

I'VE GOT TO DANCE

MARBURY-COMSTOCK COMPANY

PRESENT THEIR ANNUAL
PRINCESS THEATRE
MUSICAL PRODUCTION

ENTITLED

VERY GOOD EDDIE

BOOK BY
PHILIP BARTHOLOMAE

LYRICS BY
SCHUYLER GREENE

MUSIC BY
JEROME KERN

..Vocal..	
I've Got To Dance	60
Babes In The Wood	60
Thirteen Collar	60
Is'nt It Great To Be Married	60
Wedding Bells Are Calling Me	60
..Instrumental..	
Selection	1.00

T. B. HARMS
AND
FRANCIS, DAY & HUNTER
NEW YORK



THE BALLAD OF LOVE AND GLADNESS THE SUNSHINE OF YOUR SMILE

Words by
Leonard Cooke.

Music by
Lilian Ray.

Refrain.

mf

Give me your smile, The love - light in your eyes,

mf

Life could not hold A fair - er Par - a - dise!

Give me the right To love you all the while, My world for ev - er, The

ten.

ten.

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I've Got To Dance.

3

Words by
SCHUYLER GREENE.

Music by
JEROME KERN.

Lively.

Piano.

The piano introduction is in 2/4 time, key of D major. It begins with a treble clef and a bass clef. The treble staff starts with a quarter rest, followed by a quarter note D4, then a quarter note E4, and a quarter note F#4. The bass staff starts with a quarter rest, followed by a quarter note D3, then a quarter note E3, and a quarter note F#3. The tempo is marked 'Lively.' and the dynamic is 'mf'. The introduction ends with a double bar line.

p

We have read, we have read, when the slaves were freed — Back in
I re - side, I re side in a bu - sy street — Cab - a -

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line starts with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. The piano accompaniment starts with a quarter rest, followed by a quarter note D3, then a quarter note E3, and a quarter note F#3. The dynamic is marked 'p'.

eight-een six - ty three — Lin - coln said, Lin - coln said, and the
rets on ev - 'ry side — I have tried, I have tried, to con -

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment starts with a quarter rest, followed by a quarter note D3, then a quarter note E3, and a quarter note F#3. The dynamic is marked 'p'.

world a - greed. 'Twas the end of slav - er - y — Let them
troll my feet — but I can't un less they're tied. — When I

The third line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a quarter note D5, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment starts with a quarter rest, followed by a quarter note D3, then a quarter note E3, and a quarter note F#3. The dynamic is marked 'p'.

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rave, let them rave, since the dancing vogue Has
 make, when I make, up my wea-ry mind in - to

tak-en hold of me. I'm a slave, I'm a slave, to a
 bed it's time to creep I a - wake, I a - wake, in the

rag-gy rogue, and his name is "Mel-o-dy."
 street to find, that I'm danc-ing in my sleep.

Refrain. *mf - ff*
 I've got to dance I've got to dance when I hear mu-sic

*Smaller notes
(When repeating Refr.)*

Call - ing to me _____ I just a -

dore, _____ I just a - dore to glide a - round the

floor _____ When I am all through with

one dance and we sit down to have a talk _____ an - oth - er

tune seems to soft-ly whis-per "Get up and walk"— Oh won't you

stop ————— Oh won't you stop that cap - ti - va - ting

beau - ti - ful tune ————— For if you

don't ————— or if you won't, I don't know what I'll

do _____ I'd run a-way from each

The first system of music features a vocal line on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics "do" and "I'd run a-way from each" are written below the staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

mod - u - la - tion, But I'm such a slave to syn - co - pa - tion that I've

The second system continues the vocal line with the lyrics "mod - u - la - tion, But I'm such a slave to syn - co - pa - tion that I've". The piano accompaniment continues with similar rhythmic patterns, including some chords with accidentals.

got to dance un - til the or - ches - tra - gets through.

The third system features the lyrics "got to dance un - til the or - ches - tra - gets through." The piano accompaniment includes a *cresc.* (crescendo) marking in the right-hand staff.

I've got to through.

The fourth system concludes with the lyrics "I've got to through." The piano accompaniment features a *sfz* (sforzando) marking in the right-hand staff.

THE CHARMING BALLAD SUCCESS OF THE SEASON

THEY DIDN'T BELIEVE ME

Words by
HERBERT REYNOLDS

Music by
JEROME KERN.

Refrain. Andante moderato.

And when I told them — how beau-ti-ful you are
And when I told them — how won-der-ful you are

— They did-n't be-lieve me! — They did-n't be-lieve me —
— They did-n't be-lieve me! — They did-n't be-lieve me —

— Your lips, your eyes, your cheeks, your hair are in a
— Your lips, your eyes, your cur-ly hair are in a

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