

PRESENTED BY
CHAS. B. DILLINGHAM.



WATCH YOUR STEP



BOOK BY
HARRY B. SMITH



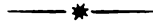
LYRICS AND MUSIC
BY
IRVING BERLIN.

STAGED BY R. H. BURNSIDE.

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NEW YORK.

NEW AMSTERDAM THEATRE



CHARLES DILLINGHAM, Presents

WATCH YOUR STEP

A Syncopated Musical Show in Three Acts

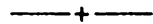
(Made In America)

Music and Lyrics
By IRVING BERLIN

Plot (if any)
By HARRY B. SMITH

Staged by R. H. Burnside

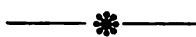
Musical Director. De Witt Coolman



Cast of Characters

WILLIE STEELE, a tango lawyer.....	SAM BURBANK
SILAS FLINT, a maxixe lawyer.....	WILLIAM J HALLIGAN
ESTELLE, a hesitating typewriter.....	JUSTINE JOHNSTONE
EBENEZER HARDACRE, a thrifty sport.....	HARRY KELLY
BIRDIE O'BRIEN, of the Comedie Francaise, Dublin.....	ELIZABETH MURRAY
ERNESTA HARDACRE, too good to be true.....	SALLIE FISHER
JOSEPH LILYBURN, who invented the steps you watch.....	VERNON CASTLE
ALGY CUFFS, a matinee Idol.....	CHARLES KING
IONA FORD.....	DAMA SYKES
STELLA SPARKS.....	ELIZABETH BRICE
MRS. VERNON CASTLE.....	MRS. VERNON CASTLE
ANNE MARSHALL, the lovely laundress.....	HARRIET LEIDY
THE GHOST OF VERDI.....	HARRY ELLIS
A CARRIAGE CALLER AT THE OPERA.....	FRANK TINNEY
A PULLMAN PORTER.....	" "
A COAT ROOM BOY.....	" "
DENNY.....	IRVING J. CARPENTER
JOSIAH JAY.....	GUS. MINTON
SAMANTHA JAY.....	DOROTHY MOROSCO
MRS. SWIFT.....	JULIA BEAUBIEN
MRS. BRIGHT.....	MABEL CALLAHAN
MRS. GAY.....	NATALIE SAYMORE
MRS. SMART.....	GLADYS SYKES
MRS. CLIMBER.....	ETHEL SYKES
THE MAN IN BOX 51.....	C. L. KELLEY
A PROFESSIONAL ESCORT.....	ROKEY JOHNSON
A YOUNG CHAPPY.....	CHARLES SWAN
AN OLD CHAPPY.....	MAX SCHECK
AN IMPRESSARIO.....	TERRY STARWER
AN USHER.....	W. M. HOLBROOK

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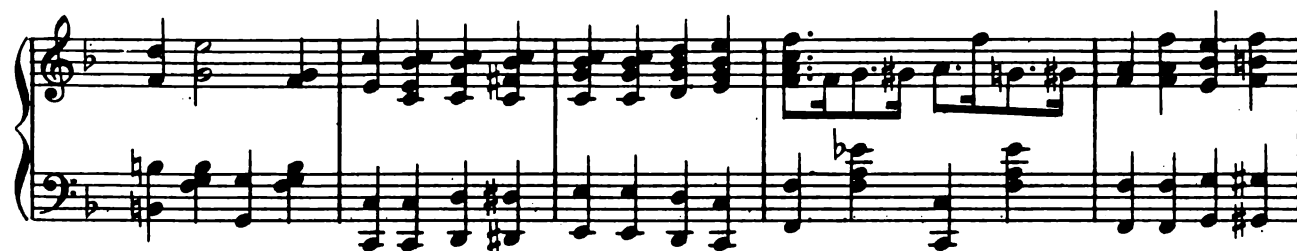
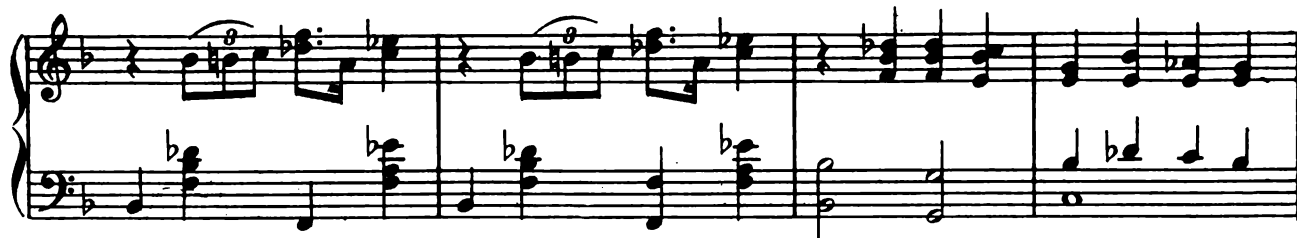


⁷ No 1 Overture

Moderato

IRVING BERLIN

The musical score is written for piano, gong, and drums. It begins with a *Moderato* tempo. The piano part features complex chords and triplets, with a *mf* dynamic. The gong is marked *Gong* and the drums *Dr.*. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f* and *loco*. The key signature has one flat (B-flat). The score is divided into five systems. The first system shows the piano and gong parts. The second system introduces the drums. The third system continues the piano and gong parts. The fourth system shows the piano and gong parts. The fifth system is marked *Allegro moderato* and features a more rhythmic piano part.



Valse presto

First system of the musical score for 'Valse presto'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melody in the treble and a bass line in the bass. A double bar line is present after the second measure. The word 'rall.' is written above the third measure of the second half.

Valse moderato

First system of the musical score for 'Valse moderato'. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music features a melody in the treble and a bass line in the bass. A double bar line is present after the second measure.

Second system of the musical score for 'Valse moderato'. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music features a melody in the treble and a bass line in the bass. A double bar line is present after the second measure.

Third system of the musical score for 'Valse moderato'. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music features a melody in the treble and a bass line in the bass. A double bar line is present after the second measure.

Fourth system of the musical score for 'Valse moderato'. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music features a melody in the treble and a bass line in the bass. A double bar line is present after the second measure.

Fifth system of the musical score for 'Valse moderato'. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music features a melody in the treble and a bass line in the bass. A double bar line is present after the second measure.

Allegro

First system of the musical score for the Allegro section. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a forte (f) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

Allegro moderato

First system of the musical score for the Allegro moderato section. It consists of a grand staff with a treble and bass clef. The key signature has one flat (Bb), and the time signature is 2/4. The music begins with a mezzo-forte (mf) dynamic. The right hand plays a series of eighth-note chords, and the left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

Second system of the musical score for the Allegro moderato section. It continues the melody and accompaniment from the first system. The right hand features some slurs over groups of notes. The system concludes with a double bar line.

Third system of the musical score for the Allegro moderato section. The musical texture remains consistent with the previous systems. The system concludes with a double bar line.

Fourth system of the musical score for the Allegro moderato section. The right hand has some slurs and ties. The system concludes with a double bar line.

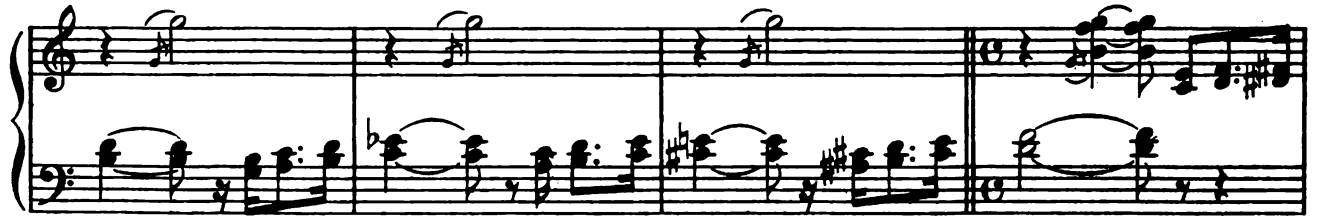
Fifth system of the musical score for the Allegro moderato section. This system concludes the piece with a final cadence. The system concludes with a double bar line.

