

The Princeton University Triangle Club

PRESENTS

“MAIN STREET”

A Musical Comedy, in Two Acts

Book and Lyrics by

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Music by

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Opening Chorus. Act I

Lyric by G. W. BUNN

Music by E. P. NEVIN

Allegro vivo

The first system of musical notation consists of two staves, treble and bass clef, with a grand staff bracket on the left. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The music begins with a piano introduction marked with a forte (*f*) dynamic. The melody in the treble clef is characterized by eighth-note patterns, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the piano introduction. The treble clef features a melodic line with some rests and eighth-note runs, while the bass clef continues with a rhythmic accompaniment. The dynamics remain consistent with the first system.

The third system continues the piano introduction. The treble clef has a melodic line with a crescendo hairpin and a fermata over the final measure. The bass clef continues with a steady accompaniment. The dynamics remain consistent with the first system.

The fourth system concludes the piano introduction. The treble clef has a melodic line with a fermata over the final measure. The bass clef continues with a steady accompaniment. The dynamics remain consistent with the first system.

6/4/24
Library of Congress

mf *cresc.*

CHORUS
At

noon we al - ways can be found in front of Jor - dan's

f

store To pass a - way the

time of day, For half an hour or more, For

half an hour or more. We know the tricks of

pol - i - tics, Al - though we can't a - gree U -

nan - i - mous a - bout the fuss of rec - i - proc - i - ty.

DANCE

mf

f

SIX MEN

We're the mer - ry loaf - ers that you're sure to find,

mf

FULL CHO.

Yes, yes, pret - ty sure to find.

f

SIX MEN

In a com - ic op' - ra of the ru - ral kind

FULL CHO.

SIX MEN

Yes, yes, the tru - ly ru - ral kind. We

loaf a - round on Main Street in our o - ver - alls and jeans,

FULL CHO.

Loaf a - round in o - ver - alls and jeans.

SIX MEN

We're the mer - ry loaf - ers that you're pret - ty sure to find, In the

mf

fun - ny, fun - ny pic - tures in the Sun - day Mag - a - zines.

DANCE

Poco più animato

(whistling)

mf

1

2

3

Slow

mf

TOM

My friends, do you call this an o - pen - ing cho - rus? Where are the maid - ens that

p

This section contains a vocal line for TOM and a piano accompaniment. The key signature is two sharps (D major). The vocal line begins with a treble clef and a key signature of two sharps. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The piano part starts with a dynamic marking of *p* (piano).

CHORUS

ca - per be - fore us? Where are the maid - ens that ca - per be - fore us?

f

This section contains a vocal line for the CHORUS and a piano accompaniment. The key signature changes to one sharp (E major) for the vocal line. The piano accompaniment continues with a treble and bass clef. A dynamic marking of *f* (forte) is present in the piano part.

Entrance of Girls

f

This section contains a piano accompaniment for the "Entrance of Girls". It consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The key signature is one flat (B minor). The piano part begins with a dynamic marking of *f* (forte).

DANCE

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a repeat sign followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of chords and single notes.

The second system continues the piece and is enclosed in a first ending bracket labeled '1'. The upper staff features a melodic line with eighth notes and a final phrase that concludes with a double bar line. The lower staff provides harmonic support with chords and moving bass lines.

The third system is enclosed in a second ending bracket labeled '2'. The upper staff continues the melodic development, leading to a final cadence. The lower staff maintains the accompaniment pattern.

The fourth system concludes the piece. The upper staff features a final melodic phrase that ends with a double bar line and a 2/4 time signature. The lower staff concludes with a final bass line and a 2/4 time signature.

MEN

Good morn-ing girls, how do you do, how do you do, how do you do!

mf

We were a-fraid you'd missed your cue, That sure-ly would nev-er do!

GIRLS

We've been wait-ing in the wings, in the wings, in the wings,

We've been wait-ing in the wings, Just ach-ing to come out and sing.

TOM

CHO.
(Humming)

I've been look-ing ev-'ry where for you. Um

Um Um Um Is

Marcia

ev-'ry-bod-y hap-py, Is ev-'ry-bod-y gay? Let's

do a lit-tle song and dance to pass the time a -

way See them bow - ing down be - fore us, Their at -



ten - tions nev - er bore us; That's the du - ty of a



cho - rus in a com - ic op' - ra play.



TOM
parlando

I'm glad that ev - 'ry -

bod - y's here, I think there's trou - ble brew - - ing For I

do de - clare I can feel in the air, There's going to be some - thing

do - ing If they've got an - y plot which they have like as not, Then

we'll all be mixed up in it: So what do you say let's

get on our way and give them a chance to be - gin it.

CHORUS

Your ad-vice may be ver-y sage, But how shall we clear the stage?

Tempo di Valse

We'll take a walk up Main Street, And

round the square we'll go, We'll stroll a -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter note 'r', followed by quarter notes 'o', 'u', 'n', 'd', quarter notes 't', 'h', 'e', quarter notes 's', 'q', 'u', 'a', 'r', 'e', quarter notes 'w', 'e', 'l', 'l', quarter notes 'g', 'o', a half note 'g', a half note 'o', quarter notes 'w', 'e', 'l', 'l', quarter notes 's', 't', 'r', 'o', 'l', a half note 'l', and a quarter note 'a' with a dash. The piano accompaniment consists of chords and moving lines in both hands.

long, And we'll sing a song; Just as they

The second system continues the piece. The vocal line has quarter notes 'l', 'o', 'n', 'g', a comma, quarter notes 'A', 'n', 'd', quarter notes 'w', 'e', 'l', 'l', quarter notes 's', 'i', 'n', 'g', quarter notes 'a', quarter notes 's', 'o', 'n', 'g', a semicolon, quarter notes 'J', 'u', 's', 't', quarter notes 'a', 's', quarter notes 't', 'h', 'e', 'y'. The piano accompaniment continues with chords and moving lines.

