

# COME ALONG MY MANDY

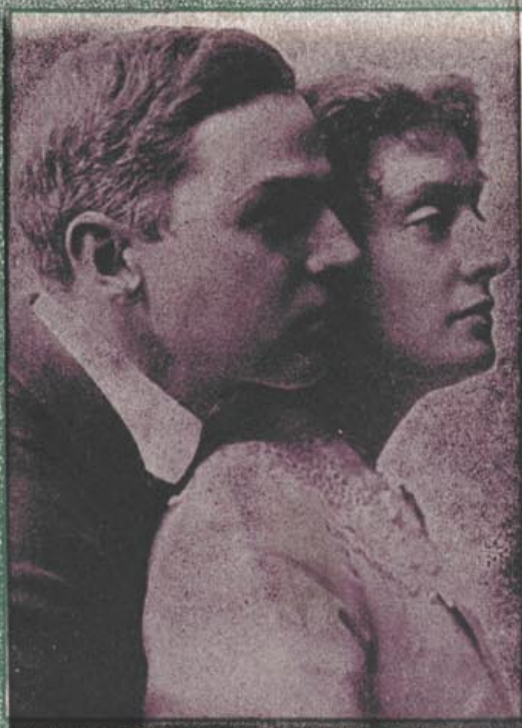
AMERICAN VERSION  
WRITTEN & SONG

NORA

BY

JACK

BAYES & NORWORTH



INTRODUCED IN  
LEW FIELDS' PRODUCTION  
"THE JOLLY BACHELORS"

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T. B. HARMS & FRANCIS DAY & HUNTER, NEW YORK

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# Come Along My Mandy!

American Version by { Nora Bayes.  
Jack Norworth. } Written and Composed by { Tom Mellor.  
Alf. J. Lawrence.  
Harry Gifford.

Brightly.

Piano. *mf*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a rhythmic pattern, while the left hand provides a steady bass line with eighth notes. The key signature has one sharp (F#) and the time signature is 2/4.

The first line of the piano accompaniment continues the rhythmic pattern established in the introduction, with the right hand playing chords and eighth notes, and the left hand playing a steady bass line.

The second line of the piano accompaniment continues the rhythmic pattern, with the right hand playing chords and eighth notes, and the left hand playing a steady bass line.

The third line of the piano accompaniment continues the rhythmic pattern, with the right hand playing chords and eighth notes, and the left hand playing a steady bass line.

§ Not too Fast.

Till Ready.

*mf*

Man - dy \_\_\_\_\_ put your best clothes on \_\_\_\_\_  
San - dy \_\_\_\_\_ all the coons in town. \_\_\_\_\_

The chorus begins with a vocal melody line and a piano accompaniment. The vocal melody is written on a single staff, and the piano accompaniment is written on two staves. The piano accompaniment features a steady bass line with eighth notes and chords in the right hand. The key signature has one sharp (F#) and the time signature is 2/4.

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— And come a - long, Man - dy, — Now don't be long! Lit-tle birds are  
— Have come a - long, San - dy, — They've brought that cake. Is the par - son

sing - ing, — Wed-ding bells are ring - ing, — In the bel - fry swing - ing, —  
wait - ing, — While I'm hes - i - tat - ing, — Ain't it ag - gra - vat - ing, —

— With their ding, ding dong! — Man - dy, — can't you hear dem  
— Will your poor heart break. — San - dy, — there's the old folk's

chimes, — A - call-ing you, Man - dy? — They're for you and me,  
too, — They're call-ing you, San - dy, — They've a tear-dimmd eye,

Come along my mandy.<sup>4</sup>

So o - pen — the win - dow, — trim those curls, And — sip that morn-ing  
 But hap - py is the bride that the sun shines on, Thats a say-ing old but

*cresc.*

*p*

*cresc.*

dew; Your — sweet-heart a waits for you. —  
 true, And the sun shines for me and you. —

*rall.* *e* *dim.*  
 Man - dy, Man - dy, Can't you hear me call - ing?  
 San - dy, San - dy, My poor heart is call - ing?

*rall.* *e* *dim.*

Chorus.  
 Brightly.

Come a - long — my Man - dy sweet as su - gar

*pf*

can - dy, Hur - ry hon - ey no time to lose,

Ev - ry - bod - y's wait - ing with the rice and old shoes, So come a - long - my

Man - - dy, The sun am bright, Hoo - ray! So it's

gwine to be, gwine to be, Bound to be, bound - to be, A

migh - ty hap - py wed - ding day. day. *D.S.*

Come along my mandy. 4

# TRY THESE OVER ON YOUR PIANO

## In Roseland.

INTERMEZZO PETITE.

*Andante moderato.*

by MAX. C. EUGENE.



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