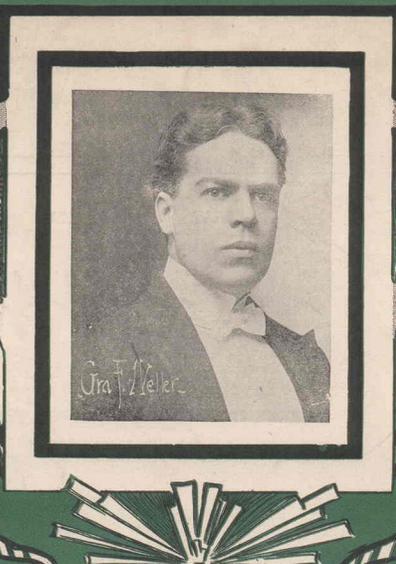


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MR. STERLING
IS THE AUTHOR
of
"ON A SUNDAY
AFTERNOON"
"HELLO MA BABY"
"MY OLD NEW HAMPSHIRE
HOME"



MR. MILLS
IS THE COMPOSER
OF
"WHISTLING RUFUS"
"GEORGIA
CAMP MEETING"
"FARE THEE WELL
MOLLY DARLING"

IN THE CITY OF SIGHS AND TEARS

WORDS BY

**ANDREW B.
STERLING**

MUSIC BY

**KERRY
MILLS**



F A mills 48 West 29th St
NEW YORK

A NEW 'SEA' GEM

THE SEA IS CALLING ME

THE SEA IS CALLING ME.

Words by J. T. BRANEN

Music by H. W. PETRIE

REFRAIN.

The sea, — the sea, — is call-ing me, — the sea, — the sea, — is

call - ing me. — Loud - ly the night winds are

call - ing, — Hark — to the music en - thrall - ing, — The

break-ers roar, — a - lone the shore, — Mar - in-er brave, oh be-

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Chicago Grand Opera House Bldg

THE LATEST, GREATEST AND BEST SEA SONG

BY THE COMPOSER OF

"ASLEEP IN THE DEEP," "SAIL HO," "THE SEA IS THE HOME FOR ME," ETC.

IN THE CITY OF SIGHS AND TEARS.

Words by ANDREW B. STERLING.

Music by KERRY MILLS.

Andante con moto.

Piano introduction in G major, 2/4 time. The right hand plays chords and eighth notes, while the left hand plays a simple bass line. Dynamics range from forte (f) to piano (p).

Vocal entry and piano accompaniment. The vocal line begins with a rest followed by the lyrics "Pa - pa, See a". The piano accompaniment continues with chords and eighth notes. Dynamics include piano (p).

tell me where is Mam - ma? cried a lit - tle girl one day, "I'm so
lit - tle white robed fig - ure slow - ly climb the bed - room stairs, Pa - pa

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Mrs. M. BEERHALTER,
2225 FRANKFORD AVE.
PHILADELPHIA.

lone - some here with - out her, Tell me why she went a -
en - ters in the door - way as she lisps her eve - ning

way? You don't know how much I'm long - ing for her
prayers, As he kneels be - side his dar - ling he can

lov - ing good - night kiss," Pa - pa placed his arms a -
hear her soft - ly say, "May the an - gels guard my

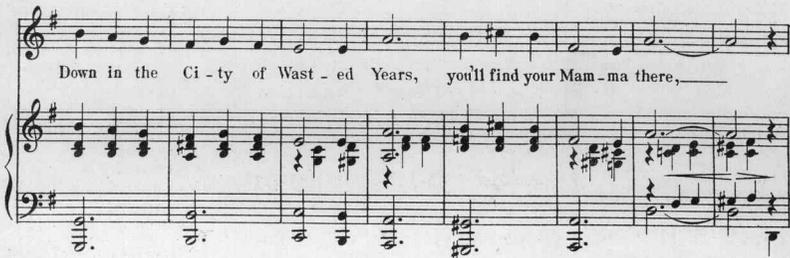
round her as he soft - ly whis - pered this: —
Mam - ma in the Ci - ty far a - way." —

CHORUS.
Valse Lento.