do in a mus - i - cal show. Yes we'll take a

The third system continues. The vocal line has quarter notes 'd', 'o', quarter notes 'i', 'n', quarter notes 'a', quarter notes 'm', 'u', 's', a dash, quarter notes 'i', a dash, quarter notes 'c', 'a', 'l', quarter notes 's', 'h', 'o', 'w', quarter notes 'Y', 'e', 's', quarter notes 'w', 'e', 'l', 'l', quarter notes 't', 'a', 'k', 'e', quarter notes 'a'. The piano accompaniment continues with chords and moving lines.

walk up Main Street and round the square we'll

The fourth system continues. The vocal line has quarter notes 'w', 'a', 'l', 'k', quarter notes 'u', 'p', quarter notes 'M', 'a', 'i', 'n', quarter notes 'S', 't', 'r', 'e', 'e', 't', quarter notes 'a', 'n', 'd', quarter notes 'r', 'o', 'u', 'n', 'd', quarter notes 't', 'h', 'e', quarter notes 's', 'q', 'u', 'a', 'r', 'e', quarter notes 'w', 'e', 'l', 'l'. The piano accompaniment continues with chords and moving lines.

go. As we stroll a - long we'll

sing a song, just as they do in a

mu - si - cal show. In a reg - u - lar mu - sic - al

show. We'll show.

The Woman's Club

(Duet: Mrs. Pringle and Ellis)

Lyric by SAYERS COE

LEON J. BARKHORN

Marcia

Introduction for piano. The music is in 2/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The dynamic marking is *f* (forte).

Mrs.P. A wom - an's club is quite the thing with - out the slight - est
Ellis The suf - fra - gettes are gain - ing ground and when they're un - der - -

Musical notation for the first line of lyrics, including vocal lines and piano accompaniment. The piano part is marked *p* (piano).

doubt, And ev - 'ry town of an - y size has
 stood, We men will see that what they do is

Musical notation for the second line of lyrics, including vocal lines and piano accompaniment.

one to boast a - bout. We gath - er here to
for our great - est good. We'll glad - ly let them

talk of Art and, Auc - tion, I con - fess; And
vote al - though it's we who pay the tax. The

how to get a vote, and what's the lat - est thing in
Al - der - men will then hook up the com - mon coun - cil's

dress. And when we're out of sub - jects, there's
backs. And when we want a bill to pass re - -

one sure to a - vail, "Is the fe - male of the
gard - ing this or that, We will bribe the la - dy

spe - cies much more dead - ly than the male?"
May or with the lat - est pic - ture hat.

rit.

CHORUS
(Both)

Oh, the wom-an's club in ev-'ry town, Is cul-tured and po - lite; "My

mf

gra-cious, see that per-son's gown: Good heav - ens! What a fright! On —

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

pol - i - tics and Art nou-veau we talk with e - qual ease, For a

The second system continues the musical piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

wom - an's club for gos - sip Beats a sea - son full of teas. —

The third system continues the musical piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

The fourth system concludes the musical piece. The vocal line has a whole rest for the first three measures, followed by a quarter note G4. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment.

I'm Going to be a Prima Donna

Mary Jane and Male Chorus

Lyric by SAYERS COE

Music by LEON J. BARKHORN

Moderato

Piano introduction in G major, 4/4 time, marked Moderato. The music features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic is marked *f* (forte).

Solo

I'm wea - ry of this vil - lage life, I'm
My name will blaze a - bove Broad-way in

p

Solo vocal line and piano accompaniment for the first line of the song. The vocal line is in G major, 4/4 time, marked *Solo*. The piano accompaniment is marked *p* (piano).

Chorus

go - ing on the stage. She's go - ing on the stage! She's
ee - lec - tric - i - ty. In ee - lec - tric - i - ty, In

mf

Chorus vocal line and piano accompaniment for the second line of the song. The vocal line is in G major, 4/4 time, marked *Chorus*. The piano accompaniment is marked *mf* (mezzo-forte).

Solo

go - ing on the stage! My voice will be my for - tune, and I'll
ee - lec - tric - i - ty! That I'm a hit with - out a doubt the

Chorus

soon be all the rage; She hopes that she will soon be all the
crit - ics will a - gree: With - out a doubt the crit - ics will a -

Solo

rage! _____ I'll send you all my pho - to - graph, and
gree! _____ The peo - ple with ra - pid - i - ty, my

la - ter on my au - to - graph, And if you buy a phon - o - graph, you'll
tick - ets with a - vid - i - ty Will buy and to so - id - i - ty will

hear me sing my songs, The men will rave o'er me no doubt, I'll
pack my play each night: I'll play up to the gal - la - ry, And

mar - ry two or three no doubt, And ri - val Miss Des - lys no doubt For
then they'll raise my sal - a - ry; As Mad' - moi - selle de Val - er - ie, I

ad lib.

fa - vor with the throngs. *tra la — la la la la la!*
thou - sands will de - light.

Solo *Chorus*

For I'm going to be a Prim-a Don-na la - - dy: She's

p-f

Solo

going to make a hit on old Broad-way: _____ And I'll

soon draw such a crowd, that you boys will all be proud, That you

knew me well be - fore I went a - way. _____ Then I

mf

Chorus

think I'll change my name from Ma - ry, may - - be, Just re -

Solo

mem - ber us when you have won re - nown! You shall

have a pass or two, for I won't be proud tow'rd you; When I'm fa-mous I'll in-

vite you all to town. For I'm town.

D. G.

"I've got a Bungalow"

Words by G. W. BUNN Jr.

Music by F. H. DYCKMAN

Moderato

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef. The second and third measures feature a melody in the right hand and a bass line in the left hand. The right hand starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand starts with a quarter note G3, followed by eighth notes F3, E3, and D3. The piece is marked *mf* (mezzo-forte).

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics: "Since I met you I've figured / But girls, you know, are fun-ny". The piano accompaniment starts with a whole rest in the treble clef and a bass line in the left hand. The right hand accompaniment features a melody of eighth and quarter notes. The piece is marked *p* (piano).

