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1908

### Longest Way 'Round is the Sweetest Way Home

Ren Shields

Kerry Mills

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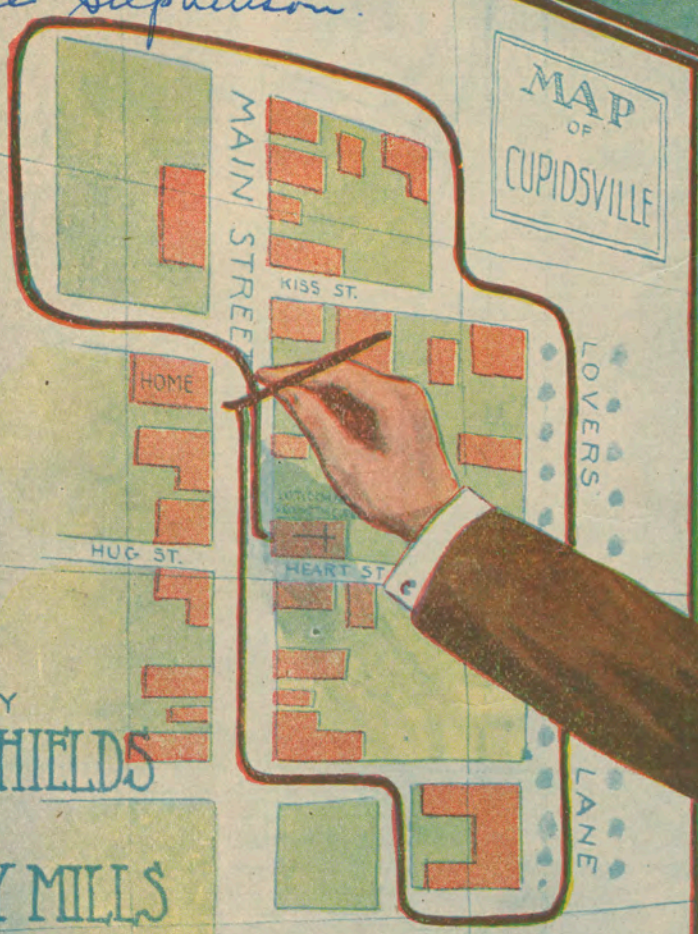
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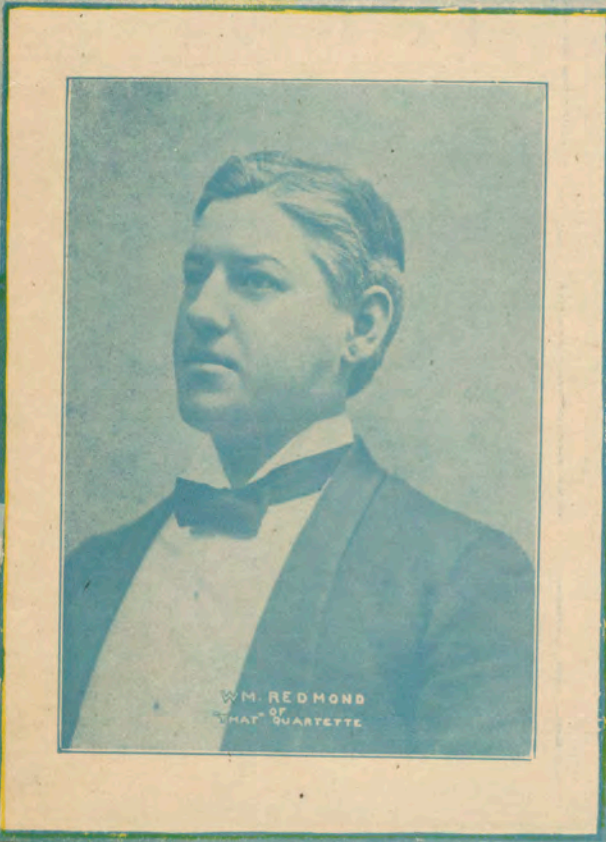
By the writer of "IN THE GOOD OLD SUMMER TIME"

# THE LONGEST WAY 'ROUND IS THE SWEETEST WAY HOME

*L. Mae Stephenson.*



WORDS BY  
**REN SHIELDS**  
MUSIC BY  
**KERRY MILLS**



FA. MILLS  
2 W. 29<sup>TH</sup> ST. NEW YORK



# KERRY MILLS SONGS

We see no use in going into a lengthy dissertation as to the merits of these songs. They speak for themselves. All we ask is that you TRY THEM OVER.

