

SINCE COHAN  
WROTE THAT  
"MARY WAS A  
GRAND OLD  
NAME"



WORDS  
BY

**ARTHUR  
LONGBRAKE**

MUSIC  
BY

**EDITH BARBIER**

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136 NORTH 9<sup>th</sup> St. PHILA. PA.

# TRY THIS OVER ON YOUR PIANO

## STRANDED ON LONESOME ISLAND.

Chorus.

Strand-ed on lone - some isl - - and - Down in drea - - ry

*p-f*

bay, . . . . Ev'-ry-thing wrong, the hours seem'd long Wish'd for her

ship to come sail-ing my way; Not a man Fri-day to cheer me

No-thing could make me feel right, . . . Stranded on lone - some

isl - - and With not a sail in sight. . . . sight. . . .

1 2

# SINCE COHAN WROTE THAT "MARY WAS A GRAND OLD NAME."

Words by  
ARTHUR LONGBRAKE .

Music by \*  
EDITH BARBIER.

*Allegro Moderato.*

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of piano accompaniment and one system of vocal melody with lyrics. The piano accompaniment is written in grand staff notation (treble and bass clefs). The vocal melody is written in a single treble clef staff. The tempo is marked 'Allegro Moderato'. The score includes several measures of piano accompaniment, followed by a vocal line with lyrics, and another section of piano accompaniment. The lyrics are: 'Her first name was Ma - ry A grand old name, But Ma - ry had a stead-y And he loved "May," And'. There are some markings above the piano accompaniment, including the number '7' in several places.

Her first name was Ma - ry A grand old name, But  
Ma - ry had a stead-y And he loved "May," And

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she was so con - tra - ry                    It was an aw - ful shame;                    For  
then when all was read - y                    These two were tied one day;                    Then

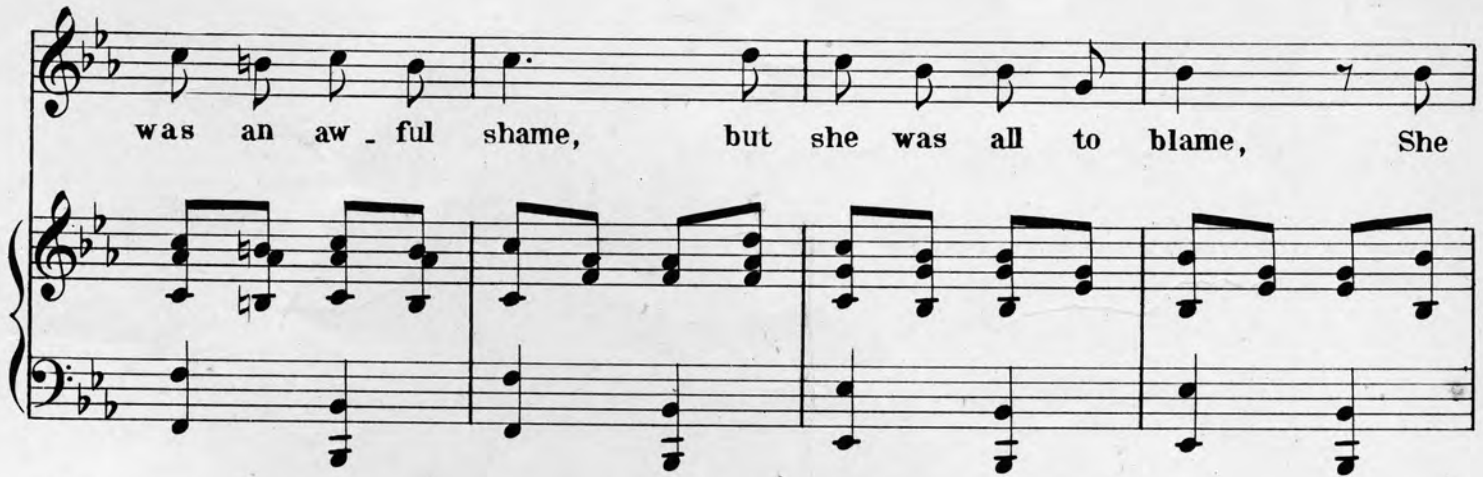
from that grand name "Ma - ry"                    She took the "R" a - way,                    And  
what was left of "Ma - ry"                    Which was that plain name "May"                    Soon

what was left of Ma - ry then was just plain "May."  
lost an - oth - er let - ter for she took the "Y" a - way.

## Chorus.

Now she's sor - ry that she changed her name,                    It

was an aw - ful shame, but she was all to blame, She



liked the change but here of late she has - nt felt the same



"Ma - - ry, Ma - - ry," Since



Co - han wrote that "Ma - ry was a grand old name."



Since Cohan wrote &c. 3 .

# WHEN THE SUNSHINE IN YOUR HEART TURNS NIGHT-TIME INTO DAY.

With fervour

Let the sun - shine in your heart turn night-time in - to  
day And the rays of love - light shin - ing keep the  
gath - 'ring clouds a - way, Then the love of which you  
dream from your own sweet face will beam When the  
sun - shine in your heart turns night-time in - to day.

The musical score is written for voice and piano. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The score includes various musical notations such as treble and bass clefs, time signatures (12/8), key signatures (one flat), and dynamic markings (ff, cresc., rit. e cresc.). The lyrics are written below the vocal line. The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The overall mood is romantic and uplifting.