

N^o 1
Overture

Moderato

IRVING BERLIN

The musical score consists of six staves of music. The top staff features a treble clef, a common time signature, and a key signature of one flat. It includes dynamic markings like *mf*, *Gong*, and *f*. The second staff uses a bass clef and a common time signature, with a key signature of one flat. It includes dynamic markings like *f* and *Dr.* The third staff uses a treble clef and a common time signature, with a key signature of one flat. The fourth staff uses a bass clef and a common time signature, with a key signature of one flat. The fifth staff uses a treble clef and a common time signature, with a key signature of one flat. The sixth staff uses a bass clef and a common time signature, with a key signature of one flat. Various dynamics such as *mf*, *f*, and *p* are indicated throughout the score. Performance instructions like *loco* and *vcl* are also present.

Allegro moderato

The continuation of the musical score consists of two staves of music. The top staff features a treble clef and a common time signature, with a key signature of one flat. The bottom staff features a bass clef and a common time signature, with a key signature of one flat. Both staves show continuous musical patterns with various note heads and stems.

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Musical score for piano, two staves. Treble staff: Measure 1 starts with a half note, followed by eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Measure 2 starts with a half note, followed by eighth-note pairs (D, C), (A, G), (F#, E), (D, C). Bass staff: Measures 1-2 consist of quarter notes B, A, G, F#.

Treble staff: Measures 3-4 show eighth-note patterns: (G, F#), (E, D), (C, B), (G, F#), (E, D), (C, B). Bass staff: Measures 3-4 show eighth-note patterns: (D, C), (A, G), (F#, E), (D, C).

Treble staff: Measures 5-6 show eighth-note patterns: (G, F#), (E, D), (C, B), (G, F#), (E, D), (C, B). Bass staff: Measures 5-6 show eighth-note patterns: (D, C), (A, G), (F#, E), (D, C).

Treble staff: Measures 7-8 show eighth-note patterns: (G, F#), (E, D), (C, B), (G, F#), (E, D), (C, B). Bass staff: Measures 7-8 show eighth-note patterns: (D, C), (A, G), (F#, E), (D, C).

Treble staff: Measures 9-10 show eighth-note patterns: (G, F#), (E, D), (C, B), (G, F#), (E, D), (C, B). Bass staff: Measures 9-10 show eighth-note patterns: (D, C), (A, G), (F#, E), (D, C).

Treble staff: Measures 11-12 show eighth-note patterns: (G, F#), (E, D), (C, B), (G, F#), (E, D), (C, B). Bass staff: Measures 11-12 show eighth-note patterns: (D, C), (A, G), (F#, E), (D, C).

Valse presto



Valse moderato

Musical score for Valse moderato, measures 3-4. The score consists of two staves. The top staff is in treble clef, G major, and 3/4 time. The bottom staff is in bass clef, C major, and 3/4 time. The first measure starts with a dynamic of *f*. The second measure continues the melodic line.

Musical score for Valse moderato, measures 5-6. The score consists of two staves. The top staff is in treble clef, G major, and 3/4 time. The bottom staff is in bass clef, C major, and 3/4 time. The first measure shows a continuation of the melodic line. The second measure concludes the section.

Musical score for Valse moderato, measures 7-8. The score consists of two staves. The top staff is in treble clef, G major, and 3/4 time. The bottom staff is in bass clef, C major, and 3/4 time. The first measure shows a continuation of the melodic line. The second measure concludes the section.

Musical score for Valse moderato, measures 9-10. The score consists of two staves. The top staff is in treble clef, G major, and 3/4 time. The bottom staff is in bass clef, C major, and 3/4 time. The first measure shows a continuation of the melodic line. The second measure concludes the section.

Musical score for Valse moderato, measures 11-12. The score consists of two staves. The top staff is in treble clef, G major, and 3/4 time. The bottom staff is in bass clef, C major, and 3/4 time. The first measure shows a continuation of the melodic line. The second measure concludes the section.

Allegro*Allegro moderato*

Farioso*Moderato*

Broad

Cadenza

Moderato

Marcia

p *cresc*

s

s

s

s

Moderato

Musical score for piano, six staves long, in common time. The key signature changes throughout the piece. Measure 14 begins with a dynamic of *rall.* in the treble staff. Measures 15-16 show a transition with *mf* dynamics. Measures 17-18 feature a melodic line in the treble staff over a harmonic bass. Measures 19-20 continue this pattern. Measures 21-22 show a more complex harmonic progression. Measures 23-24 conclude the section with a final harmonic cadence.

