

(OPERATIC EDITION)

# Oh! what a Pal was Mary

WORDS BY EDGAR LESLIE  
and BERT KALMAR

MUSIC BY  
PETE WENDLING



Oh, what a pal was  
Mary

THE KNAPP CO., INC.

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# Try This On Your Piano.

## Bye-Lo

By RAY PERKINS

Chorus

Bye - lo, you'll soon be doz - in', hon; Oh! my

lit - tle stick of eb - o - ny, your mam - mys by your

side; — Bye - lo, you're tired of play - in', hon,

Bye - lo, your head is sway - in', hon; Time to

903-4

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# Oh! What A Pal Was Mary

Words by  
EDGAR LESLIE  
and BERT KALMAR

Music by  
PETE WENDLING  
arr. by Fred E. Ahlert

Valse Moderato

Piano

*p* *rall. poco a poco*

The piano introduction is written in 3/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and concludes with a *rall. poco a poco* instruction. The melody is primarily in the right hand, while the left hand provides harmonic support with chords and single notes.

Voice

Mar - y o' mine, Mar - y o' mine,  
Mar - y o' mine, Mar - y o' mine,

The first vocal line is set in a treble clef with a key signature of one sharp. The lyrics are: "Mar - y o' mine, Mar - y o' mine, Mar - y o' mine, Mar - y o' mine,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a piano (*p*) dynamic and includes a fermata over the second measure of the piano part.

Grew like a rose in a bow - er, Bloomed for a  
My lit - tle play-mate of child - hood, Sym - bol of

The second vocal line continues in the same treble clef and key signature. The lyrics are: "Grew like a rose in a bow - er, Bloomed for a My lit - tle play-mate of child - hood, Sym - bol of". The piano accompaniment continues in the grand staff, maintaining the piano (*p*) dynamic.

day, Fad - ed a - way, I lost a beau - ti - ful  
love, Sent from a - bove, Staunch as an oak in the

The third vocal line concludes the piece in the same treble clef and key signature. The lyrics are: "day, Fad - ed a - way, I lost a beau - ti - ful love, Sent from a - bove, Staunch as an oak in the". The piano accompaniment continues in the grand staff, ending with a fermata over the final measure.

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flow - er; Sweet-heart and friend, — right to the  
wild - wood; Mem - 'ries of old, — pur - er than

end; — That's why I miss her so. —  
gold; — Fill me with love sub - lime. —

Chorus

Oh! what a gal was Mar - y, Oh! what a

pal was she, — An an - gel was born on

East - er morn, and God sent her down to me. \_\_\_\_\_

Heart of my heart was Mar - y, Soul of my soul di -

vine, \_\_\_\_\_ Though she is gone, love ling-ers on, for

Mar-y old pal of mine. \_\_\_\_\_ mine. \_\_\_\_\_

*rit. poco a poco*

# DOWN BY THE MEADOW BROOK

Words by  
EDGAR LESLIE

Music by  
PETE WENDLING

*piu mosso.*

Won't you come, come, down to the mead-ow-brook's rip - pling streams, — Come, come, let's find a

*mf piu mosso.*

sha-dy nook where love beams; — Come, come, let's tell the wa-ters a-bout our dreams; —

— Come with me, — and you'll see, — What the mead-ow-brook's mes-sage will be. — As in

*rit.*

*Cantabile.*

days of old, — When our love was gold; — 'Till — the end of

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