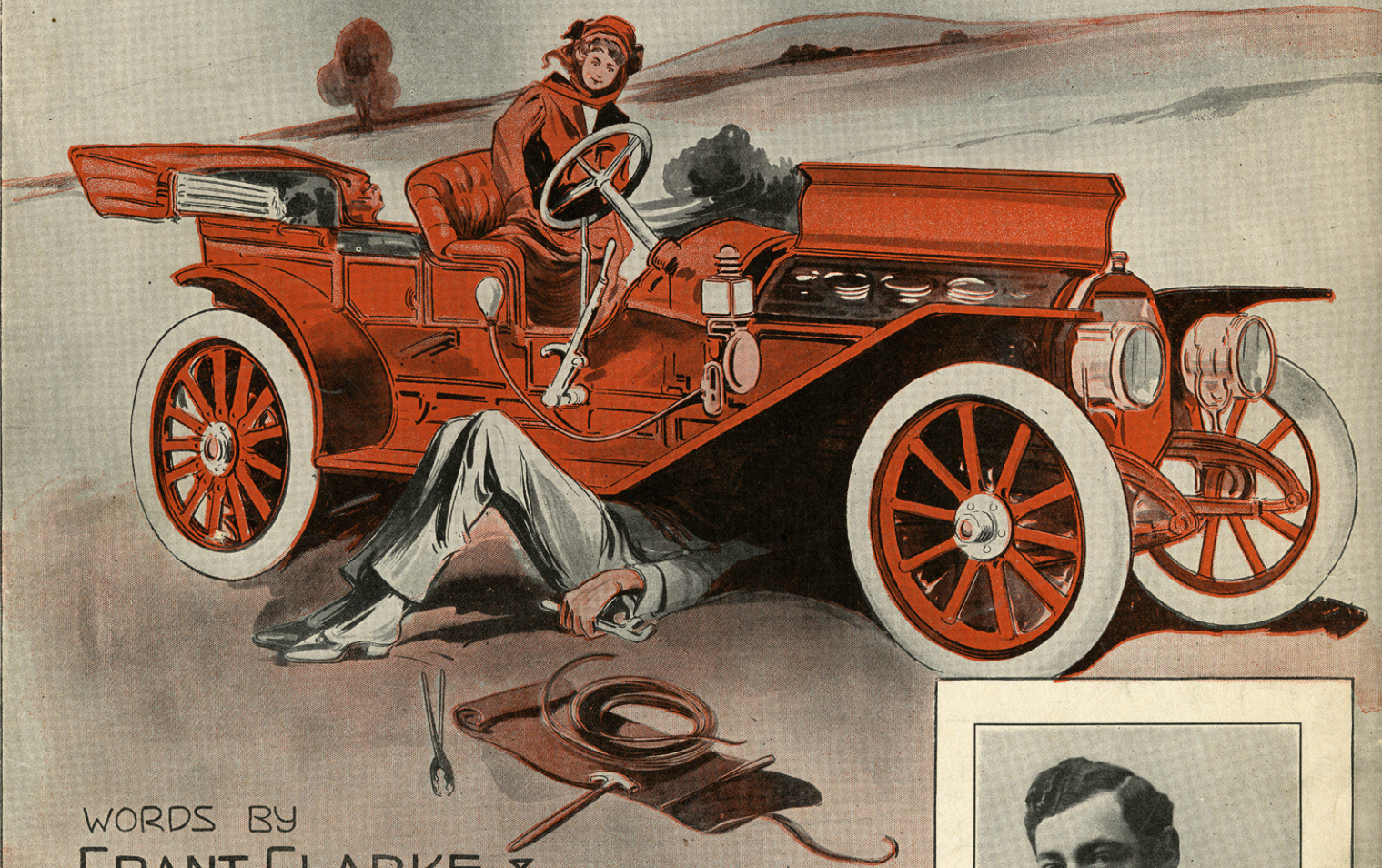


BOBBY NORTH'S TERRIFIC HIT!

