

OPERATIC EDITION

MARGIE

LYRIC BY
BENNY DAVIS
MUSIC BY
CON CONRAD
AND
J. RUSSEL ROBINSON

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Waterson Berlin & Snyder Co.
STRAND
THEATRE
BUILDING
NEW YORK

Barbelle

MARGIE



Try this over on your Piano

BRIGHT EYES

Words by
HARRY B. SMITH

Music by
OTTO MOTZAN
& M. K. JEROME

Chorus

Bright eyes _____ I know you so well _____ Bright

The first system of the chorus features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part begins with a piano (*p*) dynamic, followed by a forte (*f*) section, and ends with a piano (*p*) section. The vocal line has a colon and repeat sign at the beginning.

eyes _____ what se - crets you tell _____ I can't be -

The second system continues the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

lieve a word you say _____ Your eyes are trait - ors, they

The third system continues the vocal line and piano accompaniment. The piano part features a series of chords in the right hand.

give you a - way. _____ Bright eyes _____ they give me a thrill

The fourth system concludes the chorus. The piano part begins with a piano (*p*) dynamic and ends with a forte (*f*) section.

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MARGIE

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Lyric by
BENNY DAVIS

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Moderato

Piano



f

The piano introduction consists of two staves. The right hand plays a series of chords and arpeggios, while the left hand plays a steady bass line. The tempo is marked 'Moderato' and the dynamic is 'f'.

fz *p* *Till Ready*



This section continues the piano accompaniment. It features a dynamic change from *fz* to *p* and a section marked 'Till Ready' with repeat signs. The notation includes various musical symbols like accents and slurs.

Voice

You can talk a - bout your love af - fairs, — Here's one
You can pic - ture me most ev - 'ry night, — I can't



p

The voice part is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The dynamic is marked '*p*'.

I must tell to you; — All night long they sit up -
wait un - til they start; — Ev - 'ry thing he says just



The second verse of the song, with voice and piano accompaniment. The piano part continues with chords and a bass line.

on the stairs, _____ He holds her close and starts to coo: _____
 seems all right, _____ I want to learn that stuff by heart: _____

Chorus

"My lit - tle Mar - gie, _____ I'm al - ways think - ing of you,

Mar - gie, _____ I'll tell the world I love you; Don't for -

get your prom - ise to me, — I have bought a

home and ring and ev - 'ry thing, for Mar - gie ——— You've been my

in-spir - at - ion, Days are nev - er blue; ——— Af - ter

all is said and done, There is real - ly on - ly one ——— Oh! Mar - gie,

1 2
Mar-gie, it's you." ——— "My lit - tle you" ———

fz D.S.

"A SONG DEDICATED TO YOUR MOTHER & MINE"

THE WONDER BALLAD

ANGELS

We Call Them Mothers Down Here

WORDS AND MUSIC BY

BERT KALMAR & HARRY RUBY

MARGIE



BRIGHT EYES



JUNE I LOVE NO ONE BUT YOU



TIMBUCTOO



NO WONDER I'M BLUE



WISHING



MAKE BELIEVE



OLD PAL WHY DON'T YOU ANSWER ME



REBECCA



I'M MISSIN' MAMMY'S KISSIN'



Chorus

"An - gels have souls that are pure, _____

An - gels have hearts full of love. _____

They hear the pray'rs of ba - bies, Watch - ing each

The musical score consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The first system is the chorus, starting with the lyrics 'An - gels have souls that are pure, _____'. The second system continues with 'An - gels have hearts full of love. _____'. The third system continues with 'They hear the pray'rs of ba - bies, Watch - ing each'. The piano accompaniment features chords and a bass line. Dynamics include 'p-mf'.

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