The second line of the song features a vocal line and piano accompaniment. The vocal line continues with the lyrics: "out, be-yond a doubt the high-est bliss, Would sim-ply / things; for dia-mond rings and cost-ly clothes Their most at-". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The piece is marked *p* (piano).

be to set - tle down in a lit - tle town — the size of
 ten - tive thoughts they give, nor care to live in bun - ga -

this; To own a lit - tle bun - ga - low, Just room you
 lows. A man - sion on the Av - e - nue, And coun - try

know — for two or three, — Some maid then find who'd
 too, would suit them best; But that is why I

be in - clined To share the bun - ga - low with me. _____
 guess that I And dif - fer - ent from all the rest. _____

CHORUS
Slowly

I've got a bun - ga - low, a bun - ga - low, *l.h.* a

bun - ga - low, Not ver - y big you know, Just

room for two. I'd like to set tle down, to

l.h.

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The lyrics are "room for two. I'd like to set tle down, to". The piano part features chords and a melodic line in the bass. A first ending bracket is present in the piano part, with a "7" above it and a "l.h." annotation above the vocal line.

set tle down, to set tle down; On the first day of June, for a

This system contains the next two lines of music. The vocal line continues with the lyrics "set tle down, to set tle down; On the first day of June, for a". The piano accompaniment continues with chords and a melodic line in the bass.

hon - ey - moon, With a girl like you. — you. —

1 2

D.S.

This system contains the final two lines of music. The vocal line concludes with the lyrics "hon - ey - moon, With a girl like you. — you. —". The piano accompaniment includes first and second endings, marked with "1" and "2" above the staff. The system ends with a double bar line and a repeat sign. The instruction "D.S." (Da Capo) is written at the bottom right.

Please Get Away, Mister Moon

Words by C. D. ORTH, Jr.
& W. D. BICKHAM

Music by W. D. BICKHAM

Moderato

The piano introduction consists of two staves. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamics are 'mf'.

The first two lines of the song are set to a piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

1. You may rave a - bout moon - light
2. When we sit 'neath the pine trees

The next two lines of the song continue the vocal and piano accompaniment. The piano accompaniment maintains its steady eighth-note bass line and active treble line.

You may like it to shine bright, But I'd rath - er have
Like a cou - ple of love bees, Don't care if on - ly the

The final two lines of the song conclude the vocal and piano accompaniment. The piano accompaniment features a steady eighth-note bass line and active treble line.

dark moon night, When de ole moon can't get gay.
moon sees, Each time I gives you a kiss.

Each time I wants_ to get spoon - in', -
 Sure as dat moon's in de sky, - dear,

Dog - gone ole moon_ is a - moon - in' -
 Some pry - in' coon_ will be nigh, - dear,

Ev - 'ry one looks_ when I'm croon - in', -
 Laugh - ing at me_ fit to die, - dear,

So when I kiss_ you I'll say: _____
 Dat's why I'm sing - ing like this: _____

CHORUS
Moderato

Take dat ole moon a - way, It's shin - in' bright as day

p-f

Go on, git out I say moon

I got no use for you, I'm feel - in' might - y blue

You give me no chance to spoon So

Start on your am - blin', ram - blin', gam - ol - in'

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "Start on your am - blin', ram - blin', gam - ol - in'". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

Beat it a - way — might - y soon.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Beat it a - way — might - y soon.". The piano accompaniment includes some chords with fermatas and a final cadence.

I don't care where — you go, Just so you're not — too slow

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "I don't care where — you go, Just so you're not — too slow". The piano accompaniment features a steady rhythmic pattern with some slurs.

Please get a - way — Mis - ter Moon. Moon. —

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "Please get a - way — Mis - ter Moon. Moon. —". The system includes first and second endings, indicated by the numbers 1 and 2 above the vocal line. The piano accompaniment also features first and second endings.

The Moving Picture Show

(Quartette - Tom, Polly, Ellis and Mary Jane)

Words by G. W. BUNN, Jr.

Music by F. H. DYCKMAN
& J. M. BECK

Allegro moderato

mf

dim.

The piano introduction consists of two staves. The right hand features a series of chords with accents, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a *dim.* marking.

1. In a lit - tle town like this, there's not an
(ALL) 2. They can take you for a jaunt a - bout the

Violin, Flute, or 2^d Performer at Piano

p

The vocal melody is shown on a single staff. Below it, the piano accompaniment for violin, flute, or second performer is provided. The piano part begins with a *p* (piano) dynamic and includes a crescendo hairpin.

aw - ful lot to do, Just stay with us a week if you should
streets of gay Par - ee, And whisk you back a - gain be - fore you

The second system of the vocal melody and piano accompaniment continues the piece. The piano accompaniment features chords and a steady bass line.

doubt it; No thrill-ing plays or swell ca-fe's to go when you are through, There's
know it; They can make an au-to-mo-bile loop the loop or climb a tree; It's

noth- ing ver- y won- der- ful a- bout it. Of
won- der- ful the way that they can show it. (TOM) There

course we al- ways man- age to stir up a bit of fun, - But I'm
goes a bunch of rag- a- muf- fins fol- lowed by a cop, - (POLLY) And

sure this lit - tle town of ours would sim - ply pall on one. If it
 see they take a tum - ble and the fat man lands on top. (ELLIS) But

The first system of music features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "sure this lit - tle town of ours would sim - ply pall on one. If it see they take a tum - ble and the fat man lands on top. (ELLIS) But". The piano accompaniment consists of a grand staff with treble and bass clefs, showing chords and melodic lines in both hands.

were not for our brand new gor - geous Nick - el - o - de - on I
 no, they're up and off a - gain What! Will they nev - er stop { They're
 (MARY JANE)

The second system continues the vocal line with lyrics: "were not for our brand new gor - geous Nick - el - o - de - on I no, they're up and off a - gain What! Will they nev - er stop { They're (MARY JANE)". The piano accompaniment continues with chords and melodic lines in both hands.

don't see how we got a - long with - out it. They have
 going to get you; Go it, Fat - ty, go it! (BOYS) Well,

The third system concludes the vocal line with lyrics: "don't see how we got a - long with - out it. They have going to get you; Go it, Fat - ty, go it! (BOYS) Well,". The piano accompaniment continues with chords and melodic lines in both hands.

pic - tures of the wild and wool - y west, But we
 an - y - way he trav - elled pret - ty strong (GIRLS) Be

think we like the fun - ny one's the best.
 qui - et, here's the il - lus - tra - ted song.

poco cresc.

