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1921

## Run, Mary , Run

David W. Guion

*Composer*

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# Run, Mary, Run

A SONG

By  
DAVID W. GUION

→ High Voice



Low Voice



Price, 50 cents  
(In U. S. A.)

G. SCHIRMER, INC., NEW YORK

T

VP. 16298  
1921  
RUN



# Run, Mary, Run

David W. Guion

In moderate time and with marked swing

Voice

Piano

Want to go to Hea-ben? I'll tell yuh what to do:

Grease yo' foot wid a mutton \*su'. Deb-ble get aft'—yuh wid a redhot han'-Jes'

\*suet

30055 c

Copyright, 1921, by G. Schirmer, Inc.  
Printed in the U. S. A.



slide right ov - er in de Prom - ise' Lan' Well, Run, Ma - ry, run,

*r.h.*  
*l.h.*

This system contains the first vocal line and the first two measures of the piano accompaniment. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two flats. The right hand (r.h.) and left hand (l.h.) are indicated for the piano part.

Suf - fer an' die, Run, Ma - ry, run, Gwine to Gal - i - lee. Run, Ma - ry,

This system contains the second vocal line and the next two measures of the piano accompaniment. The piano part continues with chords and moving lines in both hands.

*f* Run, Ma - ry, run, Suf - fer an' die, Run, Ma - ry, run,

*f*

This system contains the third vocal line and the final two measures of the piano accompaniment. The piano part ends with a final chord in both hands. The tempo or dynamics are marked with 'f' (forte).

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Gwine to Gal - i - lee.

*mf* *mp* *p*

Some comes a limp - in' an' some comes lame, Some comes a run-nin' in re-li-gion's name;

*mp*

Mind out, brud-der, how yuh walk dat cross, Yo' foot might slip an' yo' soul get lost. Well,

*r.h.* *l.h.*

Run, Ma - ry, run,      Suf-fer an' die, —      Run, Ma - ry, run,

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands, with some notes marked with accents (>).

Gwine to Gal - i - lee. Run, Ma - ry, Run, Ma - ry, run,

The second system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a more active bass line in the second half. Dynamics include a forte (*f*) marking above the vocal line and another *f* marking below the piano accompaniment.

Suf-fer an' die, —      Run, Ma - ry, run,      Gwine to Gal-i - lee.

The third system of the musical score, concluding the piece. It follows the same instrumental and vocal structure as the previous systems. The piano accompaniment ends with a final chord marked with a forte (*f*) dynamic.

