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MARIE

by
IRVING BERLIN

Theme Song of
"THE AWAKENING"
Starring
VILMA BANKY



a
SAMUEL GOLDWYN
production

Irving Berlin, Inc.
MUSIC PUBLISHERS
1607 Broadway New York



MADE IN
USA

CODE WORD
"MARIE"

MARIE

Tune Ukulele or
BANJULELE BANJO

G C E A

By
IRVING BERLIN

Valse Moderato

Piano

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G2, followed by quarter notes A2, B2, and C3. The first measure is marked with a dynamic of *mf*.

Continuation of the piano accompaniment, showing two staves with chords and melodic lines. The piece concludes with a double bar line and repeat signs.

VOICE

There's a gleam in your eyes Ma - rie,

Piano accompaniment for the first vocal line, showing two staves with chords and melodic lines. The first measure is marked with a dynamic of *p*.

— And the mean - ing is plain to see,

Piano accompaniment for the second vocal line, showing two staves with chords and melodic lines.

Ukulele Arr. by MAY SINGHI BREEN

But you'll find ro - mance is a game of

chance, That is not all it seems to be.

CHORUS

Ma - rie the dawn is break -

ing, Ma - rie you'll soon be

wak - - ing, _____ To find _____ your heart is

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter note 'wak', followed by a half note 'ing' with a long horizontal line underneath. The piano accompaniment consists of chords and moving lines in both hands. Above the vocal staff, three guitar chord diagrams are shown, corresponding to the notes in the vocal line.

ach - - ing, _____ And tears _____ will

accell. - *cresc.*

The second system continues the vocal and piano parts. The vocal line has a quarter note 'ach', a half note 'ing' with a long horizontal line, and then 'And' followed by a quarter note 'tears' and a half note 'will' with a long horizontal line. The piano accompaniment includes dynamic markings 'accell.' and 'cresc.' in the right hand.

fall _____ as you _____ re - call, _____ The

The third system shows the vocal line with a quarter note 'fall', a half note 'as', a quarter note 'you', a half note 're - call' with a long horizontal line, and a quarter note 'The'. The piano accompaniment continues with chords and moving lines.

moon _____ in all its splen -

The fourth system features a vocal line with a half note 'moon' and a long horizontal line, followed by a quarter note 'in', a quarter note 'all', a quarter note 'its', and a half note 'splen -' with a long horizontal line. The piano accompaniment concludes the system with chords and a moving bass line.

Musical notation for the first system. The vocal line (treble clef) contains the lyrics: "dor, The kiss so ver - y". The piano accompaniment consists of a grand staff with treble and bass clefs. A guitar chord diagram is shown above the vocal line.

Musical notation for the second system. The vocal line (treble clef) contains the lyrics: "ten - - der, The words will you sur -". The piano accompaniment consists of a grand staff with treble and bass clefs. Three guitar chord diagrams are shown above the vocal line.

Musical notation for the third system. The vocal line (treble clef) contains the lyrics: "ren - - der, To me Ma -". The piano accompaniment consists of a grand staff with treble and bass clefs. Four guitar chord diagrams are shown above the vocal line.

Musical notation for the fourth system. The vocal line (treble clef) contains the lyrics: "rie. Ma - rie.". The piano accompaniment consists of a grand staff with treble and bass clefs. Five guitar chord diagrams are shown above the vocal line. The system concludes with a double bar line and repeat signs.



“WHAT’LL I DO” — “ALL ALONE” — “ALWAYS” — “REMEMBER”

and now

IRVING BERLIN’S

ROSES OF YESTERDAY

CHORUS

Ros-es of yes-ter-day — faded and thrown a-way — love is a pale bouquet —

— of yesterday’s ros - es Roses were once in bloom. — here in my

lone-ly room now there’s a faint perfume of yes-ter-day’s ros - es

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