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1912

Au Revoir, Sweet Marie

S. R Henry

Composer

Ballard MacDonald

Lyricist

Buck

Illustrator

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AU REVOIR-SWEET-MARIE

BY S. R. HENRY &
BALLARD MACDONALD



Published by JOS. W. STERN & COMPANY, N.Y.
NEW YORK

CENE
BUCK

Vp. 009658

1912

Au Rev

Au Revoir, Sweet Marie.

Lyric by
BALLARD MACDONALD.

Music by
S. R. HENRY.

Not fast.

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The tempo is marked 'Not fast.' and the dynamics are 'f' (forte). The melody is in the right hand, starting with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The bass line is in the left hand, starting with a quarter note Bb3, then a quarter note C4, and a quarter note D4. The piece ends with a quarter rest in the right hand and a quarter note Bb3 in the left hand.

Tho' I must leave you, sweet Ma - rie,
Tho' seas may part us, sweet Ma - rie,

The vocal line is in the right hand of the piano accompaniment. The piano accompaniment is in the left hand. The dynamics are 'mf' (mezzo-forte). The piece ends with a quarter rest in the right hand and a quarter note Bb3 in the left hand.

My ev - 'ry thought of you shall be,
Our love shall on - ly strong - er be,

The vocal line is in the right hand of the piano accompaniment. The piano accompaniment is in the left hand. The dynamics are 'mf' (mezzo-forte). The piece ends with a quarter rest in the right hand and a quarter note Bb3 in the left hand.

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But do not yearn dear, I'll soon re - turn dear,
 Tho' wide the o - cean, yet love's de - vo - tion,

Say you will wait for me.
 Will reach a - cross the sea.

CHORUS.
 Not fast.

Au re - voir, sweet Ma - rie, will you

mp-f

miss me, When I'm far, far a - way, dear, from

you? _____ Let your lips wear a smile as you

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter rest followed by a half note G4, then a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

kiss me, _____ Let no tears dim those

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment continues with similar rhythmic patterns, including a half note chord in the right hand.

eyes of blue; _____ I'll re -

The third system shows the vocal line with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment continues with a steady bass line and chords.

turn when the ro - ses are bloom - ing, _____ To the

The fourth system shows the vocal line with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment continues with a steady bass line and chords.

girl who'll be wait - ing for me, Au re -



voir, not good - bye Love like ours can - not

rit.



die, Au re - voir, au re - voir, Sweet Ma -

a tempo



rie. Au re - rie.



VERY LATEST AND VERY BEST IN POPULAR SONGS

"RAGS"—"BALLADS" & "NOVELTY" Hits by America's Best Writers

THE SUBWAY GLIDE

Great Ragtime novelty, reciting the funny experiences on a New York Subway Express—The music is very catchy and the words exceedingly clever.

CHORUS

Rush in, crush in, reach for a hand - le strap Then turn right round and
flip in a la - dy's lap. A swing - ing while a - round the curve you're glad to

THAT RAGGEDY RAG

The last word in Rag Songs. Everything about it is Raggy—The Title—The music—The lyric—Even the characters in the story are Ragged.

Chorus (Slow)

Oh! that rag - go - dy rag,
That bean - ti - ful rag, Sh! Sh! there it

IN THE GLOAMING

A real beautiful ballad of pathos, in which the principal theme of that immortal song, "In The Gloaming" is introduced with great effect.

CHORUS

"In the gloaming, Oh my dar - ling," Ev - er - more will cling, And
when the lights were dim and low, That dear - old song she'd sing, In

BEAUTIFUL ISLE OF LOVE

Quaint novelty introduced in one hundred theatres throughout the United States by that jubilant comedienne, Jennie Austin, Star of the "Social Maids Co".

CHORUS

Beau - ti - ful Isle of Love, That's the place we think - ing
of, When you go out stroll - ing, hand in hand,

I'M CRAZY FOR LOVE

Several hundred prominent vaudeville artists are featuring this song and it never fails to take at least three encores. The catchiness of the melody gets the whole house singing.

CHORUS

I'm just cra - zy for love,
And I'm goin' to look a - round un - til some - bod - y I have found,

THAT MELLO-CELLO MELODY

A unique title isn't it? Well the whole composition is unique in every particular—Construction—Rhythm—Lyric and Melody. Splendid for parlor Entertainments.

CHORUS

That mel - lo cel - lo mel - o - dy, That sad and
even - ful harm o - ny, I

When Harbor Lights Are Burning

One of the few real ballad successes of recent years. The song has won out solely on its merits and did not need to be forced on the public.

Refrain.

When the har - bor lights are burn - ing, When the ships are com - ing home, When the
light - house bells are ring - ing, Far a - cross the sil - very foam, It is

I Like The Hat I Like The Dress

No collection of popular songs is quite complete without a copy of this charming novelty. It tells of an amusing experience of two fellows in a theatre.

CHORUS

"I like the hat, I like the dress, I like the
lit - tle girl that's in it, I con - fess, Sh - A

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