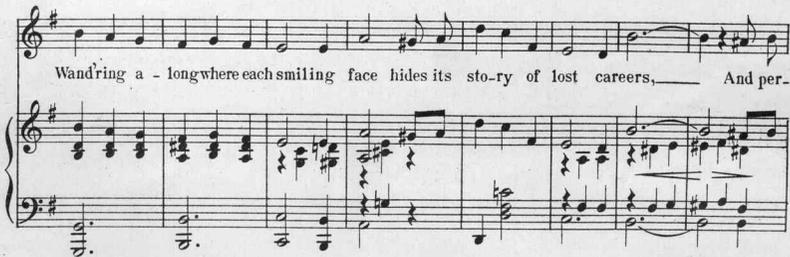
Down in the Ci - ty of Sighs and Tears, un - der the white lights glare, —



Down in the Ci - ty of Wast - ed Years, you'll find your Mam - ma there, —

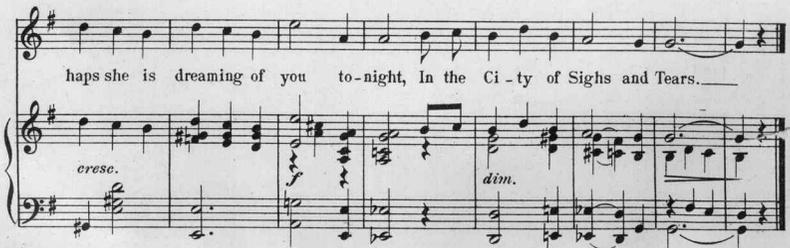


Wand'ring a - long where each smiling face hides its sto - ry of lost careers, — And per -



haps she is dreaming of you to - night, In the Ci - ty of Sighs and Tears. —

cresc. *dim.*



In the City. &c 3

THE SEA IS CALLING ME.

Words by J. B. BRANKS. Music by H. W. PETER.

CELLESTIAN

The sea—the sea—is calling me—the sea—the sea—is
call—ing me— Loud— by the night wide sea
call—ing me— Here— to the coast on— shore— ing— The
break—ers roll— to long the shore— Near— near— near, oh—

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"AUF WIEDERSEHEN"

Words by GEO. TOTEN SMITH. Music by KURT A. KEISER.

And we— der— sehen, and we— der— sehen, till we a— gain shall
meet— the words were at— or while— passed, that
remind us of— of— absent, And we— der— sehen and
we— der— sehen. Oh— all we meet— a— gain.

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LAST YEAR.

Words by JOHN ERNEST Mc GANN. Music by AL JOENS.

Last year the Absence blest, The Smile was golden, dear, The
my
it— it's song was true, Last year, last year, Last
year my heart was light—oh, And life was bright—oh, dear— oh—

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I'LL SING YOU A SERENADE.

Words by J. LEFFERTS WALL RATER. Music by H. STUBBINS KROEGER.

(AIR ANDALUSIAN)

Oh sing you a ser— enade— my
Bride join us with rapture— glad— and
dear to the moon— and
let me kiss you, As I will you my— self— of love—
love songs they tell, As a— las— songs of pure— love— oh— They

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GOLGOTHA.

Words by ARTHUR TRAVELMAN. Music by G. J. COUGHLIN, Op. 138.

And so—
O, God in Heav— en, Come in the hour, And I have
spread on earth Thy won— der—ous sta— ty—
Pow— er, Will Thou not glo— ri— fy me with Thy glo— ry? These Thou hast

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HERE'S TO THE ROSE.

Words by W. RICHARD DODDALL. Music by H. STUBBINS KROEGER.

Andante con moto
Here's to the rose in the
earth on my, Here's to the red— and flower, That has
drunk the liv— ing wa— ter up, Then died with— in the

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"PEACE UPON EARTH"

Words by HENRY HARTY Mc ALMONY. Music by HENRY STANLEY HASKINS.