CHORUS.  
Valse Lento.

"I'm Tired Of Living Without You."

I'm tir - ed of liv - ing with - out you. I  
miss ev 'ry glance, ev 'ry smile. There are  
so man - y sweet ways a - bout you. I  
long for you all of the while. I've count - ed the

Detailed description: This block contains the musical score for the song "I'm Tired Of Living Without You." It features a vocal line and a piano accompaniment. The tempo is marked "Valse Lento." The lyrics are: "I'm tired of living without you. I miss every glance, every smile. There are so many sweet ways about you. I long for you all of the while. I've counted the"

Chorus.

"You'll Have To Ask My Mother."

"You'll have to ask my moth - er, or see my great big  
broth - er; Get her all right, then you're all right, Just let me  
know to - mor - row night. Such things I leave to moth - er. She  
learned all that from fath - er. If she says "Yes" then I'll say

Detailed description: This block contains the musical score for the song "You'll Have To Ask My Mother." It features a vocal line and a piano accompaniment. The tempo is marked "Chorus." The lyrics are: "You'll have to ask my mother, or see my great big brother; Get her all right, then you're all right, Just let me know tomorrow night. Such things I leave to mother. She learned all that from father. If she says 'Yes' then I'll say"

CHORUS.  
Slowly.

"We're Almost Home."

Yes, we're al - most home. But you smile the same old way, dear. And your  
eyes shine too. As they did in love's young day, dear. When you  
speak, it seems the birds are sing - ing In the fields where we used to roam. But the  
bell of Time is ring - ing. For we're al - most home.

Detailed description: This block contains the musical score for the song "We're Almost Home." It features a vocal line and a piano accompaniment. The tempo is marked "Slowly." The lyrics are: "Yes, we're almost home. But you smile the same old way, dear. And your eyes shine too. As they did in love's young day, dear. When you speak, it seems the birds are singing in the fields where we used to roam. But the bell of Time is ringing. For we're almost home."

CHORUS.

"Don't Be An Old Maid, Molly!"

Don't be an old maid, Mol - - ly. Make up your mind to -  
day. Sweet - hearts are scarc - er, Mol - - ly.  
When you are old and gray; Love's young - er days are  
jol - - ly. Sweet - er, love can - not be. Don't be an

Detailed description: This block contains the musical score for the song "Don't Be An Old Maid, Molly!" It features a vocal line and a piano accompaniment. The tempo is marked "Chorus." The lyrics are: "Don't be an old maid, Molly. Make up your mind today. Sweet-hearts are scarcer, Molly. When you are old and gray; Love's younger days are jolly. Sweeter, love cannot be. Don't be an"



# "The Longest Way 'Round Is The Sweetest Way Home"

Words by  
REN. SHIELDS

Music by  
KERRY MILLS

Valse Moderato

The piano introduction is in 3/4 time, key of D major. It begins with a mezzo-forte (*mf*) dynamic and transitions to a forte (*f*) dynamic. The melody is played in the right hand, and the accompaniment is in the left hand.

On a sweet moon-light night, All the stars shin-ing bright, Two young lov - ers stroll'd  
Just a year from that day, Both of them chanced to stray, By a stream to an

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part is marked *p* (piano). The lyrics are: "On a sweet moon-light night, All the stars shin-ing bright, Two young lov - ers stroll'd Just a year from that day, Both of them chanced to stray, By a stream to an".

down by a stream;— Said the maid with a smile As they cross'd o'er the  
old wa - ter - mill,— Where she said to him, "Dear, we've been mar-ried a

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "down by a stream;— Said the maid with a smile As they cross'd o'er the old wa - ter - mill,— Where she said to him, 'Dear, we've been mar-ried a".

stile "Bring-ing me this way home is real mean;— Now, the  
year, And we seem just like two sweet-hearts still,— Now, on

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "stile 'Bring-ing me this way home is real mean;— Now, the year, And we seem just like two sweet-hearts still,— Now, on".

