

# IN 1861

WORDS BY  
**JUNIE  
M'CREE**  
MUSIC BY  
**ALBERT  
VON TILZER**



AS FEATURED BY  
**EMMA  
GARUS**  
IN  
SAM. S. &  
LEE. SHUBERT'S INC.  
PRODUCTION  
"UP AND DOWN  
BROADWAY"

6

THE YORK MUSIC CO.  
ALBERT VON TILZER, Mgr.  
1367-9 BROADWAY, N.Y.



Try this over on your Piano.

M-A-R-Y, MARY

A double N

MARY ANN

Words by  
STERLING & COSTELLO

Music by  
ALBERT VON TILZER

First system of piano introduction. Treble and bass clefs, key signature of one sharp (F#), time signature of 2/4. Dynamics include *f* and accents.

Second system of piano introduction. Treble and bass clefs, key signature of one sharp (F#), time signature of 2/4. Dynamics include *mf* and accents.

First system of the vocal line and piano accompaniment. Treble clef for the vocal line, treble and bass clefs for the piano. Key signature of one sharp (F#), time signature of 2/4. Dynamics include *p*.

From the day that Miss Mc Cann, had been christened Mar - y  
When she said to Pat Ma - hone, ar - rah; please leave me a -

Second system of the vocal line and piano accompaniment. Treble clef for the vocal line, treble and bass clefs for the piano. Key signature of one sharp (F#), time signature of 2/4.

Ann, Sure she cap-tured ev - ry - bod - y with her charms,  
lone, 'Tis your - self that has the blar-ney Pad - dy dear,

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# In Eighteen Sixty-one

Words by  
JUNIE McCREE.

Music by  
ALBERT VON TILZER.

Intro.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and moving lines. The left hand starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C), providing a harmonic accompaniment with chords and single notes.

Voice.

1. Some fam - ous men have lived here, since this  
 2. The stage is not the same to - day as  
 3. They had ath - le - tic games in "six - ty

The vocal line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains three lines of lyrics. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature, providing accompaniment for the vocal line.

cen - tu - ry be - gan, — And some - times now you can — point to an hon - est  
 fif - ty years a - go, — In wealth it seems to grow, — in art it's far be -  
 one" just like to - day, — But in a dif - f'rent way, — the games they used to

The vocal line continues on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piano accompaniment continues on two staves (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature.

man, In old - en times the graft - ers they were few and far be - tween; — But  
 low, In - stead of com - ic op' - ras now we have a big re - view, — Where  
 play, Their run - ning wrest - ling, box - ing, jump - ing, sports were in their prime, — But

The vocal line continues on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piano accompaniment continues on two staves (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature.

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now in ev'-ry bus'-ness they are seen, Our great-est men have  
stars have just a lit-tle bit to do, The cho-rus girls and  
ev'-ry sport ad-vanced a-long with time, The rac-ing of their

oc-cu-pied the Pres-i-den-tial chair, The hon-ored goal is there for  
cho-rus boys are not the same old kind, Whose voi-ces brought to mind a  
thor-ough-breds was then a great e-vent, A hol-i-day was spent in

those up-right and square, Each man of late that in the Hall of Fame a niche has  
joy most un-con-fined, The man who man-a-ges the stage to-day in some big  
pleas-ure all con-tent, Their crick-et match-es drew the crowds la-crosse had quite a

won, Com-pare him with the men of "six-ty-one"  
show, Has me-thods not used fif-ty years a go.  
call, They al-so played pe-cu-liar kind of ball.

In Eighteen Sixty-one.



## CHORUS.

But things have real - ly changed a lot since eigh - teen six - ty - one, \_\_\_\_\_ And  
 But things have real - ly changed a lot since eigh - teen six - ty - one, \_\_\_\_\_ The  
 But things have real - ly changed a lot since eigh - teen six - ty - one, \_\_\_\_\_ They

*mf a tempo.*

ma - ny he - roes since that time have lived in Wash - ing - ton, \_\_\_\_\_ Their  
 far - ces they played then had just the pur - est kind of fun, \_\_\_\_\_ No  
 had no base - ball pitch - ers then like Chris - ty Ma - thew - son, \_\_\_\_\_ No

hon - or no one can at - tack, and Roose - velt is a crack - er - jack, But  
 lines that made the cri - tics scoff, no plays that should be ta - ken off, They  
 men with speed like Cobb and Chase, or La - jo - ie at sec - ond base, No

they could point to Lin - coln, back in eigh - teen six - ty - one. \_\_\_\_\_  
 had no girls with whoop - ing cough in eigh - teen six - ty - one. \_\_\_\_\_  
 Wag - ner's bat to set the pace in eigh - teen six - ty - one. \_\_\_\_\_

In Eighteen Sixty-one.

# SONGS THAT SHOULD BE IN EVERY HOME

**DINAH**  
FROM CAROLINA

WORDS BY  
JUNIE McCREE

MUSIC BY  
ALBERT VON TILZER

THE YORK MUSIC CO.  
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"DINAH"  
From Carolina

Words by  
JUNIE McCREE

Music by  
ALBERT VON TILZER

Moderato

Din - ah when you leave me  
John - I felt so light - ed

it will sure - ly grieve me, And I'll nev - er smile while you're a - way  
when the town was still - ed, And I saw you wait - ing for me here

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This Song is more popular than "Carrie Marry Harry"

NORA MALONE  
(Call Me By 'Phone)

Words by  
JUNIE McCREE

Music by  
ALBERT VON TILZER

Tempo di Valse.

Not a Ma - lone long have I  
love to hear Bar - ney my

known. How you've been teas - in' When you should be  
dear. Weep - in' and wail - in' As though you were

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**NORA MALONE**  
CALL ME BY PHONE

AS FEATURED BY  
**BLANCHE RING**

STARRING IN  
**LEW FIELDS'**  
PRODUCTION OF  
**"THE YANKEE GIRL"**  
STAGED BY  
**NED WAYBURN**

WORDS BY  
JUNIE McCREE

MUSIC BY  
ALBERT VON TILZER

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