CHORUS
Vivace

Get your hat, come on with me, To the mov - ing pic - ture

mf

show, ——— Ev - 'ry night a change of bill,

Ev - er - y night a brand new thrill, When you've noth - ing

else to do That's the place to go, So, get your hat, come

on, come on to the mov - ing pic - ture show. show.

Main Street

Words by G. W. BUNN, Jr.

Music by J. B. REILLY

Valse

Poco Allegretto

Ev - 'ry town ev - 'ry where has a lane that's a Main Street, It
When I was in Par - is they told me the right time To

may be a Broad-way or on - ly a plain street, In Par - is it's called Le
look the town o - ver was late in the night time Said I to my self "Home was

Grand Bou - le - vard, In Lon - don it's known as The "Mell." There's
nev - er like this, It's me for the gay mu - sic Halls. But

al - ways a lane where they flock to in gay towns, The maid - ens come out ev - 'ry
when tack - ing back, just a "lit - tle bit un - der," Im - ag - ine my great con - ster -

day in the jay towns, And mer - ri - ly flit past the drum - mers who sit Out in
na - tion and won - der, When the pave - ment it slid, just the way that it did Out in

front of the Pal - ace Ho - tel.
Main Street in Chip - pe - wa Falls.

rall.

CHORUS
Valse

Main Street, Main Street, An - y old place you

mf-ff

go ————— You'll find them the same in the things that they

do, In Par - is or Lon - don or Kal - a - ma - zoo. They



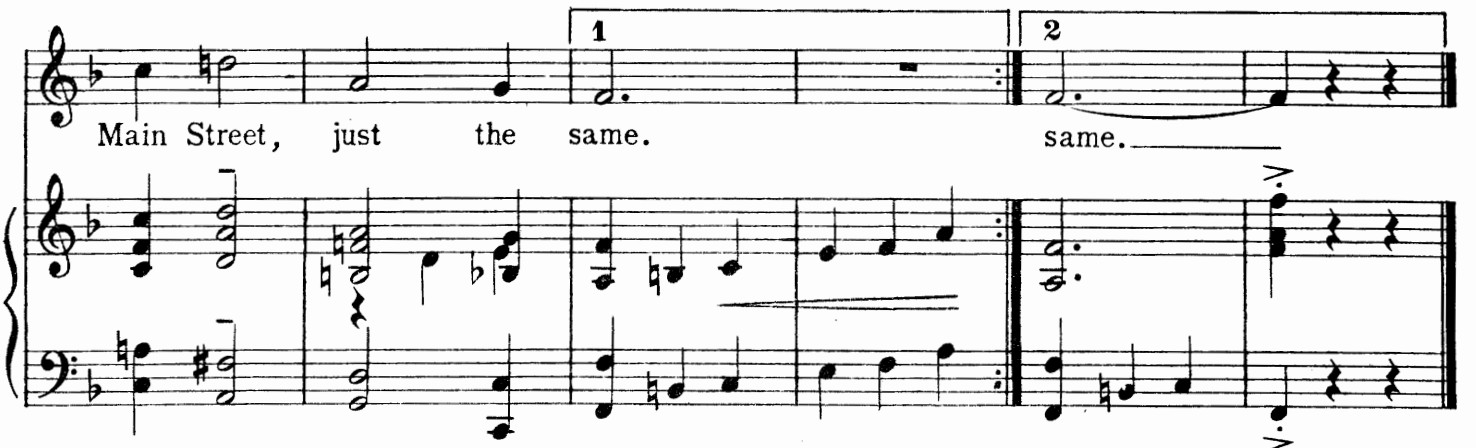
say "Broad - - way" But that is - n't real - ly the name.



— And they call it the "Strand" just to make it seem grand, But it's *ten.*



Main Street, just the same. 1 2 same.



Finale Act I

Words by G. W. BUNN, Jr.

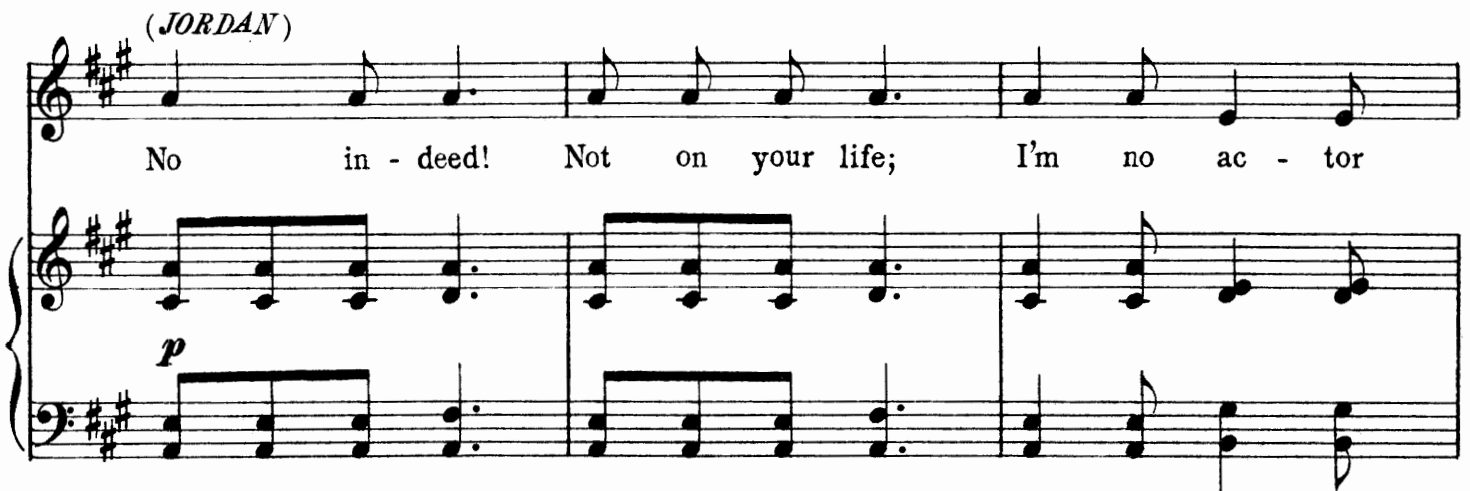
Music by E. P. NEVIN

Vivace



(JORDAN)

No in - deed! Not on your life; I'm no ac - tor



(TOM)

play - - er. You've got to un - cle, if you don't, they



MONTROSE

won't e - lect you May - - or. Con - - - grat - u - la - tions

sir; and you dear Mis - tress Pring - le, I'm read - y to a -

ver ——— that you won't long be sing - le.

