

THE CONTINENTAL

Words by
HERB MAGIDSON

(You Kiss While You're Dancing)

Music by
CON CONRAD

Moderato

VOICE *p* *s* *Gm* *E^b7*
Beau-ti-ful mu-sic!

PIANO *f* *mf* *p*

Fm *B^bm7* *Gm* *E^b7* *Fm* *B^bm7* *Gm* *E^b7* *Fm* *B^bm7* *Gm* *E^b7*
Dan-ger-ous rhy-thm!

Fm *B^b7* *mp* *Fm* *B^b7* *E^b* *Cm7* *Fm* *B^b7*
It's some-thing dar-ing, "The Con-ti-nen-tal," A way of danc-ing that's real-ly ul-tra

E^b *Cm7* *Fm* *B^b7* *E^b* *Cm7*
new; It's ver-y sub-tle, "The Con-ti-nen-tal," Be-cause it

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Fm⁷ B^b7 E^b E^b7 Fm B^bm⁷ Gm E^b7 Fm B^b7 *mp*

does what you want it to do. ——— It has a

marc. *mp*

Fm B^b7 E^b Cm⁷ Fm B^b7 E^b Cm⁷

pas-sion "The Con-ti - nen-tal," An in-vi - ta-tion to moon-light and ro-mance; It's quite the

Fm B^b7 E^b Cm⁷ Fm⁷ B^b7 E^b

fash-ion, "The Con-ti - nen-tal," Be-cause you tell of your love while you dance.

E^b7 A^bm D^b7 G^b E^b7 A^bm

Your lips ————— whis-per, so ten-der-ly, ————— Her eyes —————

mf

D^{b7} *B^b* *E^bm6* *B^bdim* *B^{b7} mp* *Fm* *B^{b7}* 7

— an-swer your song. ————— Two bod-ies sway-ing "The Con-ti-

Cm7 *Fm* *B^{b7}* *Cm7*

nen-tal," And you are say-ing just what you're think-ing of; So keep on

Fm *B^{b7}* *Cm7* *Fm7* *B^{b7}* *E^b* *E^{b7}*

danc-ing "The Con-ti - nen-tal," For it's the song of ro-mance and of love

A^b *B^{b7}* *A^b p*

You kiss ————— while you're danc-ing; —

mf *dim.* *p*

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A^b mp It's con-ti-nen-tal, *Adim E^b7* it's con-ti-nen-tal. *Adim E^b7 p* You

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics "It's con-ti-nen-tal," and "it's con-ti-nen-tal." The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mp* and *p*. Chords are marked as *A^b*, *E^b7*, and *Adim*.

E^bm sing, _____ while you're danc-ing; _____ *mp* Your voice is gen-tle, *E^b7 Adim*

The second system continues the vocal line with "sing, _____ while you're danc-ing;" and "Your voice is gen-tle,". The piano accompaniment provides harmonic support. Dynamics include *mp*. Chords are marked as *E^bm* and *E^b7*.

E^b7 D dim and sen-ti-men-tal. *A^b D dim E^b7* You'll know, be - fore the *A^b cresc. E^b7 A^b E^b7*

The third system features the lyrics "and sen-ti-men-tal." and "You'll know, be - fore the". The piano accompaniment includes a *cresc.* marking. Chords are marked as *E^b7*, *D dim*, *A^b*, and *E^b7*.

A^b7 E^bm7 A^b7 dance is through, - *F7 B^bm3 F7 B^bm3 F7 B^bm3 F7 B^bm mp E^b7* That you're in love with her and she's in love with you. -

The fourth system concludes with the lyrics "dance is through, -" and "That you're in love with her and she's in love with you. -". The piano accompaniment features triplets and dynamics like *fz*, *mp*, and *cresc.*. Chords are marked as *A^b7*, *E^bm7*, *A^b7*, *F7*, *B^bm3*, and *E^b7*.

p A^b *mp* E^b7

— You'll find, — while you're danc-ing, — That there's a rhy-thm in your

The first system features a vocal line in G-flat major with a key signature of two flats. The piano accompaniment is in a 4/4 time signature. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Adim *f* E^b7 *Adim* E^b7 *Adim* E^b7 *Adim* E^b7 *mp*

heart and soul;— A cer-tain rhy-thm that you can't con-trol,— And you will do "The Con-ti-

The second system continues the vocal line with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment features a series of chords in the right hand, with the left hand continuing the eighth-note pattern. The dynamics range from *Adim* to *f* and then *mp*.

B^bm7 E^b7 A^b A^b7 B^bm E^bm7 $Cm7$ A^b7 B^bm E^bm7 *dim.* $Cm7$ A^b7

nen-tal" all the time. — Beau-ti-ful mu - sic! —

The third system features a vocal line with a half note F5, followed by a quarter note G5, and then a half note A5. The piano accompaniment includes a series of chords in the right hand, with the left hand continuing the eighth-note pattern. The dynamics range from *f* to *mp* and then *dim.*

B^bm E^bm7 $Cm7$ A^b7 B^bm E^bm7 $Cm7$ A^b7 B^bm E^b7 A^b

— Dan-ger-ous rhy - thm! —

The fourth system features a vocal line with a half note B4, followed by a quarter note C5, and then a half note D5. The piano accompaniment includes a series of chords in the right hand, with the left hand continuing the eighth-note pattern. The dynamics range from *f* to *mp* and then *dim.*