

# WE GOT TO GO

BY ED FLANAGAN AND DON HEATH



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# I'VE GOT TO GO

By ED. FLANNAGAN.  
& DON HEATH.

Piano introduction in B-flat major, 4/4 time. The piece begins with a treble clef and a bass clef. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line. Dynamics include *f* (forte) and *sfz* (sforzando). The introduction concludes with a final chord marked with a *v* (crescendo) and a fermata.

*mf*

Dear I am leav - ing, Now don't you be griev - ing I love no one else dear but  
This my first let - ter My mo - ther is bet - ter She joins me in send - ing you

Musical notation for the first vocal line, starting with a treble clef and a *mf* dynamic. The melody is simple and follows the lyrics.

Piano accompaniment for the first vocal line, starting with a treble clef and a *mf* dynamic. The accompaniment consists of chords and a bass line.

you. There is no oth - er, No sis - ter or bro - ther, It's  
love. Tick - et en - closed here, Now please don't say no, dear You'd

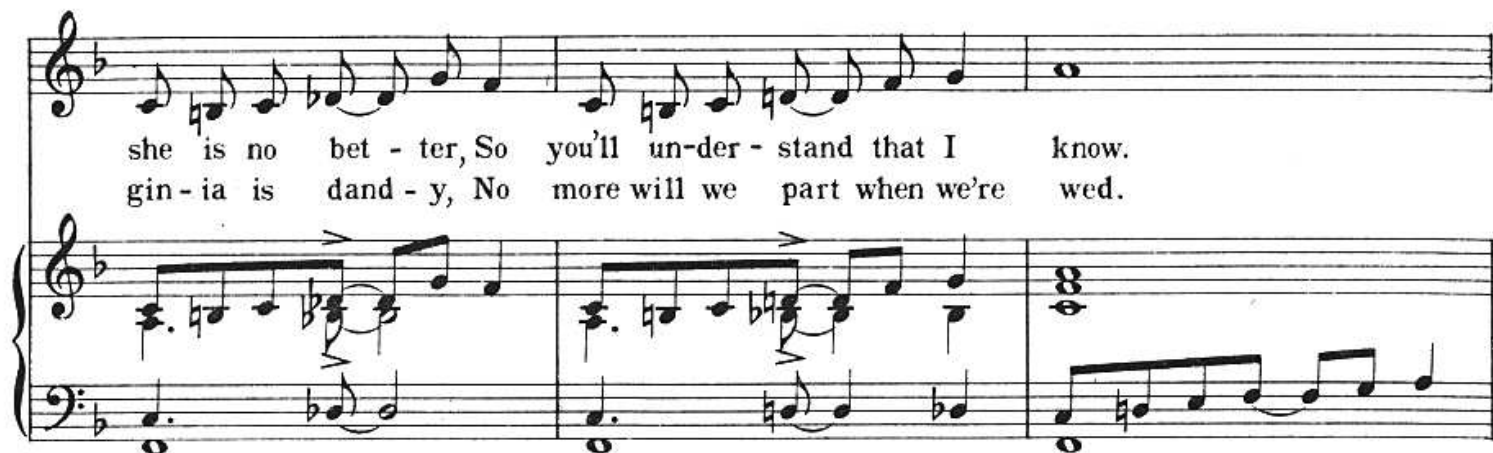
Musical notation for the second vocal line, starting with a treble clef. The melody continues with the lyrics.

Piano accompaniment for the second vocal line, starting with a treble clef. The accompaniment continues with chords and a bass line.

just my dear mo - ther That's call - ing me home a - gain. I had a let - ter and  
bet - ter come on the first train that is leav - ing. Prea - cher is hand - y Vir -

Musical notation for the third vocal line, starting with a treble clef. The melody concludes with the lyrics.

Piano accompaniment for the third vocal line, starting with a treble clef. The accompaniment concludes with chords and a bass line.

