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Adieu, Marie!

Adams, Stephen, 1844-1913; Weatherly, F. E. (Frederic Edward),
1848-1929

New York, NY: Boosey & Co. (9 East Seventeenth Street), 1893

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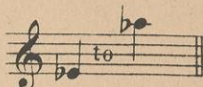
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SUNG BY
MR. EDWARD LLOYD.

N^o 1. in E^b 

N^o 2. in A^b 

ADIEU MARIE

SONG

THE WORDS BY

F. E. WEATHERLY

THE MUSIC BY

STEPHEN ADAMS.

Pr 60¢

BOOSEY & Co
9 EAST SEVENTEENTH STREET, NEW YORK,
AND
295 REGENT STREET, LONDON.

Sole Agents for ENOCH & SONS, London.

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Boosey & Co

ADIEU, MARIE!

Words by F. E. WEATHERLY.

Music by STEPHEN ADAMS.

Andantino grazioso.

Piano.

mf

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in a 3/4 time signature with a key signature of three flats. The melody is marked *mf* and features a series of chords and moving lines.

First system of the vocal line and piano accompaniment. The vocal line begins with the lyrics "He look'd at her a-cross the". The piano accompaniment is marked *p* and provides harmonic support for the vocal melody.

Second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics "street, 'Bon soir, Ma-rie! Bon soir, Ma-rie!'" and ends with "She". The piano accompaniment continues with sustained chords and moving bass lines.

was so tim-id and so sweet, "Bon soir, Ma-rie! Bon

soir, Ma-rie!" He saw the blush-es come and go, He

heard her sing-ing, sweet and low; He lov'd her so, he

lov'd her so! "Bon soir, Ma-rie! Bon soir, Ma-rie!"

FROM
 Thiebes & Tierlin Music Co.,
 ST. LOUIS, MO.

Piano introduction for the first system, featuring treble and bass staves with chords and melodic lines.

The gray dawn breaks, the trumpets blow, "A -

Musical notation for the first system, including vocal line and piano accompaniment.

- dieu, Ma-rie! A - dieu, Ma-rie!" His coun - try calls him, he must

Musical notation for the second system, including vocal line and piano accompaniment.

go, "A - dieu, Ma-rie! A - dieu, Ma-rie!" And

Musical notation for the third system, including vocal line and piano accompaniment with dynamic markings: *cres.*, *dim.*, and *p*.

as he marches down the street, There falls a rosebud at his

The first system of music features a vocal line in a treble clef with a key signature of three flats and a 3/4 time signature. The lyrics are "as he marches down the street, There falls a rosebud at his". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

feet! Ah! who can tell when they will meet? "A -

cres. *f* *dim.* *p*

The second system continues the vocal line with the lyrics "feet! Ah! who can tell when they will meet? 'A -". The piano accompaniment includes dynamic markings: *cres.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano).

- dieu, Ma-rie! A - dieu, Ma-rie!"

mf

The third system continues the vocal line with the lyrics "- dieu, Ma-rie! A - dieu, Ma-rie!". The piano accompaniment includes the dynamic marking *mf* (mezzo-forte).

The

p *dim.* *p*

The fourth system begins with the word "The" in the vocal line. The piano accompaniment includes dynamic markings: *p* (piano), *dim.* (diminuendo), and *p* (piano).

war is past, he comes a - gain, "Bon

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a half note followed by quarter notes. The piano accompaniment starts with a series of triplets in the right hand and a bass line in the left hand.

jour, Ma - rie! Bon jour, Ma - rie!" But

The second system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of *f* (forte) and a *dim.* (diminuendo) marking. The piano part features a melodic line in the right hand and a bass line in the left hand.

più lento.
dark - - en'd is the win-dow-pane, "Hé - las, Ma-rie! Hé -

The third system is marked *più lento.* (more slowly). The vocal line has a longer note value. The piano accompaniment includes dynamic markings of *p* (piano) and *pp* (pianissimo). The piano part features a melodic line in the right hand and a bass line in the left hand.

a tempo.
- las, Ma-rie!" For just out-side the ci - ty wall, She

The fourth system is marked *a tempo.* (at the tempo). The vocal line continues with quarter notes. The piano accompaniment includes a dynamic marking of *p* (piano). The piano part features a melodic line in the right hand and a bass line in the left hand.

slum - bers where the shadows fall; She was his life, his

love, his all! "A - dieu, Ma - rie! A - dieu, Ma - rie!" She was his

deciso.

love, his life, his all! "A - dieu, Ma - rie! A - dieu, Ma - -

rall. ad lib.

- rie!"

NEW SONGS & BALLADS.

Words by F.E.Langbridge.

If I must love !

Music by Hope Temple.

marcato slow. *vivace e tempo 1mo.* *rall.* *dim.*

If I must love as lov-ers love in sto - ry, Let no false witch-fire tempt my soul a - way,
Tempo 1mo. *ten.* *vivace.* *ten. rall.*
 Let me a-dore the star of pur - est glo - ry..... That ev - er hush'd the night to praise or pray.

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Words by F.E.Weatherly.

The Stars of Normandie.

Music by Stephen Adams.

a tempo.

And the old gray sea Runs up in glee, And the stars shine fair on Nor - man-die; The
 old gray sea Runs up in glee, And the stars shine fair on Nor - man-die.

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Words by F.E.Weatherly.

Adieu, Marie!

Music by Stephen Adams.

Sung by Mr. Edward Lloyd.

He look'd at her a-cross the street,—"Bon soir, Ma-rie! Bon soir, Ma-rie!" She was so tim-id and so
 sweet,— "Bon soir, Ma-rie! Bon soir, Ma-rie!" He saw the blush-es come and go, He

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Words by Clifton Bingham.

Never a Rose.

Music by Fredk.H.Cowen.

For the rose-time comes and the rose - time goes, Well-a-day for the bud that is nev - er a
 rose; For the rose - time comes and the rose - time goes, Well-a-day, well-a-day for the love.....

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Words by Percy Pinkerton.

The Silver Path.

Music by Fredk. Bevan.

Like a gorgeous lamp a - bove us, The great moon burn'd and glow'd; It made the trem - bling
 wa - ters Seem like a sil - ver road; A road that soon should lead us Be - -

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Words by F.E.Weatherly.

The Sailor's Anchor.

Music by Ernest Newton.

Pull, boys, pull, boys, jol-ly compan-ions all; Off we go, boys, off to the boa - s'n's call.
 Winds may blow, boys, lov-ing souls may part, --- But love is the an-chor of the sail - or's heart.

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