

1920

All The Boys Love Mary

Joe Schenck

Gus Van

Follow this and additional works at: <https://scholarsjunction.msstate.edu/cht-sheet-music>

Preferred Citation

[Physical ID#]: [Title], Charles H. Templeton, Sr. sheet music collection. Special Collections, Mississippi State University Libraries.

This Sheet Music is brought to you for free and open access by the Charles H. Templeton, Sr. Music Collection at Scholars Junction. It has been accepted for inclusion in Sheet Music Collection by an authorized administrator of Scholars Junction. For more information, please contact scholcomm@msstate.libanswers.com.

All The Boys Love Mary

Words By
Andrew B. Sterling
Music By
Van and Schenck



6

Introduced By
Miss Frances White
in *Tiegfeld Midnight Frolic*
Amsterdam Theatre New York

THIS NUMBER CAN BE HAD
ON ALL RECORDS, EX
MUSIC ROLLS



HARRY VON TILZER
MUSIC PUBLISHING Co.
222 W. 4th St. New York

Barbelle

All The Boys Love Mary

Words by
ANDREW B. STERLING

Music by
GUS VAN & JOE SCHENCK

Piano

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The key signature is one flat (B-flat) and the time signature is 2/4.

Voice

Rein - ie — is cap - ti - vat - ing — Jean - ie —
Rein - ie — is quite ath - le - tic — Jean - ie —

The first vocal line is set against a piano accompaniment. The piano part continues with a similar rhythmic pattern to the introduction, with some chords marked with a 'p' (piano) dynamic.

— is fas - cin - at - ing — Gay Ba - bette — is such a sly co - quette —
— is sym - pa - thet - ic — Gay Ba - bette — at golf is quite a champ —

The second vocal line continues the melody. The piano accompaniment features more complex chordal textures, including some triplets in the right hand.

— and sweet Ma - rie — is such a dear lit - tle pet — While lit - tle
— and sweet Ma - rie — can roll her eyes like a vamp — While lit - tle

The third vocal line introduces a melodic shift. The piano accompaniment uses a variety of chord voicings to support the vocal line.

Ma - ry Brown — is the home - li - est girl — in the town — But
Ma - ry Brown — is a sight in the hand — som - est gown — But

The final vocal line concludes the piece. The piano accompaniment features a final cadence with sustained chords in the right hand.

Chorus

All the boys love Ma - ry they fol - low her a - round they
 All the boys love Ma - ry they used to be con - tent with

chase her all a - round Rein-ie and Jean-ie, Ba - bette and Ma-rie, — Are cry - ing
 half of one per - cent Rein-ie and Jean-ie, Ba - bette and Ma-rie, — Are serv - ing

what's the mat - ter with me? — But all the boys love Ma - ry and
 noth - ing strong - er than tea. — But all the boys love Ma - ry they

when she laughs you'd think she's going to cry — but they aint got what Ma - ry's
 know just where to go when they feel dry — they come in pairs# from ev - ry

got a dad - dy with a cel - lar full of you know what and all the boys love
 where and Ma - ry winks and leads them down the cel - lar stairs and all the boys love

Ma - ry com - ing thro' the Rye. — Rye. —
 Ma - ry com - ing thro' the Rye. — Rye. —

p-f

SUGGESTIONS FOR YOUR PURCHASE OF
POPULAR SELECTIONS

YOU TOOK THE SWEET FROM SWEETHEART

TRA, LA, LA, LA, LA

ALL THE BOYS LOVE MARY

I LOST THE BEST PAL THAT I HAD

THEY'RE ALL SWEETIES

I AINT'EN GOT'EN NO TIME
TO HAVE THE BLUES

EVERY TEAR IS A SMILE
IN AN IRISHMAN'S HEART

SOMEBODY'S WAITING FOR SOMEONE

GET THESE SONGS FOR YOUR
PHONOGRAPH and PLAYER PIANO