

A LITTLE STREET WHERE OLD FRIENDS MEET

as sung by the Suntones

Words by GUS KAHN

Music by HARRY M. WOODS
Arrangement by SAM BREEDON

Verse freely

Tenor Lead

1 2 3 4 5

Home-sick, heart-sick, noth - ing seems real; — that's how I

Bari Bass

6 7 8 9 10 11

feel to - day, to - day. Home-town, my town, I hear you

12 13 14 15 16

call; call - ing me far a - way, far a - way.

A Little Street Where Old Friends Meet

Chorus *lilting, a bit free*

17 18 19 20

It's just a lit - tle street where old friends meet. I'd

21 22 23 24 25

love to wan - der back some day, — some day. you, it
To you, it may seem

26 27 28 29 30

may seem tum - ble - down, but it seems a lot to folks in
old and sort of

31 32 33 34 35

my home - town. Al - though I'm rich or poor, I still feel

36 37 38 39 40

sure I'm wel - come as the flow'rs in May. It's

Detailed description: This system contains measures 36 through 40. The music is written for voice and piano. The voice part has a melodic line with lyrics. The piano accompaniment consists of chords and moving lines in both hands. Measure 37 has a repeat sign. Measure 40 ends with a fermata over the final note.

41 42 43 44

just a lit - tle street where old friends meet and

Detailed description: This system contains measures 41 through 44. The voice part continues the melody. Measure 42 has an 'x' above the note. Measure 44 ends with a fermata over the final note.

45 46 47 48

greet you in the same old way, old way,

Detailed description: This system contains measures 45 through 48. The voice part continues the melody. Measure 48 ends with a fermata over the final note.

Tag

49 50 51 52

and greet you in the same old way. old, same old way.

Detailed description: This system contains measures 49 through 52, labeled as a 'Tag'. The voice part has a melodic line with lyrics. The piano accompaniment consists of chords and moving lines in both hands. Measure 52 ends with a fermata over the final note.

Performance Notes

Gus Kahn (1886-1941) was a German immigrant, whose family moved to Chicago in 1890. By 1913, Kahn was working in Tin Pan Alley and writing songs for the vaudeville circuit. He worked with a wide variety of composers and left us some of the most popular songs of the first half of the 20th century, including *Memories*, *Pretty Baby*, *It Had To Be You*, *Makin' Whoopee*, *Ain't We Got Fun?*, and *I'll See You in My Dreams*, which also became the title of a Hollywood film about Kahn's life.

Harry Woods (1896-1970) also worked in Tin Pan Alley and scored his first success with *I'm Going South*, followed shortly by *Paddlin' Madeleine Home*. Besides penning well-known hits such as *I'm Looking Over a Four Leaf Clover*, *River Stay 'Way From My Door*, and *I'll Never Say 'Never Again' Again*, Woods gained instant legendary status in 1926 for *When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along*, for which he wrote the words and music.

This song had a Depression-era appeal at a time when so many men had left family and friends behind to seek work in the big cities or wherever it might be found. Kahn's lyrics express beautifully the yearning of so many lonely family men to get back to their small towns where people cared for each other.

Sam Breedon was a well-known arranger in the Sunshine District and is remembered for his enthusiasm for singing harmony.

Our 1961 International champs, the **Suntones**, are one of the Society's most-beloved quartets. This song should be sung tenderly with a reminiscent feel. The echoing text in measures 8, 15-16, and 23-24, should be sung softer than the text it repeats.

As a final Note: Questions about the suitability of this or any other song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.