

MOMENTS OF THE DANCE

he



Henry W. Savage
offers the Little Human Dynamo

Mitzi

in the wholly different
play with Music

Head Over Heels

Book & Lyrics by
Edgar Allan Wolf
Music by
Jerome Kern

VOCAL

Head Over Heels	—	.60
Mitzi's Lullaby	—	.60
Every Bee Has A Bud	—	.60
I Was Lonely	—	.60
Let Us Build A Little Nest	—	.60
Funny Little Something	—	.60
Moments Of The Dance	—	.60
The Big Show	— —	60

INSTRUMENTAL

Selection	—	1.00
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T. B. HARMS
COMPANY
NEW YORK

SM 3921

Moments Of The Dance.

3

Lyric by
EDGAR ALLAN WOOLF.

Music by
JEROME KERN.

Piano.

f

Oh dan-cing is a

ton-ic That sets you all a - glow Like bub - bles of car -

bon - ic — When — wine be - gins to flow — and

T. B. H. Co. 88-5

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once the dance you've start - ed it's hard for you to

stop — you spin 'round tur - ning o'er the ground just

like a hu - man top — So let your - self just

go. You know when you hear the strain — You can't re - frain —

Burthen.

Fast - er and fast - er as each step you mas - ter in the

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Fast - er and fast - er as each step you mas - ter in the".

mo - ments of the dance _____ You get much

The second system continues the vocal line and piano accompaniment. The lyrics are: "mo - ments of the dance _____ You get much".

clos - er and clos - er your fond - ness to show, sir, for the

The third system continues the vocal line and piano accompaniment. The lyrics are: "clos - er and clos - er your fond - ness to show, sir, for the".

mo - ments of the dance, _____ Then

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "mo - ments of the dance, _____ Then".

sly - ly and wi - ly your cheeks touch shy - ly by the

mer - est of chance dear - est lets dance

Old steps or new steps don't mat - ter you see, When

you dance a few steps with me.

Dance.

7

The musical score is written for piano in 2/4 time, with a key signature of one sharp (F#). It consists of seven systems of two staves each (treble and bass clef). The first system is marked with a '7' in the upper right corner. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as accents (>) and slurs, throughout the piece. The piece concludes with a double bar line at the end of the seventh system.

JEROME KERN

COMPOSER OF THE FOLLOWING SUCCESSES

"HOW'D YOU LIKE TO SPOON WITH ME" "DON'T YOU WANT A PAPER, DEARIE" "HONEYMOON LANE" "YOU'RE HERE AND I'M HERE"
"SAME SORT OF GIRL" "THEY DIDN'T BELIEVE ME" "MAGIC MELODY" "BABES IN THE WOOD" "CASTLES IN THE AIR"

MR. KERN'S TWO LATEST HITS

from "LOVE O' MIKE"

Words by
HERBERT REYNOLDS.

It Wasn't My Fault

Music by
JEROME KERN.

Refrain. *Slowly*

Of course, I see now I was wrong. (Ho) It was - n't
'Till I met you and then good night. (SAs) It was - n't

and with great simplicity.

your fault, — It was - n't my fault, — It was - n't
your fault, — It was - n't my fault, — It was - n't

an - y - bo - dy's fault at all, — I saw your
an - y - bo - dy's fault at all, — I saw you

appass.
Cello

eyes, your won - der - ful eyes, — And all I did was fall —
smile your won - der - ful smile, — It held my heart en - thrall'd, —

— It was - n't your fault, — It was - n't my fault, — There is - n't
— It was - n't your fault, — It was - n't my fault, — There was - n't

an - y - bo - dy else to blame, — If — you should say you're
an - y - bo - dy else to blame, — And — if what you re -

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from "HAVE A HEART"

Words by
JEROME KERN and
P. G. WODEHOUSE.

And I Am All Alone

Music by
JEROME D. KERN.

Refrain.

there — Just as you used to be — so sweet and
girl - ish in its sli - en - der - ness — You've got a
laugh, — its like an A - pril morn. — I see you

fair, — You stand and gaze at me. — Your form is
moth - er's smile of ten - der - ness. — I hear your
weep — a ti - ny pearl is born — I breathe your

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