

SHE CAME FROM OLD MISSOURI

Paul C. Pratt

Will J. Callahan



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Alison

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"She Came From Old Missouri."

(AND SHE'S GOOD ENOUGH FOR ME.)

Lyrics by
J. WILL CALLAHAN.

Music by
PAUL PRATT.

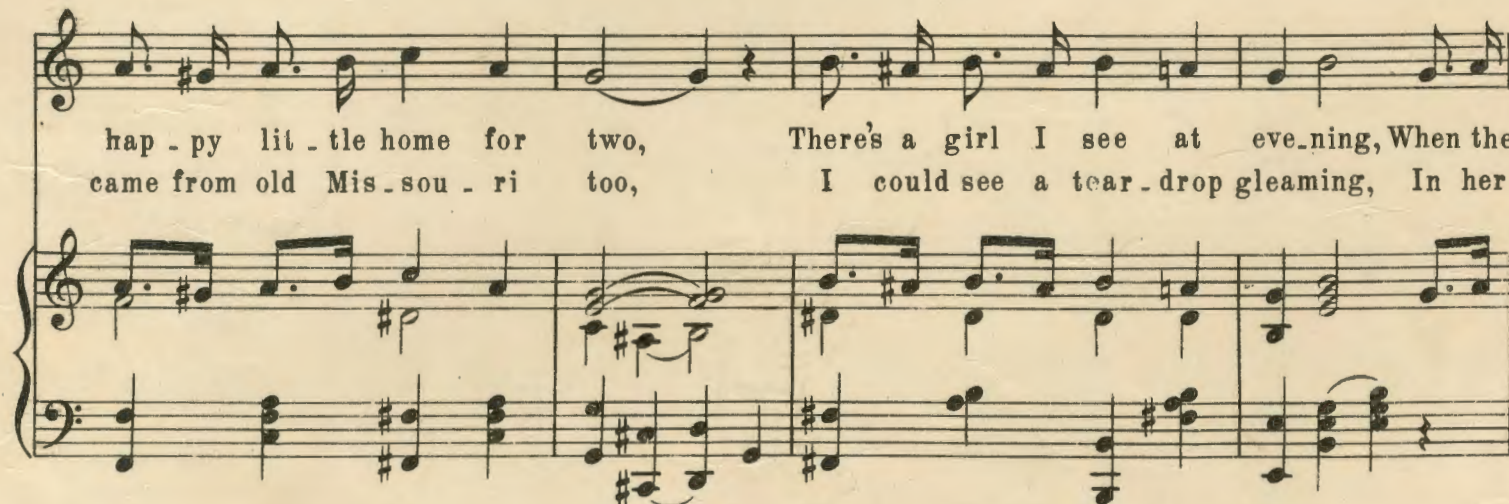
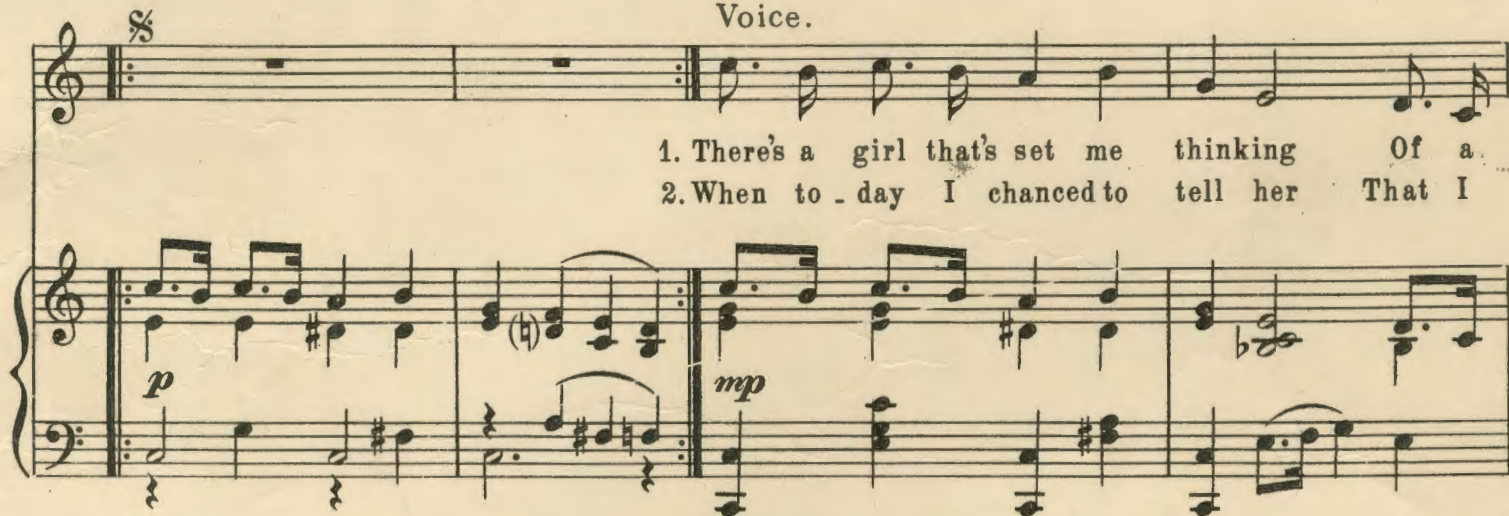
*By the writers of That Gosh
Ding Hiram Tune, Just for
the Sake of Someone, Only
Because it's You.*

INTRO.

