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ALL I WANT TO DO-DO-DO IS DANCE



as sung in
**A FIRST
NATIONAL
and
VITAPHONE
PICTURE**

by

MARILYN MILLER

in
Sally



**T. B. HARMS
COMPANY
NEW YORK**

MADE IN U. S. A.

IF I'M DREAMING
AFTER BUSINESS HOURS
SALLY
LOOK FOR THE SILVER LINING
WILD ROSE
ALL I WANT TO DO - DO - DO
IS DANCE

ORIGINAL SCORE COMPOSED BY
JEROME KERN
LYRICS BY
GUY BOLTON & CLIFFORD GREY
ADDITIONAL MUSIC BY
JOE BURKE
LYRICS BY
AL DUBIN
(BY ARRANGEMENT WITH GENE AUSTIN, INC.)

All I Want To Do-Do-Do Is Dance

Words by
AL DUBIN

Music by
JOE BURKE

Moderato

Piano

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 4/4 time. The tempo is marked 'Moderato'. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte). The second staff continues the accompaniment with a similar rhythmic pattern.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef). The first staff has a treble clef and a key signature of two flats. The music features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *sf* (sforzando) followed by *mf*. The second staff continues the accompaniment with a similar rhythmic pattern.

Ukulele
B \flat E \flat G C

Vocal melody and piano accompaniment for the first line of lyrics. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is on two staves (treble and bass clef). The lyrics are: "Ev - 'ry girl_ has some am - bi - tion Like-wise I_ have mine, When I hear_ a haunt-ing rhy - thm My feet won't_ be - have,". The piano part has a dynamic marking of *p* (piano).

Vocal melody and piano accompaniment for the second line of lyrics. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is on two staves (treble and bass clef). The lyrics are: "Just to gain_ that high po - si - tion 'mid the stars_ that shine. Some-how I_ can't do much with_ them Danc-ing's all_ they crave.".

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There are lots of ways to get there, I sup - pose, —
If I had my choice of an - y - thing, I'd choose —

As for me I'll try to get there on my toes. —
Just a pair of hot - sy - tot - sy danc - ing shoes. —

Refrain

For I don't want to drive a Pack-ard, Drive a Pack-ard that is

high - ly lac - quered, All I want to do, do, do, — is

* Open strings

Uke *tacet* *p*

dance, ——— And, say, I don't care for that

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a whole note 'dance,' followed by a half note rest, then 'And, say, I don't care for that'. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass lines in the left hand. A guitar chord chart is shown above the vocal line, and a 'p' (piano) dynamic marking is present.

queer sen - sa - tion Ev - 'ry - bod - y gets from a - vi - a - tion,

The second system continues the vocal line with 'queer sen - sa - tion Ev - 'ry - bod - y gets from a - vi - a - tion,'. The piano accompaniment features a more active right hand with eighth-note chords and a steady bass line. A guitar chord chart is positioned above the vocal line.

All I want to do, do, do, — is dance. ——— Don't care for

The third system features the vocal line: 'All I want to do, do, do, — is dance. ——— Don't care for'. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A guitar chord chart is shown above the vocal line.

mf bridge or po - lo, ten - nis or rou - lette, Don't want to

mf

The fourth system continues with the vocal line: '*mf* bridge or po - lo, ten - nis or rou - lette, Don't want to'. The piano accompaniment maintains the eighth-note rhythmic pattern. A guitar chord chart is shown above the vocal line, and a '*mf*' (mezzo-forte) dynamic marking is present.

sing a so - lo in an op - e - rette; To play in

mel - o - dra - ma, that would bore me, I can let my feet do all my

act - ing for me, All I want to do, do, do, — is

dance. For dance.

Why Do I Love You?

(Magnolia and Ravenal)

Words by
OSCAR HAMMERSTEIN II

Music by
JEROME KERN

Burthen *p-f*

Why do I love you? Why do you love me?

Why should there be two hap - py as we? —

The musical score consists of two systems. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a 'Burthen' section with a *p-f* dynamic marking. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment includes various chords and melodic lines, with some notes marked with a '(b)' for flat. The vocal line is written in a soprano or alto clef. The lyrics are: 'Why do I love you? Why do you love me?' and 'Why should there be two hap - py as we? —'. The piano part includes a 'Burthen' section with a *p-f* dynamic marking.

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