

I'VE GOT THE SWEETEST GIRL IN MARYLAND

NOVELTY SONG

SUNG WITH GREAT SUCCESS BY

PERCY BRONSON
AND
WINNIE BALDWIN



IN
"SO LONG LETTY"

by
WALTER DONALDSON

WRITER OF: "WE'LL HAVE A JUBILEE IN MY OLD KENTUCKY HOME"
"JUST TRY TO PICTURE ME BACK HOME IN TENNESSEE"
"COME ON TO NASHVILLE, TENNESSEE", ETC.

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I've Got The Sweetest Girl In Maryland

Words and Music
By WALTER DONALDSON

Moderately with expression

Piano introduction in G major, 2/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *mf* and *f*.

There's a pic-ture in my mind Of the home I left be-
I could throw my-self a - way When the band be-gins to

Vocal line and piano accompaniment for the first line of lyrics. Dynamics include *fz*, *mf*, and *p*.

hind, — In Ma-ry-land, sweet Ma-ry-land, Where the folks are good and kind. — In the pic-ture that I
play, "Sweet Ma-ry-land, my Ma-ry-land," Cause it makes me feel so gay. — I'm as proud as I can

Vocal line and piano accompaniment for the second line of lyrics.

see, — There's a face so dear to me, — Gee, I'm glad I'm go-ing back, Why should-n't I be?
be — Just to think that soon I'll be — On my hap-py hone-y-moon, Its hur-ry-in' me.

Vocal line and piano accompaniment for the third line of lyrics. Dynamics include *poco rit.*

CHORUS *Brightly, but not fast*

1-2 I've got the sweet-est girl in all the world in Ma-ry-land — She's got those

Vocal line and piano accompaniment for the chorus. Dynamics include *p* and *f*.

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REFRAIN *Broadly with much expression* J. KEIRN BRENNAN & ERNEST R. BALL

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big blue eyes, Just like the skies in Ma-ry-land. I've been so lone-ly but now it's on-ly

one day more; I'm glad I wait-ed; she's worth wait-ing for. 'Cause when she

smiles at me, I seem to be in Fair-y-land. The most im-port-ant thing, I

bought the ring for Ma-ry's hand, I know she'll meet me at the choo-choo, With a "How do you do?"
2. With a min-is-ter man

1. that's how I stand In Ma-ry-land! I've got the land!
and a jas-bo band In Ma-ry-land! I've got the land!

2. that's how I stand In Ma-ry-land! I've got the land!
and a jas-bo band In Ma-ry-land! I've got the land!

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BLANCHE RING'S BIG SUCCESS A TRIUMPH OF MELODY

'Twas Only An Irishman's Dream RENNIE CORMACK

REFRAIN

Sure the sham-rocks were grow-ing on Broad-way, Ev-'ry girl was an I-rish col-leen.

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MY ROSARY FOR YOU

Lyric by AMY ASHMORE CLARK Music by ERNEST R. BALL

In Barcarole tempo *With expression*

A ros-a-ry I wrought for you, Each pearl a mem-o-ry Of hap-pi-ness my heart once knew, Of love you had for me. Each ros-ar-y must have its cross To bear un-to the end, And

pp *a tempo* *rit.* *a tempo*

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SOLO, FIVE KEYS—C, (C TO D) D \flat , E \flat , F, G. DUET, TWO KEYS—D \flat , F. Quartets for Male, Female and Mixed Voices.

THERE'S A LONG, LONG TRAIL

Lyric by STODDARD KING Music by ZO. ELLIOTT

Live, y with much expression

There's a long, long trail a-wind-ing In to the land of my dreams, Where the night-in-gales are sing-ing And a white moon beams. There's a long, long night of wait-ing Un-til my

p *f a tempo* *pp* *rit.* *pp*

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EVENING BRINGS REST AND YOU

Lyric by EDNA STANTON WHALEY Music by F. H. BISHOP

Moderately slow

When the sky in the East flames crim-son and gold In the light of the morn-ing sun, When in clear lill-ing voice sweet song birds re-joice, Bid-ding wel-come to day just be-gun: Then I pass on my way to the la-bor of day, And your smile as we part thrills me through, For

pp *poco cresc.* *Tenderly*

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SOLO, FOUR KEYS—E \flat , (B \flat TO D) F, G, B \flat . DUET, TWO KEYS, F, B \flat . Quartets for Male, Female and Mixed Voices.

Too-ra-loo-ra-loo-ral THAT'S AN IRISH LULLABY

Lyric and Music by J. R. SHANNON

Smoothly with much expression

"Too-ra-loo-ra-loo-ral, Too-ra-loo-ra-li, Too-ra-loo-ra-loo-ral, Hush now, don't you cry! Too-ra-loo-ra-loo-ral, Too-ra-loo-ra-

mp in time

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