Farioso

Andante



Moderato



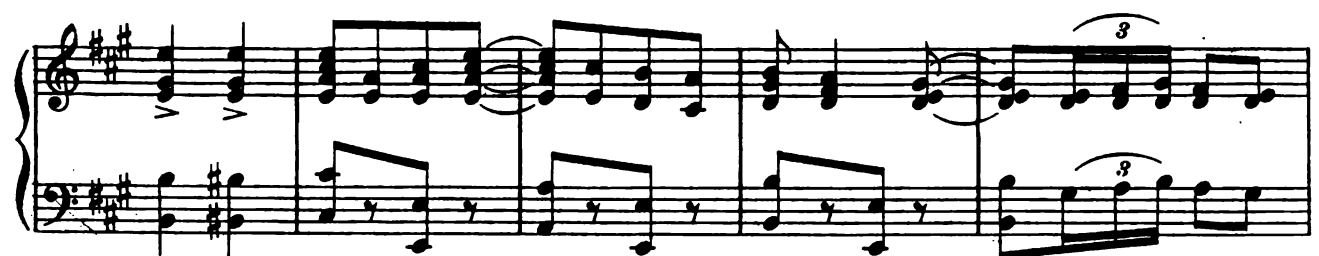
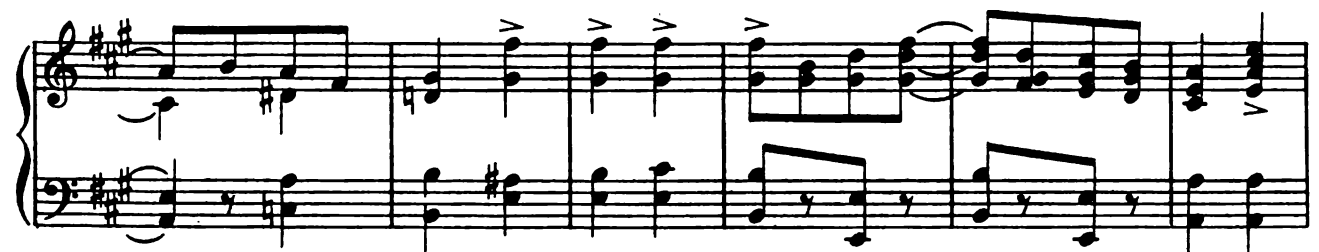
Broad

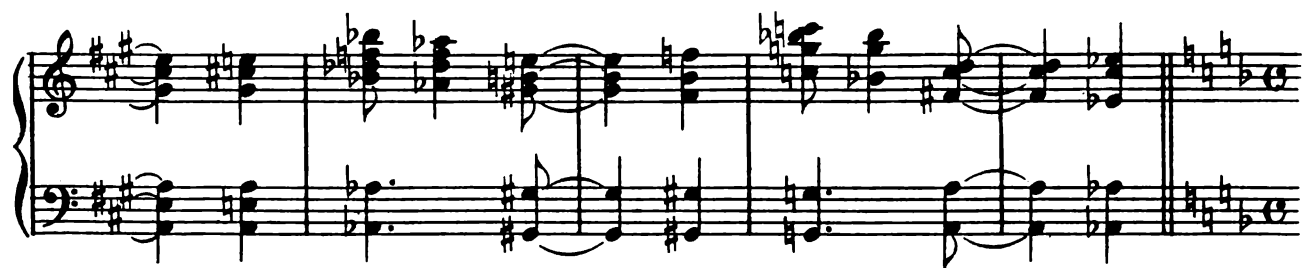
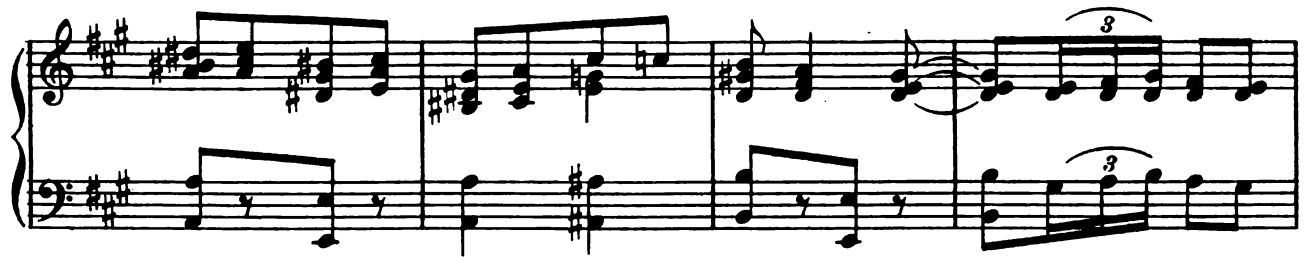
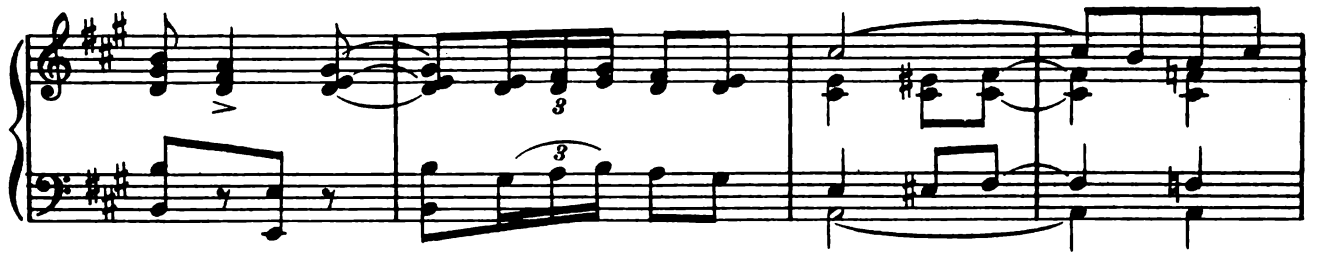


Cadenza



Moderato *Marcia*





Moderato



The first system of musical notation features a treble and bass staff. The treble staff begins with a series of eighth notes, followed by a measure with a *rall.* marking and a slur. The bass staff has a long note in the first measure, followed by a series of eighth notes. A *mf* marking appears in the second measure of the treble staff.



The second system continues the musical piece with a treble and bass staff. The treble staff has a series of eighth notes, followed by a measure with a slur. The bass staff has a series of eighth notes.



The third system of musical notation features a treble and bass staff. The treble staff has a series of eighth notes, followed by a measure with a slur. The bass staff has a series of eighth notes.



The fourth system of musical notation features a treble and bass staff. The treble staff has a series of eighth notes, followed by a measure with a slur. The bass staff has a series of eighth notes.



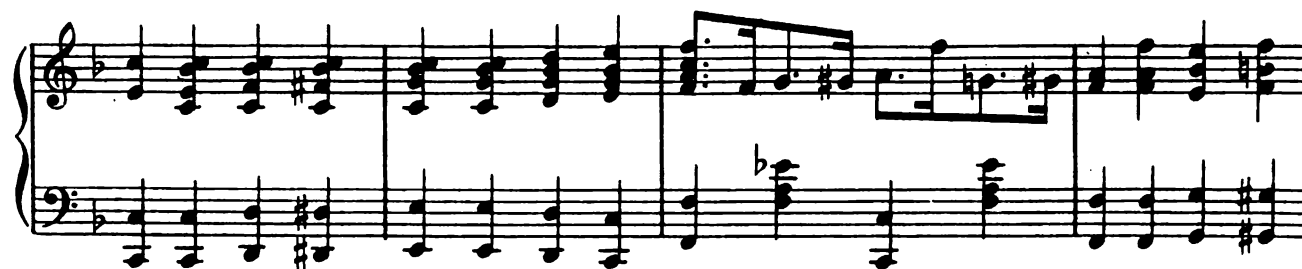
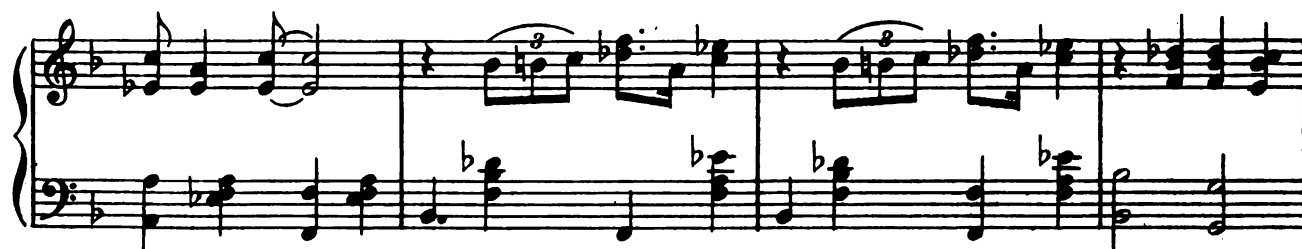
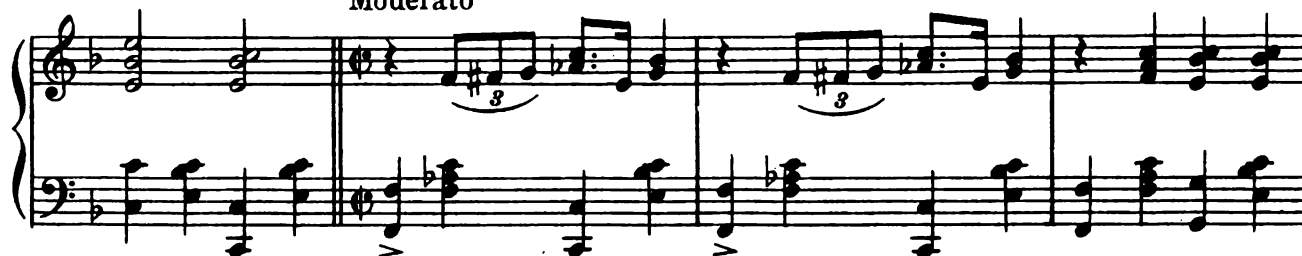
The fifth system of musical notation features a treble and bass staff. The treble staff has a series of eighth notes, followed by a measure with a slur. The bass staff has a series of eighth notes.