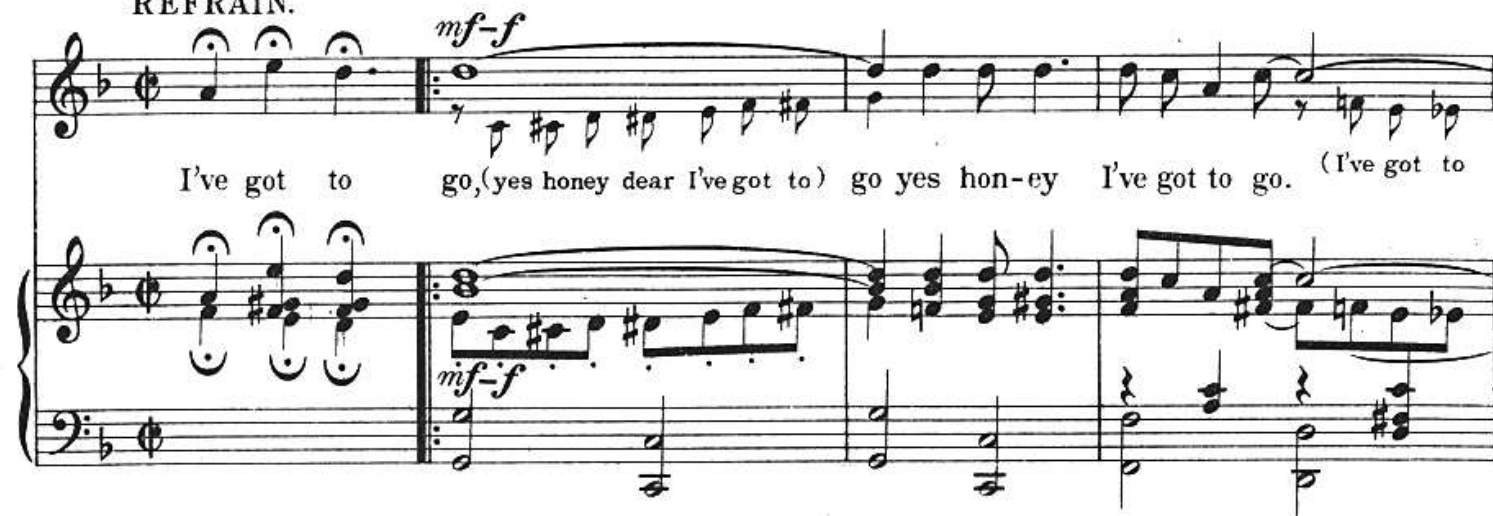


she is no bet - ter, So you'll un - der - stand that I know.  
gin - ia is dand - y, No more will we part when we're wed.



I'll write you ev - 'ry day, dear while I am a-way; Kiss me good - bye, I must go.  
I love you more each day, since I have gone a-way, It seems so long since I said.

## REFRAIN.



*mf-f*  
I've got to go, (yes honey dear I've got to) go yes hon - ey I've got to go. (I've got to go)



go) Though you're so fas - ci - nat - ing and my heart's pal - pi - tat - ing Still my

train it is wait-ing so there's no use hes-i-tat-ing. Got to go, (yes hon-ey dear I've got to

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line begins with a melodic phrase that includes a double bar line. The piano accompaniment consists of chords and moving lines in both hands.

go) yes hon-ey I've got to go. (I've got to go.) I am go - ing

The second system continues the vocal line and piano accompaniment. The vocal line has a double bar line and then continues with the lyrics. The piano accompaniment features a prominent melodic line in the right hand.

back to old Vir - gin - ia; So don't you sigh la - dy,

The third system shows the vocal line and piano accompaniment. The vocal line has a double bar line and then continues. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

Dont you cry ba-by, I've got to go. I've got to go.

The fourth system concludes the piece. The vocal line has a double bar line and then continues. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The system ends with a final chord and a double bar line.