Peace upon earth with good will to men, This warlike age—
Heard by the host, sleep—hard by, Trembling his sleep— a— more—
Glo— ry to God in the high— set, Sweet rest and wonder— clear— An—

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DEAR DREAMS.

Words by FRANK ROYCE. Music by H. STUBBINS KROEGER.

Tempo di Valze
Dear dreams that ever will haunt me with joys all too sweet to last— Add
too true, and tantalize me with memories vain of the past—
Dear dreams of yore lightly spoken when love was so strange and true— Add

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SUPPOSING.

Words by ARTHUR TRAVELMAN. Music by ERNEST WILLE.

Andante.
Sup— posing I had not met you— should I have known all the joys that you are
sup— posing I had not met you— should I have known all the joys that you are
sup— posing I had not met you— should I have known all the joys that you are

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JOHNNY JONES'S SISTER-SUE.

By COBB & EDWARDS.

CHORUS.

John - ny Jones 's sis - ter Sue, Stop and say "How
do you do?" "Fine and dai - sy how are you," Pass a
joke or may - be two, — On your way don't wait for more,
Spark - ing days with ner are o'er, Don't you lin - ger

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SENORITA.

A SERENADE.

LEAH RUSSEL.

Mod^{ro}

When the moon is soft - ly beam - ing, And
When the night - in - gale is sing - ing To
stars are shin - ing bright — When my love is sweet - ly
stars up in the skies All my love to her in
dreaming, In the calm and still - y night It is
bringing In songs to her bright eyes To her

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"ROSALIE: MY ROYAL ROSIE"

(Climb Down, My Honey Gal, to Me.)

COBB & EDWARDS.

Do you ev - er have an itch - ing, like, as
Ro - me - o and Jul - i - et 'll have to
if your side was stitching, Just be - low your in - side pocket, or a
stand up - on their met - tie, For I'm go - ing to the lum - ber yard and
lit - tle bit a - love? If you do, I'm going to tell you that dis -
build a bal - co - ny, Just be - low her sec - ond sto - ry while the

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Could You Be True To Eyes Of Blue,

If You Looked Into Eyes Of Brown?

By COBB & EDWARDS.

REFRAIN.

Could you be true to eyes of blue if you look'd in to eyes of brown? — Could
you be true to blue, — if brown should smile on you? Sweet -
heart, I know you love me so, but I won - der would you smile or frown? Could

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FARE THEE WELL, MOLLY DARLING.

(AT THE CALL OF THE ROLL ILL BE THERE.)

Words by WILL D. COBB. Music by KERRY MILLS.

CHORUS. *After 2nd verse suffering slower.*

Fare thee well, Fare thee well, Mol-ly dar-ling, Let your
 eyes look a-gain in - to mine, For the sun o'er the hill top is
 dawn - ing. And I'm far from my com -rades in line, Thine a
 tear in your eye Mol-ly dar-ling, And the face that I love fills with

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"WAY DOWN YONDER IN THE CORNFIELD"

ALABAMA

By COBB & EDWARDS.

Writers of
 "It's with You Alone, the House Alone Again"

CHORUS.

I saw a field of cot-ton, and fa-ces long for-got-ten, I
 saw my dear old moth-er stand-ing by the cab-in door. The
 eve-ning bells were ring-ing, fond ro-ol-lee-loads bring-ing, I
 heard the dar-ling sing-ing, "Way down yon-der in the corn-field"

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HARMONY MOZE.

Characteristic Two Step March

By KERRY MILLS.

Composer of
 "GORGON CAMPBELL"
 "WHEELING HORSE"
 "SLEETS ON PARADE"
 "HAPPY DAYS IN GUYANA"

Intimate friends of MOZE say they have yet to find him not singing. His melodies have a fascinating sort of jingle about them - decidedly unlike what one usually hears from the average darky. Aside from this, he is always well up in popular songs of the day, and the one of which he seems especially fond at present is "Fare Thee Well, Molly Darling." This accounts for its appearance in the composition.

f Not fast.

etc.

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PEARL OF THE HAREM.

ORIENTAL RAG TWO STEP.

HARRY P. GUY.

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