Moderato.

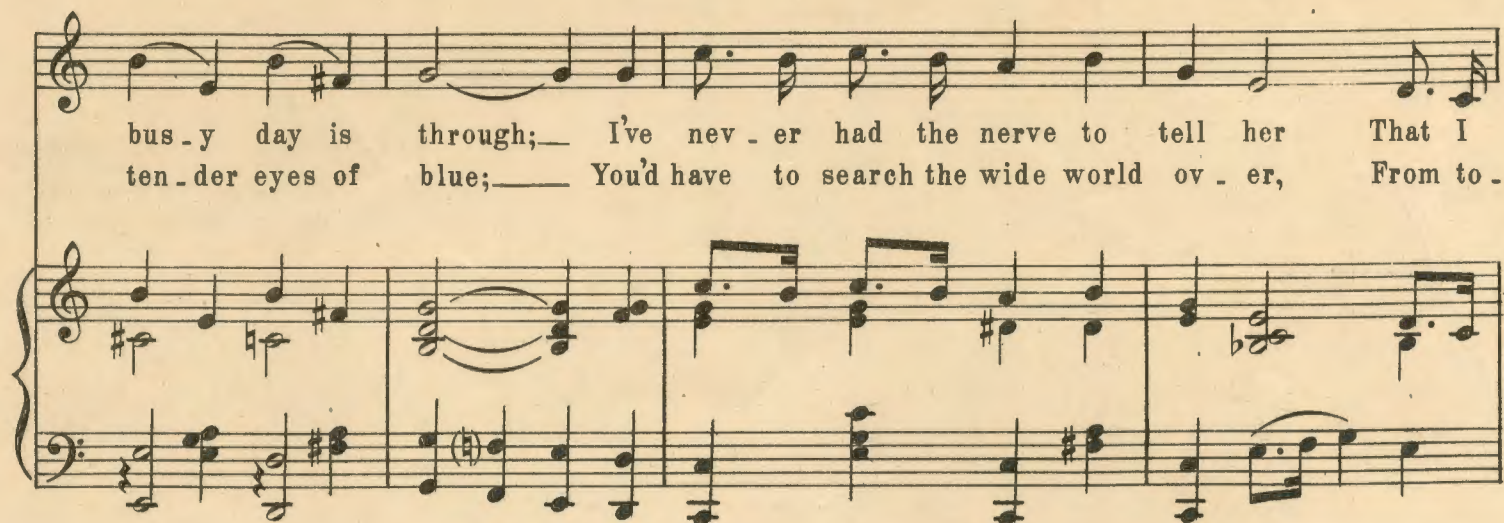


Voice.



Orchestrations 15¢ net.

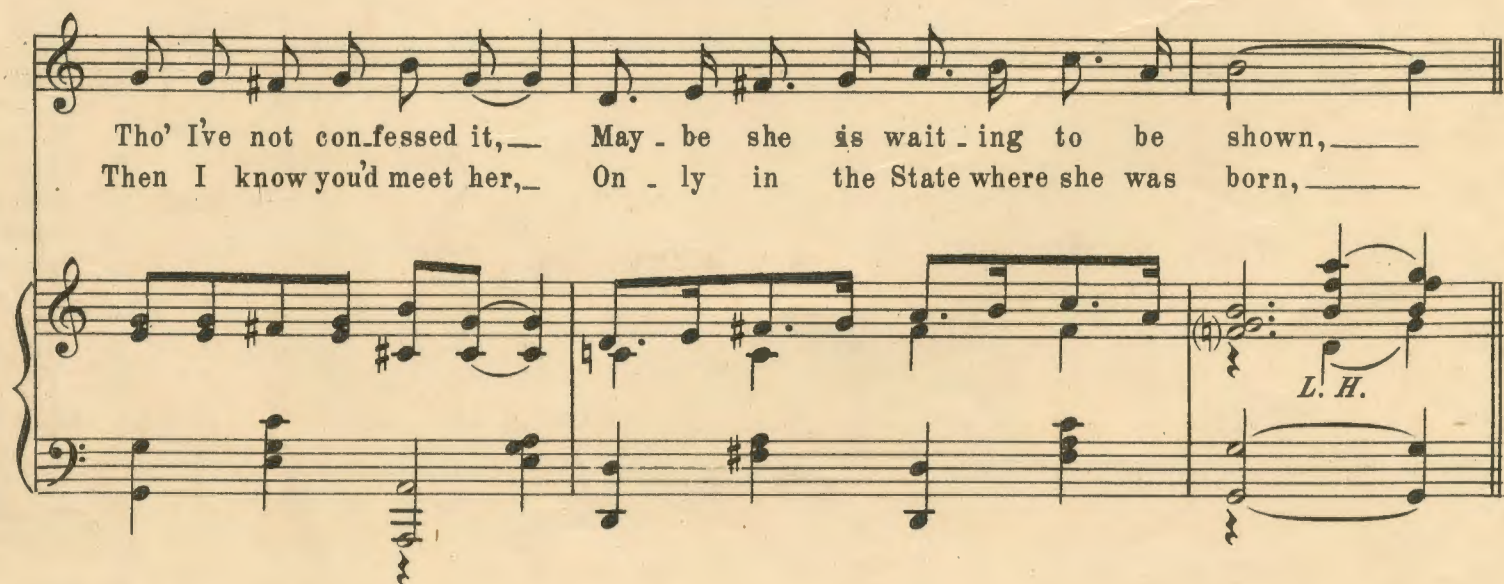
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bus-y day is through;— I've nev-er had the nerve to tell her That I
ten-der eyes of blue;— You'd have to search the wide world ov-er, From to-



