

MARY

GEORGE M. COHAN
PRESENTS

MARY

A MUSICAL COMEDY

BOOK & LYRICS BY
OTTO HARBACH
AND
FRANK MANDEL

MUSIC BY
LOUIS A. HIRSCH

STAGED BY
JULIAN MITCHELL
and SAM FORREST

VOCAL SELECTIONS

Anything You Want To	
De, Dear	60
Tom-Tom-Toddle	60
The Love Nest	60
Waiting	60
Mary	60
That Farm Out in Kansas	60
We'll Have a Wonderful Party	60
Deeper	60
Selection	\$1.00

VICTORIA PUB. CORP.
62 West 45th Street.
NEW YORK

MARY

Words by
OTTO HARBACH

Music by
LOUIS A. HIRSCH

Moderato

Piano

p

I'm not a girl that you'd call state - ly
I'm not the kind called in - tel - lect - ual

p leggiero

I'm not the kind that walks se - date - ly
Whose reas - oning pow'rs are so af - fect - ual

I'm not the haugh - ty kind Nor yet the naught - y kind
Nor yet the spright - ly kind The ver - y flight - y kind

Who with some fel - low's heart is al - ways play - ing
Who keeps some dot - ing fel - low al - ways guess - ing

I'm not a girl that you'd call queen - ly
And yet you'd nev - er call me gloom - y

p leggiero

Who floats her way through life ser - ene - ly
My heart is big and warm and room - y

poco a poco cresc.

I'm not a smart - y girl I'm just a heart - y girl
With lots of lat - i - tude And full of grat - i - tude

poco a poco cresc.

Who al - ways has a lot of fel - lows say - ing;
When ere I hear a lov - ing chap con - fess - ing;

Refrain
Slow with expression

Ma - ry I sim - ply ought to mar - ry

What shall I do? Ma - ry

I've sim - ply got to mar - ry some - one like you.

She must be ten - der and true

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano range, starting with a quarter rest followed by a series of quarter and eighth notes. The piano accompaniment features a treble and bass clef with various chords and melodic lines. A fermata is placed over the final note of the vocal line.

And just as slen - der as you

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes a treble clef with a 7-measure rest and a bass clef with sustained chords. A fermata is placed over the final note of the vocal line.

She must be truth - ful all through

The third system continues the musical score. The vocal line maintains the same rhythmic structure. The piano accompaniment features a treble clef with a 7-measure rest and a bass clef with sustained chords. A fermata is placed over the final note of the vocal line.

And just as youth - ful as you! —

The fourth and final system of the page. The vocal line concludes with a quarter rest. The piano accompaniment features a treble clef with a 7-measure rest and a bass clef with sustained chords. A fermata is placed over the final note of the vocal line.

But then of - course I know there's Na - ry

An - oth - er girl who has your man - ner and poise

Na - ry An - oth - er girl who has your

way with the boys There's none whose

style is so neat; - Whose lov - ing smile is so sweet,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are "style is so neat; - Whose lov - ing smile is so sweet,". The piano accompaniment includes a trill in the right hand and a sustained bass line in the left hand.

Who ev - er knew - such eyes of heav - en - ly blue - So dar - ling

The second system continues the vocal line and piano accompaniment. The lyrics are "Who ev - er knew - such eyes of heav - en - ly blue - So dar - ling". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Ma - ry I've sim - ply got to mar - ry

The third system continues the vocal line and piano accompaniment. The lyrics are "Ma - ry I've sim - ply got to mar - ry". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

you. you.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "you. you.". The system includes first and second endings, indicated by "1" and "2" above the vocal staff. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

A SELECTION OF FIVE MUSICAL HITS FROM GEORGE M COHAN'S PRODUCTION "MARY"

WAITING

(Slow and Sweet)

Words by OTTO HARBACH
Music by LOUIS A. HIRSCH

Waltz - ang! Walt - ang! That seems the fate of us all - Walt - ang!

Walt - ang! Walt - ang! For some one to

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The Love Nest

(Slow and Sweet)

Words by OTTO HARBACH
Music by LOUIS A. HIRSCH

Slow (In a fitting manner)
Just a love nest Co - zy and warm
Like a dove rest Down on a farm

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Tom-Tom-Toddle

Music by LOUIS A. HIRSCH

Words by OTTO HARBACH
Refrain Cowy waltz

On the floor is like to show You bow to
Tom - Tom - Tod - die, Oh, You - One Tod - die, Oh,
There's not much to know You sim - ply

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Anything You Want To Do, Dear

Words by OTTO HARBACH
Refrain

Music by LOUIS A. HIRSCH

A - ny-thing you want to do, dear That's the thing I want to do,
When you feel like feel-ing blue, dear
I'll be mel-an-chol-y too, When you feel like feel-ing

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MARY

Music by LOUIS A. HIRSCH

Words by OTTO HARBACH
Refrain Slow with expression

Ma - ry I sim - ply ought to mar - ry
What shall I say
I've sim - ply got to mar - ry some - one like you

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