

SM7057

"Honeymoon Lane"

# Mary Dear

(I Miss You Most Of All)

By HENRY CREAMER,  
EDDIE DOWLING  
and JAMES F. HANLEY

*Slowly with expression*

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a *rit.* (ritardando) marking.

Have you ev - er been so lone - ly till you could - en't cry?  
Ab - sence makes the heart grow fond - er, so the po - ets say

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

Have you heard your one and on - ly say that last good - bye?  
But your ab - sence makes me pon - der all the live long day

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

Have you longed for some - one Till your heart was blue?  
Things are not so jol - ly Skies seem dull and gray

Musical notation for the third verse, including the vocal line and piano accompaniment.

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Then you don't know, Ma - ry Just how I miss you:  
I've been mel - an - cho - ly Since you went a - way:

## CHORUS

Ma-ry, dear, I miss you in the morn - ing When I think of

days that used to be Noon when first we met was Heav - en's

dawn - ing Now it's on - ly twelve o-'clock to me

Ma - ry, dear, I miss you when I'm roam - ing

All in vain I list - en for your call And when the shad - ows

flick - er in the gloam - ing Ma - ry, dear, I

miss you most of all. all.

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