



MARIE CAHILL

IN

MARRYING MARY

AS PRODUCED AT DALY'S N.Y.
MANAGEMENT OF DANIEL V. ARTHUR

BOOK BY EDWIN MILTON ROYLE
LYRICS BY BENJ. HAPGOOD BURT
MUSIC BY SILVIO HEIN



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VOCAL	
THE HOTTENTOT LOVE SONG.	60
LOVE THE LAST ONE BEST OF ALL,	60
COO COO (The Fable of the Dove)	60
GWENDOLYN,	60
MR. CUPID,	60
THREE MEN IN A BOAT,	60
NOAH,	60
OLD RELIABLE JOKES,	60
IS THERE ANY ONE HERE BY THE NAME OF SMITH?	60
INSTRUMENTAL	
Waltz	75
March	60
Selection.	1.00
Complete Score	2.00

SM 750

Marie Cahill's "Hottentot Love Song"

Lyric by
BENJ. HAPGOOD BURT.

Music by
SILVIO HEIN.

Intro.
Moderato.

Piano.

The piano introduction is in 2/4 time, marked 'Moderato'. It features a treble and bass clef. The treble clef part starts with a series of chords and eighth notes, while the bass clef part provides a simple accompaniment of eighth notes. The key signature has one flat (B-flat).

A Hot - ten - tot, from a cli - mate hot, Fell in
He was shy on clothes, but the ring in his nose, Was a

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "A Hot - ten - tot, from a cli - mate hot, Fell in He was shy on clothes, but the ring in his nose, Was a". The music is in 2/4 time and B-flat major.

love with a Zu - lu maid, That he used to see, in the
won - der - ful thing to see; And he vowed some day, if he

The second system continues the vocal melody and piano accompaniment. The lyrics are: "love with a Zu - lu maid, That he used to see, in the won - der - ful thing to see; And he vowed some day, if he".

Dime Mu - see, Where he and the Zu - lu played. He would
had his way Mis-sus Hot-ten-tot she would be. He pro -

The third system concludes the vocal melody and piano accompaniment. The lyrics are: "Dime Mu - see, Where he and the Zu - lu played. He would had his way Mis-sus Hot-ten-tot she would be. He pro -".

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gaze all day in a love-sick way, At the
posed out-right to the maid one night, And she

cute lit-tle Zu-lu dame; And if she drew near, she would
mar-ried him on the spot; And now they spoon,'neath the

al-ways hear Mis-ter Hot-ten-tot's love re-frain.
crim-son moon, In the Land of the Hot-ten-tot.

Chorus.

If you love me true, as I hope you do, There's a room for you, in my

p-f

bun - ga - loo: And I swear to you, that I'll al-ways do, An-y-

rall. *a tempo*
thing for you, that you ask me to: Though it ain't a lot, it is

rall. *a tempo*

all I've got, For I'm no-thin' else but a Hot-ten-tot: If my skin ain't white, I've a

heart' that's right, an' it's all for you. If you you.—

1. 2.

Six Selected Sentimental Song Successes.

Popular Themes by Favorite Authors.
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Chorus. I'm up in the Air about Mary. A Solman & M.H. Rosenfeld.

I'm up in the air a-bout Ma-ry, She's the real, real thing I ain't much on

marc *f* *p*

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Chas. E. Casey. Chorus. Let Me Write What I Never Dared to Tell. M.H. Rosenfeld.

Let me write what I nev-er dared to tell, Must my heart for ev-er more in sadness dwell? For years I have been true, I have

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J.J. Walker. Chorus. After They Gather The Hay. S.R. Henry.

Af-ter they gath-er the hay, af-ter they har-vest the grain, Af-ter the ros-es of

mp

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Monroe H. Rosenfeld. Chorus. Where The Weeping Willow Shades The Mossy Lane. A. Solman.

Where the weep-ing wil-low shades the mossy lane, Tell me, sweet-heart, shall we ev-er meet a-gain? Through

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J. J. Walker. Chorus. I Like Your Way. M. S. Witt.

I like your way and the things you say, I like the dim-ples you

p *f* *cresc.*

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Chorus. While I Have You. F. S. Seamans.

I used to love the ros-es And pret-ty vio-lets blue, My heart was true to the dai-sies,

p

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MARIE CAHILL'S LATEST HIT!

This is the song that is meeting with such tremendous success in "Molly Moonshine." With its inimitable melody and clever lyric it is destined to be the biggest hit of its kind ever produced.

Robinson Crusoe's Isle.

Words and Music by BENJAMIN HAPGOOD BURT.

CHORUS. *Rather slow.*

Rob - in - son Cru - soe lived a - lone, No bills to pay, or friends to loan: No wife to say, when
he came home, "Rob - in - son Cru - soe, why do you do so?" He wore the same clothes
all the while, A set of beads an' a heav - en - ly smile; They ver - y sel - dom
changed the style on Rob - in - son Cru - soe's, On Rob - in - son Cru - soe's Isle. . .

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