

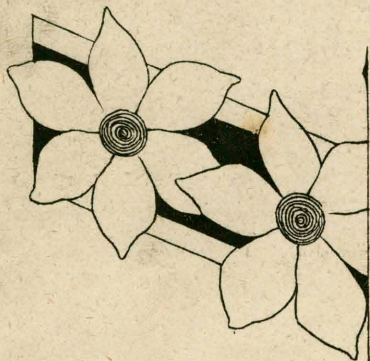
*Francis, Day & Hunter.*  
REGD No 257, 748. *Sixpence Nett.*

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# “Managan.”



WRITTEN AND COMPOSED  
by C. W. MURPHY  
and WILL LETTERS.

SUNG BY



MISS  
FLORRIE FORD.

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LONDON,  
FRANCIS, DAY & HUNTER,  
142, CHARING CROSS ROAD, OXFORD STREET END,  
AND 22, DENMARK STREET,  
NEW YORK: T. B. HARMS & FRANCIS, DAY & HUNTER, 1431-3, BROADWAY.  
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# "FLANAGAN."

Written and Composed by C. W. MURPHY and WILL LETTERS.

Sung by Miss FLORRIE FORDE.

Key B $\flat$ .

Flan-a-gan said to his girl, "My dear, Hol-i-day-time will be short-ly here;

Have-nt you thought where you'd like to go? Hur-ry up, dear, for I want to know. The

Isle of An-gle-sey's all right, Or the Isle of Wight might do." But the

la-dy said, as she hung her head, "If it's all the same to you, —

CHORUS.

"Flan-a-gan, Flan-a-gan, Take me to the Isle of Man a-gain.

Take me where the folks all cry, 'K - E - dou-ble-L - Y!' Flan-a-gan,

Flan-a-gan, — If you love your Ma-ry Ann, — Oh!

Flan-a-gan, — Take me to the Isle of Man!" — Man!"

2.

Flanagan said, "Be advised by me,  
Never mind isles in the Irish Sea.  
Giddy Ostend is a place as fair,  
Be a good girl, and I'll take you there.  
The gay Casino's simply grand,  
It's a sight that none should miss.  
Only say, 'Oui, oui!' But she said, "Not me!  
All I want to say is this,

Chorus: — "Flanagan," &c.

3.

Flanagan, who was a brilliant man,  
Suddenly hit on a brilliant plan.  
"Couldn't we both stay at home?" said he;  
"Marry me, dear, with the L. S. D.  
The poor girl blushed a rosy red,  
Quite a tender spot he'd found.  
She said, "Have your way, but you'll hear me say  
When the honeymoon comes round,

Chorus: — "Flanagan," &c.



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LONDON: FRANCIS, DAY & HUNTER, 142, Charing Cross Road. W.C. Telephone No. 5425 Telegraphic & Cable Address. Gerrard.  
New York: T. B. Harms & Francis, Day & Hunter, Inc: 1431-3, Broadway.

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1. Flan - a - gan said to his girl, "My dear, Hol - i - day - time will be  
 2. Flan - a - gan said, "Be ad - vised by me, Nev - er mind isles in the  
 3. Flan - a - gan, who was a bril - liant man, Sud - den - ly hit on a

*p*

short - ly here; Have - n't you thought where you like to go?  
 Ir - ish Sea. Gid - dy Os - tend is a place as fair,  
 bril - liant plan. "Could - n't we both stay at home?" said he;

*rall.* Hur - ry up, dear, for I want to know. The Isle of An - gle -  
 Be a good girl, and I'll take you there. The gay Ca - sin - o's  
 "Mar - ry me, dear, with the L. S. D." The poor girl blushed a

*rall.* *a tempo.*

1. Flan - a - gan said to his girl, "My dear, Hol - i - day - time will be  
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*p*

short - ly here; Have - n't you thought where you like to go?  
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*rall.* Hur - ry up, dear, for I want to know. The Isle of An - gle -  
 Be a good girl, and I'll take you there. The gay Ca - sin - o's  
 "Mar - ry me, dear, with the L. S. D." The poor girl blushed a

*rall.* *a tempo.*

- sey's all right, Or the Isle of Wight might do" But the  
 sim - ply grand, It's a sight that none should miss. On - ly  
 ro - sy red, Quite a ten - der spot he'd found. She said,

la - dy said, as she hung her head, "If it's  
 say 'Oui, oui.' But she said, "Not me! All I  
 "Have your way, but you'll hear me say When the

all the same to you,  
 want to say is this,  
 hon - ey - moon comes round,

CHORUS.

