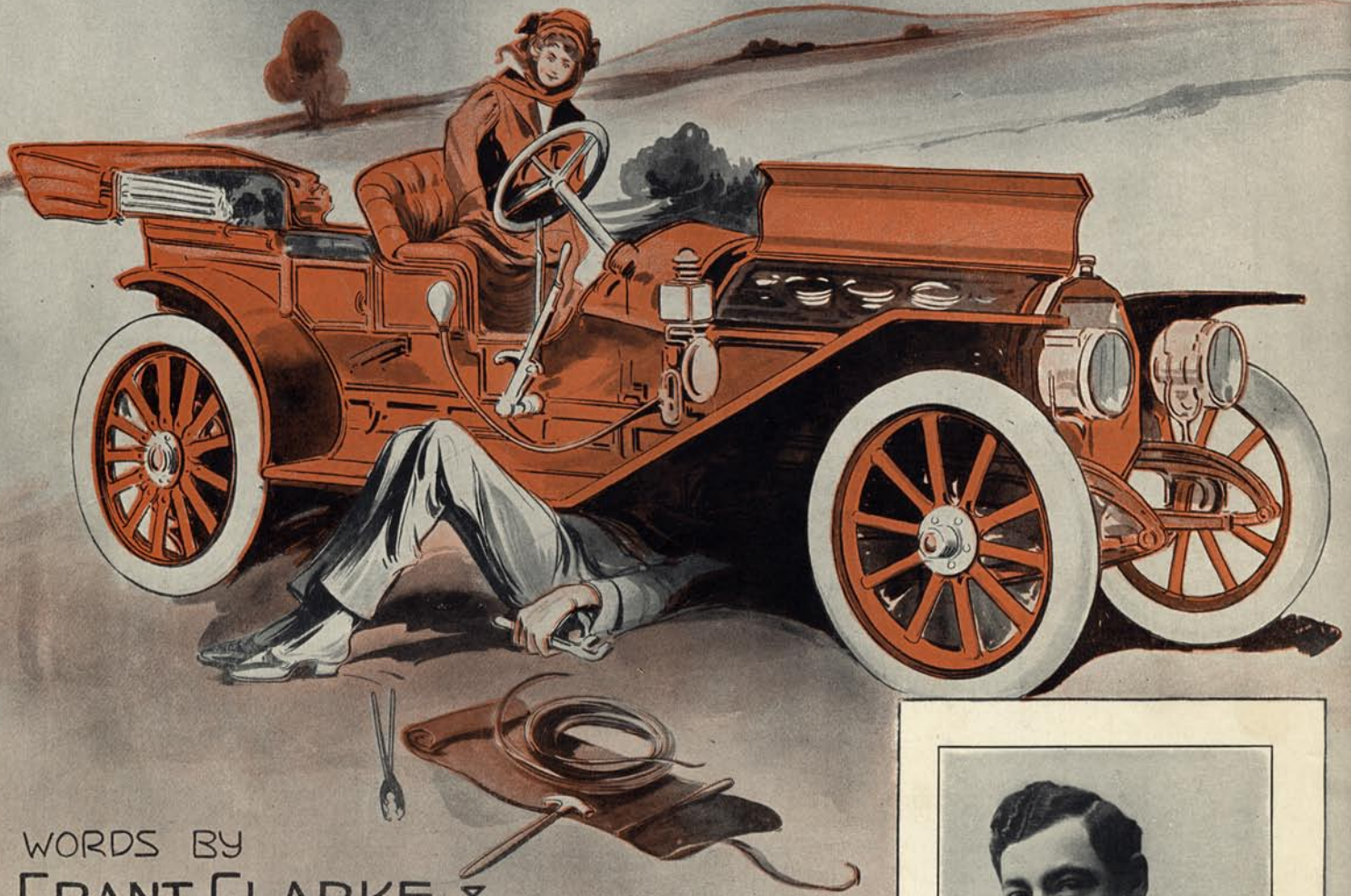


BOBBY NORTH'S TERRIFIC HIT!