Moderato
SIX PEOPLE

She will not long be sing le; He means the wid - ow Pring - le.

mf

She

will not long be sing - le He means the wid - ow Pring - le!

v

Musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). The piano part is marked with a forte dynamic (*f*) and includes the word "DANCE". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the second system, continuing the piano accompaniment from the first system. It maintains the same key signature and rhythmic patterns.

Musical score for the third system, continuing the piano accompaniment. The piano part includes some grace notes and dynamic markings like accents.

Musical score for the fourth system. It features a vocal line with lyrics and a piano accompaniment. The key signature changes to two flats (Bb, Eb) and the time signature to 6/8. The piano part is marked with a piano dynamic (*p*). The lyrics are: "My friend, you can see, with e - mo - tion My un - cle is o - ver - come".

quite; You can read in his face the com - mo - - tion your

MONTROSE

kind - ness has caused him to night. For speech-es and such on - ly

bore him, He's not cast for a - ny such part. — And

so I will sim - ply say for him, He thanks you' with all his

heart. —

CHORUS

We must con - fess we did - n't guess that they'd e - lect - ed

be We nev - er thought that they had got that

fool - ish mat - ri - mo - nial bee. Now on our word, we

nev - - er heard a thing like that be - fore, Oh

what a stir that's sure to cause In front of Jor - dan's store. We

must con - fess we did - n't guess That they'd e - lect - ed be, We

nev - er thought that they had got this mat - ri - mo - nial bee. —

rall.

Valse

We'll

take a walk up Main Street, and round the square we'll

go. We'll stroll a - long and we'll sing a song,

Just as they do in a mu - si - cal show. Yes we'll take a walk up

Main Street and round the square we'll go. As

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter rest, followed by a half note 'Main', a quarter note 'Street', a quarter note 'and', a quarter note 'round', a quarter note 'the', a quarter note 'square', a quarter note 'we'll', a quarter note 'go.', and a half note 'As'. The piano accompaniment consists of chords and moving lines in both hands.

we stroll a - long we'll sing a song, Just as they

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'we', a quarter note 'stroll', a quarter note 'a -', a quarter note 'long', a quarter note 'we'll', a quarter note 'sing', a quarter note 'a', a quarter note 'song,', a quarter note 'Just', a quarter note 'as', and a quarter note 'they'. The piano accompaniment continues with chords and moving lines.

morendo do in a mus - ic - al show, *dim.* In a reg - u - lar mus - ic - al

The third system includes dynamic markings. The vocal line has a quarter note 'do', a quarter note 'in', a quarter note 'a', a quarter note 'mus -', a quarter note 'ic -', a quarter note 'al', a quarter note 'show,', a quarter note 'In', a quarter note 'a', a quarter note 'reg -', a quarter note 'u -', a quarter note 'lar', a quarter note 'mus -', a quarter note 'ic -', and a quarter note 'al'. The piano accompaniment has a *dim.* marking at the start and an *mp* marking later. The system ends with a fermata over the final note.

show.

The fourth system shows the vocal line with a half note 'show.' followed by a fermata. The piano accompaniment features a *p* marking, a *pp* marking, and a *ppp* marking. The system concludes with a double bar line.

Opening Chorus, Act II

Words by G. W. BUNN, Jr.

Music by E. P. NEVIN

Allegro

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The piano part is in 6/8 time and begins with a forte (*f*) dynamic. The key signature is one flat (B-flat major or D minor). The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. The vocal line consists of whole notes, with the first system showing a whole rest. The score includes various musical notations such as slurs, accents, and dynamic markings.

GIRLS

O - ver here, o - ver here, bring the lan - terns if you please;

mf

Can't you see we're read - y!

f

BOYS

Hang them here, hang them here; hang them un - der - neath the trees.

mf

Care - ful now, and stead - y.

f

GIRLS *BOYS*

I'm a - fraid I'm going to fall: We will nev - er let you.

mf

GIRLS *BOYS*

If we start to we will call: We'll be here_ to catch you.

GIRLS

Do you think they look al - right, all a - long_ the line here,

BOYS

They'll look pret - ti - er far, by night; Real - ly they look fine dear!

GIRLS

Care - ful now, we're com - ing down, Don't let the lad - der wob - ble.

The musical score for the 'GIRLS' section consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, featuring a melody of eighth and quarter notes. The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

BOYS

Are - n't you ver - y, ver - y glad you did - n't wear your hob - ble?

The musical score for the 'BOYS' section consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, featuring a melody of eighth and quarter notes. The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

DANCE

mf *cresc.*

The musical score for the 'DANCE' section is written for piano in two staves (treble and bass clefs). It begins with a dynamic marking of *mf* and a *cresc.* (crescendo) marking. The music is in 6/8 time and features a rhythmic pattern of eighth and quarter notes.

1

This section shows the first ending of the dance music, marked with a '1' above the staff. It consists of two staves (treble and bass clefs) with a rhythmic pattern of eighth and quarter notes.

2

This section shows the second ending of the dance music, marked with a '2' above the staff. It consists of two staves (treble and bass clefs) with a rhythmic pattern of eighth and quarter notes, leading to a final chord.