Moderato

The sheet music consists of six staves of musical notation for piano. The top staff shows a treble clef, common time, and a key signature of one flat. It features a series of eighth-note chords followed by a sixteenth-note pattern. The second staff begins with a treble clef and a key signature of one flat, with a dynamic instruction 'Moderato' above it. It contains eighth-note chords and sixteenth-note patterns. The third staff continues with eighth-note chords and sixteenth-note patterns. The fourth staff begins with a treble clef and a key signature of one flat, with a dynamic instruction 'Moderato' above it. It contains eighth-note chords and sixteenth-note patterns. The fifth staff continues with eighth-note chords and sixteenth-note patterns. The bottom staff shows a bass clef, common time, and a key signature of one flat. It features a series of eighth-note chords.

A musical score for piano, page 16, consisting of six staves of music. The score is in common time and includes the following markings:

- listesso tempo* (same tempo) above the fourth staff.
- ff* (fortissimo) dynamic marking below the fifth staff.
- rall.* (rallentando) dynamic marking below the sixth staff.

The music features various note values, rests, and dynamic markings typical of classical piano notation.

17 No. 2

Opening Chorus Act I

Allegro moderato

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Allegro

2

2

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.

v

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

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

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

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

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

Dic - tate Sir, Dic - 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

BOYS

love to im - part _____ I love you

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.

8va.....

GIRLS

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

BOYS

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

GIRLS

Have you bought the ring! —

BOYS

I have ev - 'ry - thing —

GIRLS

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

BOYS

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 consists of six staves of piano music. The top staff is treble clef, common time, with a key signature of two sharps. The second staff is bass clef, common time, with a key signature of two sharps. The third staff is treble clef, common time, with a key signature of two sharps. The fourth staff is bass clef, common time, with a key signature of two sharps. The fifth staff is treble clef, common time, with a key signature of two sharps. The sixth staff is bass clef, common time, with a key signature of two sharps. The music features various note values, rests, and dynamic markings like forte (f) and piano (p). The title 'Dance' is written above the first staff.

Entrance Of Relatives

IRVING BERLIN

Moderato



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What Is Love

Ernesta

Words and Music by
IRVING BERLIN

Valse Moderato

Musical score for the first system of 'What Is Love'. The key signature is B-flat major (two flats). The time signature starts at 3/4 and changes to 4/4. The vocal line begins with a forte dynamic (f). The piano accompaniment consists of eighth-note chords.

Musical score for the second system of 'What Is Love'. The vocal line continues with the lyrics 'Love, Love Won't you come out from your hid - ing place ____ Let me thee ____ Won't you'. The piano accompaniment consists of eighth-note chords.

Musical score for the third system of 'What Is Love'. The vocal line continues with the lyrics 'Love, Love Out of the dark-ness, I call to thee ____ Won't you'. The piano accompaniment consists of eighth-note chords.

Musical score for the fourth system of 'What Is Love'. The vocal line continues with the lyrics 'see a trace ____ of your hid - den face ____ let me see ____ what you hold for me ____'. The piano accompaniment consists of eighth-note chords.

Musical score for the fifth system of 'What Is Love'. The vocal line continues with the lyrics 'see a trace ____ of your hid - den face ____ let me see ____ what you hold for me ____'. The piano accompaniment consists of eighth-note chords.

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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 I in

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

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

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

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

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

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

1. head and heels in love. ——————
2. love. ——————

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

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



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



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did - n't 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

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

dane - ing teach - er now — So now. —

1 2

dane - ing teach - ers

The Minstrel Parade

Birdie and Ensemble

Words and Music by
IRVING BERLIN

Allegro Moderato

The musical score consists of six staves of music. The top staff is for the piano, showing chords and bass notes. The subsequent staves alternate between the piano and a vocal part (Birdie). The vocal part begins with "It's e - lev - Get your tick-", followed by "en for - ty - five, _____" and "ets for the show, _____. Just as sure as you're a - Oh my hon - ey if you". The piano part continues throughout, providing harmonic support. The vocal line concludes with "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 music is in 2/4 time with a key signature of one sharp.

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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. ____

The musical score consists of four staves of music. The top staff is for the soprano voice, the second staff for the alto or tenor, the third for the bass, and the bottom staff for the piano. The music is in common time with a key signature of one sharp (F#). The vocal parts feature eighth-note patterns and occasional sixteenth-note grace notes. The piano part includes chords and rhythmic patterns that provide harmonic support. The lyrics are integrated into the vocal lines, describing a festive scene on a city street where performers are dressed up and playing music.

