

THE LAUGHABLE SERIO-COMIC SONG



WRITTEN AND
COMPOSED BY
JOS. TABRAR

FEATURED WITH SUCCESS
BY ALL THE LEADING SERIO-
COMIC SINGERS OF
AMERICA & GREAT BRITAIN.



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A SYMBOL OF MERIT.

Mary Had a Little Lamb.

COMIC SONG.

Words and Music by JOS. TABRAR.

A musical score for piano and voice. The top staff is for the piano in G major, 2/4 time, with dynamics 'mf' and 'f'. The bottom staff is for the voice in G major, 2/4 time. Measures 1-6 show the piano providing harmonic support with eighth-note chords and the voice entering with eighth-note patterns.

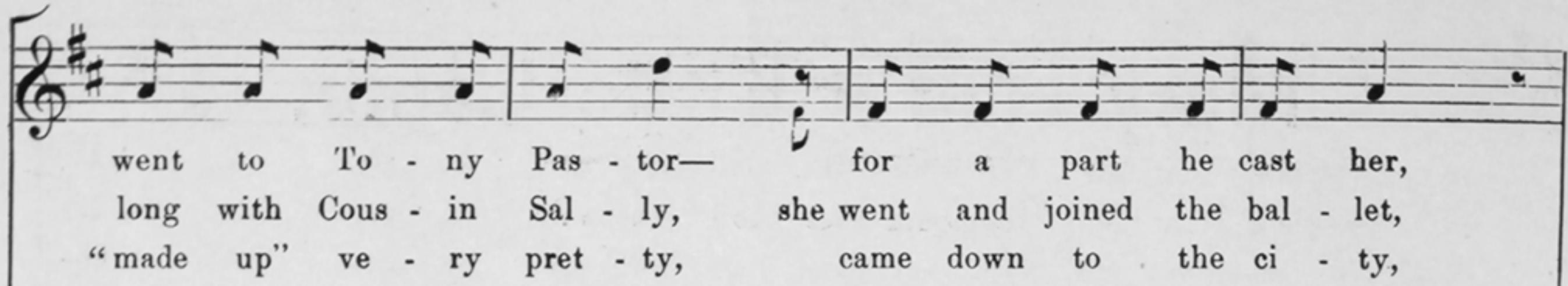
A continuation of the musical score. The piano part features eighth-note chords. The vocal line begins in measure 7, continuing from the previous section.

1. My big sis - ter Ma - ry thought she'd be a
2. My big sis - ter Ma - ry thought she'd be con-
3. My big sis - ter Ma - ry loves i - deas to

A continuation of the musical score. The piano part features eighth-note chords. The vocal line continues in measure 13.

fai - ry, So she made her mind up that she'd like to be the rage. She
tra - ry, So, one day she met her lamb, then sulked and would - n't speak. A-
va - ry, Thought to set - tle down in life, she'd ex - er - cise her pow'rs. She

A continuation of the musical score. The piano part features eighth-note chords. The vocal line continues in measure 19.



The music continues with a change in key, indicated by a key signature of one sharp. The vocal line and piano accompaniment continue the narrative.

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And be - fore she'd scarce - ly been a fort - night on the stage,—
And up - on my word, be - fore she'd been there half a week,—
And be - fore she'd been with - in its pre - cincts ma - ny hours,—

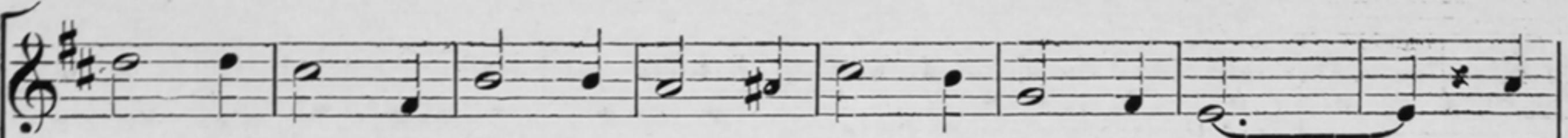
The music continues with a change in key, indicated by a key signature of one sharp. The vocal line and piano accompaniment continue the narrative.

CHORUS.

Tempo di Valse.

A musical score for voice and piano. The vocal line begins with a series of eighth notes. The lyrics of the chorus are repeated three times. The piano accompaniment features a steady eighth-note pattern.

Ma - ry had a lit - tle lamb, with hands as white as snow, . . . And
Ma - ry had a nice old lamb, with hair as white as snow, . . . And
Ma - ry had an - oth - er lamb, whose Chris - tian name was Joe, . . . And



ev - 'ry place that Ma - ry went, the lamb was sure to go, If
ev - 'ry place that Ma - ry went, the lamb was sure to go, If
ev - 'ry place that Ma - ry went, poor Joe was sure to go, The

A two-line musical staff. The top line shows a continuation of the melody, and the bottom line shows a harmonic progression with chords in G major.



Mary'd say Bah! the lamb would say Ma! Now what can I do for thee? Ah!

Mary'd say Bah! the lamb would say Ah! Of diamond rings bought her three. Oh!

story's the same, now which is to blame? They're married, have chil - dren, three. Oh!

A two-line musical staff. The top line shows a continuation of the melody, and the bottom line shows a harmonic progression with chords in G major.



what would I give, if I had a lamb, To run a - bout af - ter me. . . .
what would I give, if I had a lamb, To buy diamond rings for me. . . .
what would I give, if I had a lamb, Like Joe, to run af - ter me. . . .

A two-line musical staff. The top line shows a continuation of the melody, and the bottom line shows a harmonic progression with chords in G major.