

THE JIGAREE

R7623
123

Lyrics by HAROLD ATTERIDGE

Music by SIGMUND ROMBERG

Price, 60 cents

As Sung in the WINTER GARDEN Company's Production

A WORLD OF PLEASURE

WALTER RUNGE
Everything in Music
1021 MAIN
Telephone 2867
RICHMOND, IND.



VOCAL SCORE \$2.00 net

Separate Numbers

- Girlies Are Out of My Life
- The Jigaree
- The Melting-Pot
- Fascination
- I Could Go Home to a Girlie Like You
- Down in Catty Corner
- I'll Make You Like the Town
- In the War Against Men
- Miss Innovation
- Syncopation
- Girl of the Fan
- Rosey Posey
- The Ragtime Pipe of Pan
- Fifth Avenue

NEW YORK . G. SCHIRMER . LONDON

PI

All performing
rights reserved

WALTER RUNGE,
Everything in Music
1021 MAIN
Telephone 1867
RICHMOND, IND.

The Jigaree

Lyrics by
Harold Atteridge

Music by
Sigmund Romberg

Moderato

The piano introduction consists of four measures. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes. The dynamic marking *ff* is present in the second measure.

The first line of lyrics is "They have a sway— up Har-lem". The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The tempo marking *not too slow* appears above the vocal line and below the piano accompaniment. The piano part includes a *Vamp* section marked *p* in the first measure.

The second line of lyrics is "way,— Oh, sweet de - light,— When you're danc-ing a - round the whole night.—". The vocal line continues in the treble clef, and the piano accompaniment continues in the grand staff. The tempo marking *not too slow* is present above the vocal line.

Copyright, 1915, by G. Schirmer

26218 C

Bal - lin the Jack, — that's gone 'way back, —

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a half note 'Bal - lin the', a quarter note 'Jack,', a quarter rest, a half note 'that's gone', a quarter note ''way', and a half note 'back, —'. The piano accompaniment consists of chords and moving lines in both hands.

Now all you see — Is that real nas - ty, nice Jig - a - ree. — Those

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a half note 'Now', a quarter note 'all you', a quarter note 'see —', a half note 'Is that', a quarter note 'real nas - ty,', a quarter note 'nice', a half note 'Jig - a - ree. —', and a half note 'Those'. The piano accompaniment continues with harmonic support.

Har - lem folks — all know — Just how it's right — to go.

The third system concludes the vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a half note 'Har - lem', a quarter note 'folks —', a quarter note 'all', a quarter note 'know —', a half note 'Just how it's', a quarter note 'right —', and a half note 'to go.'. The piano accompaniment provides a steady accompaniment.

REFRAIN

Oh say, that Jig - a - ree! — I don't know where we'll land, but fol - low me. —

The Refrain section begins with a key signature change to one flat (B-flat) and a time signature change to 2/4. The vocal line starts with a quarter rest, followed by a half note 'Oh say,', a quarter note 'that', a quarter note 'Jig - a - ree!', a quarter rest, a half note 'I don't know', a quarter note 'where we'll', a quarter note 'land,', a quarter note 'but fol -', a quarter note 'low me. —'. The piano accompaniment features a rhythmic pattern of eighth notes and chords. A dynamic marking of *p-f* (piano-forte) is present in the piano part.

— You've got to hand it to that danc-ing treat, — You're danc-ing with your bod-y,

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat major). The vocal line begins with a series of eighth notes, followed by a quarter note and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords and single notes in the left hand.

not your feet. — Come try that Jig-a - ree, — It's good-y good-y good as

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a supporting bass line in the left hand.

it can be, — I like to have you come and speak to me, — So

The third system of music shows the vocal line continuing with the same melodic and rhythmic motifs. The piano accompaniment provides a consistent harmonic and rhythmic foundation.

pret - ti - ly; — Oh! you Jig - a - ree dance! Oh say, that dance. —

The fourth system concludes the piece. The vocal line ends with a final note and a double bar line. The piano accompaniment also concludes with a final chord and a double bar line. There are first and second endings marked above the vocal line.

THE PASSING SHOW OF 1915

Published by G. SCHIRMER, 3 East 43d Street, New York

All performing rights reserved to the Winter Garden Co.

My Trombone Man

Music by
J. Leubrie Hill

CHORUS

Oh you trom - bone man! Fin - est
in the land! Trom - bone mu - sic ring - ing
Makes you feel like sing - ing And danc - ing to beat the band!

Extract from the Score
Copyright, 1915, by G. Schirmer

All performing rights reserved to the Winter Garden Co.

My Hula Maid

Lyrics by
Harold Atteridge

Music by
Leo Edwards

CHORUS

My heart is woo - ing my Hu - la maid, My Ho - no -
lu - lu maid, my coo - ing, pret - ty maid! Do have a lit - tle pit - y,
I'm half a - fraid I'm an - noy - is' you, my sweet Ha -

Extract from the Score
Copyright, 1915, by G. Schirmer

All performing rights reserved to the Winter Garden Co.

Flower of my Heart, my Rose

Lyrics by
Leo Wood

Music by
Leo Edwards

CHORUS

I saw you fad - ing day by day, Flow'r of my heart, my
Rose, The Mas - ter was tak - ing you far a - way,
Flow'r of my heart, my Rose, And you smiled as I kissed you that

Copyright, 1912, by Chas. K. Harris
Assigned, 1915, to G. Schirmer

22863

All performing rights reserved to the Winter Garden Co.

First Love

Lyrics by
Harold Atteridge

Music by
Leo Edwards

CHORUS

The first true love is
sweet - est love of all, Fond mem - - ries
of the past it will re - call,
Ties that will bind, Come to re -

Extract from the Score
Copyright, 1915, by G. Schirmer