CHORUS

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

p-f

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

mins-trels 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. — 1. 2. rade.

The musical score consists of four staves of music. The top staff features a melody line with eighth and sixteenth notes, accompanied by a bass line and a harmonic right-hand part. The second staff continues the melody and harmonic patterns. The third staff introduces a vocal line with lyrics about riddles at an old town hall, accompanied by the same harmonic style. The bottom staff concludes the section with a vocal line about watching the minstrel parade, followed by endings for '1.' and '2.' The music is in common time and uses a key signature of one sharp (F#). The vocal parts are written in soprano and bass clefs.

41 N^o 7
Let's Go Around The Town

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

Words and Music by
IRVING BERLIN

Moderato

PIANO

Musical score for the piano part, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The piano part consists of eighth-note chords and sixteenth-note patterns.

Continuation of the piano accompaniment. The first two measures show a simple eighth-note pattern. The third measure is labeled "Vamp" and "p" (pianissimo), featuring a more complex eighth-note chordal pattern.

ERNESTA

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

Continuation of the piano accompaniment. The vocal line begins with a melodic line over a harmonic background. The piano part features eighth-note chords and sixteenth-note patterns.

FLINT

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

Continuation of the piano accompaniment. The vocal line continues with a melodic line over a harmonic background. The piano part features eighth-note chords and sixteenth-note patterns.

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

p-f

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 -
 um - bus nev - er found, Come on and
 drown your trou - bles in cham - pagne bub - bles, while we're
 go-ing a - round - the town. 1. 2. town.
 Let's Go Around etc. - 4

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*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 andbut 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 -Copyright 1914 by IRVING BERLIN (Inc.) 1571 Broadway, N.Y.
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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.

p-f

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

ound 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. —

1 2

fz D.S.

Show Us How To Do The Fox Trot

Mrs. Castle and Boys

Words and Music
by IRVING BERLIN

Moderato

PIANO

BOYS

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

Vamp

We came here to learn how to dance That brand new
glide us gent-ly o - ver the floor Un - til we

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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 - Well 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 simply 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.

Till ready —

Voice

(Algy) His - to - ry proves— since the World first be - gan,
(Stella) His - to - ry proves— since the World first be - gan,

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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

Strange, — but there's a change — In how the peo-ple walk these days —
Say — what e'er you may — It's in the air with-out a doubt —



Yes! — you must con-fess — That ev - er since the danc-ing craze Ev-'ry-
You — will do it too, — Be-fore you know what you're a-bout, You'll be



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

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 _____

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

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

CHORUS

The musical score consists of six staves of music. The top two staves are for the vocal part, with lyrics appearing below the notes. The bottom four staves are for the piano, showing chords and bass notes. Measure 1: Vocal part starts with eighth-note pairs. Piano part has a bass note. Measure 2: Vocal part continues eighth-note pairs. Piano part has a bass note. Measure 3: Vocal part changes to quarter notes. Piano part has a bass note. Measures 4-5: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 6-7: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 8-9: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 10-11: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 12-13: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 14-15: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 16-17: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 18-19: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 20-21: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 22-23: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 24-25: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 26-27: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 28-29: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 30-31: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 32-33: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 34-35: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 36-37: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 38-39: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 40-41: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 42-43: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 44-45: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 46-47: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 48-49: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 50-51: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 52-53: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 54-55: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 56-57: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 58-59: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 60-61: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 62-63: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 64-65: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 66-67: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 68-69: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 70-71: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 72-73: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 74-75: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 76-77: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 78-79: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 80-81: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 82-83: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 84-85: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 86-87: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 88-89: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 90-91: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 92-93: Vocal part has eighth-note pairs. Piano part has bass notes. Measures 94-95: Vocal part has eighth-note pairs. Piano part has bass notes.

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 - tional 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

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

MRS. CASTLE

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

MR. C.

