

# MARY

Words and Music by Scott Hoffman and Jason Sellards

$\text{♩} = 72$

Bmaj7



F#m7



D



C#m7



B



First system of the musical score, featuring a vocal line and piano accompaniment. The key signature is B major (two sharps) and the time signature is 4/4. The tempo is marked as quarter note = 72. The system includes guitar chord diagrams for Bmaj7, F#m7, D, C#m7, and B.

Bmaj7



F#m7



Second system of the musical score, featuring a vocal line and piano accompaniment. The system includes guitar chord diagrams for Bmaj7 and F#m7. The lyrics are: 1. I love the tone that's in your laugh, gasp - ing for an ex - 2. I've had it ea - sy now, you see. When I'm down you're al -

D



C#m7



B



Third system of the musical score, featuring a vocal line and piano accompaniment. The system includes guitar chord diagrams for D, C#m7, and B. The lyrics are: - tra breath, wait - ing for the time to pass. - ways there, stand - ing by to com - fort me.

Bmaj7

F#m7

I be - lieve in days a - head. Don't spend an - oth - er night.  
Some - day we'll go round the world, I'll make the jour - ney so

D

C#m7

B

E

B

a - lone, cross and wish - ing you were dead.  
sub - lime. I know you're not a tra - velling girl.

D

A

G#m

E

D#7

Ma - ry, you should - n't let 'em make you mad. You

G#m

E

D#7

hold the best you can.

G#m



E



D#7



And Ma - ry, af - ter all the pain is gone, - I'm

G#m



E



D#7



C#m9



al - ways gon - na live to be your man. -

A9



C#m9



A9



Oh,

Oh

1.

Bmaj7



F#m7



D



E



B



2.



'Cause I'd give ev - 'ry - thing\_ I have, \_ for - get all the things that bring\_

Emaj<sup>9</sup>/G#



E



C#m7



\_ me joy, if you could have one day, \_ pure \_ and sim - ple hap -

B



B/A



- pi - ness. Un - til that mo - ment comes, \_ I'll be here where I've

E/G#



E



C#m7



Gdim



al - ways been. \_ Gon - na be your friend un - til \_ the day \_ I die. \_

G#m



E



D#7



G#m



Ma-ry, you should-n't let 'em make you mad... You hold the best... you... can...

E



D#7



G#m



E



D#7



And Ma-ry, af-ter all the pain is gone, I'm

G#m



E



D#7



C#m7



A9



al-ways gon-na live to be your man. Oh,

C#m9



A9



C#m9



A9



Repeat to fade

Oh Oh