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old way home, Joe, Is much short-er you know, Much short-er than  
our way home, Joe, For old time's sake let's go, A - round the long

this by a mile, Won't you please make it clear Why you  
way once a - gain? Joe then said in re - ply, "All right,

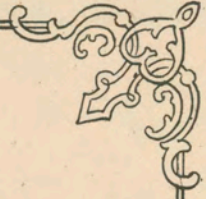
chose this way, dear?" And this an - swer Joe gave with a smile:  
dear - ie, but why?" And she whis-per'd to Joe this re - frain:

CHORUS.

"The long-est way 'round is the sweet-est way home, The old road makes us part too

*mf*





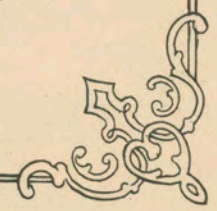
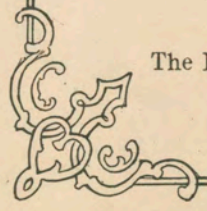
soon, The short way's the wrong way, the right way's the long way, All lov-ers go

that way to spoon; — The long way you see, is a great chance for

me, To tell you my love is sin - cere, — As the long-est way

'round is the sweet-est way home, That's why I brought you this way, dear" —

The Longest Way 'Round &c. 3

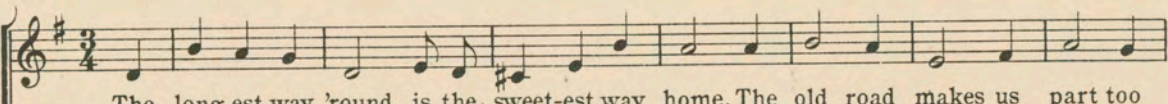


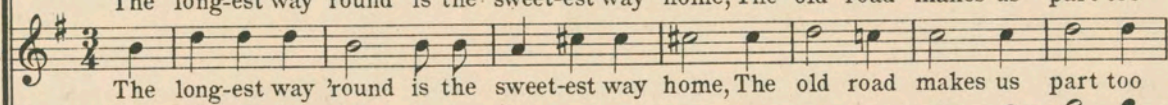


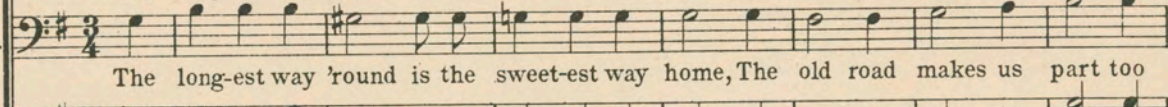
# "The Longest Way 'Round Is The Sweetest Way Home"

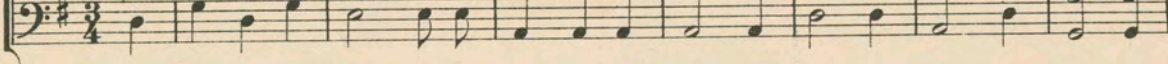
Male Quartette

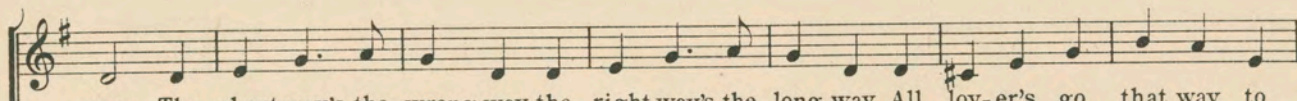
KERRY MILLS.

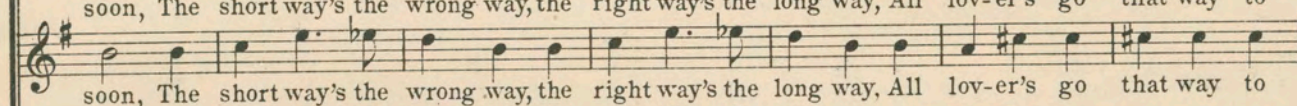
MELODY.   
The long-est way 'round is the sweet-est way home, The old road makes us part too

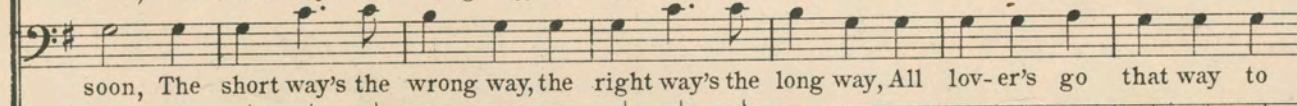
1<sup>st</sup> TENOR.   
The long-est way 'round is the sweet-est way home, The old road makes us part too

