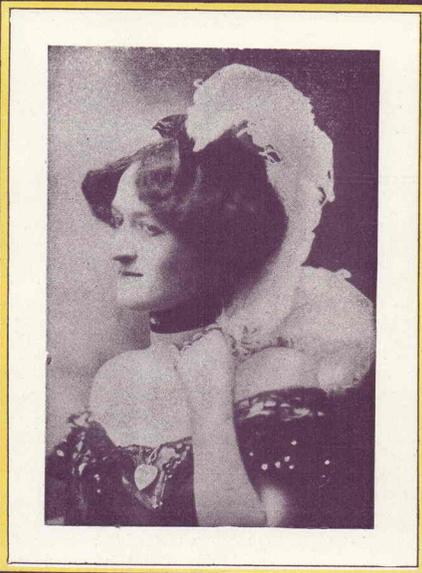


MERRY MARY MAY

SUCCESSFULLY INTRODUCED BY

LEW DOCKSTADER,
BILLY VAN,
ELIZABETH MURRAY,
CRAWFORD &
STANLEY,
PRESS ELDRIDGE
GEORGE WILSON

AND



PETER F.
DAILEY

IN RICH & HAPRIS'
PRODUCTION

“CHAMPAGNE
CHARLIE”

WORDS BY

A. C. BYRAN

MUSIC BY

MYRTLE TRESSIDER



SEARCHER



NEW SONGS

—BY—

Frank Abbott and Ben M. Jerome



When the Night Comes On

This is the greatest song story since "London Bridge." The best descriptive song in years. Strong, powerful and catchy. Each verse tells a pathetic story of its own with a genuine "thrill" in it. The melody is a gem of sympathetic beauty, with that indefinable quality that makes you remember it, and which makes songs "live" forever.

Melancholy Mose

The legitimate successor to the phenomenal hit, "LAM, LAM, LAM." By the same authors. This is a quaint, humorous, original idea, cleverly worked out and framed in a seductive rag-time melody that would make a graven image execute terpsichorean evolutions. Try it. "MOSE" is going to be even a greater success than "LAM."

The Military Maid

A lively, jingly, "marchy" march song, with a swing, a martial movement that carries you with it, and never fails to enthuse an audience with its inimitable swagger and verve. If you liked "THE SOUSA GIRL" you will adore "THE MILITARY MAID."

The Song of the Sword

is a very pleasant surprise amid the wilderness of cheap sentimental stuff which at present floods the music stores. This song is a really excellent composition and is suited to both vaudeville and concert work, while for the parlor it cannot be equalled. It is clever, original and melodious. A thoroughly "high class" song, on which the publishers pride themselves, and which they can conscientiously recommend to vocalists of all classes. It is especially adapted to baritones or contraltos.

NOW YOU COME

THE ONLY ONE

Lam', Lam', Lam'

The one great hit of the season, and still being sung and praised by the headliners in vaudeville, farce comedy and minstrelsy, who, in conjunction with our friends, "the public" unhesitatingly pronounce it to be THE GREATEST EVER. You must have heard it. Now get it, learn it and sing it.

INSTRUMENTAL HITS BY

BEN. M. JEROME

"Here Comes the Band" (Military Patrol)

"Hiawatha" (A Dream)

"Myrtle Gavotte"

"My Lady Dainty Gavotte"

"Miladi Waltzes"

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HOWLEY, HAVILAND & DRESSER

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"The House on Broadway"

1260-66 BROADWAY, NEW YORK

Merry, Mary May.

Words by ALFRED BRYAN.

Music by MYRTLE TRESSIDER.

Moderato.

f

The piano introduction consists of two staves. The right hand plays a series of chords in a steady rhythm, while the left hand provides a simple bass line. The tempo is marked 'Moderato' and the dynamic is 'f'.

p

1. I took a walk one morn - ing 'twas in the mer - ry
 2. I've bought a lit - tle cot - tage 'way down in Ma - ry -
 3. When first I met my Ma - ry 'twas in a sha - dy
 4. One day I sat with Ma - ry down where the Shan - non

The vocal melody is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below, marked 'p'.

May, . . . I met a mer - ry maid - en, her name was Ma - ry
 land, . . . My Ma - ry is a Yan - kee, but true A - mer - i -
 dell, . . . Down 'mong the We - ber fields where the lil - ies rus - le
 rolls, . . . The wa - ters sang so sweet - ly it touch'd our "neth - er -

The second verse continues with the vocal melody and piano accompaniment. The piano part features some chordal textures in the right hand.

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"THERE'S NO NORTH OR SOUTH TO-DAY."

By PAUL DRESSER.

This is without a doubt this world-famed writer's best effort. Better by far than the famous "BLUE AND GRAY" by the same composer. We guarantee you will find this song to be the best March Song of the year. For sale at all music dealers.

May I ask'd if I could kiss her, she
 can, With Ma - ry I'll go yacht - ing in
 well We have a lit - tle ba - by, a
 souls " I said, "let's call on Ed - na and

said, "yes sir" you may ! And ev - er since I've
 our new fish - ing smack, They used to call it
 lit - tle lad, just one, Each night I go out
 saun - ter down the bay" "I can't, says Mer - ry

been in love with Mer - ry, Ma - ry May ! . . .
 "Hob - son," but she calls - it Mer - ri - mac !" . . .
 walk - ing . . . with Ma - ry And her - son, . . .
 Ma - ry, . . . "but sis - ter Ed - na May," . . .

rall - en - tan - do

Merry, Mary May. 3 pp.—2d p.

"APPEARANCES, DEY SEEM TO BE AGAINST ME."

By GARDENIER & KOHLMAN.

Something new in a darky song and a positive hit. Words very catchy, music entrancing.
 Secure a copy, you will not regret it.

CHOR JS.
Valse.

Mer - ry, Ma - ry May, She has a mer - ry way,

p ff

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line begins with a treble clef and a 3/4 time signature. The piano accompaniment starts with a grand staff (treble and bass clefs). The piano part is marked *p ff* and features a steady accompaniment of chords and moving lines.

She has a mer-ry smile, . . . and she sings a mer-ry lay, She's "Ma - ry"

This system continues the vocal melody and piano accompaniment. The vocal line is on a single treble clef staff. The piano accompaniment continues with two staves, maintaining the harmonic support for the vocal line.

all the while, and she's "mer-ry" all the day, I'll mar - ry

This system continues the vocal melody and piano accompaniment. The vocal line is on a single treble clef staff. The piano accompaniment continues with two staves, maintaining the harmonic support for the vocal line.

Ma - ry, mer-ry Ma - ry, in the "mer - ry May. May.

1. 2. *D.C.*

f *mf*

This system concludes the piece with a double bar line. It includes first and second endings for the vocal line, marked "1." and "2." with a *D.C.* (Da Capo) instruction. The piano accompaniment also features dynamic markings of *f* and *mf* leading into the final chords.

Merry, Mary May. 3 pp.—3d p.

MAMIE.

(DON'T YOU FEEL ASHAMIE?)

By COBB & EDWARDS.

"This song by the writers of the tremendous success "I Can't Tell Why I Love You but I Do!" is the catchiest both in words and music that has ever been heard.

Successfully Introduced by the Petite Cantratrice, MYRTLE TRESSIDER.

BY THE WRITERS OF LAM, LAM, LAM:

MELANCHOLY



MOSE



He Always Wore a
Grin About
2 Foot Wide.
De Happiest Coon
I Know

WORDS BY
FRANK ABBOTT.
MUSIC BY
BEN. M. JEROME.
WRITERS OF

"MILITARY MAID."
"THE SONG OF THE SWORD" ETC.



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