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1914

The Good Ship Mary Ann

Sophie Tucker

Artist

Grace Le Boy

Composer

Kahn

Lyricist

Starmer

Illustrator

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The Good Ship Mary Ann

SONG



WORDS BY
GUS KAHN
MUSIC BY
GRACE LE BOY

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JEROME H. DEMICK & CO.
NEW YORK DETROIT

Gaston Music Co.,
KEARNEY, NEBR.

Up. 001649
1914
GOOD

The Good Ship Mary Ann

Lyrics
by
GUS KAHN

Music
by
GRACE LE BOY

Moderato

PIANO

The piano introduction is in 2/4 time, marked Moderato. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The key signature has two flats (B-flat and E-flat).

VOICE

There's a ti - ny black speck — 'way
Oh, sup - pos-in' that he — had

Vamp

mf

p

The vocal line begins with a rest, then enters with the lyrics. The piano accompaniment features a vamp section with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

out on the sea, — There's a big black speck on the pier, — The
missed yon-der boat, — He's been known to be late be - fore, — I've

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

big black speck is strain-in' her eyes — And pray-in' for the
count - ed ev' - ry min - ute and hour — I've wait - ed till I

The vocal line concludes the piece with the lyrics. The piano accompaniment continues with a melodic and harmonic accompaniment.

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lit-tle one to draw near. It's draw-ing clos-er, clos-er
 could-n't wait an-y more. The gang-plank's low-er'd, see 'em

to the pier,— It's a boat—that brings her hon-ey, dear—
 rush a-shore,— There's my hon-ey now, I'll weep no more!

No use to hold—her, no use to scold
 Good-bye to sad-ness, wel-come to glad—

— her, She wants the world—to hear her sing-ing!—
 — ness, What are your voi-ces for but sing-ing!

CHORUS

It's the good ship Ma-ry Ann — Bring - ing back —

The first system of the chorus features a vocal line in G major (two flats) and 2/4 time. The lyrics are "It's the good ship Ma-ry Ann — Bring - ing back —". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. A dynamic marking of *p f* is present.

— my lov-in' man, — Step a - side — and let me

The second system continues the vocal line with the lyrics "— my lov-in' man, — Step a - side — and let me". The piano accompaniment continues with similar harmonic support.

meet him, let me greet him! Lord - y,

The third system continues the vocal line with the lyrics "meet him, let me greet him! Lord - y,". The piano accompaniment continues with similar harmonic support.

I could eat him! Bless the cap - tain,

The fourth system concludes the vocal line with the lyrics "I could eat him! Bless the cap - tain,". The piano accompaniment continues with similar harmonic support.

bless that crew, — Bless the dear — old Mis - sis - sip - pi, too!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "bless that crew, — Bless the dear — old Mis - sis - sip - pi, too!". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a steady bass line and a more active treble line with chords and melodic fragments.

For bring - ing back — my lov - in' man, On the

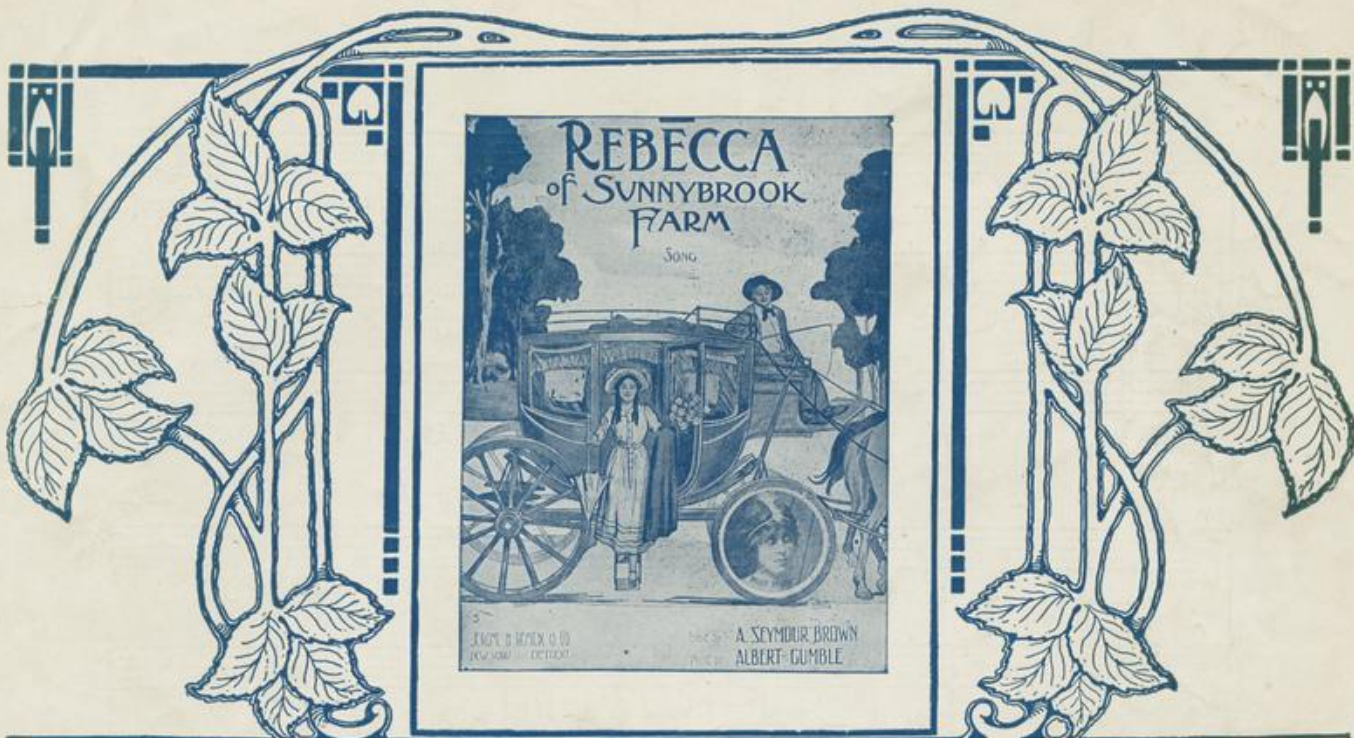
The second system continues the musical score. The vocal line has the lyrics "For bring - ing back — my lov - in' man, On the". The piano accompaniment continues with similar harmonic support, including some dynamic markings like *mf* and *ff*.

good ship Ma - ry Ann. Bless the good ship

The third system of the score features the lyrics "good ship Ma - ry Ann. Bless the good ship". The vocal line and piano accompaniment maintain the established musical style.

Ma - ry Ann! Ann!

The fourth system concludes the piece with the lyrics "Ma - ry Ann! Ann!". It includes first and second endings for the vocal line, indicated by the numbers "1" and "2" above the staff. The piano accompaniment also features these endings, with the second ending leading to a final cadence.



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 Everybody Two-Step Song
 Moonlight Bay
 Down In Dear Old New Orleans
 That Old Girl of Mine
 Be My Little Baby Bumble Bee

Rebecca of Sunny-Brook Farm

Lyrics by SEYMOUR BROWN Music by ALBERT GUMBLE

CHORUS
 Where the bee-ey see - kie vine Where the bee-ey see - kie vine twice it-self a-round the
 A sweet-heart is - lan, is wall - ing.
 twice it-self a-round the bee A sweet-heart is - lan, is wall - ing.
 I can hear the whip - poor - will Tell me soft - ly from the hill Tell me soft - ly from the
 I can hear the whip - poor - will Tell me soft - ly from the hill Tell me soft - ly from the

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