

# Off We Go

(Scott, Triangle Boys)

2

Music and Lyrics  
by PETER MILLS**HAM:** Fitzgerald! Out of the way! Coming through!**SCOTT (to the audience):** This great, seething ant-hill is the Princeton Triangle Club!**HAM:** Hurry up and get into costume, Scott.**SCOTT:** The club is one of Princeton University's most influential institutions.

Over three hundred men compete for a spot each year.

**HAM (calling offstage):** The pirate song is up first, for spacing... then the finale!**SCOTT:** Every fall, the undergraduates write a musical comedy. Then, we chosen few (*he indicates those on stage*) tour the show, by Pullman car, all through Christmas vacation. (*FREDDY and CLIVE enter half-costumed as women.*)**HAM (to FREDDY and CLIVE):** Chorines on stage in ten...**SCOTT:** Of course, we boys play all the roles. How a Triangle show ever got on was a mystery, but it was a riotous mystery!**HAM:** That means you, too, Scott Fitzgerald. Get a move on!

Vamp

The musical score is written for piano and voice. It begins with a 'Vamp' section consisting of a single chord in the right hand and a rhythmic pattern in the left hand. The score is divided into three systems. The first system contains measures 1 through 4. The second system contains measures 5 through 10. The third system contains measures 11 through 14. The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The vocal line enters in measure 5 and continues through measure 14.

CONTINUE ON: "...but it was a riotous mystery!"

17

[SAFETY]

HAM: That means you, too, Scott Fitzgerald. Get a move on!

23

SCOTT

26

It's as if all my life up to now was a re - hear - sal.

30

Now we come to the time when I'm step-ping cen - ter stage.

34

I'm pre-pared for a ma - jor role... some-thing where I can bare my soul.

38

Now the wait in the wings is through! My big de-but!— But what's my cue...?

**ELLIS:** Aw, wook at the widdle sophomore.

**SCOTT** (to audience throughout): It's not just that they're upperclassmen...

**WILTON:** Standin' there gaping like the Midwestern hick he is.

**SCOTT:** They're the upper class.

**ELLIS:** What's that smell?

**WILTON:** St. Paul, I think. Smells just like Fitzgerald.

**SCOTT:** Who would have thought that a middle-class Irish kid from Minnesota could even get in to Princeton—

**ELLIS:** Coming home to your widdle mommy, widdle sophomore?

**SCOTT:** —but, you see, I still really haven't gotten in.

(*EDMUND enters in comedic non-female costume.*)

**EDMUND:** Time to sober up for the show, fellas.

**WILTON:** Aw, come on, Edmund. Let us have some fun.

**ELLIS:** Yeah. Boys will be boys.

**EDMUND:** Funny... I thought you boys were supposed to be girls. That's quite a five o'clock shadow.

**HAM:** All right, all right. Ponies, line up to run the closer! Take your spacing off my lead.

42

48

54

60

CONTINUE ON: "Take your spacing off my lead"

66

[SAFETY]

70

So per-haps I've been cast as a noth-ing in the chor - us...

74

And the last on the list of the like-ly to suc - ceed...

78

But I know what's in-side of me. It was meant for the world to see...

83

When they do, then no doubt they'll be ma-king me the lead...

87

Off we go! The start of a sto - - - ry...  
**BOYS**  
Off we go! And off we go to lands un -

This system contains measures 87-90. It features a vocal line for the boys, a piano accompaniment, and a bass line. The lyrics are: "Off we go! The start of a sto - - - ry..." for the first part, and "Off we go! And off we go to lands un -" for the second part. The piano accompaniment consists of chords and a rhythmic pattern in the right hand, and a bass line in the left hand.

91

Off we go! It's bare-ly be - gun... I  
known... to find ad - ven - ture of our

This system contains measures 91-94. The lyrics are: "Off we go! It's bare-ly be - gun... I known... to find ad - ven - ture of our". The musical notation includes a vocal line, a piano accompaniment, and a bass line. The piano accompaniment features a consistent rhythmic pattern in the right hand and a bass line in the left hand.

95

start off low. No tell-ing how high I'll go be -  
own! Ooh...

This system contains measures 95-98. The lyrics are: "start off low. No tell-ing how high I'll go be - own! Ooh...". The musical notation includes a vocal line, a piano accompaniment, and a bass line. The piano accompaniment features a consistent rhythmic pattern in the right hand and a bass line in the left hand.

99

fore the sto - - - ry's done.

Ah...

**HAM:** Thanks, boys. That'll be all until curtain.

*(All except EDMUND and SCOTT exit.)*

**EDMUND:** You finished your story for the literary magazine yet, Scott?

**SCOTT:** Finished is a strong word.

**EDMUND:** Have you started?

**SCOTT (hedging):** Yes... I'd say it's a first-rate beginning. Exceptional, actually...

**EDMUND:** Good lord.

**SCOTT:** Don't worry, Bunny. My literary genius is at work. Inspiration will come! It's going to be based on true events in my own life.

**EDMUND:** Then what's the hold up?

**SCOTT:** I haven't done anything yet.

**EDMUND:** What about last year? Oh, right. You haven't done anything.

**HAM:** Places! Places, everyone!

**SCOTT:** Don't worry, Bunny. (tapping his head) Literary genius.

103

Vamp

(last x)

109

115

CONTINUE ON:  
"Places! Places, everyone!"

121

Vamp

127

Swashbuckling



"Geisha"

133

3

139

3

145

Flamenco 3

3

149

153

Bavarian

161

Musical score for measures 161-168. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with grace notes and a trill in measure 164. The left hand provides a steady accompaniment with chords and single notes.

Gypsy Panic

169

Musical score for measures 169-172, titled "Gypsy Panic". The right hand has a fast, rhythmic melody with many grace notes. The left hand plays a consistent accompaniment of chords and eighth notes.

Slow Camel

Gypsy Panic

173

Musical score for measures 173-178. Measures 173-176 are titled "Slow Camel" and feature a very slow, sustained melody in the right hand. Measures 177-178 are titled "Gypsy Panic" and return to the fast, rhythmic melody from the previous section.

179

Musical score for measures 179-182. The right hand has a fast, rhythmic melody with grace notes. The left hand plays a consistent accompaniment of chords and eighth notes.

SCOTT

185

Take a seat. Here be - gins the per - for-mance of a life - time.

189

Set the scene in the quaint lit - tle vil - lage of Saint Paul.

193

Set-tle in for the op-'ning act, - 'cause it's bound to be ac-tion packed!

198

Who can say what's a - head, but I'm read - y for it all! - - - - - The

SCOTT

202  
 8 swank soi - rées on Man-hat - tan roof - tops. The

BOYS

Ooh... So off we go to lands un -

206  
 8 sum - mer breeze off Long Is - land Sound. The

known... to find ad - ven - ture of our

210  
 8 dazz - ling view from up on a ter - race that's o - ver-look-ing

own! Off we go!

214

Pa - ris! Think how far I'll go... Oh, Off we go! We'll wan - der 'round that wide world yon -

219

let the world know, I'll be co-ming its der. A - cross the sea, our des - ti - ny a - waits.

224

way. Off we Off we go! Off we go! Off we

228

8 go! go!

V