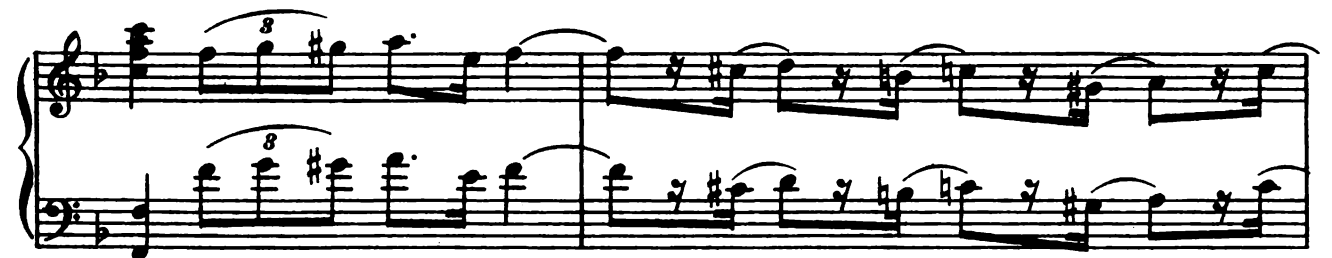
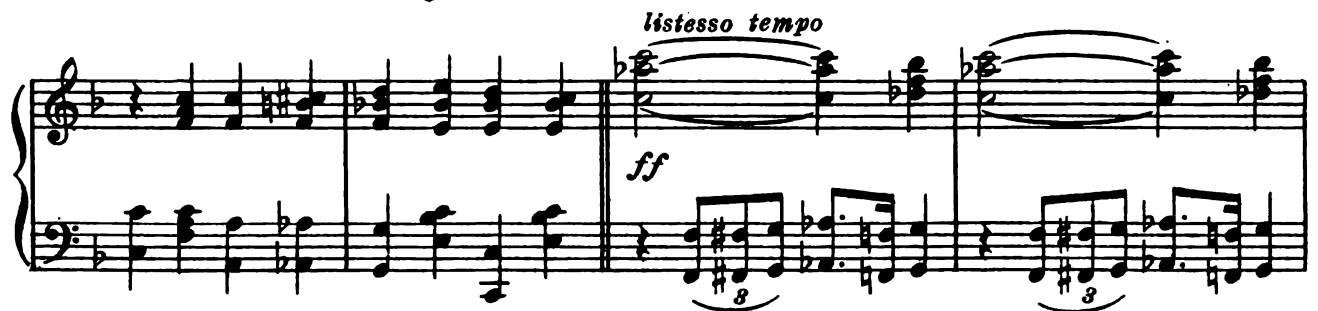


The sixth system of musical notation features a treble and bass staff. The treble staff has a series of eighth notes, followed by a measure with a slur. The bass staff has a series of eighth notes.



Moderato





17 **No. 2**
Opening Chorus Act I

Allegro moderato

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, connected by a brace on the left. The music is written in a 2/4 time signature. The first system begins with a forte (f) dynamic marking. The notation includes various musical elements such as eighth and sixteenth notes, rests, and accidentals (sharps, flats, and naturals). There are also dynamic markings like 'A' (crescendo) and 'f' (forte). The piece concludes with a double bar line and a repeat sign. The overall style is that of a classical piano score.

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Allegro

Of - fice hours of - fice hours

mf

From the mo - ment you ar - rive, Keep a - live from nine till five

It's a strain On one's brain

For dic - ta - tion brings vex - a - tion when you've been out

rall.

The musical score is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro'. The score consists of five systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are: 'Of - fice hours of - fice hours', 'From the mo - ment you ar - rive, Keep a - live from nine till five', 'It's a strain On one's brain', and 'For dic - ta - tion brings vex - a - tion when you've been out'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include 'mf' (mezzo-forte) and 'rall.' (rallentando). The score ends with a fermata over the final note of the piano part.

Dan-cing a - bout out on a spree such as we've been out on.

rall

Allegretto

Bright lights shin- ing, gay folks din- ing, what a night! oh, what a

love - ly night! Shoul - der shak - ers, mer - ry mak - ers,

what a sight! oh, what a love - ly sight! I got home at

half past four, fath-er start-ed in to roar, "You've got to go to

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat major). It contains the lyrics "half past four, fath-er start-ed in to roar, 'You've got to go to". The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef, both with a key signature of one flat. The accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

work at sev - en o - clock This morn-ing," How I grumb-led

The second system continues the musical piece. The vocal line has a brief rest followed by the lyrics "This morn-ing,' How I grumb-led". The piano accompaniment continues with its characteristic rhythmic patterns, featuring a mix of eighth and sixteenth notes.

as I tumb-led out of bed Itumb-led out of bed, No more laugh-ter.

The third system of the score shows the vocal line with the lyrics "as I tumb-led out of bed Itumb-led out of bed, No more laugh-ter.". The piano accompaniment maintains its rhythmic drive, with the right hand playing a series of eighth-note chords and the left hand providing a harmonic foundation with eighth and sixteenth notes.

morn - ing af - ter, what a head! oh, what an aw - ful head.

The fourth and final system on this page concludes the musical piece. The vocal line ends with the lyrics "morn - ing af - ter, what a head! oh, what an aw - ful head.". The piano accompaniment provides a final harmonic resolution, ending with a sustained chord in the right hand and a simple eighth-note pattern in the left hand.

In the diz - zy busi-ness world Heav-en help a work-ing girl,

Af-ter hav-ing such a won - der-ful night. _____

Allegro moderato

BOYS

I've a lit - tle note that I'd like to send, won't you take it down for

me _____ It's a lit - tle note to a la - dy friend

GIRLS
I'm in love with her, you see _____ If t'will make you feel much bet-ter,

BOYS
I'll type-write your lit - tle let - ter Keep it in the dark, not a

word, I de-pend that you treat it con-fi-den-tial - ly



GIRLS

Die - tate Sir, Die - tate Sir, Please dic-tate your let-ter,

Don't wait Sir Don't wait Sir I'm quite read-y now.

BOYS

Dear lit-tle girl, just a sweet word or

two _____ First I'll ex-plain why I'm

writ-ing to you _____ I could-n't say what is

wrapped in my heart. _____ That's why I'm

send-ing this let-ter. My tale of

love to im - part _____ I love you

BOYS

Dear, with all my heart _____ And I have

loved you from the start _____

In my lone - some life, _____ Full of care, of strife, _____

You play a most im-por - tant part _____

Just say the word, and we will fly _____ In - to the

lit - tle church near by _____ If you change from Miss to Mis-sis

I will know what bliss is All my love and kiss-es, good bye.

gra.

GIRLS BOYS

Now will you give me the ad - dress, Ad - dress it to your-self, dear,

GIRLS BOYS

This is quite sud - den, I con - fess, Say yes, say yes, say yes, dear,

GIRLS BOYS

Have you bought the ring! — I have ev - 'ry - thing —

GIRLS BOYS

Where will I get my wed - ding dress? Wear the dress your moth-er wore

GIRLS BOYS

Will you be near me night and day, I'll nev - er leave your sight, dear

GIRLS BOYS GIRLS

Will you do ev - 'ry-thing I say? I . may, I can

BOYS

hear the cho - ir sing - ing, Bells will soon be ring - ing.