joy it great - ly you must ad - mit that it's up te date - ly

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,

M.R.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

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

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
Entre Act
N°12

Moderato

The sheet music consists of eight staves of musical notation. The top two staves are for the treble clef part, and the bottom two staves are for the bass clef part. The music is in common time. The notation includes various note heads, stems, and bar lines. Measure 1 shows eighth-note patterns with a circled '3' above the first measure. Measures 2-3 show eighth-note chords. Measures 4-5 show eighth-note patterns with a circled '3' above the fourth measure. Measures 6-7 show eighth-note chords. Measure 8 shows eighth-note patterns with a circled '3' above the eighth measure. Measures 9-10 show eighth-note chords. Measures 11-12 show eighth-note patterns with a circled '3' above the eleventh measure. Measures 13-14 show eighth-note chords. Measures 15-16 show eighth-note patterns with a circled '3' above the fifteenth measure. Measures 17-18 show eighth-note chords. Measures 19-20 show eighth-note patterns with a circled '3' above the nineteenth measure. Measures 21-22 show eighth-note chords. Measures 23-24 show eighth-note patterns with a circled '3' above the twenty-third measure. Measures 25-26 show eighth-note chords. Measures 27-28 show eighth-note patterns with a circled '3' above the twenty-seventh measure. Measures 29-30 show eighth-note chords. Measures 31-32 show eighth-note patterns with a circled '3' above the thirty-first measure. Measures 33-34 show eighth-note chords. Measures 35-36 show eighth-note patterns with a circled '3' above the thirty-fifth measure. Measures 37-38 show eighth-note chords. Measures 39-40 show eighth-note patterns with a circled '3' above the thirty-ninth measure. Measures 41-42 show eighth-note chords. Measures 43-44 show eighth-note patterns with a circled '3' above the forty-third measure. Measures 45-46 show eighth-note chords. Measures 47-48 show eighth-note patterns with a circled '3' above the forty-seventh measure. Measures 49-50 show eighth-note chords. Measures 51-52 show eighth-note patterns with a circled '3' above the fifty-first measure. Measures 53-54 show eighth-note chords. Measures 55-56 show eighth-note patterns with a circled '3' above the fifty-fifth measure. Measures 57-58 show eighth-note chords. Measures 59-60 show eighth-note patterns with a circled '3' above the fifty-nine measure. Measures 61-62 show eighth-note chords. Measures 63-64 show eighth-note patterns with a circled '3' above the sixty-third measure. Measures 65-66 show eighth-note chords. Measures 67-68 show eighth-note patterns with a circled '3' above the sixty-seventh measure. Measures 69-70 show eighth-note chords. Measures 71-72 show eighth-note patterns with a circled '3' above the seventy-first measure. Measures 73-74 show eighth-note chords. Measures 75-76 show eighth-note patterns with a circled '3' above the seventy-fifth measure. Measures 77-78 show eighth-note chords. Measures 79-80 show eighth-note patterns with a circled '3' above the seventy-ninth measure. Measures 81-82 show eighth-note chords. Measures 83-84 show eighth-note patterns with a circled '3' above the eighty-third measure. Measures 85-86 show eighth-note chords. Measures 87-88 show eighth-note patterns with a circled '3' above the eighty-seventh measure. Measures 89-90 show eighth-note chords. Measures 91-92 show eighth-note patterns with a circled '3' above the ninety-first measure. Measures 93-94 show eighth-note chords. Measures 95-96 show eighth-note patterns with a circled '3' above the ninety-fifth measure.

66 N° 13

Opening Chorus Act II
Metropolitan Nights

Marcia

The musical score consists of eight staves of music for a piano or organ. The first staff shows a treble clef, a common time signature, and a dynamic of *f*. The subsequent staves show various key changes, including B-flat major, A major, G major, F major, and E major. The music features a variety of chords, including dominant seventh chords and sus chords. The bass line is prominent, providing harmonic support. The score is divided into measures by vertical bar lines.

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.

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

Till ready.

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 - nt

school girl
up there The fel - lows al - ways ap - pealed to
 I want to go to the oth - er me,—
 place,

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My Dad said dont scold her
I nev - er will mar - ry

She'll change when she's old - er.
A Tom, Dick or Harry.

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

p-f

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 - n't

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

The musical score consists of four staves. The top two staves are for the piano, with the right hand part labeled "Moderato" and dynamic "ff". The bottom two staves are for the voice, with lyrics provided for each section. The first section starts with "I'm get-ting tir-ed of the I love the cit-y with its Till ready". The second section starts with "glare and light build-ing tall_". The piano parts include various chords and rhythmic patterns, with dynamics like ff, fz, and p.

VOICE

I'm get-ting tir-ed of the
I love the cit-y with its

Till ready

p

glare and light
build-ing tall_

I've had e-nough of stay-ing out at night
I love a-part-m ents 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.
 me sweet - heart.