Valse
GIRLS

We're so ex - ci - ted, we're o - ver - come quite, And hard - ly can

mf

BOYS

wait for the pa - geant to - night. Please don't for - get girls that

we'll be there too, And look - ing all o - ver the vil - lage for

GIRLS

you. Won't it look pret - ty in eve - ning though,

BOYS

Lights all a - glow: Bright lights and low. Or - ange lights yon - der, and

MONTROSE

blue lights up there, It will be fine, I de - clare! Now

ALL

kind - ly let the flat - ter - y and com - pli - ments be con - clu - ded, We

thank you ver - y much for what you've done sir; — Re -

MONT.

hears - ing for the pa - geant here has been such splen - did fun. — I'm

sure that I en - joyed it more than you — did. — And

though I leave to - mor - row I'm sure that I can

say — I nev - er will for - get my ver - y

pleas - ant lit - tle stay — And when you strike New York — You

all must see my play. — I'm going to hit them hard - er than John

Drew did. —

Valse
But life in a

small town is not ver- y gay: There's not a lot to do,

But what we ought to do. No place to go— to af- ter the

play, And Main street is such a long trip from Broad-way. Yes

life in a small town is not ver- y gay. There's not a

lot to do, But what we ought to do. No place to go— to

af-ter the play And Main street is such a long trip from Broad -

rall.

Allegro molto

way.

ff

ff

Her Winning Smile

Words & Music by D. D. GRIFFIN

Allegro moderato

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. Dynamics include *f* and *p*.

Girls are a prop-o-si-tion queer that no man ex-plains;
When I first met the cho-rus fair of that good old show;

The first vocal line is written on a single staff in a treble clef. The piano accompaniment continues below with two staves.

They are a rid-dle which I fear re-quires more than brains, But
I found a lot of girls right there that I want-ed to know, Ma-

The second vocal line is written on a single staff in a treble clef. The piano accompaniment continues below with two staves.

still I made my choice not long a-go While trav-'ling with a
rie most sure-ly had a pret-ty face, And Mar-gie quite sur-

The third vocal line is written on a single staff in a treble clef. The piano accompaniment continues below with two staves. The piece concludes with a double bar line and the word 'FINE' written vertically below the bass staff.

mu - si - cal show While trav - 'ling with a mu - si - cal show.
 passed all in grace While Ma - mie led us all in a chase.

There were cho - rus girls a - round me ev - 'ry - where,
 There was one who had a fig - ure sim - ply great,

Some were fair, de - bon - air, But on - ly one of them
 I must state, up to date, Though all of them had their good

seemed to be The real - ly tru - ly girl for me. So
 taste in dress, They weren't the girls for me, I guess. For



soon to her I'll tell That love tale known so well.
in a lit - tle while, I saw that win - ning smile.

CHORUS

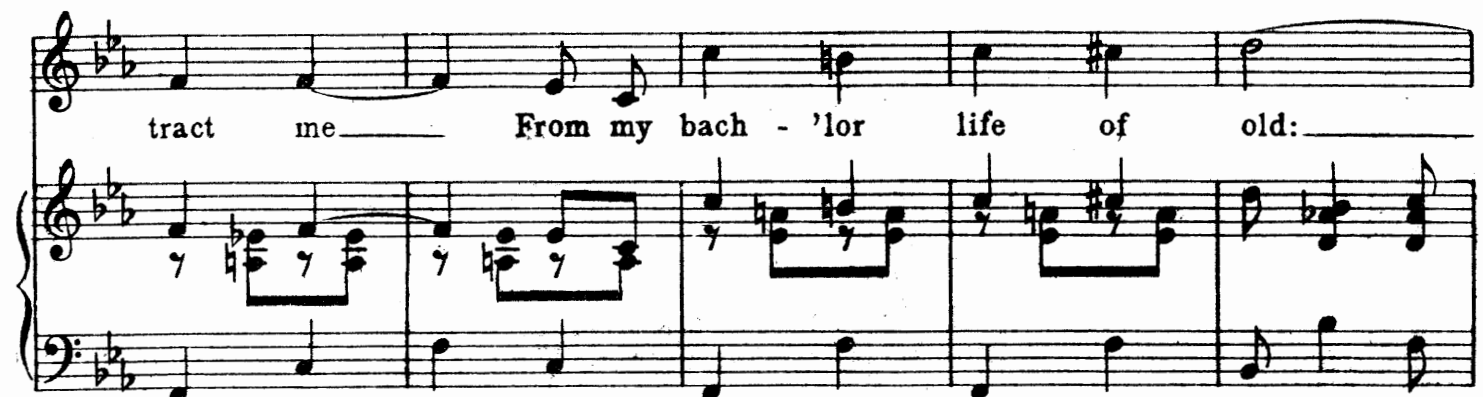
Marcia moderato



It's not her eyes that at - tract me, Nor her hair



of gold And her voice does not dis



tract me From my bach - 'lor life of old:

I'd nev - er fall for her danc - ing, ——— Though I

like her style, ——— But what al - ways

gets me, Al - most up - sets me ——— Is her ev - er

win - ning smile. 1 2 smile.

Now What Do You Think of That?

Willie and Ponies

Words by FRANKLIN FORD and C.D. ORTH

Music by FRANKLIN FORD

Allegro moderato

Piano introduction in 2/4 time, key of B-flat major. The music features a steady bass line in the left hand and a more active melody in the right hand, starting with a forte (*f*) dynamic.

(Willie)

Vocal line for Willie in 2/4 time, key of B-flat major. The melody is simple and conversational, with lyrics: "How do you do, my dear lit - tle girls? What jol - ly — gowns you're Please won't you tell, my own lit - tle girls, Why all of you are so". The piano accompaniment is in the left hand, providing a steady accompaniment with a mezzo-piano (*mp*) dynamic.

(Ponies)

Vocal line for Ponies in 2/4 time, key of B-flat major. The melody is more rhythmic and includes lyrics: "wear - ing. Real - ly — sir, you are aw - ful - ly kind, We're sil - ly? You wear a lit - tle mous - tache on your lip, And we". The piano accompaniment continues in the left hand, with some dynamic markings like accents (>) and a mezzo-piano (*mp*) dynamic.