ALL

Ting a ling a ling - ing a - way

8va *loco*

Dance

The musical score is written for piano in D major and common time. It consists of six systems of two staves each. The first system begins with a treble staff featuring a series of chords and a bass staff with a simple accompaniment. The second system introduces more complex melodic lines in the treble staff, including slurs and ties. The third system continues the melodic development with some chromatic movement. The fourth system features a more active bass line with eighth notes. The fifth system shows a return to a more chordal texture in the treble. The sixth system concludes the piece with a final cadence, marked with a forte 'f' dynamic and an accent 'A' over the final chord.

Entrance Of Relatives

IRVING BERLIN

Moderato

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What Is Love

Ernesta

Words and Music by
IRVING BERLIN

Valse Moderato



Love, Love Won't you come out from your hid - ing place— Let me
 Love, Love Out of the dark-ness, I call to thee—Won't you

 The musical notation for the first vocal line is in B-flat major, 3/4 time. It consists of a single melodic line with lyrics written below it. The piano accompaniment continues with chords and eighth notes.

see a trace — of your hid - den face —
 let me see — what you hold for me —

 The musical notation for the second vocal line is in B-flat major, 3/4 time. It continues the melody from the first line with lyrics written below it. The piano accompaniment continues with chords and eighth notes.

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Love, Love, Wrapt in your man-tle of mys - ter - y — makes me
 Love, Love, I want to have you with - in my reach, — for In

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The piano part consists of chords and single notes, with some grace notes. The system ends with a double bar line.

pon - der pon - der and won - der what you may be —
 yearn - ing just to be learn - ing the things you teach —

The second system continues the melody and accompaniment. The piano part has a more active bass line with eighth notes. The system ends with a double bar line.

What is love? Is it glad - ness? or a form of sad - ness?

The third system begins with a key signature change to E minor (three flats) and a time signature change to 3/4. The piano part has a dynamic marking of *p-f* (piano-forte). The system ends with a double bar line.

or a sign of mad - ness? Should we meet face to face —

The fourth system continues in E minor and 3/4 time. The piano part features a more complex accompaniment with eighth and sixteenth notes. The system ends with a double bar line.

Will it fright-en me? Kind-ly en-light-en me, What is love?

The first system of the musical score for 'What Is Love?'. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'Will it fright-en me? Kind-ly en-light-en me, What is love?'. The piano part includes a prominent bass line with a long note in the final measure.

I keep guess-ing wheth-er it's a bless-ing or a thing dis-tress-ing

The second system of the musical score. The vocal melody continues with the lyrics: 'I keep guess-ing wheth-er it's a bless-ing or a thing dis-tress-ing'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Should it come to me, What will it prove to be, When I'm

The third system of the musical score. The vocal melody continues with the lyrics: 'Should it come to me, What will it prove to be, When I'm'. The piano accompaniment includes a bass line with a long note in the final measure, marked with a 'p' (piano) dynamic.

head and heels in love. _____ love. _____

The fourth system of the musical score, featuring a repeat sign and two endings. The lyrics are: 'head and heels in love. _____ love. _____'. The first ending leads back to the beginning of the phrase, and the second ending leads to the final measure. The piano accompaniment includes a bass line with a long note in the final measure, marked with a 'p' (piano) dynamic.

I'm A Dancing Teacher Now

Joseph Lilliburn

Allegro Moderato



My par-ents weren't wealth-y I had to go to
When I was told I had to sing this dit-ty in the

% Till Ready

The piano accompaniment for the first vocal line starts with a piano (p) dynamic. It features a series of chords and eighth-note patterns in the right hand, and a steady bass line in the left hand.

work For years I earned a sal-'ry work-ing as a law-yers
show I sang it o-ver to a friend to see how it would

The piano accompaniment for the second vocal line continues with a series of chords and eighth-note patterns in the right hand, and a steady bass line in the left hand.

clerk — My wife said "Get a mill-ion dol-lars quick, and don't you fail" — I
go, — I asked him if he did - n't think the song was ver-y nice, — He

The piano accompaniment for the third vocal line continues with a series of chords and eighth-note patterns in the right hand, and a steady bass line in the left hand.

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did - nt want to rob a bank and serve a year in jail. —
 said "I on - ly thank you for your ver - y good ad - vice." —

CHORUS

So I be - came a danc - ing teach - er and the ve -
 And now my friend's a danc - ing teach - er with a class —

p-f

- 'ry next day — A class of eight - y three were
 of his own, I told him what they pay - he

pay - ing me a fee. And ev - ry one of them were bet - ter
 start ed in next day He's cut - ting pric - es now to steal my

dan - cers than me, — I used to ride in cross - town
 pu - pils a - way — The twelve young fel - lows in this

The first system of the musical score for 'I'm a Dancing Teacher'. It features a vocal melody in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#). The lyrics are: 'dan - cers than me, — I used to ride in cross - town pu - pils a - way — The twelve young fel - lows in this'.

trol - leys, ev - 'ry day — with my "Frau," — But now I
 cho - rus have been rais - ing a row, — They own their

The second system of the musical score. The lyrics are: 'trol - leys, ev - 'ry day — with my "Frau," — But now I cho - rus have been rais - ing a row, — They own their'.

know how it feels — to ride in au - to - mo - biles, — For I'm a
 own mo - tor cars — and want to dress with the "stars," — Be - cause they're

The third system of the musical score. The lyrics are: 'know how it feels — to ride in au - to - mo - biles, — For I'm a own mo - tor cars — and want to dress with the "stars," — Be - cause they're'.

danc - ing teach - er now — So now. —

The fourth system of the musical score, which includes a double bar line and first/second endings. The lyrics are: 'danc - ing teach - er now — So now. —'. The system ends with a double bar line, a repeat sign, and the instruction 'D.S.'.

The Minstrel Parade

Birdie and Ensemble

Words and Music by
IRVING BERLIN

Allegro Moderato



It's e - lev -
Get your tick-

 The first vocal entry is in 2/4 time, key of D major. The melody is simple and catchy, with lyrics "It's e - lev - Get your tick-". The piano accompaniment is in the left hand, providing a steady harmonic support.

en for - ty - five, _____ Just as sure _____ as you're a -
ets for the show, _____ Oh my hon - ey if you

 The second vocal entry continues the melody with lyrics "en for - ty - five, _____ Just as sure _____ as you're a -". The piano accompaniment remains in the left hand, supporting the vocal line.

live, _____ Just see those mins-trel folks Pa - ra - ding up the
go, _____ You'll know the rea-son why a chick - en goes a -

 The third vocal entry continues the melody with lyrics "live, _____ Just see those mins-trel folks Pa - ra - ding up the". The piano accompaniment remains in the left hand, supporting the vocal line.

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Av - en - ue two by two. They've been billed
cross the street Its a treat. Paint your face

all o - ver town, Ev - 'ry one of them a
up with a smile, Get your - self rigged up in

clown, Why I can hear them com - ing up the street
style, They're on - ly here to play a one night stand

Hon - ey you bet - ter come down.
Hon - ey you bet - ter come down.

CHORUS

Here they come, — Here they come, — March -

p-f

— ing to the big bass drum. — Come and see those

minstrels pa-rade — In their cos-tumes cov-ered with braid.

Hear those coons, — play-ing tunes, — Like —

— they should be played. — From ev-ry dwell - - ing

folkswill come, — To hear them tell - - ing Lots of fun-ny

rid-dles at the old town hall. — One and all, — Come on and

watch the mins - trel pa - rade. — rade. —

Let's Go Around The Town

Ernesta, Flint, Hardacre, Steel, Strange and Lilliburn.

Words and Music by
IRVING BERLIN

Moderato

PIANO

ERNESTA

Where can we go — to pass the time a - way? —
I'd like to go — and see the town a bit, —

FLINT

I know a ver - y live - ly cab - a - ret, —
I'd like to be — where they're all do - ing it, —

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HARDACRE

You'll have to lead — me to it, I'm a jay, —
I'd like to lis - ten to the lat - est hit, —

STEELE

Show me the sight — of it, I'll make a night — of it,
I'd run a mile — or two just for a smile — or two,

STRANGE

Let's go 'round and take in the show, —
Let's go where they glad - den the heart, —

LILLIBURN

I'm with you where - ev - er you go. —
I'm with you when ev - er you start. —

CHORUS

Let's go 'round the town _____ and where a

band is play - ing, we'll go hip - hur - rah - ing, and we'll

turn things up - side down, _____ Our

heads will grow diz - zy, keep-ing head-wait - ers bus - y, I

prom - ise you we'll dis - cov - er plac - es that Col -

The first system of the musical score features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are 'prom - ise you we'll dis - cov - er plac - es that Col -'.

um - bus nev - er found, _____ Come on and

The second system continues the melody and accompaniment. The lyrics are 'um - bus nev - er found, _____ Come on and'.

drown your trou - bles in cham - pagne bub - bles, while we're

The third system continues the melody and accompaniment. The lyrics are 'drown your trou - bles in cham - pagne bub - bles, while we're'.

go - ing a - round - the town. _____ town. _____

The fourth system concludes the piece with a first and second ending. The lyrics are 'go - ing a - round - the town. _____ town. _____'.

