

# MARY'S A GRAND OLD NAME



SONG SUCCESSES FROM  
**GEO. M. COHAN'S**  
 LATEST MUSICAL PLAY  
 PLAYED BY  
**FAY TEMPLETON**  
 UNDER THE DIRECTION OF  
**KLAW & ERLANGER**



**FORTY-FIVE  
 MINUTES  
 FROM  
 BROADWAY**



D. S. ANDRUS & CO.  
 ESTABLISHED 1860  
 MUSIC DEALERS  
 114 BALDWIN ST.  
 ELMIRA, N.Y.

## SONGS of the PLAY

1. RETIRING FROM THE STAGE
2. I WANT TO BE A POPULAR MILLIONAIRE
3. MARY'S A GRAND OLD NAME
4. FORTY-FIVE MINUTES FROM BROADWAY
5. STAND UP AND FIGHT LIKE HELL
6. SO LONG MARY

5

# "Moses Andrew Jackson, Good-bye."

Words by  
REN SHIELDS.

Music by  
TED. SNYDER.

CHORUS.

Good-bye, you good for noth-ing An - - dy, Good-bye, you're goin' to lose your Man - - dy, I just know you like a book From now on man, you are shook; Get some-bod-y else to wash and cook, So long, its time I must be go - - ing, Fare-well, I hear the whist-le blow -

Copyright 1906, by F. A. Mills. 48 W. 29th St., N. Y.  
English Copyright Secured.



An amusing Coon Song  
which has immediately  
"caught on"

The Author wrote  
**Waltz Me Around  
Again, Willie**

The Composer wrote  
**Here's My Friend**

For Sale at all dealers.



"He walked right in, turned around  
and walked right out again."

Words by ED. ROSE.

Music by MAXWELL SILVER.

CHORUS.  
*Moderato. Very slow.*

He walk'd right in and turn'd a-round then walk'd right out a - gain, He made that round trip in less time than it takes to count up ten; He did - n't ask no - -

Copyright 1906, by F. A. Mills. 48 W. 29th St., N. Y.  
English Copyright Secured.

A decided novelty, be-  
ing sung everywhere by  
everyone.



The Author wrote  
**NOTHIN' FROM NOTHIN'  
LEAVES YOU**



The Composer wrote  
**MISSISSIPPI MAMIE**  
That Speakes For Itself.

SM 637

Public Performance Prohibited without Permission.  
"Mary's A Grand Old Name."

GEO. M. COHAN.

Moderato.

mf

The first system of musical notation is a piano introduction. It consists of a treble and bass clef staff. The treble staff begins with a melody in G major, marked *mf*. The bass staff provides a harmonic accompaniment with chords and moving lines.

*f* *p* *till ready.*

The second system continues the piano accompaniment. It features a treble staff with chords and a bass staff with a steady accompaniment. The dynamics shift from *f* to *p*, and there is a section marked *till ready.*

My moth - er's name was Ma - ry, she was so good and  
Now, when her name is Ma - ry, there is no false - ness

The third system contains the first line of the vocal melody and its corresponding lyrics. The melody is written on a single treble clef staff.

*p*

The fourth system continues the piano accompaniment for the first line of the vocal melody. It features a treble and bass clef staff with chords and accompaniment, marked *p*.

true; — Be - cause her name was Ma - ry,  
there; — When to Ma - rie she'll va - ry,

The fifth system contains the second line of the vocal melody and its corresponding lyrics. The melody is written on a single treble clef staff.

The sixth system continues the piano accompaniment for the second line of the vocal melody. It features a treble and bass clef staff with chords and accompaniment.

she called me Ma - ry, too. — She was - n't gay or  
 she'll sure - ly bleach her hair. — Though Ma - ry's or - di -

air - y, but plain as she could be; —  
 na - ry, Ma - rie is fair to see; —

I hate to meet a fair - y who calls her-self Ma - rie. —  
 Don't ev - er fear sweet Ma - ry, be-ware of sweet Ma - rie. —

CHORUS Slowly

For it is Ma - ry, Ma - ry, plain as a - ny name can

Mary is a. etc. 3.

be; \_\_\_\_\_ But with pro - pri - e - ty, so - ci - e - ty will

say Ma - rie; \_\_\_\_\_ But it was Ma - ry, Ma - ry,

long be-fore the fash-ions came, \_\_\_\_\_ And there is some-thing there that

sounds so square, It's a grand old name. \_\_\_\_\_ For it is name. \_\_\_\_\_

*D.S.*

Mary is a. etc. 3.

# STANDARD SONGS BY STANDARD COMPOSERS.

Heres To The Rose. . . . . Poem by Wm. Richard Goodall. Music by H. Sylvester Krouse. High and Low keys each 50 cts.

*Con espressivo.*

Andante con moto.

Here's to the rose in the earth - en cup, Here's to the fad - ed

Eternal Love. . . . . Words by Ed. Rose. Music by Ted Snyder.

Moderato.

Of't times you ask me if the love I bear, Is like a sum - mer's breeze, —  
Do you re - call the hours we spent a - lone? Would they could al - ways be

In The Golden Dawn. . . . . Words by Alfred Bryan. Music by Al. Johns.

*Con molto espressione.*

Dearest, in the golden dawn, When the lone - some night is on, Comes to me a dream of oth - er days. —  
Dearest, when the moon is nigh, And the lark sings sweet on high, 'Tis your song that haunts the sleep - y air.

I Know She Waits For Me. . . . . Words by Arthur J. Lamb. Music by Kerry Mills. High and Low keys.

Allegretto.

When the night winds sigh and the sea - gull cries, As it skims the foam - ing wave. — When the light - house bell tolls its warning knell, Still the  
There's a song of home in the sound - ing foam, And the lights seem fair on shore. For the voy - age past, he is home at last And two

Tempo di Valse. Heidelberg Waltzes. . . . . by Kerry Mills.

*p*

The Toreador Am I. . . . . Words by Arthur Trevelyan. Music by L'Espoir. High and Low keys each 60 cts

*Vive.*

Tempo di Bolero.

The Tor - e - a - dor am I, — Who waits — to do or

The Sea Is Calling Me. . . . . Words by J. T. Branen. Music by H. W. Petrie.

Hark ye! list to the sound that come o'er the sea. — Bring - ing mes - sag - e sweet - er than song to me —  
What care I for the dan - gers you speak of here? — Let me hie to the o - cean, I know not fear

The above numbers are all Copyrighted by F.A. Mills.

F. A. MILLS.  
48 West 29th Street, New York.

English Copyright Secured