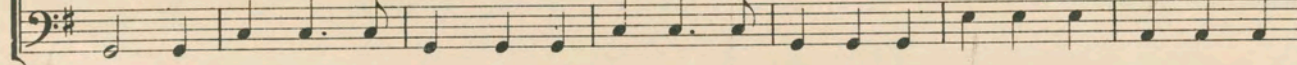
BARITONE.   
The long-est way 'round is the sweet-est way home, The old road makes us part too

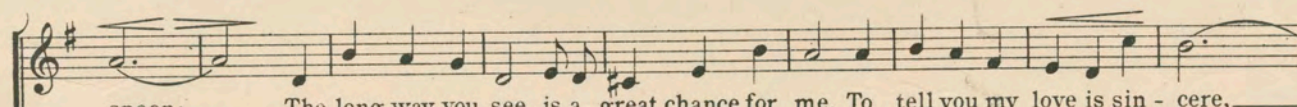
BASS.   
The long-est way 'round is the sweet-est way home, The old road makes us part too

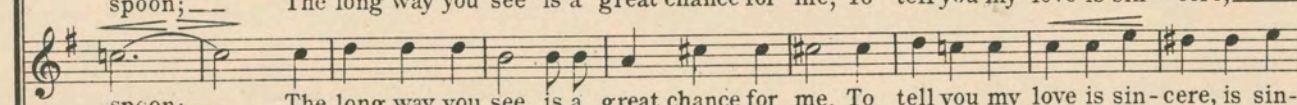
  
soon, The short way's the wrong way, the right way's the long way, All lov-er's go that way to

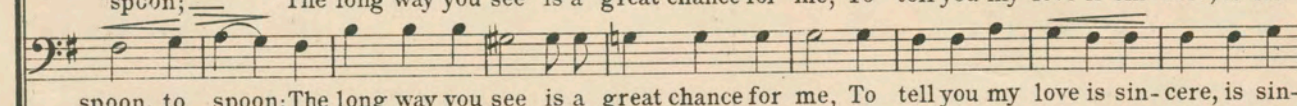
  
soon, The short way's the wrong way, the right way's the long way, All lov-er's go that way to

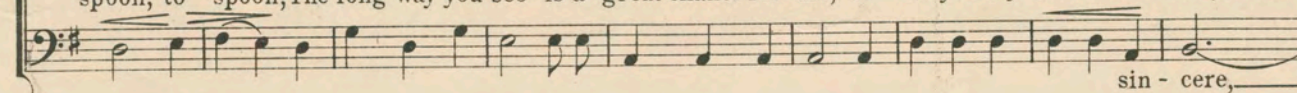
  
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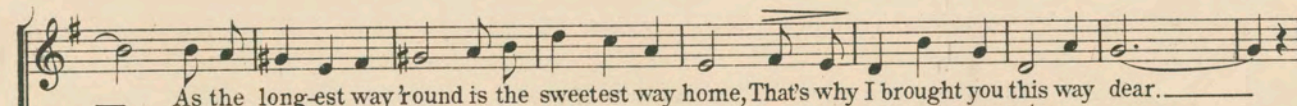
  
soon, The short way's the wrong way, the right way's the long way, All lov-er's go that way to

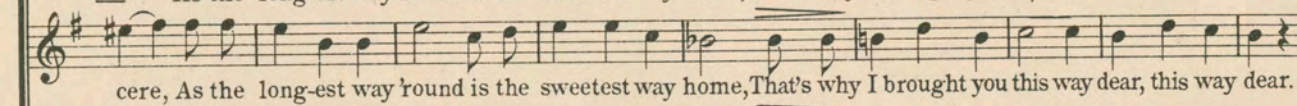
  
spoon; --- The long way you see is a great chance for me, To tell you my love is sin - cere, ---

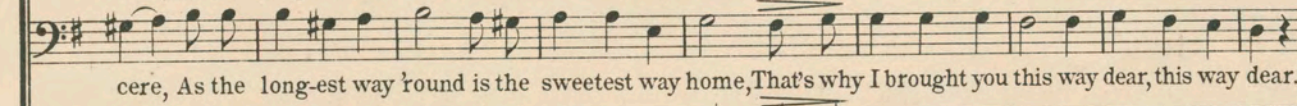
  
spoon; --- The long way you see is a great chance for me, To tell you my love is sin - cere, is sin -