45 No. 8
They Always Follow Me Around

Algy Cuffs and Girls

Words and Music
by IRVING BERLIN

Moderato



There must be some-thing nice a -
I'm fol - lowed by young girls good

Till Ready

The first vocal line is in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment is in the left hand, starting with a piano (p) dynamic and featuring a steady bass line with some chordal accompaniment in the right hand. The tempo is marked Moderato.

bout me, — Be - cause the girls can't do with - out me I re - fuse them
look - ing, — And ev - en cooks who do their cook - ing Leave their stoves and

The second vocal line continues the melody in G major, 2/4 time. The piano accompaniment remains in the left hand, providing a steady bass line and harmonic support for the vocal melody.

but can't lose them, They al - ways fol - low me — I nev - er
come in droves, De - mand - ing my au - to - graph, — The mat - in -

The third vocal line concludes the phrase in G major, 2/4 time. The piano accompaniment continues with the same steady bass line and harmonic support.

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dare to go out rid - ing_ I've al-ways got to keep in hid - ing
ee I play on Wednesday Is what I've nick-named "My Old Hens Day"

I'm a chap - py most un - hap - py Just be-cause the girls —
Each old maid is on pa - rade, and when they see me come —

CHORUS

They fol - low me a - round, all a - round, all a - round.

Fol-low me a-round, all a - round, all a - round, I don't know why — they

hound me, sur - round me, Where ev - er I may be I can see two or three.

Ev - 'ry oth - er she, wants to be, on my knee. And an - y time they

find me. They drag a - long be - hind me It keeps me dodg - ing in

hall - ways be - cause they al - ways fol - low me a - round. — They round. —

fz D.S.

Show Us How To Do The Fox Trot

Mrs. Castle and Boys

Words and Music
by IRVING BERLIN

Moderato

PIANO

The piano introduction consists of two systems of music. The first system is marked 'Moderato' and 'PIANO'. It features a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff begins with a quarter note F#4, followed by eighth notes G4, A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords. The second system continues the melody and accompaniment, ending with a repeat sign.

BOYS

Danc-ing teach-er, give us a chance
Danc-ing teach-er, do it some more

Vamp

The vamp section is marked 'Vamp' and 'p' (piano). It consists of a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff is a simple, repetitive eighth-note pattern. The bass staff provides a harmonic accompaniment with chords. The section is marked with a repeat sign and a 'p' dynamic.

We came here to learn how to dance
glide us gent-ly o-ver the floor

That brand new
Un-til we

The vocal melody for the chorus is written in a treble staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter note F#4, followed by eighth notes G4, A4, B4, and C5. The melody is simple and easy to sing, with a repeat sign at the end.

dance they call the Fox - Trot, the lov - in' Fox - Trot If you'll kind - ly
learn to dance the Fox - Trot, the lov - in' Fox - Trot Real - ly it's a

show us the way - An - y price we're will - ing to pay -
bar - rel of fun - Though it's not so ea - si - ly done -

Take us each in turn — We're all read - y to learn. —
If you'll see us through — We'll be do - ing it too. —

CHORUS Mrs. CASTLE

Danc - ing teach - er show us how - to do the Fox - Trot - You'll have to

p-f

BOYS

watch your step—

Wont you come and show us how— to do the

Mrs. CASTLE

BOYS

Fox - trot— You'll have to watch your step—

Tell us what to

Mrs. CASTLE

BOYS

Mrs. CASTLE

BOYS

dol (You must fol - low me,) Can we do it too? (Ve - ry ea - si - ly,) Kind - ly

Mrs. CASTLE

BOYS

show us, Watch me, Watch me, That dance is simp-ly great,

And it's so up - to - date It beats the Tan-go, One-step,

And the oth - ers we know so Danc-ing teach-er

once a - gain Show us how it's done and then We'll do the Fox - trot_

the whole night long. 1. 2. D.S.

D.S.

When I Discovered You.

Stella and Algy

Words and Music by

IRVING BERLIN

and

E. RAY GOETZ

Allegro Moderato.

Piano. *ff*

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The dynamics start with a forte (ff) marking.

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. It includes dynamic markings such as *fz* (forzando) and *p* (piano). A phrase "Till ready" is written above the right hand staff.

Voice

The vocal melody is written in the right hand of the piano staff. The lyrics are: (Algy) His - to - ry proves — since the World first be - gan, — (Stella) His - to - ry proves — since the World first be - gan, —. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, marked with a piano (*p*) dynamic.

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Won - der - ful things — have been dis - cov - ered by man, —
 Ev' - ry - thing great — was not dis - cov - ered by man, —

Though to dis - cov - er has not been my plan, — I'm a dis - cov -
 Girls can dis - cov - er what men nev - er can, — I'm a dis - cov -

- er - er too, — Tho' I know — my name .
 - er - er too, — Tho' I'll nev - er be

Won't be known to fame This much — is true. —
 Known to his - to - ry This much — is true. —

CHORUS.

Co - lum - bus dis - cov - ered Am - er - i - ca, —

Hud - son dis - cov - ered New York, —

Ben - ja - min Frank - lin dis - cov - ered the spark, — That

Ed - i - son dis - cov - ered would light up the dark, — Mar -

con - i dis - cov - ered the wire - less tel - e - graph a -

cross the o - cean blue, _____ But the

great - est dis - cov - er - y was When you dis - cov - ered me and

I dis - cov - ered you Co - you _____

f *D.S.*

56 No. 11
The Syncopated Walk

Finale Act I

Words and Music
by IRVING BERLIN

Allegro moderato



Vamp



PRINCIPALS



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bo - dy has a syn - co - pa - ted walk _____
 walk - ing with a syn - co - pa - ted walk _____

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The piano part includes triplet markings in the right hand.

Where _____ it's in the air _____ You'll find them swaying as they go _____
 Don't _____ you say you won't _____ Be-cause you don't know what you say _____

The second system continues the melody and accompaniment. The piano part features more triplet markings in the right hand.

Smile _____ but all the while _____ You must ad-mit that it is so For they
 Friend, _____ you can de - pend _____ That it will strike you some fine day, E'er you

The third system continues the melody and accompaniment. The piano part features more triplet markings in the right hand.

do _____ they do _____ If you don't think it's true
 know, _____ you'll go _____ If you don't think it's so.

The fourth system concludes the melody and accompaniment. The piano part features more triplet markings in the right hand.

CHORUS

Look at 'em do-in' it Look at 'em do-in' it That syn-co - pa - ted walk

Look at 'em do - in' it Look at 'em, do - in' it I know who

in - tro-duced it Wait - 'll he rea-ches you Wait - 'll he tea - ches you

That syn-co - pa - ted walk, you'll be do - ing it too. _____

be-cause it's done _____ by ev-'ry one _____ You'll find it's

in-ter - na - tion-al, That ir - ra - tion-al step It's full of

"Pep" full of "Pep" and in the morn-ing when they rise _____ for their morn-ing ex - er -

cise _____ They take a syn - co - pat - ed walk. _____

MR. CASTLE.

Come, come, come, come, my lit - tle dear, won't you

This block contains the first musical system for Mr. Castle. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half rest, and continues with eighth notes D5, E5, F#5, and G5. The piano accompaniment consists of chords in the right hand and single notes in the left hand, following the harmonic structure of the vocal line.

come, come, come, come, Come o - ver here, Would you like to go

This block contains the second musical system for Mr. Castle. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half rest, and continues with eighth notes D5, E5, F#5, and G5. The piano accompaniment continues with chords in the right hand and single notes in the left hand, maintaining the harmonic structure.

MRS. CASTLE
walk - ing to a syn - co - pa - ted tune, I would en -

This block contains the first musical system for Mrs. Castle. The key signature changes to two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half rest, and continues with eighth notes D5, E5, F#5, and G5. The piano accompaniment consists of chords in the right hand and single notes in the left hand, following the harmonic structure of the vocal line.