want her to be all my own:— May-be she has guessed it,—
day un-til the Judge-ment morn,— For a girl-ie sweet-er,—



Tho' I've not confessed it,— May-be she is wait-ing to be shown,—
Then I know you'd meet her,— On-ly in the State where she was born,—

She came etc. 4.

CHORUS.

For she came from old Mis-sou-ri, on the Mis-sis-sip-pi shore, — And when

a tempo. *p-f*

we are wed, we'll wan-der to that dear old home once more; — There

may be half a million oth-er girl-ies, With fac-es just as fair to see, But she

came from old Mis-sou-ri, and shes good e-nough for me. — For she me. —

D. S.

She came etc. 4.

SHE CAME FROM OLD MISSOURI.

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Male Quartette.

CHORUS.

1st. Ten. For she came from old Mis - sou - ri, on the Mis - sis - sip - pi shore — And when

2nd. Ten. For she came from old Mis - sou - ri, on the Mis - sis - sip - pi shore — And when

1st. Bass

2nd. Bass

we are wed we'll wan - der to the dear old home once more — There

we are wed we'll wan - der to the dear old home once more — There

may be half a mil - lion oth - er girl - ies, With fac - es just as fair to see, But she

may be half a mil - lion oth - er girl - ies, With fac - es just as fair to see, But she

came from old Mis - sou - ri, and she's good e - nough for me. —

came from old Mis - sou - ri, and she's good e - nough for me. —

EXTRA SELECTIONS.

TANGO TEABy Hallway

The standard one step or trot of this country. If never danced at all however, it is all sufficient in its beautiful melody and harmonic setting to please in any home or in any company.

CHICKEN TANGOBy E. J. Stark

This was the official number for the great State Tango Tournament and is called for and played oftener at the Dreamland Palace than any other piece. It creates renewed animation in the hall whenever started.

LA MODE (A Tango, One Step or Trot)By E. J. Stark

This is a new mode or type of the Tango, introduced this season in St. Louis, and has spread to all parts of the country.

It is exhilarating and provocative of motion.

CLIMAX RAG (A Real Classic)By James Scott

Scott's name on a rag is like Rockefeller's name on a check. It is legal tender. This is Scott's latest, but no person will look for the date on a Scott rag. They will go echoing down the corridors of time when the season's hits have a long time been forgotten.

THE SCHULTZMEIER RAG (A Yiddish Novelty)By B. R. Whitlow

Novelty is right. And Yiddish may be right, though written by an Irishman. If you ever hear it you will buy it.

EDW. J. MELLINGER RAGBy Mellinger

The composer teaches the Christensen school of popular music with branches in many cities, and this is his idea of what a rag should be. What do you think about it?

HILARITY RAG (By the King of Rag Writers)James Scott

Hilarity is furious as a cat fight and will add materially to the gaiety of nations. We think this Scott's master piece. Better even than "Grace and Beauty," "Frog Legs" or "Ophelia."

Everyone will finally have it and you can see for yourself.

KISMET RAG (The Latest)By Scott Joplin

It is needless to say anything of the writer of "Maple Leaf," "Cascades," "Sunflower" or "Entertainer." You know him.

SONGS.

ONLY BECAUSE IT IS YOUBy Callahan and Pratt

This is a song with a soul. It tells you many good things and leaves you thinking many good things that it did not say.

SHE CAME FROM OLD MISSOURIBy Callahan and Pratt

A love song that you should see and hear. Reminiscent and sweet as the rose of Sharon.

SEE THE BEARBy Rhodes

A song of action, motion, commotion and several other kinds of exhilaration. When sung on the stage it is hard to keep the audience in their seats. Not of course that they think of leaving but they all want to dance.