

SM672

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"So Long Mary."

3

GEO. M. COHAN.

Moderato.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. Dynamics include *mf* and *f*.

The first system shows the vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics: "It's awf-ly nice of all you girls to" and "It's awf-ly kind of all you boys to". The piano accompaniment includes a *Till ready* section with a *p* dynamic.

CHORUS.

The chorus section features the vocal line and piano accompaniment. The lyrics are: "see me to the train." "So long, Ma - ry." "I see me off to - day." "So long, Ma - ry." "I". The piano accompaniment continues with a *p* dynamic.

The second system shows the vocal line and piano accompaniment. The lyrics are: "did - n't think you'd care if you should ne'er see me a - gain." "did - n't think you'd care if I should eith - er go or stay." The piano accompaniment includes a *p* dynamic.

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CHORUS.

"You're wrong, Ma-ry?" "This re-minds me of my fam-i-ly,
 "You're wrong, Ma-ry?" "Yes, I'm going to oth-er lands to dwell,

On the day I left Sche-nec-ta-dy, To the de-pot
 Awf-ly nice of you to wish me well; Hard-ly thought a

then they came with me I seem to hear them say:"—
 soul in New Ro-chelle would ev-en come to say:"—

rit.

CHORUS.

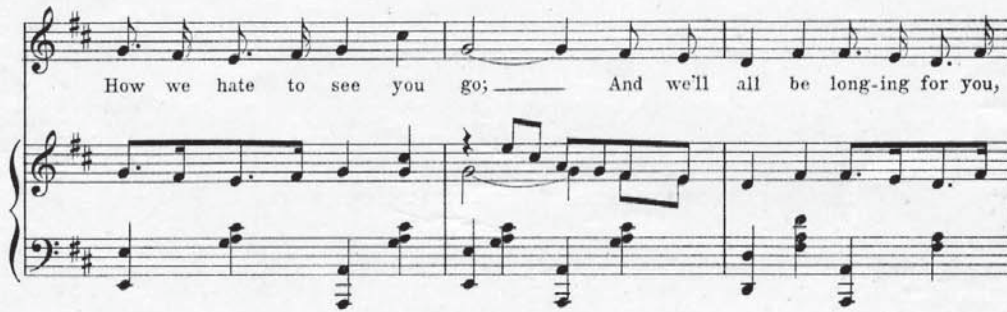
"So long, Ma-ry; Ma-ry, we will miss you

So Long Mary.

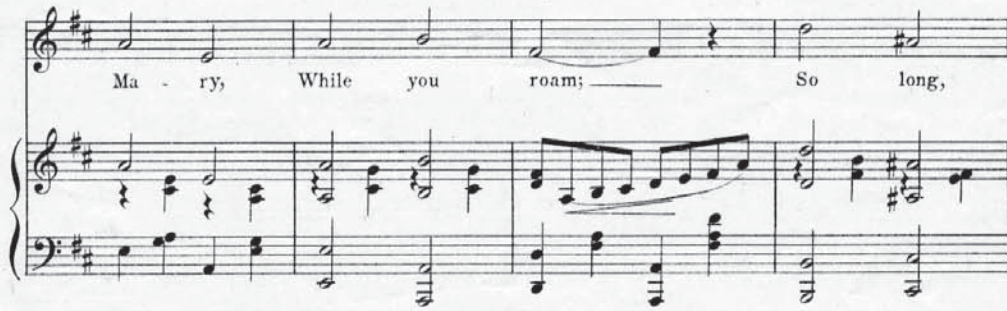
so. — So long, Ma - ry,



How we hate to see you go; — And we'll all be long-ing for you,



Ma - ry, While you roam; — So long,



Ma - ry, don't for - get to come back home. home. —



So Long Mary.