

# 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
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T. B. HARMS  
AND  
FRANCLIS, DAY & HUNTER  
NEW YORK

## I've Got To Dance.

Words by  
SCHUYLER GREENE.

Music by  
JEROME KERN.

Lively.

Piano.

The piano introduction is in 2/4 time, marked 'Lively' and 'mf'. It features a treble clef with a key signature of two sharps (D major) and a bass clef. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a simple harmonic accompaniment.

*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 piano part consists of chords and single notes, supporting the vocal line. The lyrics are: "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 -"

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 lyrics are: "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 -"

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 concludes the vocal melody and piano accompaniment. The lyrics are: "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"

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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

*mf - ff*

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 consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a long note on 'do' followed by the lyrics 'I'd run a-way from each'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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 shows a key change from G major to F major (one flat) starting in the second measure of this system.

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

The third system contains the lyrics 'got to dance un - til the or - ches - tra - gets through.'. The piano accompaniment includes a first ending bracket labeled '1' in the right hand, which leads to a section marked 'cresc.' (crescendo).

I've got to through.

The fourth system contains the lyrics 'I've got to through.'. The piano accompaniment includes a second ending bracket labeled '2' in the right hand, which leads to a section marked 'sfz' (sforzando).