MR. C.
joy it great - ly you must ad - mit that it's up to date - ly

This block contains the first musical system for Mr. C. The key signature remains two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half rest, and continues with eighth notes D5, E5, F#5, and G5. The piano accompaniment consists of chords in the right hand and single notes in the left hand, following the harmonic structure of the vocal line.

MRS. C.

I'd be de - light - ed to go, dear, so dear,

MR. C.

Let us get start - ed for a syn-co-pa-ted walk, come a-long, Come a -

MRS. C. MR. C. MRS. C.

long; and while we walk Hum a song, hum a song, where will we

MR. C. MRS. C. MR. C.

go. Fol - low me, Fol - low me, I want to know, you will see, you will

MRS.C.

MR.C.

see I simp-ly can-not re-sist that me-ter, Fol-low your rag-gy lead-er,

MR.C.

Come with me _____ We'll have a

MRS.C.

Don't you he-si-tate, Let us syn-co-pate What'll we do what'll we do

syn-co-pa-ted walk;

The best we ev-er had

A syn-co-pa-ted walk

We will

A syn-co-pa-ted talk

have a lit-tle talk

I know'twill make me

Drag your feet Fol low me, fol low me,

glad. You must show me how

This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics "Drag your feet" and "Fol low me, fol low me,". The bottom staff is a piano accompaniment in bass clef, featuring chords and moving lines. The lyrics "glad." and "You must show me how" are positioned between the two staves.

Come

MR.C. MRS.C.

Must I do it now, cer-tain-ly, cer-tain-ly, I'm

This system contains two staves of music. The top staff is a vocal line in treble clef. It starts with the word "Come" and then has two parts: "MR.C." and "MRS.C.". The lyrics "Must I do it now, cer-tain-ly, cer-tain-ly, I'm" are written below the staff. The bottom staff is a piano accompaniment in bass clef, with chords and moving lines.

MR.C. MRS.C.

So e-lat-ed you're fas-cin-at-ed With that

This system contains two staves of music. The top staff is a vocal line in treble clef. It has two parts: "MR.C." and "MRS.C.". The lyrics "So e-lat-ed you're", "fas-cin-at-ed", and "With that" are written below the staff. The bottom staff is a piano accompaniment in bass clef, with chords and moving lines.

MR.C.

syn-co-pat-ed walk, Come, come, come my lit-tle dear, won't you

This system contains two staves of music. The top staff is a vocal line in treble clef. It has one part: "MR.C.". The lyrics "syn-co-pat-ed walk, Come, come, come" and "my lit-tle dear, won't you" are written below the staff. The bottom staff is a piano accompaniment in bass clef, with chords and moving lines.

Come, come, come, come come ov - er here, Hur - ry up let's get

CHORUS

start - ed, for a syn - co - pa - ted walk. Come, come, come, come,

my lit - tle dear, won't you come, come, come, come, Come ov - er here, Hur - ry

up, let's get started for a syn - co - pat - ed walk.

⁶⁵
Entrée Act
Nº12

Moderato

The musical score is written for piano and consists of seven systems. Each system contains a treble staff and a bass staff. The key signature has two flats (B-flat major or D-flat minor). The time signature is 2/4. The tempo is marked 'Moderato'. The score includes various musical notations such as chords, single notes, and rests. There are several triplet markings (indicated by a '3' over a bracket) in the first, second, and third systems. The piece concludes with a final chord in the seventh system.

Opening Chorus Act II

Metropolitan Nights

Marcia

The musical score is written for piano and consists of six systems of music. Each system contains a treble and a bass staff. The key signature is one sharp (F#), and the time signature is 8/8. The music is characterized by a mix of chords and moving lines in both the treble and bass staves. Some measures contain triplets and slurs, indicating a specific rhythmic pattern. The overall style is that of a 19th-century musical score, with clear notation and a focus on harmonic structure.

CHORUS

Met - ro - pol - i - tan nights Met - ro - pol - i - tan

nights Fash - ion and wealth go pa -

rad - ing — In the glare of the Met - ro - pol - i - tan lights

Met - ro - pol - i - tan lights Down — at the Ope-ra House

If _____ you want to see Met - ro - pol - it - an sights,

Met - ro - pol - it - an sights, You'll have to stand to be bored a bit—

— By some class-i - cal song 'mid the suf - fer - ing

throng Fash - ion de-mands it on Met - ro - pol - i - tan nights.

I Love To Have The Boys Around Me.

Stella and Boys.

Words and Music
By IRVING BERLIN.

Moderato.

Piano.

f

When I__ was a Ba - by
I'm hop - ing for Heav - en

Till ready.

p

I used to sit on my Dad-dy's knee,
But let me tell you in an-y case,
When I__ was a
If boys are - n't

school girl
up there

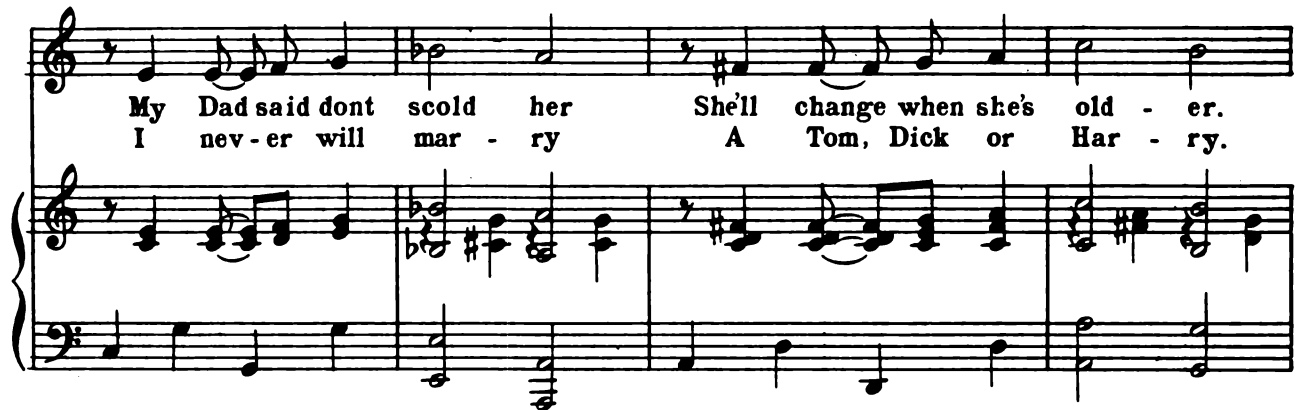
The fel - lows al - ways ap - pealed to me, -
I want to go to the oth - er place,

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My Dad said dont scold her She'll change when she's old - er.
I nev - er will mar - ry A Tom, Dick or Har - ry.



But strange to say To this ver - y day I've nev - er changed...
Just one you see would - nt do for me, I love them all...

CHORUS.



I love to have the boys a - round me a - round me all the



time I'm nev - er hap - py till I'm with the men.

Then I'm un-hap-py till we meet a - gain, I simp-ly could - nt

live with-out them. There's some-thing makes me wild a-bout them all kinds,

The ver - y large and ver - y small kinds. I love to have them chas-ing me,

Em-brac - ing me All _____ of the Time. _____ I love to Time.

Settle Down In A One Horse Town

Stella and Algy

Words and Music by
IRVING BERLIN

Moderato

PIANO *ff*

VOICE

Till ready

p

I'm get-ting tir-ed of the
I love the cit-y with its
glare and light
build-ings tall-
I've had e-nough of stay-ing out at night
I love a-part-ments with a great big hall

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There's noth - ing in it Hon - ey Hon - or bright - I'm
The place you speak of would be much too small for

through all through. A lit - tle cot - tage in a
me — sweet - heart. I'd rath - er live up - on Fifth

One-Horse Town That's where I'd like to go and set - tle down
Av - e - nue — The Sim - ple life for me would nev - er do —

I'd be as proud as if I wore a crown If I had you —
I real - ly could - n't go a - way with you — When do we start? —

CHORUS

Come — let's set-tle down In some — small coun-try town A-

p-f

way — from all this care and strife — Far, far a -

way — from Ca-ba - rets We'll stay — a - mong the Jays And

live — the qui - et sim-ple life — And from the

time — the roost-er calls I'll wear — my o-ver-alls And

you'll wear a sim-ple ging-ham gown — So if you're

strong for a show-er of rice — We could make a Par-a - dise —

Out of a One - Horse Town. — Town. —

1. 2.

fz

Polka

Mr. and Mrs. Castle

Tempo di Polka

The musical score is written for piano and violin. The piano part is in the left hand, and the violin part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of six systems of music. The first system is the introduction, marked 'Tempo di Polka'. The second system begins the main body of the piece. The third system continues the melody. The fourth system features a first ending (marked '1') and a second ending (marked '2'). The fifth system continues the melody. The sixth system is the final ending, marked with a double bar line and repeat signs.