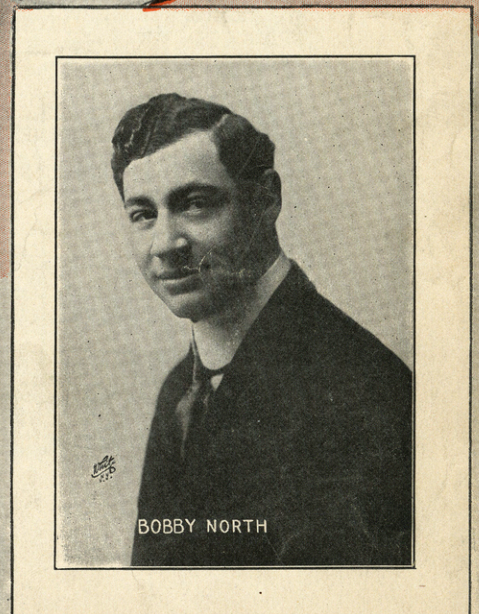
# HE'D HAVE TO GET UNDER- GET OUT AND GET UNDER

(TO FIX UP HIS AUTOMOBILE)



WORDS BY  
GRANT CLARKE &  
EDGAR LESLIE

MUSIC BY  
MAURICE ABRAHAMS



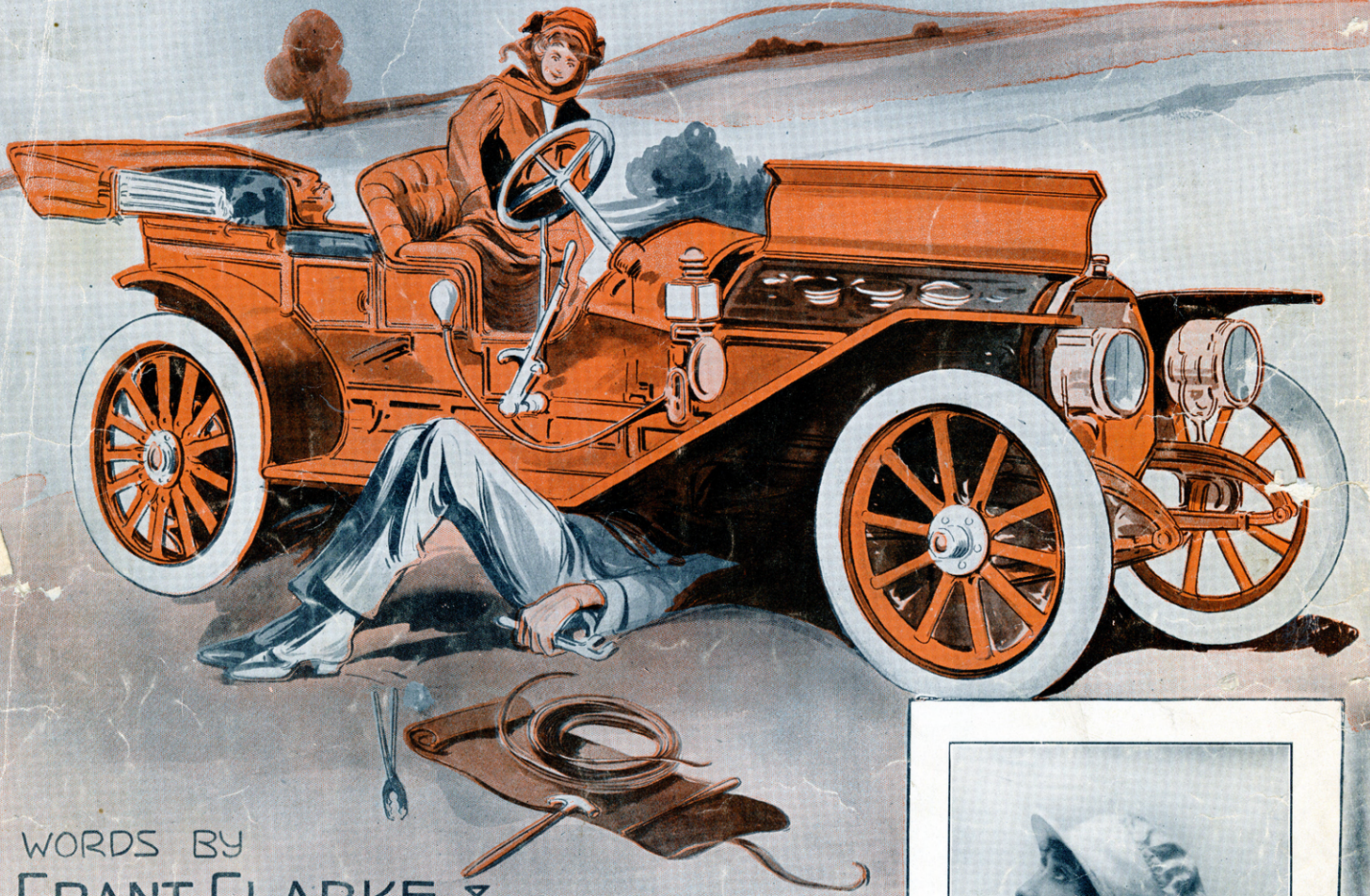
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1570 BROADWAY  
NEW YORK