A lit - tle cot - tage in a
 I'd rath - er live up - on Fifth

One-Horse Town
 Av - e - nue -

That's where I'd like to go and set - tie down
 The Sim - ple life for me would nev - er do -

I'd be as proud as if I wore a crown
 I real - ly could - n't go a - way with you -

If I had 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 Well 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. 1. — 2. —

fz

Polka

Mr. and Mrs. Castle

Tempo di Polka

The sheet music features eight staves of musical notation for two voices (treble and bass). The key signature is one sharp (F#), and the time signature is 2/4. The music is divided into sections by measure numbers 1 and 2. The notation includes various note values, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The music is a polka, as indicated by the tempo marking 'Tempo di Polka' at the beginning.

27 N^o 17
Finale Act II
Opera Medley

Maestoso

STELLA
A -

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

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

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

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

rag. You'll soon be placed

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

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

ERNESTA

Dream _____ y _____ La

Bo - heme_____ We will he - si - tate to

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

1 He may

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

hes - i - tate to La Bo - heme.

ff

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 - ixe _____ Op' - ra lov - ers if you do not ap - prove of
 what we re - move of Faust _____ Just "roust" and oc - cu - py
 back seats while we max - ie to the Flow - er song from Faust.

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.

The musical score consists of six staves of music. The top two staves are for the voice (soprano) in G clef, with lyrics written below them. The third staff is for the piano (right hand). The fourth staff is for the piano (left hand). The fifth staff is for the voice (soprano). The bottom two staves are for the piano (right hand). The music is in common time, with various key signatures (G major, E minor, D major, C major, A minor, F# minor, B minor, E major, A major, D major, G major, C major, F# minor, B minor, E major). The vocal part includes several melodic phrases and a sustained note. The piano parts provide harmonic support, with the right hand often playing eighth-note patterns and the left hand providing bass and harmonic context. Measure numbers are present at the beginning of each staff.

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 -
 ci Be - cause you mel - o - dy mel - low, by
 Le - on Ca - val - low af - fords us some - thing
 new ——— And so well one-step — to you.

^ LARGO

ff v

Opera Medley

Mr ELLIS

VERDI Mr ELLIS

SOP Please dont rag my mel - o - dy

ALTO Chos.

TEN We hate to tan-ta-lize you

BASS

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

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

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

drear-y lit - tle mel - o - dy — That's why we play it the

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

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!

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

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

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 - liac - ci, you make a

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

so be - fore we're through well 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 -

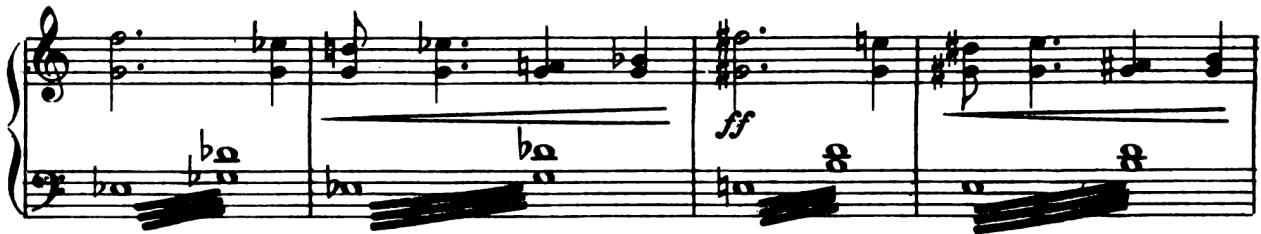
fords us some - thing new ————— and so we'll
 one - step ————— to you.

Broad
Presto

100
Nº 18

Entr' Act

Moderato



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A musical score consisting of six staves of music for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The time signature is common time. The music is divided into measures by vertical bar lines. Measure 1 starts with a dynamic *p-f*. Measures 2 and 3 continue the melodic line. Measure 4 begins with a dynamic *f*. Measures 5 and 6 continue the melodic line. Measure 7 begins with a dynamic *fz*.

Settle Down In

Opening Act III

Homeward Bound

Allegro

The sheet music features six staves of musical notation for two pianos. The first staff begins with a forte dynamic (f) in the right hand. The subsequent staves show various melodic and harmonic patterns typical of early 20th-century popular music. The music is in common time, key of G major.

Move Over

Stella and Girls

Words and Music by
IRVING BERLIN

PIANO

Allegro moderato

VOICE

Vamp

p

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 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 - ning, He shout - ed Sev - enth In - ning, They

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.

1. 2.

106 N^o 21
Simple Melody

Ernesta, Algy and Chorus

Words and Music
by IRVING BERLIN

Moderato

PIANO

ERNESTA

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

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

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

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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 -

dy — Like my mother sang to me —

One with good old fashioned har - mo - ny —

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 music 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 that's 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.

III N° 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.