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THAT SENSATION
SONG

WHEN TWO LOVING
ARMS
ARE AROUND YOU

BY

MILTON AGER.

PUBLISHED BY

MILTON AGER

358 Dearborn St.,

Room 1309.

CHICAGO, ILL.

When Two Loving Arms Are Around You. ³

Moderato.

By MILTON AGER.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics range from *f* (forte) to *ritard.* (ritardando).

The first vocal line is written on a single staff. It begins with a repeat sign and a 'Till Ready' instruction. The melody is simple and melodic, with a piano (*p*) dynamic marking.

There are man - y
There's a time when

The second vocal line continues the melody. It includes the lyrics: 'kinds of sen-sa - tions. Oh - o - o - ho!' and 'there's joy in liv - ing. Oh - o - o - ho!'. The piano accompaniment continues with chords and arpeggios.

kinds of sen-sa - tions. Oh - o - o - ho!
there's joy in liv - ing. Oh - o - o - ho!

Oh - o - o - ho!
Oh - o - o - ho!

The third vocal line concludes the piece. It includes the lyrics: 'Which a - wa - ken queer ex-clam-a - tions. Oh - o - ho!' and 'That's when kiss - es you are a giv - ing. Oh - o - ho!'. The piano accompaniment continues with chords and arpeggios.

Which a - wa - ken queer ex-clam-a - tions. Oh - o - ho!
That's when kiss - es you are a giv - ing. Oh - o - ho!

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Oh! There's the sen-sa-tion of drink-ing beer and wine; The
 Oh! One lov-ing squeeze tickles you up from your feet. Makes

ritard *allegro*

sen-sa-tion of find-ing a gold mine. But I know one that
 you hol-ler out: "Won't you please re-peat?" Talk a-bout feel-ings,

is still more fine. Oh - o - o - o - o - ho! Oh - o - o - ho!
 this is a treat. Oh - o - o - o - o - ho! Oh - o - o - ho!

ritard *allegro*

CHORUS. (Slowly)

When two lov-ing arms are a-round you; When one loving heart has

p-f

found you; When two lov-ing eyes look in - to your own; When

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'found', followed by quarter notes 'you;', 'When', eighth notes 'two', quarter notes 'lov-ing', eighth notes 'eyes', quarter notes 'look', eighth notes 'in - to', quarter notes 'your own;', and a final quarter note 'When'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

one lov-ing mouth says: "You've got me goin'"; When two lov-ing pairs of ears

The second system continues the vocal line with eighth notes 'one', quarter notes 'lov-ing', eighth notes 'mouth', quarter notes 'says:', eighth notes '"You've got me goin'";', quarter notes 'When', eighth notes 'two', quarter notes 'lov-ing', eighth notes 'pairs of ears'. The piano accompaniment includes accents (>) on the bass line and a piano dynamic marking (*p*) in the right hand.

lis - ten To one lov-ing "set" of lips kiss - in', Then you hol - ler:

The third system features the vocal line with quarter notes 'lis -', eighth notes 'ten', quarter notes 'To one lov-ing "set" of lips', eighth notes 'kiss - in'', quarter notes 'Then you hol -', and a final quarter note 'ler:'. The piano accompaniment continues with chords and a bass line.

Keep it up, do!" When two lov-ing arms are a - round you. When a - round you.

The fourth system concludes the piece with the vocal line: quarter notes 'Keep it up, do!"', quarter notes 'When two lov-ing arms are', eighth notes 'a - round you.', quarter notes 'When a - round you.', and a final quarter note. The piano accompaniment includes first and second endings marked with '1' and '2' and a forte dynamic marking (*f*) at the end.