

"Fats" Waller's

ORIGINAL PIANO CONCEPTIONS

Songdom's foremost popular classics,—interpreted in the modern manner by the famed Piano Stylist—Radio and Recording Star

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(Papa's Getting Mad)

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MARY LOU

("FATS" WALLER'S CONCEPTION)

Moderato

mf

gva...

loco

loco

gva...

The first system of musical notation for Mary Lou. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef features eighth and sixteenth notes with accents. The bass clef provides a harmonic accompaniment with chords and single notes.

The second system of musical notation for Mary Lou. It continues the piece with similar melodic and harmonic patterns. A dashed line with the label "8va" indicates an octave shift in the treble clef.

The third system of musical notation for Mary Lou. It includes a section marked "loco" in the treble clef, indicating a change in articulation or phrasing. The notation continues with various chords and melodic lines.

The fourth system of musical notation for Mary Lou. This system features more complex chordal textures and melodic runs, with many notes marked with accents (v) to indicate emphasis.

The fifth system of musical notation for Mary Lou, which concludes the piece. It includes a "rit." (ritardando) marking and a final chord marked with a "p" (piano) dynamic. The notation shows a resolution of the musical themes established in the previous systems.