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AL. JOLSON'S TERRIFIC HIT!

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NEW YORK

*Effettor*

SM 2296

2

# He'd Have To Get Under - Get Out And Get Under (TO FIX UP HIS AUTOMOBILE)

Words by  
GRANT CLARKE and  
EDGAR LESLIE

Music by  
MAURICE ABRAHAMS

*Allegretto*

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a simple accompaniment of quarter notes. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a forte (*f*) dynamic.

The second system of the score continues the piano introduction. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. A section of the music is marked with a piano (*p*) dynamic and the instruction *Till ready*. The system concludes with a double bar line.

The first line of the song features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "John-ny O' Con - nor bought an au - to - mo - bile, — He took his sweet-heart for a Mill-ion-aire Wil - son said to John-ny one day, — Your lit-tle sweet-heart don't ap-".

The second line of the song features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "ride one Sun - day, John-ny was togged — up in his best Sun-day clothes, — pre - ci - ate you, I have a daugh - ter who is hun-gry for love, —".



## CHORUS

have to get un - der, get out and get un - der To fix his

lit - tle ma - chine, He was just dy - ing to

cud - dle his queen, — But ev' - ry min - ute when he'd be -

gin it, He'd have to get un - der, get out and get un - der,

He'd have to get. 4

Then he'd get back at the wheel — A doz - en times they'd

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 lyrics are: "Then he'd get back at the wheel — A doz - en times they'd".

start to hug and kiss — And then the darned old en - gine it would miss.

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The lyrics are: "start to hug and kiss — And then the darned old en - gine it would miss."

— And then he'd have to get un - der, get out and get un - der, And

The third system of music shows the vocal line and piano accompaniment. The lyrics are: "— And then he'd have to get un - der, get out and get un - der, And".

fix up his au - to - mo - bile. — He'd bile. —

The fourth system concludes the piece. It includes first and second endings for the vocal line. The lyrics are: "fix up his au - to - mo - bile. — He'd bile. —".

# TRY THIS ON YOUR PIANO

## YOU'RE THE MOST WONDERFUL GIRL

Words by  
EDGAR LESLIE and GRANT CLARKE.

Music by  
MAURICE ABRAHAMS

### CHORUS

*rit.* *a tempo*  
You've got the love-light of hea-ven in your won-der-ful eyes — A  
*a tempo*  
*rit.* *p-f*  
rain-bow of joy with-in your won-der-ful smile —  
*cresc.*  
Your gold-en locks each one — Are like the set-ting sun —  
Beau-fi-ful to look at all the while. — You've got the

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# TRY THIS ON YOUR PIANO

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### CHORUS

*rit.* *a tempo*

You've got the love-light of hea-ven in your won-der-ful eyes — A

*rit.* *p-f* *a tempo*

rain-bow of joy with-in your won-der-ful smile —

Your gold-en locks each one — Are like the set-ting sun —

*cresc.*

Beau-ti-ful to look at all the while. — You've got the

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