

Meet Me Down at the Corner

WORDS BY
WILL D. COBB.

MUSIC BY
HARRY HOYT.



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Try this over on your Piano. Pawnee.

Intermezzo.— Two Step.

SILVIO HEIN.

Allegretto con moto.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The first system begins with a forte (*ff*) dynamic. The second system starts with a piano (*p*) dynamic and includes a repeat sign with first and second endings. The third system features a triplet in the right hand. The fourth system continues the melodic and harmonic development. The fifth system concludes with a first ending and a final chord marked with a forte (*fz*) dynamic.

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Meet Me Down At The Corner.

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Music by
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Valse tempo.

Piano introduction in 3/4 time, marked 'Valse tempo'. The music is written for piano with treble and bass staves. It features a simple, rhythmic melody in the right hand and a supporting bass line in the left hand.

First system of vocal and piano accompaniment. The vocal line begins with the lyrics: "Oh! sweet Kit - ty Car - ney has no use for blar - ney, The A look - out I'm keep - ing, your moth - er is sleep - ing, Your". The piano accompaniment is written for piano with treble and bass staves, featuring a steady accompaniment.

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics: "clock says a quar - ter to eight, Her tears come a - creep - ing, First Dad - dy I'm peep - ing at too, Be - hind a ci - gar in O'". The piano accompaniment continues with the same accompaniment.

Third system of vocal and piano accompaniment. The vocal line concludes with the lyrics: "thing she'll be weep - ing, Her Bar - ney's not keep - ing his date; But a Ri - ley's 'Ba - zaar,' But O' Ri - ley won't close up 'till two, So, A -". The piano accompaniment concludes with the same accompaniment.

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mes - sen - ger boy brings a mes - sage of joy, And a song bub - bles
cush - la, don't wor - ry, but put on more hur - ry, Your Bar - ney is

out of her throat, ——— For the ad - dress is Car - ney, the sig - na - ture's
wait - ing for you ——— Tho' I hav - n't a ran - som, to pay for a

"Bar - ney" And this is the note that the bold Span - iard wrote:
han - som, I've got trol - ley trans - fers, and if that will do:

CHORUS

p & f

"Meet me down at the cor - ner, ——— I'll be wait - ing for you, ——— A

p & f

bush-el of blar-ney and kiss-es I'll bring, All bound 'round with a

gold wed-ding ring, For you're com-ing out Miss Kit-ty Car-ney, But you're

go-ing back Miss-is Mc Cue, So don't lin-ger long-er, Come

down to the cor-ner, And bring your heart with you." you."

LITTLE ONE GOOD-BYE

SONG Sensation Supreme.
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Fields and City Streets--01
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- In the Valley of Yesterday,
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- New Mown Hay, Intermezzo
- Beautiful Paris, Waltzes
- Two Little Boys in Blue,
 Ballad
- I've Waited For
 A Long, Long While. Ballad

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WRITE FOR CATALOGUE

Little One, Good - Bye.

Words by
 E.P. MORAN.

Music by
 SILVIO HEIN.

CHORUS. Not too fast.

Lit - tle one, good - bye, Lit - tle one, don't - cry, Lit - tle
 one, now - dry your tears, I'll re -
 turn in Spring. And with me I'll bring, Just a
 plain gold ring for you, dear, Tho' it's

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