharp.

Musical notation for the third system of "I Got Another One." It consists of a treble and bass clef staff in 2/4 time, with a key signature of one sharp.

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By the Composers

of

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

A Much Funnier  
Song

SM1004

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3

# "When We Are M-A-double R-I-E-D."

GEO. M. COHAN.

Tempo di Polka.

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

The first system shows the vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics: "(Girls) What would you say if I (Girls) How will it be with a". The piano accompaniment continues with a steady rhythm.

The second system continues the vocal and piano accompaniment. The lyrics are: "asked you to wait an oth-er year? Boys Oh! don't dear. Girls No I wont dear. babe on your knee a lit-tle babe? (Boys) A boy, dear. Girls Pa - pa's joy dear."

The third system continues the vocal and piano accompaniment. The lyrics are: "(Boys) My heart's jump-ing up and down. (Girls) Oh! you sil - ly lit - tle clown. I'll sing lit - tle lul - la - bies (Boys) I'll take ba - by when he crys."

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(Boys) What would you say if I should run a - way, a - way from  
 (Girls) How will it seem when ba - by will scream for his mam - ma

you? (Girls) Oh! don't dear. (Boys) No I won't dear. (Girls) Love's but a spell  
 dear, (Boys) Be still, dear, (Girls) Yes he will, dear, Life will be spent

so po - ets tell. (Boys) Spell a lit - tle love for me. \_\_\_\_\_  
 in sweet con - tent. (together) Hap - py lit - tle fam - i - - ly. \_\_\_\_\_

CHORUS

(Girls) When we are M - A - dou ble R - I - E - D,

When We Are M-A etc.

H-A - dou-ble P - Y we'll be; (Boys) I'm going to, B - U - Y you'll see, A

nice lit - tle H - O - U - S - E. (Girls) We'll have a B - A -

- B - Y boy (Boys) And a G - I - R - L too, (Both) When I'm M - A - dou-ble R -

- I - E - D to Y - O - U. When we are U. D. S.

When We Are M-A etc.

# 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.*  
 When the night winds sigh and the sea-gulleries, 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

*mf* *a tempo*

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

High and Low keys  
each 50 cts.

*Con espressivo.*  
 Here's to the rose in the earth - en cup, Here's to the faded

*Andante con moto.*

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

*Con molto espressione.*  
 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 nigh, And the lark sings sweet on high, 'Tis your song that haunts the sleepy air.

*mf*

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

*Moderato espressivo.*  
 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

*mf* *p sempre staccato*

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

*p*

The New Born King. . . . . Poem by W.C. Kreuzsch. Music by L'Espoir.

High, Low  
and Med. keys.

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

*rall. e dim.* *p*

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

*Andante con espressione.*  
 When ser 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

*p*

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F. A. MILLS.  
32 West 29th St., New York.

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# "When you love her and she loves you"

Words and Music by KERRY MILLS.

When you know that you love her and she loves you, —

When you look in - to her eyes and she looks too, — You

The musical score consists of two systems. Each system has a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system covers the first line of lyrics, and the second system covers the second line. The piano accompaniment features chords and melodic lines that complement the vocal melody.

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*The*

**Accompanying**

**Thematic will**

**Give an idea**

**What a pretty**

**Song it is.**

~~~~~

# Who? Me?

("I'm Not The Man.")

Words by  
ROSE and WHITING.

Music by  
TED. SNYDER.

CHORUS.  
Spoken, (you) (yes)

"Who? me? not me, I'm not the man; — You

sure have made a big mis-take, you don't know who I am. — Why, —  
*etc.*

The musical score consists of two systems. Each system has a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two flats, and the time signature is 2/4. The first system covers the first line of lyrics, and the second system covers the second line. The piano accompaniment features chords and melodic lines that complement the vocal melody.

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**A new idea in a**

**Coon Song, as the**

**accompanying**

**Thematic shows,**

**Being featured**

**by all the Head-**

**liners in**

**Vaudeville**

~~~~~

# 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 Girl<br>that's on the Square | 12. The New York Two-Step          |

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### "POPULARITY."

March and Two Step.

Tempo di Marcia.

By GEO. M. COHAN.

The musical score is written for piano and bass. It begins with a treble clef and a 2/4 time signature. The tempo is marked 'Tempo di Marcia.' The score consists of three systems of music. The first system includes a piano introduction with a forte dynamic. The second system continues the melody and accompaniment. The third system features a first ending and a second ending marked with a trill and a forte dynamic. The score concludes with a final chord.

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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.

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