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1914

Maine Woods

J.E Andino
Composer

R Hodgdon
Lyricist

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MAINE WOODS

The illustration features a dark, gnarled tree trunk on the left side, with several large, spiky, orange-brown foliage clusters extending from its branches. Behind the tree, a large, pale white circle representing the sun or moon is partially visible. The background is composed of horizontal bands of color: a top band of reddish-orange, a middle band of light green, and a bottom band of light brown. The overall style is reminiscent of early 20th-century graphic design or book cover art.

Words by
R. HODGDON
Music by
J. E. ANDINO

JOHN T. GALL MUSIC PUB. CO.
NEW YORK CITY

TRY THIS ON YOUR PIANO

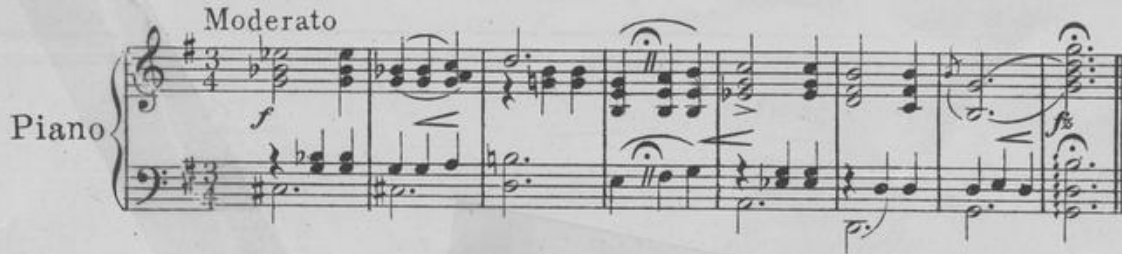
Let's You And I Be Sweethearts

Words by
FLORANCE HUTCHINSON

Music by
P. EUGENE

Moderato

Piano



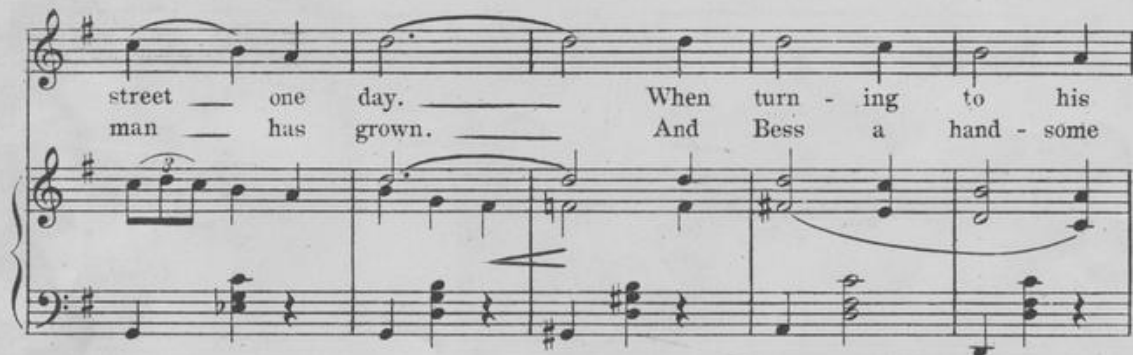
The piano introduction is written for a grand piano in 3/4 time with a key signature of one sharp (F#). It begins with a dynamic marking of *f* (forte) and a tempo marking of *Moderato*. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a series of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and a steady eighth-note bass line.

Two lit - tle child - ren were play - ing, — Out on the
Years have rolled by and our Jam - ie, — Now to a



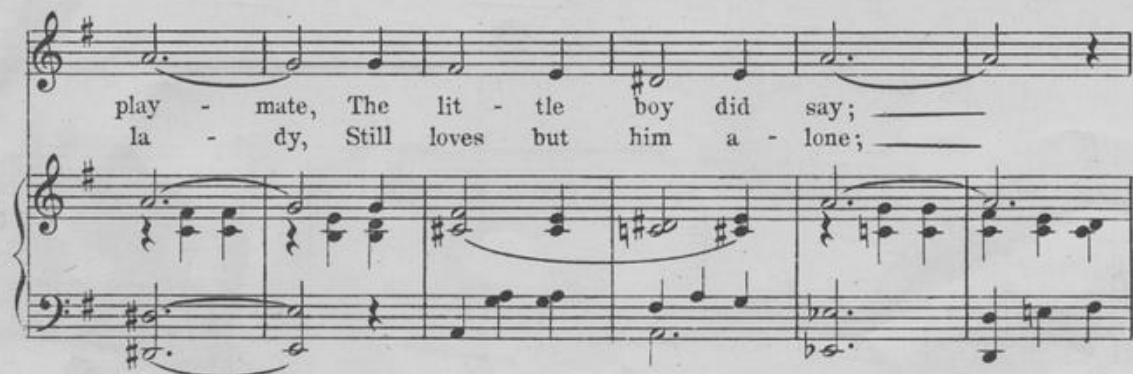
The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Two lit - tle child - ren were play - ing, — Out on the Years have rolled by and our Jam - ie, — Now to a". The piano accompaniment starts with a dynamic marking of *p* (piano). The music is in 3/4 time and one sharp.

