

H. C. Beilstein  
“The Scarf Dancer.”  
A NOVELTY TWO-STEP MARCH.

Piccolo.

By KERRY MILLS

The sheet music for the Piccolo part of "The Scarf Dancer" consists of two systems of musical notation. The first system begins with a tempo of 166 BPM in common time (G). It features six staves of music, each with various dynamics like *mf*, *fz*, *tr fz*, and *ff*. The second system starts with a dynamic of *mf* and includes a section labeled "Trio. 1" in 2/4 time. Both systems conclude with endings 1 and 2. The music is characterized by its rhythmic complexity and use of grace notes.

H. C. Parker.  
“The Scarf Dancer.”

A NOVELTY TWO-STEP MARCH.

1st Cornet in B♭.

By KERRY MILLS

166

*mf*      *fz*      *fz*      *2nd fz*

*fz*      *2nd*

*mf*      *fz*      *2nd*

*mf*      *fz*      *2nd*

*mf*      *fz*

*fz*      *2nd*

Trio.

*mf*      *fz*      *fz*      *2nd fz*

*fz*      *fz*      *fz*      *fz*

*fz*      *fz*      *2nd fz*

*fz*      *fz*      *fz*      *ff*

*fz*      *fz*      *2nd fz*

F. A. Mills, 32 W. 29<sup>th</sup> St. N.Y.

H. C. Beiby.

# "The Scarf Dancer."

A NOVELTY TWO-STEP MARCH.

2<sup>nd</sup> CORNET in B♭.

By KERRY MILLS.

166

Solo.

Solo.

Solo.

Trio. 1

F.A. Mills, 32 W. 29<sup>th</sup> St. N.Y.

*H. G. Becker*  
“The Scarf Dancer.”

A NOVELTY TWO-STEP MARCH.

Trombone.

By KERRY MILLS.

166

*2nd time.*

The musical score consists of two systems of music for Trombone. The first system starts at measure 166 and includes dynamics f, fz, mf, and fz. It features various rhythmic patterns and grace notes. The second system begins with a dynamic fz and includes markings for 'Trio. 1' and 'Trio. 2'. Both systems conclude with a dynamic fz.

F. A. Mills, 32 W. 29<sup>th</sup> St. N.Y.

The trio of this march is used for the chorus of "Yes She Did." The song has attained instantaneous success. In case the song is requested, we ask that you play the march, as we do not intend printing a medley.

# "The Scarf Dancer."

A NOVELTY TWO-STEP MARCH.

1st Violin.

By KERRY MILLS.

Sheet music for 1st Violin of "The Scarf Dancer". The music is in 2/4 time, key signature is B-flat major (two flats). The tempo is marked 166. The score consists of two systems of music. The first system ends with a repeat sign and leads into a Trio section. The second system concludes with a final dynamic marking of  $f_2$ .

166

Trio.

# "The Scarf Dancer."

A NOVELTY TWO-STEP MARCH.

2nd Violin.

By KERRY MILLS.

The musical score consists of 12 staves of music for the 2nd Violin. The tempo is marked as 166 BPM. The key signature is one flat. The music is in common time. The score includes dynamic markings such as *mf*, *fz*, *f*, *ff*, and *ffz*. The first 11 staves represent the main melody, while the last staff is a "Trio" section. The music features various rhythmic patterns, including eighth and sixteenth-note figures, and includes slurs and grace notes. Measure numbers 1 and 2 are indicated above the 11th staff. The publisher's name, F. A. Mills, 32 W. 29<sup>th</sup> St. N.Y., is printed at the bottom of the page.

*H. C. P. D.*

# "The Scarf Dancer."

A NOVELTY TWO-STEP MARCH.

Viola.

By KERRY MILLS

166

Trio.

F. A. Mills, 32 W. 29<sup>th</sup> St. N.Y.

# "The Scarf Dancer." A NOVELTY TWO-STEP MARCH.

## A NOVELTY TWO-STEP MARCH.

## Bass.

By KERRY MILLS.

Musical score for bassoon part, page 166. The score consists of ten staves of music. The first six staves are in common time (indicated by 'g') and the last four are in 6/8 time (indicated by '6/8'). The key signature is one flat. Measure 1 starts with a dynamic 'f' and includes slurs and grace notes. Measures 2-3 show sustained notes with dynamics 'fz' and 'mf'. Measures 4-5 continue with similar patterns. Measures 6-7 introduce a 'Trio.' section with a dynamic 'f'. Measures 8-9 feature a 'Tromb.' (trombone) part with dynamics 'ff' and 'fz'. Measures 10-11 conclude the section with a dynamic 'ff'.

H. C. Balistier

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin in common time with a key signature of one flat. The music consists of 12 measures. Measures 1-7 show eighth-note patterns with various dynamics (f, fz). Measure 8 begins a 'Trio' section, indicated by a bracket and the word 'Trio.' The dynamic changes to mf. Measures 9-12 continue the eighth-note patterns with dynamics fz, ff, fz, and ffz.

**Sun Bird.** This piece is making the people forget "Red Wing." We think it's much better.

## Where Were You Last Night?

Medley Two-step. Introducing "I Want a Little Corner in Your Heart" and "When a Pal of Mine Steals a Gal of Mine" A great combination. Each song a riot.

## The Scarf Dancer.

A regular rip-roaring six-eighth two-step, full of life.

## If You Were Mine

Cornet solo. This is a very popular song. You will find it a splendid solo.

## Minerva.

Two-step intermezzo by Chiaffarelli. Mr. Mills liked this one so much he bought it from the composer at a fabulous figure. The writer had not intended publishing it. It's a corker.

## Hallie.

A little novelty for concert. You can't help liking it the more you play it.

## Any Old Port in a Storm.

Trombone or baritone solo. The best sea song since "Asleep in the Deep." Shows off every good part of the instrument.

## Kerry Mills Potpourri.

Our new medley overture comprising the following selections: "I'm Tired of Living Without You," cornet solo; "Yes She Did," "Pass Dat Possum," "We're Almost Home," trombone solo; "Where Were You Last Night," "Don't be an Old Maid, Molly," "When a Pal of Mine Steals a Gal of Mine," "You'll have to Ask My Mother," cornet solo; "Take Me Out for a Joy Ride," "Lonesome," "It Is Hard to Kiss You Sweetheart When the Last Kiss Means Goodbye," "The Longest Way 'Round Is the Sweetest Way Home," and "Under the Chicken Tree."

**F. A. MILLS, 122 WEST 36TH ST., NEW YORK**