(Willie)

out to take an air - ing. Jove lit - tle girls I'm in
think your name is Wil - lie. Is - nt it odd what pe -

love with you all, Now which one of you will mar - ry?
cu - liar - i deas These peo - ple will take a - bout one.

(Ponies)

(1) I won't (2) and I won't (3) neith - er will I (all) We re - fuse you, that's
This much is true when you come to woo, You must not wear that

(Willis)

flat, Well, now what do you think of that? _____
hat, Well, now what do you think of that? _____

The first system of the score features a vocal line on a single staff with lyrics and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 2/4. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

DANCE

The second system is a piano piece labeled 'DANCE'. It consists of two staves. The right hand has a more active melody with some grace notes, while the left hand provides a steady bass line. The key signature remains one flat.

The third system continues the piano accompaniment from the second system. It features similar rhythmic patterns and chordal structures, maintaining the one-flat key signature.

The fourth system concludes the piano accompaniment. It includes first and second endings, indicated by the numbers '1' and '2' above the staff. The first ending leads back to an earlier part of the piece, while the second ending provides a final resolution. The key signature is still one flat.

Coon Lullaby

Words by E. BOGBY

Music by H. C. BURR

Moderato

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef and a quarter rest in the bass clef. The second measure features a melody in the treble clef starting on G4, moving to A4, B4, and C5, with a descending bass line in the bass clef. The third measure continues the melody in the treble clef, ending on G4, with a final chord in the bass clef. Dynamics include *mf* and *rall.*

De moon am in de hea - bens, A gret big cop - pa ball, De

The vocal line begins on G4 and follows the melody of the piano introduction. The piano accompaniment provides harmonic support with chords and a steady bass line. Dynamics include *p*.

fiah throws dan - cin shad - ders Up - on de cab - in wall, De

The vocal line continues the melody from the previous line. The piano accompaniment continues with chords and a steady bass line. Dynamics include *p*.

ket - tle am a sing - in' A lone - some sort o' chune, An'

Mam - my am a - call - in' her kink - y - head - ed coon.

CHORUS

Come ma ba - by doan you heah me call,

mp

rall.

You shall go to bye - bye wrapt in Mam-my's shawl, Ma hon - ey

a tempo

Dad - dy's got his ban - jo be - fore de cab - in do', So -

rall.

shet yo' eyes and doan you ery no mo'.

rall.

Out West

Words by G. PYLE

Music by F. H. DYCKMAN

Andantino

The piano introduction consists of two staves in G major, 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece begins with a forte (*f*) dynamic.

When you're tired of Man-hat-tan in cock-tails and sat-in And
Our— sole di-ag-no-sis for tu-ber-cu-lo-sis Is

The first vocal line is in G major, 6/8 time. It begins with a rest for two measures, then enters with a melodic line. The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

dan-ces are grow-ing a bore.—— When you've been all thro' Co-ney, And
ris-ing at fire with the sun.—— Slip in to a pon-cho And

The second vocal line continues the melody in G major, 6/8 time. The piano accompaniment continues with the same rhythmic pattern, maintaining a piano (*p*) dynamic.

tried mat-ri-mo-ny And these things don't please a-ny more.—— And the
mount on a bron-cho; Go out for a brisk lit-tle run.—— If you

The third vocal line concludes the piece in G major, 6/8 time. The piano accompaniment provides a final harmonic support, ending with a cadence. The dynamic remains piano (*p*).

gowns of the cho-rus, though scan - ty and por - ous, Seem rath - er old fash - ion'd and
have mel - an - cho - lia, 'Twill great - ly con - sole you, To cor - ral 'the cat - tle by

slow, ——— Some - thing charm - ing and new we have wait - ing for you, Out
day ——— And sleep on the plain in both moon - shine and rain, For

poco accel.

West is the place to go. —
that is the West - ern way.

poco accel.

CHORUS

That's the way we do in the West; We're glad to see each

mf

East - ern guest. How do you do? How are you? We'll

try to show you some - thing new. Come and stay with

us for a - while; Wash off your rouge and learn to smile; For

get your form - al Broad-way smile; For that's the way to do.

Mamie

Words by G. W. BUNN Jr.

Music by F. H. DYCKMAN

Valse

Piano introduction for the Valse section, featuring a 3/4 time signature and a key signature of one flat (B-flat). The music is written for piano with treble and bass staves.

Ter - rence Van Kirk was a gro - cer - y
 Now Mam - ie her work be - gan sad - ly to

Vamp

Musical notation for the first vocal line and piano accompaniment. The piano part includes a 'Vamp' section marked with a 'p' (piano) dynamic.

clerk, He fell in love with a maid of all
 shirk, From think - ing of won - der - ful Ter - rence Van

Musical notation for the second vocal line and piano accompaniment.

work, 'Twas Mam - ie Ma - lone who did dish - es and
 Kirk, When it hap - pened the beans did - n't brown good one

Musical notation for the third vocal line and piano accompaniment.

things, At a house where he used to bring fish - es and
 day, Why the head of the house called her down good one

things. Each eve - ning at eight just as cer - tain as
 day. "Now Mam - ie" she said, with a shake of her

fate, The tel - e - phone loud - ly would ring, And
 head, But Mame in - ter - rupt - ed with glee; "Ex -

Mame with a whoop would let go of the soup, She
 cuse me, my dear, but I think that I hear The

just could - n't wait till she heard Ter - rence sing.
tel - e - phone ring, and I guess it's for me.

Meet me, Mam - ie on Main Street At

half past eight, I don't

care what old dress you wear, But don't be

late. ————— You and me for a lark to -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'late.' followed by the lyrics 'You and me for a lark to -'. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments.

night, When the band plays in the park to - night, —

The second system continues the musical score. The vocal line has the lyrics 'night, When the band plays in the park to - night, —'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Meet me, Mam - ie on Main Street At half

The third system of the musical score features the lyrics 'Meet me, Mam - ie on Main Street At half'. The piano accompaniment includes a prominent bass line with a long note and a treble line with chords.

past eight. 1 2 eight. —————

The fourth system concludes the musical score. It includes a first ending (marked '1') and a second ending (marked '2'). The vocal line has the lyrics 'past eight.' followed by the first ending, and 'eight.' followed by the second ending. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments.

