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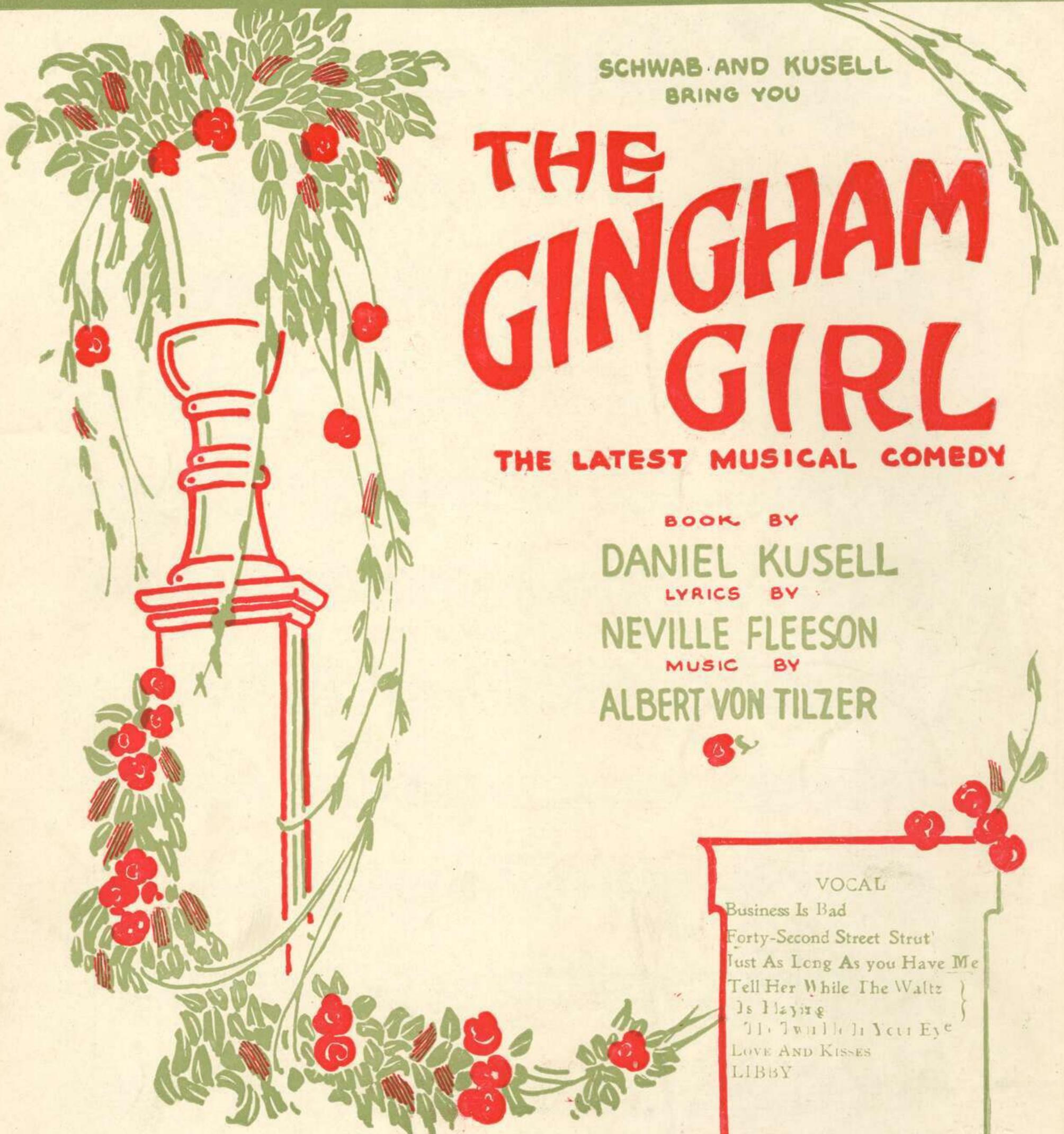
# FORTY SECOND STREET STRUT

SCHWAB AND KUSELL  
BRING YOU

# THE GINGHAM GIRL

THE LATEST MUSICAL COMEDY

BOOK BY  
DANIEL KUSELL  
LYRICS BY  
NEVILLE FLEESON  
MUSIC BY  
ALBERT VON TILZER



VOCAL

Business Is Bad

Forty-Second Street Strut

Just As Long As you Have Me

Tell Her While The Waltz  
Is Playing }  
The Twinkle In Your Eye }

LOVE AND KISSES

LIBBY

HARMS  
NEW YORK

MADE IN U.S.A.



# Forty-Second Street Strut

Words by  
NEVILLE FLEESON

Music by  
ALBERT VON TILZER

Slow and Jazzy

Piano

*sfs*

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole rest followed by a series of eighth notes with accents. The bass staff features a series of chords, some with slurs and accents, and a dynamic marking of *sfs* (sforzando) below the first measure.

*p*

We've had lots of danc - es since the ev - ning be - gan —

*p*

The second system contains the first line of the vocal melody and the piano accompaniment. The vocal line starts with a dynamic marking of *p* (piano) and consists of eighth notes. The piano accompaniment also starts with a *p* marking and features a steady eighth-note accompaniment in the treble and chords in the bass.

You've not asked a girl here at the par - ty for one —

The third system continues the vocal melody and piano accompaniment. The vocal line maintains the eighth-note pattern. The piano accompaniment includes a fermata over a chord in the bass staff during the second measure.

Don't you like the way we do it? That's a fun - ny way to view it,

The fourth system contains the final line of the vocal melody and piano accompaniment on this page. The vocal line continues with eighth notes. The piano accompaniment features a fermata over a chord in the bass staff during the second measure.



What made you think I was a danc - ing fan?—

We have all been wond'ring where we saw you before, — Was it at the Plaz-a or per-

-haps the Bilt-more?— I don't like the airs and grac - es of those

high fal - lu - tin plac - es, I'm strict - ly a Times Square man.

Refrain

*p-f*

No oth - er dance can ev - er please me but —

*p-f*

The For - ty Sec - ond Street and Broad-way Strut. — You're

not al - lowed to do it in the smart - est caf - es — But

af - ter twelve o - clock at night in Broad - way's cab - a - rets,

L.H.

You ought to see the way they strut their stuff,—

No - bod - y ev - er seems to get e - nough;—

Ev - 'ry - bod - y's yell - ing "Wont you play an en - core!"— While you're

strut - ting a - round — the floor. floor.

