

YOU MUST COME OVER

Words by B. G. De SYLVA

Music by JEROME KERN

F. ZIEGFELD JR'S
15th ANNUAL PRODUCTION

ZIEGFELD FOLLIES

OF
1921

STAGED UNDER THE
DIRECTION OF
EDWARD ROYCE

Vocal Selections

Two Lovely Lying Eyes

What a World This Would Be!

Sally, Won't You Come Back?

I Can't Resist Them

(When They're Beautiful)

The Princess of My Dreams

The Legend of the Golden Tree

In Khorassan

Everytime I Hear a Band Play

Roses In the Garden

Raggedy Rag

You Must Come Over

Bring Back My Blushing Rose.

T. B. HARMS
COMPANY
NEW YORK

The first part of the report
 deals with the general
 situation of the world and
 the progress of the
 work in the various
 departments. It is
 followed by a detailed
 account of the work
 done during the year
 and a summary of the
 results. The report
 concludes with a
 statement of the
 financial position of
 the institution.

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Moderato

Piano

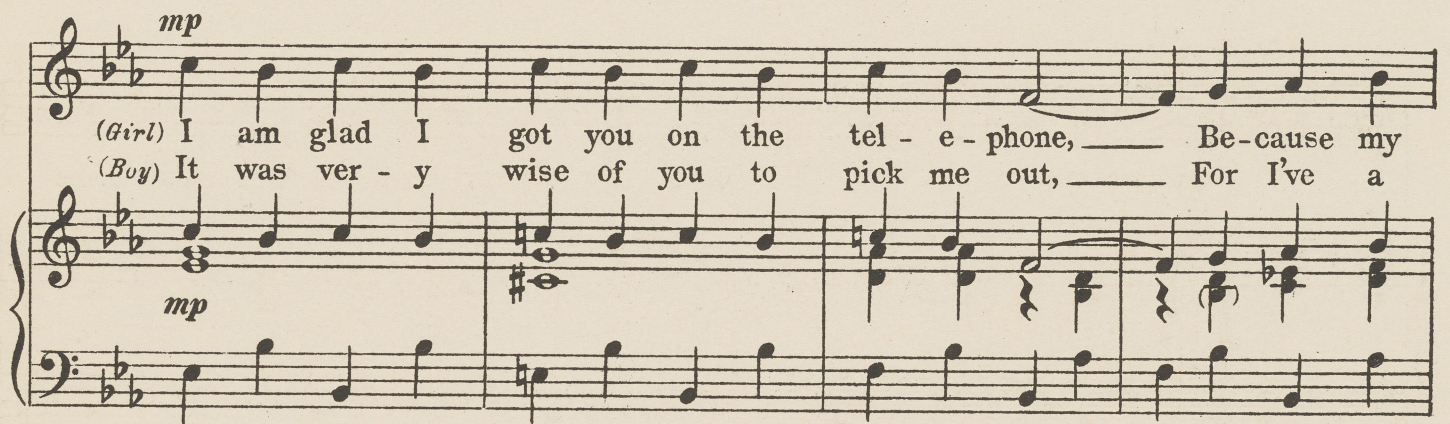


mf *rit.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a series of eighth notes in the right hand and quarter notes in the left hand. The tempo is marked 'Moderato'. The dynamics are marked 'mf' (mezzo-forte) and 'rit.' (ritardando).

mp

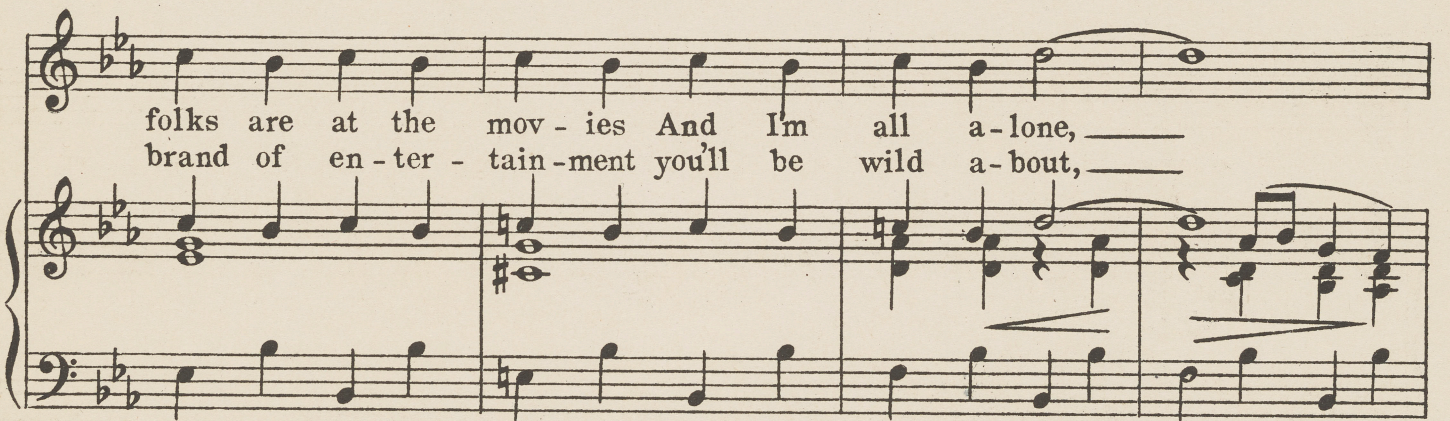
(Girl) I am glad I got you on the tel - e - phone, — Be - cause my
(Boy) It was ver - y wise of you to pick me out, — For I've a



