

AS LONG AS THE BAND WILL PLAY

SUNG WITH GREAT SUCCESS BY
WESTON FIELDS & CARROLL

WORDS BY
HAROLD ATTERIDGE
MUSIC BY
FELIX ARNDT



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As Long As The Band Will Play.

Lyric by
HAROLD ATTERIDGE.

Music by
FELIX ARNDT.

Allegro a la Marcia.

Till Ready.

The piano introduction is in 2/4 time. It begins with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble. The tempo and mood are marked 'Allegro a la Marcia'. The introduction concludes with a *sfz* (sforzando) dynamic and a repeat sign. The second part of the introduction is marked 'Till Ready' and begins with a mezzo-piano (*mp*) dynamic, continuing the rhythmic pattern.

Em - ma Lou of Lou - is - ville was rag - time mu - sic mad,
Sam - my asked Miss Lou that night if she would be his bride.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano accompaniment consists of chords in the treble and a simple bass line in the bass. The lyrics are printed below the vocal line.

Ev - 'ry time that mu - sic played she nev - er could feel ' sad.
She re - spond - ed: "Deed I will, if you'll dance by my ' side,"

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are printed below the vocal line.

Plain old band she thought just grand, she loved a phon - o - graph; And
Dance the whole en - gage - ment through, they danced both night and morn, And

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are printed below the vocal line.

when she heard some har - mo - ny, Oh, Lord - y! how she'd laugh!
 Sam - my kind of thought he'd have the Dance - e - it - is soon;

Ten - nes - see Sam took her to the Pull - man Por - ter's Ball,
 When the wed - ding night came 'round it was some crack - er jack,

Heav - en could - n't look so grand, Miss Lou thought, that was all. And
 Talk a - bout your swell - dom, 'twas a sym - pho - ny in black. —

when they hit a two - step tune, man, how that la - dy sighed!
 He and Lou had start - ed out a swing - ing down the aisle

Slid - ed right to Sam - u - el and in his ear she cried: "If
When the band played: "Oh that drag" in South - ern rag - time style. Miss

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Slid - ed right to Sam - u - el and in his ear she cried: 'If When the band played: 'Oh that drag' in South - ern rag - time style. Miss". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

you don't dance with me, 'Twill be in - san - i - ty!"
Lou said: "Here's the chance Come on, babe, we must dance?"

The second system continues the musical score. The vocal line has the lyrics: "you don't dance with me, 'Twill be in - san - i - ty!" Lou said: "Here's the chance Come on, babe, we must dance?". The piano accompaniment includes dynamic markings such as *sfz* (sforzando) and *fz* (forzando), indicating moments of increased intensity. The system concludes with a double bar line.

REFRAIN.

"Let me tell you, hon - ey, that I'm mus - ic mad, Mad right through and

The third system is the beginning of the refrain. The vocal line starts with a double bar line and the lyrics: "'Let me tell you, hon - ey, that I'm mus - ic mad, Mad right through and". The piano accompaniment features a more complex rhythmic pattern with chords and a dynamic marking of *mp-f* (mezzo-piano to forte).

through; Feel my feet a gli - ding, sli - ding right a - way, -

The fourth system continues the refrain. The vocal line has the lyrics: "through; Feel my feet a gli - ding, sli - ding right a - way, -". The piano accompaniment continues with a similar rhythmic and harmonic structure to the previous system, ending with a double bar line.

I can't wait for you, (no, nev - er!) Got a dan-cing feel-ing that I

can't con - trol, Oh, I'm on my way Come

on, man, and rag it, I'm your hon - ey - bunch For just as

long as the band will play. 1. play. 2.