



COHAN & HARRIS  
PRESENT

**VICTOR MOORE**

IN HIS FAMOUS CHARACTER

**KID BURNS**

IN

**GEO. M. COHAN'S**

MUSICAL PLAY

*The*

**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

F. A. MILLS  
32 WEST 29TH ST  
NEW YORK

"There's A Girl In This World For Every Boy,  
And A Boy For Every Girl."

Words by  
WILL D. COBB.

Music by  
TED. SNYDER.

CHORUS.

There's a girl in this world for ev - 'ry boy, And a boy for ev - 'ry  
girl, And as sure as fate, if you on - ly wait, Soon or  
late, you will meet your mate; Now I don't know so much a - bout love and

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A Worthy  
Successor to  
Could You  
Be True to  
Eyes of Blue,  
Etc.

"Take Me Around Again."

Words by  
ED. ROSE.

Music by  
KERRY MILLS.

Chorus.

"Take me all a - round a - gain, 'round a - gain,  
'round a - gain, What's the odds how much we spend, Pa's rich and  
Ma don't care; Let's go down the chutes a - gain,

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Everybody  
Who sang  
Willie, is  
Singing this  
One.  
A Great  
Chorus.

SM 866

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# "Drink With Me."

Moderato.

GEO. M. COHAN.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a half note chord (F#4, C5) followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand starts with a bass clef and a 6/8 time signature, playing a steady eighth-note accompaniment: F#3, C4, F#3, C4, F#3, C4.

The vocal line is on a single staff with a treble clef, one sharp, and 6/8 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

When you feel you've a trou-ble, and fear it will dou-ble, A  
There is some-thing ex-cit-ing and real-ly de-light-ing, The

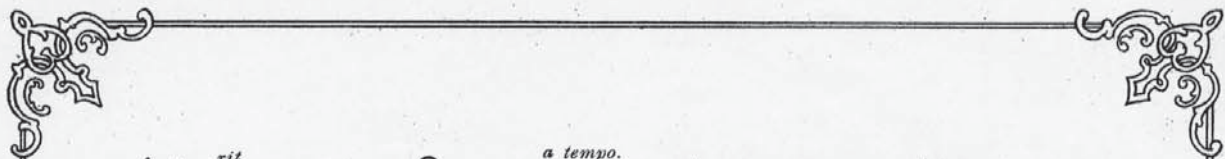
The piano accompaniment for the first line of lyrics consists of two staves. The right hand starts with a treble clef, one sharp, and 6/8 time. It begins with a half note chord (F#4, C5) followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand starts with a bass clef and 6/8 time, playing a steady eighth-note accompaniment: F#3, C4, F#3, C4, F#3, C4.

The vocal line is on a single staff with a treble clef, one sharp, and 6/8 time. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Above the staff, the dynamic markings *poco*, *a*, and *poco* are placed over the notes G4, A4, and B4 respectively.

bot-tle of bub-ble will cure you. The man with the frown is con-  
bub-bles are bit-ing in cham-pagne; A quart for a brac-er a

The piano accompaniment for the second line of lyrics consists of two staves. The right hand starts with a treble clef, one sharp, and 6/8 time. It begins with eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand starts with a bass clef and 6/8 time, playing a steady eighth-note accompaniment: F#3, C4, F#3, C4, F#3, C4. Above the staff, the dynamic markings *poco*, *a*, and *poco* are placed over the notes G4, A4, and B4 respectively.

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*rit.* *a tempo.*

ced - ed a clown By the folks of the town I as -  
pint for a chas - er Pre - pare a man well for a

*rit.* *a tempo.*

sure you. So bring on your fizz an - y vint-age it is, Ef - fer -  
cam - paign; The fools nev - er taste and the wise nev - er waste, It's the

*rit.* *a tempo.*

vess - ing so glo - ri - ous - ly. Let us pop ev - 'ry cork of the  
on - ly sen - sa - tion - al spree; Here's a toast that is mine to the

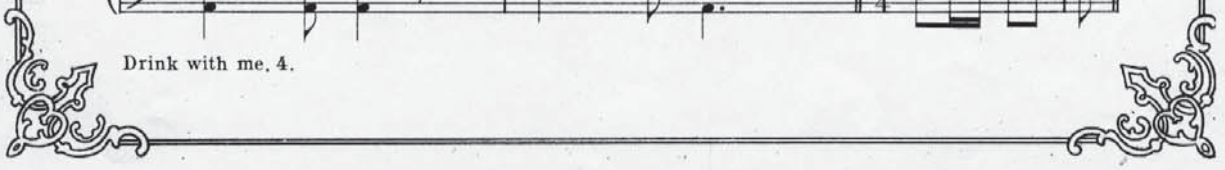
*rit.* *a tempo.*

*rit.*

grape in New York, And re - mem - ber, you're drinking with me.  
god - dess of wine, And to those who are drinking with me.

*rit.*

Drink with me. 4.



CHORUS. Tempo di Marcia.

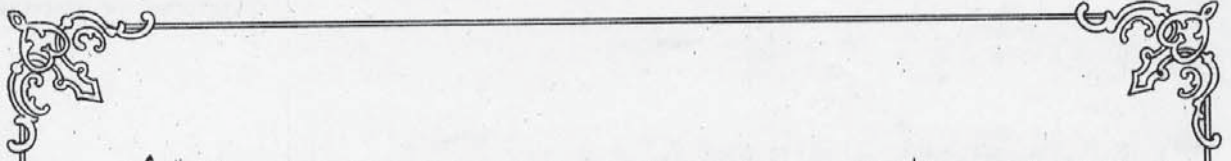
So let us fill our sparkling cham-pagne glass - es, And let us

drink to all the lads and lass - es;

Come let's be gay, to - day is to - day, To -

mor-row's to - mor-row when sor-row may play; With ev - 'ry

Drink with me. 4.



hour that ticks it - self to by - gones, Is born an -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "hour that ticks it - self to by - gones, Is born an -".

oth - er hour in which a sigh dawns.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "oth - er hour in which a sigh dawns."

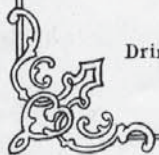
If you would have me hap - py, be, Drink with

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "If you would have me hap - py, be, Drink with".

me, \_\_\_\_\_ drink with me. So let us me. \_\_\_\_\_

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "me, \_\_\_\_\_ drink with me. So let us me. \_\_\_\_\_". The system includes first and second endings for the vocal line.

Drink with me. 4.



# "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.



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## "You'll Have To Wait Till My Ship Comes In."

Words by  
REN. SHIELDS.

Music by  
GEO. EVANS.

CHORUS.

Musical notation for the chorus of 'You'll Have To Wait Till My Ship Comes In'. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment is in a bass clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "You'll have to wait till my ship comes in, ship comes in, ship comes in; You'll have to wait till my ship comes in, Ye Hol my lads, Ye Hol And that's the time you will". The notation includes various rhythmic values and dynamics.

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This song is by

# GEORGE EVANS

AND

# REN SHIELDS

who wrote

## The Good Old Summer Time

AND

## Waltz Me Around Again, Willie

It's in the air.

10-0

# If I'm Going to Die, I'm Gcing 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. It consists of three systems of music. The first system begins with a treble clef and a bass clef. The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The second system continues the melody and bass line. The third system concludes the piece with first and second endings. The tempo is marked 'Tempo di Marcia' and the composer is 'GEO. M. COHAN'.

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.