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1903

My Little Canoe

Leslie Stuart

Composer

Leslie Stuart

Lyricist

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VOCAL SELECTIONS

FROM



Book by
Henry
Hamilton

and

Paul
Potter

THE SCHOOL GIRL

Music by
Leslie
Stuart



My Little Canoe	.60
When I Was a Girl Like You	.60
The Honeymoon Girl	.60
The Daughters of the Guard	.60
Looking for a Needle in a Haystack	.60
Call Round Again	.60
Oh Woman in Days of Romance	.60
She's an English Girl	.60
Belinda on the Line	.60
We Want to be Simpler	.60



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1903
MY Lit

My Little Canoe.

Words by
LESLIE STUART.

Music by
LESLIE STUART.

Allegro moderato.

Piano.

The piano accompaniment consists of four systems of two staves each (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The first system begins with a piano (*p*) dynamic marking. The melody is primarily in the treble clef, with a steady eighth-note accompaniment in the bass clef. The fourth system concludes with a section marked *Much slower*.

Much slower.

Ma - mie — if you've noth-in' else to do, ma Ma-mie girl, I'm goin' to give an in-vi-
Ma - mie — if you nev-er say a word, ma Ma-mie girl, It's just a lit-tle con-so-

The vocal line is written on a single treble clef staff. It begins with the tempo change *Much slower*. The lyrics are written below the notes. The melody is simple and features a mix of quarter and eighth notes. The piece ends with a final chord.

GIRLS. TENORS. In my lit-tle ca-noe.

ta - tion — For to come a-long o' me.
 ta - tion — If you come a-long o' me.

Ma - mie, — it 'll car - ry me an' you, And that's e-nough for a nice flir -
 Ma - mie, — wou'd you think a lit - tle thought, Ma Ma-mie girl? In your hes - i -

GIRLS.

ta - tion. — As you're sit - ting in your lone - some. — In your lone-some with
 ta - tion. — For to be my lit - tle car - go. — In its lone-some with

me, — I've got so much to say, — and I'm for
 me, — You don't know what it is — to not know

GIRLS.

get - ting how!
what to say.

I've such a tale — as no one
Well, that's my case — the long, long

knows — I'd bet - ter say to you — the ver - y
day — But when we're pad - dling home — in dusk of

last thing now, — So while the light of love is ling - ring in your lit - tle
night a - lone — And while the light will shine like ru - bies from your lit - tle

GIRLS.

lan - guid eyes — Ma-mie, won't you come a - long o' me — where the i - ris
fai - ry eyes — Ma-mie, that will be the chance for me — For to say ma

grow?
say.

Ma - mie, I've a lit - tle ca - noe,

The first system of the musical score. The vocal line begins with a question mark and the words "grow?" and "say." followed by a line of music. The piano accompaniment consists of two staves, with a piano (p) dynamic marking. The key signature is B-flat major.

Room for me, my Ma - mie, and you. I'll pad - dle a - long and rock you in my

The second system of the musical score. The vocal line continues with the lyrics "Room for me, my Ma - mie, and you. I'll pad - dle a - long and rock you in my". The piano accompaniment continues with the same two-staff format.

my lit - tle ca - noe
cra - dle

Ma - mie, you'll have noth - in' to do, And

The third system of the musical score. The vocal line includes the lyrics "my lit - tle ca - noe" and "cra - dle". The piano accompaniment continues with the same two-staff format.

when I've told my wor - ries to you. Then, Ma - mie we might ca - noo - dle, we

The fourth system of the musical score. The vocal line concludes with the lyrics "when I've told my wor - ries to you. Then, Ma - mie we might ca - noo - dle, we". The piano accompaniment continues with the same two-staff format.

TENORS. In my lit-tle ca-noe. GIRLS. Ma-mie, I've a lit-tle ca-noe,

two,

Room for me my Ma-mie, and you. I'll pad-dle a-long and rock you in my

In my lit-tle ca-noe. Ma-mie, you'll have noth-in' to do, And

cradle

TENORS. In my lit-tle ca-noe. when I've told my wor-ries to you, Then, Ma-mie, we might ca-noodle, we two.

DANCE.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The upper staff features a series of chords and eighth-note patterns, while the lower staff provides a steady accompaniment with eighth notes. A measure number '6' is positioned above the second measure of the upper staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth-note patterns and includes a triplet of eighth notes. The lower staff continues the accompaniment with eighth notes.

The third system of musical notation consists of two staves. The upper staff features a series of chords and eighth-note patterns, including a triplet of eighth notes. The lower staff continues the accompaniment with eighth notes. A piano (*p*) dynamic marking is present at the beginning of the system.

The fourth system of musical notation consists of two staves. The upper staff features a series of chords and eighth-note patterns, including a triplet of eighth notes. The lower staff continues the accompaniment with eighth notes. A piano (*p*) dynamic marking is present at the beginning of the system.

The fifth system of musical notation consists of two staves. The upper staff features a series of chords and eighth-note patterns, including a triplet of eighth notes. The lower staff continues the accompaniment with eighth notes.

The sixth system of musical notation consists of two staves. The upper staff features a series of chords and eighth-note patterns, including a triplet of eighth notes. The lower staff continues the accompaniment with eighth notes. A piano (*p*) dynamic marking is present at the beginning of the system. The system concludes with a double bar line and the instruction *D.S.* (Da Capo).