

# MARY'S A GRAND OLD NAME

1905

Throughout his career, George M. Cohan disregarded the influence of the Viennese style of operetta writing with its elaborate costuming and elegant music which was quite popular at the time in the shows of Victor Herbert and, later, Sigmund Romberg. Instead, he turned toward themes and show material that were thoroughly American. He wanted his audiences to relate closely to the characters and plots of his stage shows. The wisdom of that decision has been proved many times over. It may be possible that Cohan could not have written a Victor Herbert kind of show, having been born and raised in a theatre atmosphere.

The show "45 Minutes From Broadway" was one of Cohan's early successes, and "Mary's A Grand Old Name" one of his earliest and best songs. The clever interplay of the names Mary and Marie may account for some of its success, but the general quality of its lyric and singability of its melody helped to create this standard of American show music.

By **GEORGE M. COHAN**  
(1878-1942)

## VERSE:

My moth-er's name was Ma - ry, she was so good and  
(Your)

My she  
(Your)

true;  
Be - cause her name was Ma - ry, she called (me) Ma - ry,  
(you)

The musical score is written in G major (one sharp) and common time (C). It consists of a piano accompaniment and a vocal line. The piano part uses a grand staff with treble and bass clefs. The vocal line is written in a single staff with a treble clef. The lyrics are placed below the vocal line. The score is divided into two systems. The first system contains measures 1 through 3, and the second system contains measures 4 through 7. Measure numbers 1 through 8 are indicated above the vocal line. The piano part includes a bass line and a treble line, with a grand staff bracket on the left. The vocal line includes a treble clef and a key signature of one sharp (F#).

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8 9 10 11

too. Tho' Ma - ry's or - di - nar - y, Ma - rie is fair to

Tho'

12 13 14 15

see; Don't ev - er fear sweet Ma - ry, be - ware of sweet Ma -

be - ware

16 17 18 19

**CHORUS:**

rie. For it is Ma - ry, Ma - ry, plain as an - y name can

20 21 22

be; But with pro - pri - e - ty, so - ci - e - ty will

23 24 25 26

will say Ma - rie. say will Ma - rie. But it was Ma - ry, Ma - ry,

27 28 29

long be-fore the fash - ions came; And there is some - thing there that

30 31 32 TAG:

sounds so square, It's a grand It's a grand old name. It's a

33 34 35 36

grand, It's a grand, grand old name.

*Additional verse:*

Now, when her name is Mary, there is no falseness there;  
 When to Marie she'll vary, she'll surely bleach her hair.  
 Though Mary's ordinary, Marie is fair to see;  
 Don't ever fear sweet Mary, beware of sweet Marie.