

SO LONG MARY

Laura M. Richards

2739 Le Page St



SONG SUCCESSES FROM
GEO. MCCOHAN'S
 LATEST MUSICAL PLAY
 PLAYED BY
FAY TEMPLETON
 UNDER THE DIRECTION OF
 KLAU & ERLANGER



**FORTY-FIVE
 MINUTES
 FROM
 BROADWAY**



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

"Waltz Me Around Again Willie."

Words by
WILL D. COBB.

('Round, 'Round, 'Round.)

Music by
REN. SHIELDS.

CHORUS.

Waltz me a - round a - gain Wil - lie, a - round, a - round, a - round; — The mu - sic is dream - y, it's

p.f

peach - es and cream - y, Oh! don't let my feet touch the ground. — I feel like a ship on an

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The song that's in
the air.

The author wrote
Good-Bye, Dolly Gray.

The Composer
wrote
**Good Old
Summer Time.**

It is being sung
and hummed every-
where.



"Old Heidelberg."

Characteristic Two-Step March.

KERRY MILLS.
Composer of { Georgia Campmeeting,
Whistling Rufus, etc.

mf

l.h.

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The piece that
all the bands are
playing, you hear
it all the time and
wonder what it is.

The man who
wrote it wrote

**Whistling
Rufus.
Georgia
Campmeeting.**



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"So Long Mary."

3

GEO. M. COHAN.

Moderato.

mf

f

Till ready

p

CHORUS.

see me to the train." "So long, Ma - ry." "I
see me off to - day." "So long, Ma - ry." "I

did - n't think you'd care if you should ne'er see me a - gain."
did - n't think you'd care if I should eith - er go or stay."

p

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CHORUS.

"You're wrong, Ma-ry." "This re-minds me of my fam-i-ly,
 "You're wrong, Ma-ry." "Yes, I'm going to oth-er lands to dwell,

On the day I left Sche-nec-ta-dy, To the de-pot
 Awf-ly nice of you to wish me well; Hard-ly thought a

then they came with me I seem to hear them say:—
 soul in New Ro-chelle would ev-en come to say:—

CHORUS.

"So long, Ma-ry; Ma-ry, we will miss you

So Long Mary.

so. — So long, Ma - ry,

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a half note 'so.' followed by a half rest, then 'So' (half note), 'long,' (half note), and 'Ma - ry,' (half note). The piano accompaniment is in grand staff (treble and bass clefs). The right hand has a melody of eighth and sixteenth notes, while the left hand plays a bass line with triplets of eighth notes.

How we hate to see you go; — And we'll all be long-ing for you,

The second system of the musical score. The vocal line continues with 'How we hate to see you go;' (half note), a half rest, and 'And we'll all be long-ing for you,' (half note). The piano accompaniment continues with similar rhythmic patterns.

Ma - ry, While you roam; — So long,

The third system of the musical score. The vocal line continues with 'Ma - ry,' (half note), 'While you roam;' (half note), a half rest, and 'So long,' (half note). The piano accompaniment continues with similar rhythmic patterns.

Ma - ry, don't for - get to come back home. home. —

The fourth system of the musical score. The vocal line continues with 'Ma - ry,' (half note), 'don't for - get to come back home.' (half note), and 'home. —' (half note). The piano accompaniment continues with similar rhythmic patterns. The system ends with a double bar line and a repeat sign.

So Long Mary.

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 faded

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

Moderato.

Oft' 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 larks sing 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 - gulleries, 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

Heidelberg Waltzes. by Kerry Mills.

Tempo di Valse.

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 sounds that come o'er the sea. — Bring - ing mes - sag - ess 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 —

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"While The Old Mill Wheel Is Turning."

Words by
WILL D. COBB.

(Kiss this rose and say, "He Loves Me.")

Music by
KERRY MILLS.

CHORUS.

While the old mill wheel is turn-ing, I will love you, An-nie dear, Let your heart be full of sun-shine when I'm
far a-way from here. Kiss this rose and say, "He loves me and he'll soon be home-ward bound." While the

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Try this song over.
The author wrote

Good=Bye, Little
Girl, Good=Bye

The Composer
wrote

When the Bees
Are in the Hive

This certainly speaks
for itself.



"Down Beside The Meadow Brook."

(I'll wait for You.)

ROSE and SNYDER.

CHORUS.

Slowly.

Down be-side the mead-cw brook I'll wait for you, Where love's kiss-es I first took and gave to
you Just for you and - love's sweet sake, be it ear-ly, be it late, Down be -

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This song is by the
young men who
wrote

I Wonder if You
Miss Me

It is their best
effort.



GEO. M. COHAN'S

COMEDIES

— Management **SAM H. HARRIS** —



GEORGE WASHINGTON Jr.

ON THE ROAD

LITTLE JOHNNY JONES

TWO COMPANIES ON THE ROAD

THE GOVERNOR'S SON

All Next Summer on the Roof, NEW AMSTERDAM THEATRE, NEW YORK
New Catchy Music and All That Sort of Thing

RUNNING FOR OFFICE

ON THE ROAD

FORTY-FIVE MINUTES FROM BROADWAY

ON THE ROAD