2nd time *f*

“Fla - na - gan, Fla - na - gan,

Take me to the Isle of Man a - gain. Take me where the

folks all cry, 'K - E - dou - ble - L - Y!'

Fla - na - gan, Fla - na - gan, — If you love your Ma - ry

Ann, Oh! Fla - na - gan,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "Ann," followed by a melodic phrase, then "Oh!" and "Fla - na - gan,". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

1. Take me to the Isle of Man!" 2. Man!"

*ff*

The second system contains two endings for the vocal line. The first ending is marked "1." and the second "2.". The piano accompaniment includes a section marked *ff* (fortissimo) with a triplet of eighth notes. The system concludes with a repeat sign and a final cadence.

*p*

The third system is a piano accompaniment system. It begins with a dynamic marking of *p* (piano). The right hand features a melodic line with several triplet markings, while the left hand provides a steady harmonic accompaniment.

*Fine.*

*D.C.*

The fourth system is a piano accompaniment system that concludes the piece. It features a melodic line in the right hand and a supporting line in the left hand. The system ends with a double bar line and a repeat sign, with the word *Fine.* written below the staff. Below the system, the initials *D.C.* are present.

# FIVE SPLENDID SONGS. TRY THESE ON YOUR PIANO.

## "Love makes the whole year June."

Words by  
EDGAR BATEMAN.

BALLAD.

Music by  
HENRY E. PETHER.

Sung by Miss FLO ESDAILE.

REFRAIN { Key Bb.

Love's ro - ses bloom where all was gloom Be - cause, sweet - heart, of you, — In your fond eyes I  
see the skies, The skies of heav'n - ly blue, — Your voice so dear falls on my ear Just like a  
song - bird's tune. — Sum - mer will stay with me for aye — Love make the whole year June. —

## Shadowland.

Written by  
PERCY EDGAR.

BALLAD.

Composed by  
HENRY E. PETHER.

Sung before H.M. THE QUEEN and THE PRINCE and PRINCESS OF WALES.

CHORUS { Key C.

Sha - dow - land, Sha - dow - land, There in the fire - light's glow — Mem - ries a - rise from out the  
past, Dreams of a love too sweet to last. Bright eyes shine in - to mine, Once more I hold your hand;

## Some Day When Dreams Come True.

Words and Music by

BALLAD.

PHIL STAATS.

CHORUS { Key Eb.

Some day when dreams come true, Some day in the fu - ture years, — I'll come to you, dear love  
Smiles shining through my tears; — Then will my emp - ty heart Beat with a rap - ture new; —

## Roses Bring Dreams Of You.

Words and Music by

BALLAD.

HERBERT INGRAHAM.

REFRAIN.  
Key C.

Ro - ses, ro - ses, ro - ses bring mem'ries of you, dear, Mem'ries of love's sweetest hours, Telling our love to the  
flow - ers. Ro - ses, ro - ses, your love was like the ro - ses, Fresh for a day, but they fad - ed a - way, Red

## Dreaming.

Words by  
L. W. HEISER.

SERENADE.

Music by  
J. ANTON DAILEY.

REFRAIN.  
Key F.

Dream - ing, dream - ing, Of you, sweetheart, I am dream - ing, Dream - ing of days when you loved me best,  
Dream - ing of hours that have gone to rest; Dream - ing, dream - ing, — Love's own sweet mes - sage I'm bring - ing;