Intermezzo

J. M. BECK

Allegretto moderato

ten.

L.H.

The first system of the musical score consists of two staves. The treble staff begins with a *mf* dynamic marking. The bass staff has a *p* dynamic marking. A *ten.* (tension) marking is placed above the treble staff, and an *L.H.* (Left Hand) marking is placed above the bass staff. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A *ped.* (pedal) marking and an asterisk are located below the bass staff.

The second system continues the piece with two staves. The treble staff has a *mp* dynamic marking. The bass staff has a *p* dynamic marking. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

The third system continues the piece with two staves. The treble staff has a *p* dynamic marking. The bass staff has a *p* dynamic marking. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

The fourth system concludes the piece with two staves. The treble staff has a *mf* dynamic marking. The bass staff has a *p* dynamic marking. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A *ped.* (pedal) marking and an asterisk are located below the bass staff.

First system of a piano score in G major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady accompaniment of quarter notes.

Second system of the piano score. It includes dynamic markings: *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano). The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

Third system of the piano score, marked *con tenerezza* (with tenderness). The right hand features a more melodic and expressive line with slurs and ties. The left hand has a simple accompaniment. A *ped.* (pedal) marking and an asterisk (*) are present at the end of the system.

Fourth system of the piano score, marked *mf* (mezzo-forte). The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment of eighth notes.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef and contains a series of eighth notes, some beamed together, and rests. The music is written in a style typical of a piano accompaniment.

The second system of music continues the piece. It features two staves. The treble staff has a treble clef and contains eighth and sixteenth notes. The bass staff has a bass clef and contains eighth notes. A *cresc.* (crescendo) marking is placed above the treble staff in the middle of the system. The music concludes with a double bar line.

The third system of music is more complex, featuring two staves. The treble staff starts with a treble clef and contains a series of notes, some beamed together. A *f poco rubato* marking is placed above the first few notes. The bass staff starts with a bass clef and contains a series of notes. A *dim.* (diminuendo) marking is placed above the first few notes. Other dynamic markings include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The system concludes with a double bar line.

The fourth system of music is the final system on the page. It features two staves. The treble staff starts with a treble clef and contains a series of notes, some beamed together. A *p* (piano) marking is placed above the first few notes. The bass staff starts with a bass clef and contains a series of notes, some beamed together. A *mf* (mezzo-forte) marking is placed above the first few notes. Other dynamic markings include *p rall.* (piano, rallentando) and *pp* (pianissimo). The system concludes with a double bar line and a *ped.* (pedal) marking below the bass staff.

The Fallfield Volunteers

Word by G. W. BUNN, Jr.

Music by F. H. DYCKMAN

Moderato

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef. The second and third measures feature a melody in the right hand with eighth notes and a bass line in the left hand with quarter notes. The dynamic marking *mf* is present in the second measure.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "You have oft - en heard the sto - ry Of the". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The dynamic marking *p* is present in the second measure.

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "fame and of the glo - ry Of the sol - dier boys who marched a - way to". The piano accompaniment includes a melody in the right hand and a bass line in the left hand.

war. _____ With their mus - kets on their shoul - der; Were there

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a long note on 'war.' followed by the lyrics 'With their mus - kets on their shoul - der; Were there'. The piano accompaniment features a treble and bass clef with various chords and melodic lines.

ev - er he - ros bold - er? Tho' they nev - er heard the bat - tle cry be -

The second system continues the vocal line with the lyrics 'ev - er he - ros bold - er? Tho' they nev - er heard the bat - tle cry be -'. The piano accompaniment continues with similar harmonic support.

fore. _____ Oh, Yan - kee Doo - dle went to bat - tle

The third system begins with the vocal line 'fore. _____ Oh, Yan - kee Doo - dle went to bat - tle'. The piano accompaniment includes dynamic markings such as *f* and *fz*, and a change in time signature to 2/4.

rid - ing on a po - ny While the girl he left be - hind him waved fare -

The fourth system continues the vocal line with the lyrics 'rid - ing on a po - ny While the girl he left be - hind him waved fare -'. The piano accompaniment continues with melodic and harmonic support.

well; _____ And "way down South in Dix - ie, Hoo-

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a long note on 'well;' followed by a series of eighth notes for 'And "way down South in Dix - ie, Hoo-'. The piano accompaniment consists of chords and moving lines in both hands.

ray! Hoo - ray! It's the same old sto - ry that they

The second system continues the vocal line with 'ray! Hoo - ray! It's the same old sto - ry that they'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

tell.

The third system shows the vocal line ending with 'tell.' and a long rest. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, featuring various dynamics and articulation marks.

The fourth system contains only the piano accompaniment. It features a complex melodic line in the right hand and a supporting bass line in the left hand, with dynamic markings such as *fz* and *ffz*.

CHORUS

Hip, Hip, Hoo - ray! For the Blue and Gray.

Cello

Shoul - der to shoul - der in - to the fray.

See, here they come, with their fife and drum

And their un - i - forms so gay.


Ban-ish your fears, when their line ap - pears,



Wel-come them now with your lust - y cheers!



Come give a toast To our coun-tries boast, The Fall-field



Vol - un - teers. _____ tears. _____



Harvest Moon

Words by G. W. BUNN, Jr.

Music by F. H. DYCKMAN

Slowly

The piano introduction is in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with a *pp* (pianissimo) dynamic and a fermata over the final chord. A 'Ped.' (pedal) marking is present at the end, along with a decorative asterisk.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Here's a toast to the Har - vest Moon As up in the". The piano accompaniment is marked *p* (piano) and consists of chords and moving lines in both hands.


The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "sky it swings, ————— Em - blem of plen - ty for". The piano accompaniment maintains the harmonic support with chords and moving lines.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "years to come, Here's to the wealth it brings. —————". The piano accompaniment provides a final harmonic setting for the line.

Bright is the night with its ra - di - ant light,



Sweet is the Sum - mer air.



Here's to the moon, to the Har - vest moon, So



bright, so red, so fair.



p

Red. *