



# VOCAL SELECTIONS

FROM



Book by  
Henry  
Hamilton  
and  
Paul  
Potter

Music by  
Leslie  
Stuart

# THE SCHOOL GIRL



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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# My Little Canoe.

Words by  
LESLIE STUART.

Music by  
LESLIE STUART.

*Allegro moderato.*

Piano.

First system of piano introduction. Treble clef, bass clef, key signature of two flats (B-flat, E-flat), time signature of 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of piano introduction. Continuation of the melodic and accompanimental lines from the first system.

Third system of piano introduction. Continuation of the melodic and accompanimental lines.

Fourth system of piano introduction. Continuation of the melodic and accompanimental lines.

§ *Much slower.*

First line of the vocal melody. Treble clef, key signature of two flats, time signature of 3/4. The melody is slower and features a mix of quarter and eighth notes.

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

Piano accompaniment for the vocal section. Treble clef, bass clef, key signature of two flats, time signature of 3/4. The piano part features a steady accompaniment of quarter notes in the left hand and chords in the right hand, starting with a piano (*p*) dynamic.

GIRLS.

TENORS. In my lit-tle ca-noe.

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

me.  
 me.

Ma - mie, — it 'll car - ry me an' you, And that's e-nough for a nice flir.  
 Ma - mie, — won't 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! I've such a tale as no one  
 what to say. 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 Mu - mie, won't you come a - long o' me where the i - ris  
 futi - ry eyes Mu - 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 consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase that ends with a question mark and a blank line for the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a more complex melody with some grace notes. The piano accompaniment continues with similar rhythmic patterns, including some triplet-like figures in the right hand.

my lit - tle ca - noe  
cra - dle \_\_\_\_\_

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

The third system shows the vocal line with a blank line for the lyrics "cra - dle". The piano accompaniment features a prominent triplet in the right hand. The vocal line continues with a melodic phrase that ends with a comma and the word "And".

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a final melodic phrase. The piano accompaniment features a triplet in the right hand and a concluding bass line. The key signature remains two flats, and the time signature is 4/4.

TENORS, In my lit - tle ca - noe.

GIRLS.

two,

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

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,

cru - die

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

TENORS.

In my lit - tle ca - noe.

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

DANCE.

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. Both are in the key of B-flat major (two flats). The music begins with a piano (*p*) dynamic. The upper staff features a series of chords and arpeggiated figures, with a measure containing a sixteenth-note triplet marked with a '6' above it. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece. The upper staff has a melodic line with eighth-note patterns and a triplet of eighth notes marked with a '3' above it. The lower staff continues with a steady accompaniment of eighth notes.

The third system shows further development of the melody in the upper staff, including a triplet of eighth notes marked with a '3' above it. The piano (*p*) dynamic is maintained. The lower staff accompaniment remains consistent.

The fourth system features a more active upper staff with sixteenth-note passages and chords. The lower staff accompaniment includes some rests and continues with eighth-note patterns.

The fifth system continues with intricate sixteenth-note figures in the upper staff. The lower staff accompaniment is active, with some notes marked with a '7' above them.

The sixth and final system on the page concludes the piece. It features sixteenth-note passages in both staves. The piano (*p*) dynamic is maintained. The system ends with a double bar line, a repeat sign, and the number '88' in the right margin. The instruction *D.S.* (Da Capo) is written below the final notes.