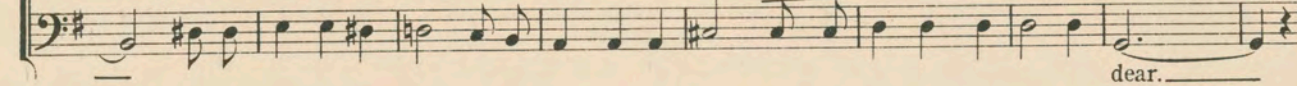
  
spoon, to spoon; The long way you see is a great chance for me, To tell you my love is sin - cere, is sin -

  
sin - cere, ---

  
As the long-est way 'round is the sweetest way home, That's why I brought you this way dear. ---

  
cere, As the long-est way 'round is the sweetest way home, That's why I brought you this way dear, this way dear.

  
cere, As the long-est way 'round is the sweetest way home, That's why I brought you this way dear, this way dear.

  
dear. ---

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# KERRY MILLS SONGS

The following four songs are little gems—at least we think so. You won't regret giving these a careful looking over.

## "LONESOME"

CHORUS

Lone - some, I'm aw - fly lone , some, 'cause I am  
sim - ply wild a - bout you, I can't do with - out you; I just sit... and  
cry, that's why I'm al - ways yearn - ing for your re -  
turn - ing. If you had no one near you, who would

## "When A Pal Of Mine Steals A Gal Of Mine."

CHORUS.

"When a pal of mine steals a gal of mine, That's the  
gal I want to lose, And that pal of mine is no  
pal of mine If my gal he wants to choose, If she  
throws me down she will throw him down, Soon or late he'll get his

## "Pass Dat Possum."

CHORUS

Now Wil - liam, pass dat pos - sum, Georgia pos - sum, send him right a  
long, For dat bird I am strong. He's look - in' might - y  
scrumptions, Bill, don't pes - ter me with conver - sa - tion, nev - er mind dat song, I'll  
sere get fus - sy 'less you pass dat pos sum. Now William, sam.

## "I Want A Little Corner In Your Heart!"

CHORUS.

"I want a lit - tle hon - ey, I want a lit - tle mon - ey. I  
want a lit - tle sun with - out the rain, A  
teen - y bit of lov - in', A splash of tur - tle dov - in'. A  
sau - cer full of joy with - out the pain, I



# KERRY MILLS SONGS AND CHARACTERISTIC PIECES

We have not given you here thematics of Mr. Mills famous "RED WING" and "KERRY MILLS BARN DANCE" as we take it for granted you have these. However, we give you his new barn dance and some other quaint little things.

## "A Georgia Barn Dance."

Musical score for "A Georgia Barn Dance." The score is written for piano in 2/4 time. It features a right-hand melody with various ornaments and a left-hand accompaniment. The piece is marked with dynamics such as *f*, *mf*, and *ff*. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature.

## "SUN BIRD"

### CHORUS.

Musical score for "SUN BIRD" featuring a vocal line and piano accompaniment. The score is in 2/4 time with a key signature of one flat. The lyrics are: "Oh, pret - ty Sun Bird, — just whis - per one word — To guide me on my way day by day 'neath the prai - rie sky, And when I'm dream - ing — 'mid camp - fires gleam - ing — My love star". The piano accompaniment consists of chords and simple rhythmic patterns.

## "MINERVA"

Intermezzo.

Tempo di Marcia.

By ALBERT CHIAFFARELLI

Musical score for "MINERVA" by Albert Chiapparelli. The score is in 2/4 time with a key signature of one flat. It is marked "Tempo di Marcia" and "Intermezzo". The piece features a right-hand melody with many sixteenth-note runs and a left-hand accompaniment of chords. Dynamics include *mf* and *f*.

## "Kerry Mills Rag Time Dance."

Tempo di Rago.

By KERRY MILLS.

Musical score for "Kerry Mills Rag Time Dance" by Kerry Mills. The score is in 2/4 time with a key signature of one flat. It is marked "Tempo di Rago". The piece is a ragtime dance with a right-hand melody featuring many sixteenth-note runs and a left-hand accompaniment of chords. Dynamics include *f* and *mf*.