HE'D HAVE TO GET UNDER- GET OUT AND GET UNDER

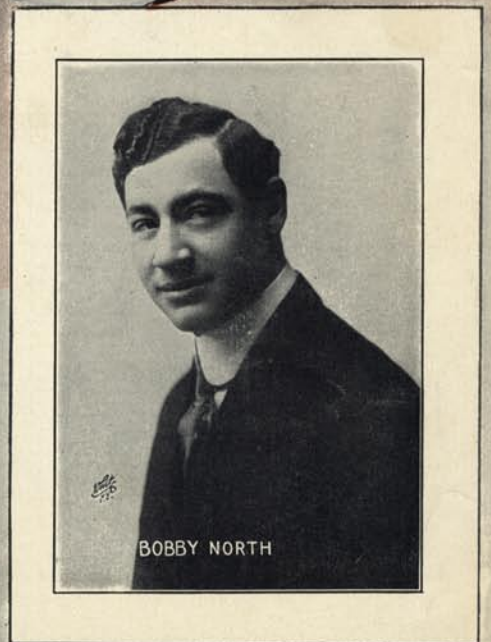
(TO FIX UP HIS AUTOMOBILE)



WORDS BY
GRANT CLARKE &
EDGAR LESLIE

MUSIC BY
MAURICE ABRAHAMS

MAURICE ABRAHAMS Music Co.
1570 BROADWAY
NEW YORK



BOBBY NORTH

Eiffel

He'd Have To Get Under - Get Out And Get Under (TO FIX UP HIS AUTOMOBILE)

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Allegretto

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a simple accompaniment of quarter notes. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo marking is *Allegretto*.

The second system continues the piano introduction. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. A section of the music is marked with a hairpin *p* (piano) and the instruction *Till ready*. The key signature and time signature remain the same.

The first line of the song features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "John-ny O' Con - nor bought an au - to - mo - bile, — He took his sweet-heart for a Mill-ion-aire Wil - son said to John-ny one day, — Your lit-tle sweet-heart don't ap -".

The second line of the song features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "ride one Sun - day, John-ny was togged — up in his best Sun-day clothes, — pre - ci - ate you, I have a daugh - ter who is hun-gry for love, —".

CHORUS

have to get un - der, get out and get un - der To fix his

lit - tle ma - chine, He was just dy - ing to

cud - dle his queen, - But ev' - ry min - ute when he'd be -

gin it, He'd have to get un - der, get out and get un - der,

He'd have to get. 4

Then he'd get back at the wheel _____ A doz - en times they'd

start to hug and kiss _____ And then the darned old en - gine it would miss -

_____ And then he'd have to get un der, get out and get un - der, And

fix up his au - to - mo - bile. _____ He'd bile. _____

TRY THIS ON YOUR PIANO

YOU'RE THE MOST WONDERFUL GIRL

Words by
EDGAR LESLIE and GRANT CLARKE.

Music by
MAURICE ABRAHAMS

CHORUS

rit. *a tempo*

You've got the love-light of hea-ven in your won-der-ful eyes — A

a tempo

rit. *p-f*

Detailed description: This system contains the first two lines of musical notation. The top line is the vocal melody, starting with a treble clef and a key signature of one sharp (F#). It begins with a 'rit.' (ritardando) marking, followed by an 'a tempo' marking. The lyrics 'You've got the love-light of hea-ven in your won-der-ful eyes — A' are written below the notes. The bottom two staves are for piano accompaniment, with a bass clef on the left and a treble clef on the right. The piano part includes a 'rit.' marking and a 'p-f' (piano-forte) dynamic marking.

rain-bow of joy with-in your won-der-ful smile —

Detailed description: This system contains the second two lines of musical notation. The vocal line continues with the lyrics 'rain-bow of joy with-in your won-der-ful smile —'. The piano accompaniment continues with similar harmonic support.

Your gold-en locks each one — Are like the set-ting sun —

cresc.

Detailed description: This system contains the third two lines of musical notation. The vocal line has the lyrics 'Your gold-en locks each one — Are like the set-ting sun —'. The piano accompaniment includes a 'cresc.' (crescendo) marking.

Beau-fi-ful to look at all the while. — You've got the

Detailed description: This system contains the final two lines of musical notation. The vocal line concludes with the lyrics 'Beau-fi-ful to look at all the while. — You've got the'. The piano accompaniment provides a final harmonic resolution.

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