77 No 17
Finale Act II
Opera Medley

Maestoso



STELLA



i - da, There's not a mel-o - dy sweet - er,



But you'll be sweet-er when we be-gin— turn-ing you in - to a



rag ————— A - i - da we're gon - a chop up your

The first system of the musical score features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are 'rag' followed by a long dash, 'A - i - da', and 'we're gon - a chop up your'.

met - er, We're get-ting tir - ed of you and so—

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics are 'met - er, We're get-ting tir - ed of you and so—'.

here's where we're go - ing to hur - dy gur - dy Mis - ter Ver - di

The third system of the musical score. The vocal melody and piano accompaniment are shown. The lyrics are 'here's where we're go - ing to hur - dy gur - dy Mis - ter Ver - di'.

Op' - ra You al - ways sound like an up - roar

The fourth and final system of the musical score. The vocal melody and piano accompaniment are shown. The lyrics are 'Op' - ra You al - ways sound like an up - roar'.

And that's the reas-on it's not a sin_ turn-ing you in - to a

This system contains the first line of music. It features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "And that's the reas-on it's not a sin_ turn-ing you in - to a".

rag. _____ You'll soon be placed _____

This system contains the second line of music. The vocal melody continues with a long note on "rag." followed by a phrase. The piano accompaniment provides harmonic support. The lyrics are: "rag. _____ You'll soon be placed _____".

_____ with the pop u lar taste _____ For we're go - ing to

This system contains the third line of music. The vocal melody continues with a phrase. The piano accompaniment continues. The lyrics are: "_____ with the pop u lar taste _____ For we're go - ing to".

re - ar - range you, change you to a rag. _____

This system contains the fourth line of music. The vocal melody concludes with a phrase. The piano accompaniment concludes. The lyrics are: "re - ar - range you, change you to a rag. _____".

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a single melodic line in treble clef, G major, 4/4 time. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The melody is simple and catchy, with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and a final double bar line.

ERNESTA

Dream _____ y _____ La

This musical score is for a piece titled 'ERNESTA'. It is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The voice part consists of a single melodic line with lyrics 'Dream', 'y', and 'La' connected by long horizontal lines. The piano accompaniment is divided into two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line with some chords. The score is presented in a clean, black-and-white format.

Bo - heme - We will he - si - tate to

you Tho' we ag - gra - vate Puc - cin -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole note 'i', followed by a half note 'He', and then a half note 'may'. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady bass line of eighth notes.

i He may

The second system continues the vocal and piano parts. The vocal line has a whole note 'roar', followed by a half note 'and', and then a half note 'scream'. The piano accompaniment continues with similar rhythmic patterns, featuring eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

roar and scream Nev - er - the - less we will

The third system shows the vocal line with a whole note 'hes - i - tate', followed by a half note 'to', and then a half note 'La'. The piano accompaniment continues with eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

hes - i - tate to La Bo - heme.

The fourth system features a vocal line that is mostly silent, indicated by a whole rest. The piano accompaniment continues with eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

ALGY

Op'- ra lov - ers if you'll grant us your par - don

HARDACRE

We'll take the Gar - den scene _____ from Faust, and we'll re - ar - range the

flow - er song _____ and call it our _____

ALGY

song _____ Be - cause it's mel - o - dy makes a dream - y

Max - ie _____ Op' - ra lov - ers if you do not ap - prove of

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Max - ie _____ Op' - ra lov - ers if you do not ap - prove of". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature. The right-hand part has a melodic line with some grace notes, while the left-hand part provides a harmonic foundation with chords and moving lines.

what we re - move of Faust _____ Just "roust" and oc - cu - py

The second system continues the musical piece. The vocal line has the lyrics "what we re - move of Faust _____ Just 'roust' and oc - cu - py". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the key signature of one sharp.

back seats while we max - ie to the Flow - er song from Faust.

The third system of the score has the lyrics "back seats while we max - ie to the Flow - er song from Faust." The vocal line concludes with a long note. The piano accompaniment features more complex chordal textures and melodic movement in both hands.

The fourth system of the score shows a change in key signature to one flat (Bb). The vocal line is mostly silent, indicated by a whole rest. The piano accompaniment continues in the new key, with the right hand playing a more active melodic line and the left hand providing harmonic support.

BIRDIE

Eve - ry - bod - y's do - ing it, so we'll do the tan - go

(Horn)

to the strains of Carmen, O'er the floor—

let ev - ry Car - men take a Tor - e - a - dor—

And throw her arms a - round him while they go danc - ing

to that en-tranc-ing mel - o - dy There's something in the ry - thm

of that re - frain that suits us per - fect - ly

That's the rea - son we do the Tan - go to the

Car - men mel - o - dy.

Allegro

CHORUS

Oh, you Pag -

liac - ci you make a won-der - ful one - step a

bar - rel of fun — step and so be - fore we're

through — we'll make a one - step out of

you ————— We like you Pag - liac -

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). It contains the lyrics "you ————— We like you Pag - liac -". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a simpler bass line.

ci Be - cause you mel - o - dy mel - low, by

The second system of the musical score. The vocal line continues with the lyrics "ci Be - cause you mel - o - dy mel - low, by". The piano accompaniment continues with similar rhythmic patterns, including some chords and rests.

Le - on Ca - val - low af - fords us some - thing

The third system of the musical score. The vocal line contains the lyrics "Le - on Ca - val - low af - fords us some - thing". The piano accompaniment continues with chords and moving lines in both hands.

new ————— And so well one-step ————— to you. —————

The fourth system of the musical score. The vocal line contains the lyrics "new ————— And so well one-step ————— to you. —————". The piano accompaniment continues with a mix of chords and melodic fragments.

LARGO

ff

The fifth system of the musical score, marked **LARGO** and *ff* (fortissimo). It is in 2/4 time. The piano introduction features a series of chords and a melodic line in the right hand, with a bass line in the left hand. The system ends with a double bar line and repeat signs.

Mr ELLIS

VERDI

Please dont rag my mel - o - dy

SOP

ALTO

Chos.

TEN

BASS

We hate to tan-ta-lize you

mp

Let my Ri - go - let - to

but we mean to mod - ern - ize you

be

We want you syn-co-pat - ed Ev - en though we know you hate it

Tell me why you pick on me —

Be - cause you're out of fash - ion

Real - ly I'm as mad as a man can

Syn - co - pa - tion is our pass - ion

be — you know it's wrong,

so are we, so are we, what's wrong? what's

The musical score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and slurs.

The musical score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of several systems of staves. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staves. The lyrics are written below the vocal line. The music includes various musical notations such as notes, rests, accidentals, and dynamic markings like accents (^).

To change my song _____ 'Twill drive me
wrong? Your song is wrong

mad _____ You'll have to stop! _____ I ask you
Too bad, too bad, No! No! No! No!

not to rag my mel - o - dy, _____
You'll nev-er re-cog-nize it

Opera Medley

Tell me, why, oh,
 from the way that we'll dis - guise it
 why does it have to be
 We're grow - ing wear - y of your
 dear - y lit - tle mel - o - dy — That's why we play it the

The musical score is written for voice and piano. It consists of six systems of staves. Each system includes a vocal line (soprano and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are placed below the vocal lines. The piano part features a mix of chords and moving lines, with some measures containing triplets or longer note values. The overall style is that of a classic sheet music publication.

You need n't both - er I would
 way it ought to be.
 rath - er you would let it be.
 There's noth - ing to it, we'll
 Please don't Don't rag my
 do it ea - si - ly we will

The musical score is written for voice and piano. It consists of four systems of three staves each. The first system contains the first two lines of lyrics. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines. The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals.

R1 - go - let - to a - gain I
 we will
 say You'll have to stop, Yes!
 What do you say? what do you say? No! no!
 yes! yes! yes! you'll have to stop Why are you
 no! no! no! No! no! no! no!

tir-ed of my mel - o - dy

We hate to pay ad - mis - sion

It don't sound the same to

for your drear - y com - po - si - tion

me

You'll no - tice in a min - ute that we put some gin - ger in it

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score consists of six systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The piano part features various chords and melodic lines, including some triplets and slurs. The overall style is a medley of opera music.

you have changed the har - mo - ny

You must ad - mit it's sweet - er

Won't you spare my poor Rig-go - let -

Ev - en though we change the met - er

to

Oh, you know, it's slow, and so we'll sprinkle on your mel - o - dy a

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into systems, each containing vocal staves (soprano and bass) and piano accompaniment (treble and bass). The lyrics are written below the vocal staves. The music includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Kind - ly spare it;

bit of o - rig - in - al - i - ty

we will tear it

Dont you dare it

Stop!

