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3 - OCT 3 0
1917

MANDY FROM MANDALAY

"A BLACK MAN'S BURDEN"
A LONG WAY AFTER KIPLING.



WORDS BY
WALTER H. FORD.
MUSIC BY
JOHN W. BRATTON

WRITERS OF

"OH LIZA, HOW I DESPISE HER."
"I LOVE YOU IN THE SAME OLD WAY."
ETC. ETC.



PUBLISHED BY

M. WITMARK & SONS.



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BAND
ORCHESTRA
BANJO
MANDOLIN
GUITAR.

MANDY, FROM MANDALAY.

Words by **WALTER H. FORD.**

Music by **JOHN W. BRATTON.**

Moderato.

mf *f*

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment of chords and single notes.

f

1. You've
2. While

f *Slowly.*

p

The piano accompaniment for the first two verses is shown in two systems. The first system is a single staff with a fermata over the first measure. The second system shows the piano accompaniment in two staves, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The tempo is marked 'Slowly' and the dynamic is 'p'.

heard a - bout dese coons a win - nin' yal - ler gals..... Dey
cook - in' on a boat, dat stopped to wat - er up,..... De

The vocal line and piano accompaniment for the lyrics are shown in two systems. The first system shows the vocal line with the lyrics and the piano accompaniment in two staves. The second system shows the piano accompaniment in two staves, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment.

2230

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An excellent song on a present day subject.

'HATS OFF TO THE BOYS WHO MADE GOOD.'

BY FORD & BRATTON.

Not cheap patriotism--but a stirring review of what was.

boast a-bout 'em most-ly ev-'ry day..... I'm keep-in' un-der
 Cap-'n sent me 'shore to boss de crew..... I saw de gal, den

cov-er from my cul-lud pals..... 'Cause I just got off de
 found de chief and bought her up, And de chap-lain made a

boat from Man-da-lay, I've won de first o-rig-in-al real
 one out of us two, She's mine be-cause I loves her and paid

Mandy, from Mandalay. 4p.—2nd page. M. W. & Sons. 2230.

A NEW BALLAD IDEA.
 "I'M NOTHING TO YOU NOW."

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A charming yet pathetic story of two ruined lives.

Can - ni - bal, And I've trained her in my own per - sua - din'
 cash for her, So I warn you nig - gers all to keep a -

way, Stud - y his - to - ry from Douglass back to Han - ni - bal,
 way, If you both - er me I'll do a deed dat's rash for her,

..... Dey don't start with Man - dy mine from Man - da - lay,
 Keep a - way from Man - dy mine from Man - da - lay,

rall.

Mandy, from Mandalay. 4 p.—3rd page. M. W. & Sons. 2230.

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"The Old Folks Are Longing for You, May."

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CHORUS. *Tempo di Cake Walk.*

I don't make bluffs like oth-er coons a win-dy-in', 'Cause my

fight-in' blood will back up what I say, She is

half coon, the oth-er half is In-di-an, Is my

Man dy, Man dy from Man - da - lay. I don't lay. *D.S.*

rall. *ff* *fr D.S.*

Mandy. from Mandalay. 4p.—4th page. M. W. & Sons. 2220.

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The **Witmark Progressive Method for Piano** is the result of many months study and research by a composer of universal reputation—Eduard Holst. In compiling the **Witmark Progressive Method for Piano** Mr. Holst's sole object was to deviate from the regular routine of stereotyped instructions and give the music learning public something different, bearing in mind, however, that the "something different" has to be in the nature of a better and more practical school. His personal experience as a successful tutor provided for him the knowledge to discriminate as to what is interesting and what is boring to the student, and he cleverly completed his work on the lines of the former, philosophically declaring "If you interest them, you've got them." He further argued that if a teacher can interest his pupil it is doubly advantageous to him, as it makes his own labors lighter, and his pupil advances so rapidly that he is a source of constant commendation to his preceptor. But how to interest him? It is a well-known fact that the majority of scholars, especially children, (who are generally restless) dread exercises, perhaps for no other reason than that they know they are exercises and detest the monotony of practicing them. With such a feeling predominating it is only reasonable that advancement is retarded by lack of application and gradual indifference.

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