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## Dear Old Maine

Mary Thompson-Green  
*Composer*

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*Maria Thompson Green*

# "Dear Old Maine"

STATE  
FEDERATION SONG

of the  
Business and Professional  
Women's Clubs

Words and Music  
— by —

Mary Thompson-Green

Orchestral Arrangements  
— by —  
LAURA E. ROSS

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# DEAR OLD MAINE

Words and Music by  
MARY THOMPSON-GREEN  
Arr. by Laura E. Ross

Tempo di Marcia

Vamp

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a *ff* dynamic and features a rhythmic pattern of eighth notes in the bass and chords in the treble. The piece concludes with a 'Vamp' section marked *p*, consisting of a short, repeating rhythmic figure.

## VOICE

1. The B's and P's are com - ing in an eag - er ac - tive throng; From  
2. For Maine the Pine Tree State our en - thu - si - asm's great; It

The first system of the vocal part shows the melody for two verses. The piano accompaniment is marked *mf* and provides a steady harmonic support with chords and moving lines in both hands.

vil - la - ges and ci - ties you can hear our voi - ces strong; The  
gave us birth and proved its worth with Dow and Reed and Blaine. But

The second system continues the vocal melody and piano accompaniment. The piano part maintains the same harmonic texture, supporting the vocal line.

ppines of Maine are might - y, but we'll be might - y too; For  
un - der skies more fair, it's the wo - men ev' - ry where, Who

The third system concludes the vocal part. The piano accompaniment features a *ff* dynamic in the bass line and a *mf* dynamic in the treble line, ending with a final chord.

un - ion is our watch-word, and we're watch - ing out to do:  
work for all and do for all in Dear — Old — Maine — From

The first system of the musical score features a vocal line in G major and 2/4 time. The lyrics are: "un - ion is our watch-word, and we're watch - ing out to do: work for all and do for all in Dear — Old — Maine — From". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *sfz* is present at the end of the system.

REFRAIN

*p-ff*  
Dear Old Maine, ci - ty street or coun - try lane; The B's and P's are com - ing from the

The second system is the beginning of the refrain, marked with a repeat sign and a dynamic of *p-ff*. The lyrics are: "Dear Old Maine, ci - ty street or coun - try lane; The B's and P's are com - ing from the". The piano accompaniment features a more active bass line with eighth notes.

val - ley hill and plain; In vil - la - ges and ci - ties, our mot - toes just the

The third system continues the refrain with the lyrics: "val - ley hill and plain; In vil - la - ges and ci - ties, our mot - toes just the". The piano accompaniment includes accents on the notes.

same; It's u - ni - ty and com - rade - ship, in Dear Old Maine. From Maine.

The fourth system concludes the refrain with the lyrics: "same; It's u - ni - ty and com - rade - ship, in Dear Old Maine. From Maine.". It includes first and second endings, marked with "1." and "2.". The piano accompaniment features a final *sfz* dynamic marking.

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