street — one day. — When turn - ing to his
man — has grown. — And Bess a hand - some



The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "street — one day. — When turn - ing to his man — has grown. — And Bess a hand - some". The piano accompaniment continues with chords and a steady bass line.

play - mate, The lit - tle boy did say; —
la - dy, Still loves but him a - lone; —



The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "play - mate, The lit - tle boy did say; — la - dy, Still loves but him a - lone; —". The piano accompaniment continues with chords and a steady bass line.

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For sale by all Music Dealers.

Maine Woods

3

Words by
R. HODGDON

Music by
J. E. ANDINO

Marcia Moderato

Piano *mf*

The piano introduction is in 2/4 time, marked 'Marcia Moderato' and 'Piano' with a dynamic of 'mf'. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line uses chords and eighth notes. The piece concludes with a fermata over a final chord.

What a glo - rious sight 'twill be, When the mod - ern Eve they'll
How the farms will be neg - lect - ed, Lack - ing help we'll feel de -

mp

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: 'What a glo - rious sight 'twill be, When the mod - ern Eve they'll How the farms will be neg - lect - ed, Lack - ing help we'll feel de -'. The piano part consists of chords in the right hand and a simple bass line in the left hand. The dynamic is marked 'mp'.

see, Stroll - ing through the north - ern wilds of
ject - ed, Raise the cost of liv - ing ev - 'ry -

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'see, Stroll - ing through the north - ern wilds of ject - ed, Raise the cost of liv - ing ev - 'ry -'. The piano part continues with chords and a bass line. The dynamic is not explicitly marked but follows the 'mp' from the previous section.

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Maine. _____ You may bet your bot - tom
 where. _____ Oh, the boys won't try to

dol - lar Ma - ny men will want to "fol - ler" And
 shun her, Smile to see this la - dy wan - der, Dressed in

while this maid - en tar - ries they'll re - main. _____
 noth - ing but some oak leaves and her hair. _____

Chorus

Down in Maine! _____ Dear old Maine! _____

mp-f

So you think they'll stand her down in Maine.

If her form she would ex - pose, In the

lat - est style of clothes, They are apt to make her

hus - tle out of Maine! Down in Maine.

mf *f* *ff*

Try These Songs on Your Piano

Three Roses.

(The Rose of My Heart, Dear, That's You)

BALLAD.

Written by
W. J. M. KEENE

Composed by
JOHN T. HALL

Andantino Expressivo

Send me a rose each morn - ing a rose all a gleam with sun and
 Rose of the eyes I'll press it so close to my heart and breathe your
 name. I'll wear it, by heart a - dorn - ing. And
 she has a rose - by I'll wear it. And

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This Wonderful Ballad has a great melody and its tremendous climaxes afford singers an opportunity not to be found in any other song.

WOOF!

Words by
ALFRED BRYAN

Mus. by
JACK WELLS

Moderato

I've got a 'til the dog who av - er told a lie - He
 I took that dog a long one day to see my girl - I
 I took that dog to her eye to a - tars one day - He
 av - er heard to talk and that's the way she why - He
 told her that the dog was worth his weight in gold - She
 looked at all the chick - ens and he turned a way - And

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This great Comic song is a "Doggone" good number. Forget all other dog songs. This one's here to stay.

Then I Wouldn't Have To Worry Any More

Words by
ALFRED BRYAN

Mus. by
JACK WELLS

CHORUS

Go like to have a old hat on my back - It's
 like the wind on my face - It's
 just the way I like to work - I
 like the wind on my face - It's
 just the way I like to work - I

This song is without a doubt the character success of the day.

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