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1910

# What Would Become of New York Town : If Broadway Wasn't There?

Kerry Mills

*Composer*

BJ Costello

*Lyricist*

Sterling

*Lyricist*

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# "What Would Become Of New York Town <sup>3</sup> If Broadway Wasn't There?"

Words by { ANDREW B. STERLING.  
- and B. J. COSTELLO.

Music by KERRY MILLS.

Moderato.

Piano introduction in 7/8 time, marked *mf* and *f*. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass accompaniment.Piano accompaniment for the first two lines of lyrics. It includes a treble clef staff with a key signature change to one flat and a common time signature. The right hand has a melodic line, and the left hand has a bass line. The tempo is marked *poco rall.*

1. They  
2. New

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "met one sum-mer's eve-ning, they were filled up with hot air; A York looked at Chi-ca-go, and said, 'Whence comes all the breeze? Now"

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "cub from old Chi-ca-go and a vet from Her-ald Square: They talk-ing of Chi-ca-go, Say, what have you, tell me please? If"

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clink'd their friend-ly glass-es as they said "Let's drink her down." Un-til the vet said, "Ain't New York a  
I were from Miss-ou - ri I'd say, Why make all these breaks; Then I guess you'd start in to boast a-

grand old town?" The cub said, "It has noth-ing on old Chi. I'm  
bout those lakes. Did you ev - er see the Pal - i - sades, old chap? I

not there with the knock, Oh! no, not I; But we can make you look like sell-ing  
guess the Hud-son Riv - er's on the map; We've got a lit - tle sta - tue down the

plates, \_\_\_\_\_ Don't think New York's the whole U - ni - ted States. \_\_\_\_\_  
Bay, \_\_\_\_\_ "Miss Li - ber - ty," what right have you to say? \_\_\_\_\_

CHORUS.  
Slowly.

"What would be-come of old New York Town, If Broad-way was - n't there?\_\_\_\_\_

*mf*

Where would you go to spend your coin, if some-bod-y hid the Ten - der-loin? Just

*rall.*

*rall.*

*a tempo*

turn out the lights on the "Great White Way," and the "burgh" is gone for fair;\_\_\_\_\_ You could

*a tempo*

all go to bed, New York Town would be dead, If old Broad-way was - n't there."\_\_\_\_\_

*poco rall. D.S.*

KERRY MILLS, for the past fourteen years has been writing quaint little melodies which have been sung and whistled everywhere. Even in the remotest spot and busiest centre you hear his music. The first piece he wrote ---"RASTUS ON PARADE"---was a hit, and the last piece he wrote is a hit. Some of his most famous successes were:

"A Georgia Camp Meeting"

"Red Wing"

"Whistling Rufus"

"Happy Days in Dixie"

"Kerry Mills Barn Dance"

Below are little parts of some of his new pieces. His contemporaries say he is now in his most sparkling vein. In trying these over, we think you will agree with them.

A little slower than March time. "Sun Bird."

Musical score for "Sun Bird" in 2/4 time. The tempo is "A little slower than March time." The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The key signature has one sharp (F#). The piece ends with a fermata over the final note.

Tempo di Rago. "Kerry Mills Rag Time Dance."

Musical score for "Kerry Mills Rag Time Dance" in 2/4 time. The tempo is "Tempo di Rago." The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The key signature has one sharp (F#). The piece features a lively, rhythmic melody.

A Characteristic Two-Step-march. "Pass Dat Possum."

Musical score for "Pass Dat Possum" in 2/4 time. The tempo is "A Characteristic Two-Step-march." The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The key signature has one sharp (F#). The piece has a characteristic two-step march rhythm.

Tempo di Marcia. "Lily Of The Prairie."

Musical score for "Lily Of The Prairie" in 2/4 time. The tempo is "Tempo di Marcia." The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The key signature has one sharp (F#). The piece has a march-like tempo and includes dynamic markings such as *mf*, *sva*, and *fz*.

Moderato. "A Georgia Barn Dance."

Musical score for "A Georgia Barn Dance" in 2/4 time. The tempo is "Moderato." The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The key signature has one sharp (F#). The piece has a moderate tempo and includes a dynamic marking of *mf*.

Tempo di Marcia. "The Scarf Dancer."

Musical score for "The Scarf Dancer" in 2/4 time. The tempo is "Tempo di Marcia." The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The key signature has one sharp (F#). The piece has a march-like tempo and includes dynamic markings such as *mf* and *fz-p*.

Molto Andante e semplice. "Hallie."

Musical score for "Hallie" in 2/4 time. The tempo is "Molto Andante e semplice." The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The key signature has one sharp (F#). The piece has a slow, simple tempo.

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