mp

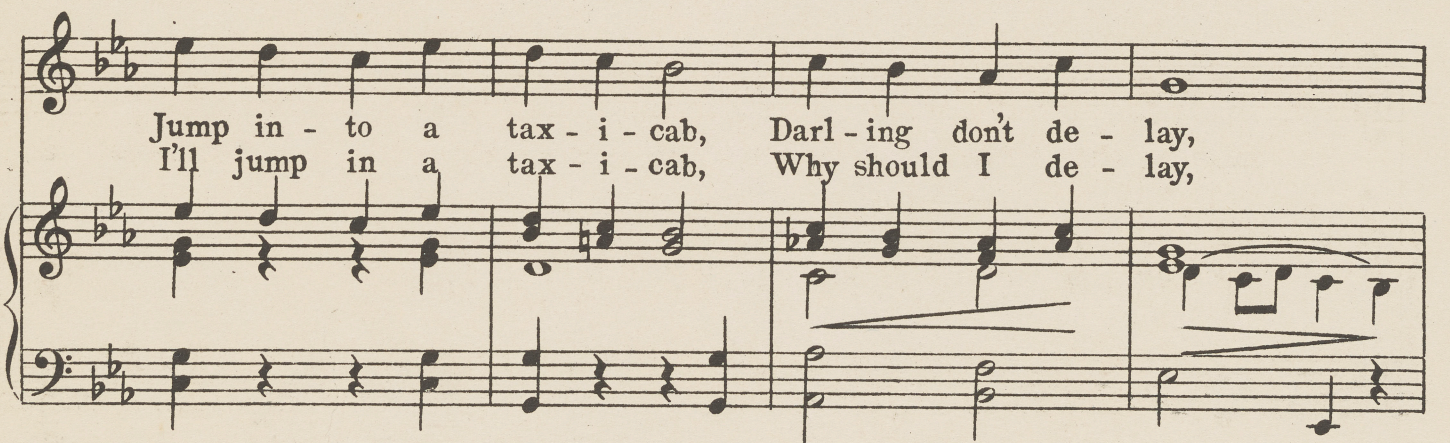
The first line of the song features a vocal melody and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "(Girl) I am glad I got you on the tel - e - phone, — Be - cause my (Boy) It was ver - y wise of you to pick me out, — For I've a". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The dynamics are marked 'mp' (mezzo-piano).

folks are at the mov - ies And I'm all a - lone, —
brand of en - ter - tain - ment you'll be wild a - bout, —



The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "folks are at the mov - ies And I'm all a - lone, — brand of en - ter - tain - ment you'll be wild a - bout, —". The piano accompaniment continues with a steady rhythm.

Jump in - to a tax - i - cab, Darl - ing don't de - lay,
I'll jump in a tax - i - cab, Why should I de - lay,



The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Jump in - to a tax - i - cab, Darl - ing don't de - lay, I'll jump in a tax - i - cab, Why should I de - lay,". The piano accompaniment ends with a final chord.

I must have a play-mate right a - way. Say! You
 You will have a play-mate right a - way. Say!

Refrain

must come o-ver, I'm wait - ing here for you, You must come

o-ver There's lots that we can do! Oh, you should nev - er

miss a chance like this, For if you're clev - er you can steal a

hug and kiss, I fixed the door-bell, So we won't be dis -

-turbed, I'd like to know what more a girl could do, — So

if you want to be in clov-er Then you real-ly, must come o-ver,

I'm here wait - ing for you. you.

THE SEASON'S SENSATIONAL HIT OLD FASHIONED GARDEN

Words and Music by
COLE PORTER

Refrain

p-f
It was an old — fash - ioned gar - den — Just an

p-f

old — fash - ioned gar - den — But it

car - ried me back — To that dear lit - tle shack — In the