You must bear it we're goin' to rag it,

Stop!

Stop!

we're goin' to rag it,

we're goin' to rag it,

Stop! No!

We're goin' to rag it, Rag, rag, rag, rag your Rig - o - let -

No!

to.

Oh, you Pag - lia - oi, you make a

The musical score is written for voice and piano. It begins with a vocal line in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords. The lyrics are: "Stop! No! We're goin' to rag it, Rag, rag, rag, rag your Rig - o - let -". The score continues with a piano solo section marked with a forte (*f*) dynamic, featuring a rhythmic piano accompaniment. The final section of the score is in 2/4 time and includes the lyrics: "Oh, you Pag - lia - oi, you make a".

won - der - ful one - step a bar - rel of fun - step and

so be - fore we're through ——— we'll make a one - step

out of you. ——— We like

you Pag - liac - ci Be - cause you

mel - o - dy mel - low by Le - on Ca - val - lo af -

fords us some - thing new and so we'll

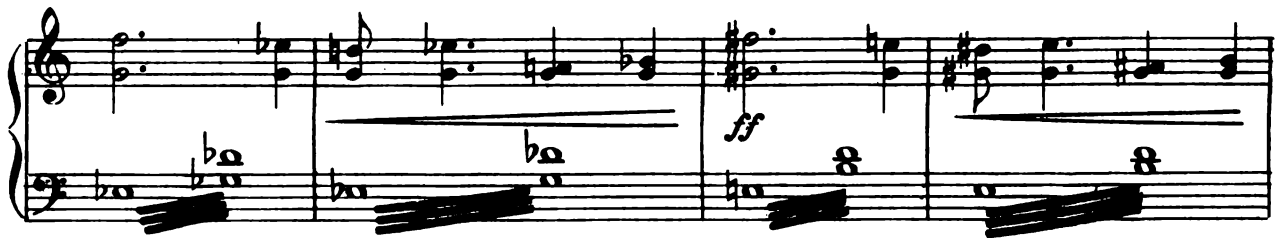
one - step to you.

Broad

Presto

Entr' Act

Moderato





Opening Act III

Homeward Bound

Allegro

Move Over

Stella and Girls

Words and Music by
IRVING BERLIN

Allegro moderato

PIANO

The piano introduction is in B-flat major, 4/4 time. It features a rhythmic melody in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand. The piece starts with a forte (f) dynamic and ends with a trill on the final chord.

VOICE

A mar-ried cou-ple stepped one night up - on a Pull-man
The oth-er peo-ple in the train, yelled out "For good-ness

Vamp

The piano accompaniment for the first vocal line is in B-flat major, 4/4 time. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The piece starts with a piano (p) dynamic and includes a repeat sign.

train— It near drove them in - sane— To hear the man ex - plain— An
sake!— That aw - ful noise you make— Is keep-ing us a - wake— But

The piano accompaniment for the second vocal line is in B-flat major, 4/4 time. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The piece starts with a piano (p) dynamic and includes a repeat sign.

up - per berth for both of you is all that we can spare— And
just the same they kept it up, And while they moved a - round— We

so if you don't care— You both may sleep up there— They
heard an aw - ful sound— The berth came tumb - ling down— They

tumb - led in that up - per berth at ten o' clock that night— And
fell up - on a fel - low who was in the low - er berth— He

soon the por - ter heard some - bod - y yell with all their might—
woke up sud - den - ly and yelled for all that he was worth—

CHORUS

Move ov - er Move ov - er Move ov - er, ov - er, ov - er, This
Move ov - er Move ov - er Move ov - er, ov - er, ov - er, The

p-f

berth is much too small I'll fall I fear I'll
man be - gan to shout Get out! of here The

tumb - le out - in - un - der, Just like a roar of thun - der,
por - ter start - ed grin - ing, He shout - ed Sev - enth In - ing, They

1. Can't you see you're crowd - ing me, Move ov - er, my dear. — Move dear. —
stretch'd and then cried out a - gain, Move ov - er, my dear. — Move dear. —
2.

106 No 21
Simple Melody

Ernesta, Algy and Chorus

Words and Music
by IRVING BERLIN

Moderato

PIANO

The piano introduction is in 4/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a middle C, moves up stepwise to a G, then down to an F, and continues with a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. The piece ends with a fermata over a final chord.

ERNESTA

The vocal line for Ernesta is in 4/4 time, matching the piano introduction. It begins with a treble clef and a key signature of one flat. The melody is simple and catchy, with a mix of quarter and eighth notes. The lyrics are written below the staff.

The diff-'rent lays of now-a-days All set my brain a-whirl. They're
In days of yore, be-fore the war, When hearts now old were young. At

The piano accompaniment for Ernesta's vocal line is in 4/4 time. It features a steady eighth-note bass line and a treble line with chords and single notes that support the melody.

not the kind of songs they sang When moth-er was a girl, Your
home each night by fire--light Those dear old songs were sung— Sweet

The piano accompaniment continues with the same eighth-note bass line and supporting chords in the treble.

spoon-y rags and coon-y drags All made my poor heart ache, Bring
mel-o-dies their mem-o-ries A-round my heart still cling, That's

The piano accompaniment continues with the same eighth-note bass line and supporting chords in the treble.

back the rhymes of old - en times And just for old times sake.
why I long to hear a song Like moth - er used to sing.

The first system of the musical score for 'Simple Melody'. It features a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, with a melody that starts on G4 and ends on G5. The piano accompaniment is in G major, 4/4 time, with a simple harmonic accompaniment. The lyrics are: 'back the rhymes of old - en times And just for old times sake. why I long to hear a song Like moth - er used to sing.'

Won't you play a sim - ple mel - o -

The second system of the musical score. The vocal line continues with the melody 'Won't you play a sim - ple mel - o -'. The piano accompaniment features a simple harmonic accompaniment. The lyrics are: 'Won't you play a sim - ple mel - o -'.

dy Like my mother sang to me

The third system of the musical score. The vocal line continues with the melody 'dy Like my mother sang to me'. The piano accompaniment features a simple harmonic accompaniment. The lyrics are: 'dy Like my mother sang to me'.

One with good old fashioned har - mo - ny

The fourth system of the musical score. The vocal line continues with the melody 'One with good old fashioned har - mo - ny'. The piano accompaniment features a simple harmonic accompaniment. The lyrics are: 'One with good old fashioned har - mo - ny'.

Play a sim - ple mel - o - dy.

The fifth system of the musical score. The vocal line continues with the melody 'Play a sim - ple mel - o - dy.'. The piano accompaniment features a simple harmonic accompaniment. The lyrics are: 'Play a sim - ple mel - o - dy.'

I don't care for long haired mus - ic - ians with their

clas - sy mel - o - dies They're all full of

high - toned am - bit - ions but their mus - ic doesn't please

Give me some - thing snap - py and pop - u - lar the

kind that dark - ies play _____ Lots of rhy - thm and

I go with 'em and thats why I say, _____ Oh you

ALGY

Mus - i - cal De - mon, set your hon - ey a dream - in' won't you

ERNESTA

Won't you play a sim - ple

play me some rag _____ Just change that class - ic - al nag _____

mel - o - dy _____ Like my

to some sweet beau - ti - ful drag ————— If you will

moth - er sang to me

play from a cop - y of a tune that is chop - py You'll get

one with good old fash - ioned

all my ap - plause ————— and that is simp - ly be - cause —

har - mo - ny ————— Play a

I want to lis - ten to Rag. ————— Oh you Rag. —————

sim - ple mel - o - dy. ————— dy. —————

Simple Melody

III No 22
Finale Act III

Maestoso

Look at 'em do - ing it

Look at 'em do - ing it That syn - co - pat - ed walk

What do you think of it What do you think of it We real - ly

hope you like it Look at the la - dy fair do - ing it o - ver there

Don't laugh at her be - cause, you'll be

do - ing it too Be - fore you

roam back to your home

— There's real - ly no de - ny - ing that

you'll be try - ing that step. It's full of

Pep, full of Pep, and in the morn - ing when you

rise ——— for your morn - ing ex - er - cise ———

You'll take a syn-co - pat - ed walk. ———