

# Come On Over Mary to Old Father John

SONGS WRITTEN AND SUNG BY

GEORGE



# LYONS

AND

BOB

# YOSCO



*White*  
N.Y.

COME ON OVER MARY TO OLD FATHER JOHN	50
Words by James Donohue	
DON'T WORRY DEARIE	50
Words by Bert Fitzgerald	
THE ROAD FOR YOU AND ME	50
Words by James Donohue	
TONY SPAGONI'S CABARET	50
By Al. Dubin and Clarence Gaskill	

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# Come On Over Mary To Old Father John

Words by  
JAMES DONAHUE

Music by  
GEORGE LYONS  
& BOB YOSCO

Brightly (*Not fast*)

The piano introduction is in 2/4 time, starting with a forte (*f*) dynamic. It features a rhythmic accompaniment in the left hand and a melody in the right hand. The piece includes dynamic markings for *rit.* (ritardando) and *a tempo*.

Pa-trick Jos-eph Mc-Cann was a young I-rish-man Who just wor-shipped sweet  
Now these vis-its of Pat oft-en brought on a spat That would keep Ma-ry

The first line of the song features a vocal melody and piano accompaniment. The piano part includes a *p* (piano) dynamic marking.

Ma-ry Mol-loy, And the dream of his life was to make her his wife, And to  
mad for a week; And she'd pass him right by with a look in her eye, That would

The second line of the song continues the vocal melody and piano accompaniment.

share all her sor-row and joy. Sure, so an-xious was he for the wed-ding to  
say "I just dare you to speak!" But Pat knew in his heart it was on-ly a

The third line of the song continues the vocal melody and piano accompaniment.

be, That when-ev-er the church bells would ring, He would start like a  
part That this las-sie was try-ing to play; And the ver-y next

The fourth line of the song concludes the vocal melody and piano accompaniment.

shot for sweet Ma - ry's white cot, And to her he would plead - ing - ly sing:  
 time that he heard the bells chime, He'd go o - ver to Ma ry and say:

REFRAIN

Oh, come on o - ver, Ma - ry, to old Fa - ther John, He is ring - ing the old cha - pel

bell; And I know by its sound he'll ex - pect us a - round With a job he can

han - dle so well. Nev - er mind chang - ing clothes, You're so pret - ty in those; Sure, no

won - der you're mak - ing me sigh! Oh, come on o - ver, Ma - ry, to Fa - ther John Mc -

*rit.* Clear - y, And he'll *a tempo* mar - ry you and I! Oh, come I!



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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

*p 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

*Evenly 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* *pp* *rit.*

*f* *pp*

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SOLO, FIVE KEYS—F, (C TO C), G,-A $\flat$ -B $\flat$ -C. DUET, TWO KEYS—F,-C.  
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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 lilt - ing voice sweet song birds re - joice, Bid - ding - wel - come to day just be - gun: — Then I  
pass on any way to the la - bor of day, And your smile as we part thrills me through, — For it

*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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