

POPULAR EDITION

# I DON'T WANT TO

( OH, COME ON )

SONG

by  
A. SEYMOUR  
BROWN



DAISY  
LEON

5  
BROADWAY  
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# I Don't Want To

Words and Music by  
A. SEYMOUR BROWN

Moderato

PIANO

The piano introduction consists of two staves in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is marked 'Moderato' and 'f' (forte). It features a series of chords and arpeggiated figures in both the treble and bass clefs, creating a rhythmic and harmonic foundation for the song.

This section shows the piano accompaniment for the first vocal line. It includes a 'Vamp' section marked '(mf)' (mezzo-forte) with a repeat sign. The music continues with a mix of chords and melodic lines in both hands.

VOICE

I took a trip to Buffa-lo — On a sleep-ing car, a-bout a  
Next morn-ing I hit Buffa-lo, — Then I beat it for a nice ho-

The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below, marked 'p' (piano). The music follows the vocal melody with harmonic support.

week a - go; — There was a cou - ple in the draw-ing - room And it  
tel I know, Where it is al - ways qui - et as can be, — It was

The second vocal line and piano accompaniment continue the song. The piano part includes some more complex chordal textures and arpeggiated patterns.

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seemed they were a bride and groom. He said, "Why do you treat me  
just the lit - tle place for me. I got my key and went up

mean like this? All I'm ask - ing for is just a lit - tle kiss." I  
to my room. I was thank - ful I had lost the bride and groom,

tried to go to sleep but when I heard that pair\_ I just laid there in des - pair; For  
I had hard - ly drop'd my grip up - on the floor When I heard a voice next door; And

CHORUS

She kept say - ing "I don't want to!" I don't want to!"

*p-f*

He kept say-ing "Oh, come on! Oh, come on!"

This system contains the first line of the song. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "He kept say-ing 'Oh, come on! Oh, come on!'". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both in the same key signature. The music is in a 4/4 time signature.

Most of the peo - ple there took it in fun... It was no place for a

This system contains the second line of the song. The vocal line continues with the lyrics "Most of the peo - ple there took it in fun... It was no place for a". The piano accompaniment continues with the same instrumental parts as the first system.

min - is - ters' son!... The way he coaxed her al - most made me

This system contains the third line of the song. The vocal line continues with the lyrics "min - is - ters' son!... The way he coaxed her al - most made me". The piano accompaniment continues with the same instrumental parts.

weep, "Won't you please, Won't you please, Won't you please?" She kept say-ing "I don't

This system contains the fourth line of the song. The vocal line continues with the lyrics "weep, 'Won't you please, Won't you please, Won't you please?' She kept say-ing 'I don't". The piano accompaniment continues with the same instrumental parts.

want to! I don't want to!" He kept say-ing, "Oh, come

This system contains the first four measures of the song. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "want to! I don't want to!" He kept say-ing, "Oh, come". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and some melodic lines.

on! Oh, come on!" Then a big fat man a - cross the way\_ Stuck

This system contains the next four measures. The lyrics are: "on! Oh, come on!" Then a big fat man a - cross the way\_ Stuck". The piano accompaniment includes a triplet of eighth notes in the bass line.

out his head and I heard him say, - "For the Lord's sake, kiss\_ him so we

This system contains the next four measures. The lyrics are: "out his head and I heard him say, - "For the Lord's sake, kiss\_ him so we". The piano accompaniment continues with chords and melodic fragments.

all can go to sleep!"

This system contains the final four measures of the page. The lyrics are: "all can go to sleep!". The piano accompaniment features a first ending (marked '1') and a second ending (marked '2') with a repeat sign. There is also a fermata over the final note of the vocal line.