

# KEEP MOVING

*2 DEC 1921*  
*Prince of Wales Theatre*



Written, Composed  
:: and Sung by ::  
**HELEN TRIX**



*Andre Charlot's*  
**Revue**



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## KEEP MOVING.

Written and Composed by HELEN TRIX.

Allegro.

PIANO.

*ff*

The piano introduction consists of two systems of music. The first system has four measures, and the second system has four measures. The music is in 2/4 time, key of F major, and marked 'Allegro' and 'ff' (fortissimo). The right hand features chords and moving lines, while the left hand provides a steady accompaniment.

The second system of the piano introduction continues with four measures. It maintains the same tempo and dynamics as the first system, with the right hand playing chords and the left hand providing accompaniment.

KEY F.

The vocal line consists of two lines of music. The first line has eight measures, and the second line has eight measures. The music is in 2/4 time, key of F major, and marked 'p' (piano). The lyrics are: "1. You'll find in all the world to-day Ev - 'ry - bod - y say 'Keep 2. When things go wrong, don't you des-pair- Dwell up - on the words, Keep

1. You'll find in all the world to-day Ev - 'ry - bod - y say "Keep  
2. When things go wrong, don't you des-pair- Dwell up - on the words, Keep

*p*

The piano accompaniment for the vocal line consists of two systems of music. The first system has four measures, and the second system has four measures. The music is in 2/4 time, key of F major, and marked 'p' (piano). The right hand plays chords and the left hand provides accompaniment.

|| f . r : . r | f . f : r . r | f . f : r . r | r , r . r , r : s . f |

mov-ing!" If you would gain and not de-lay, Lis-ten to the words "Keep  
mov-ing. You'll find your-self with-out a care With the mot-to on your brain; Keep

|| m . d : . d | t, . t, : r . r | t, . t, : r . t, | d . r : m . t, |

mov-ing!" You'll have no chance of an - y - thing If you will not take  
mov-ing. It's eas - y if you'll on - ly try To keep it up all

|| r : . r | r . r : r . r | r . r : r | r . r : r . r | s . s, :- ||

heed, And so we're goin' to shout a-gain "Will you keep on mov-ing?"  
day, And I'll just bet you'll ne'er re-gret If you keep on mov-ing.

CHORUS *2nd time f*

|| d : - | m : d | t<sub>1</sub> , le<sub>1</sub> . t<sub>1</sub> , le<sub>1</sub> : t<sub>1</sub> . s<sub>1</sub> | t<sub>1</sub> : - . |

Keep mov - ing, move and nev - er rest your feet.

|| t<sub>1</sub> : - | r : t<sub>1</sub> | d , t<sub>1</sub> . d , t<sub>1</sub> : d . s<sub>1</sub> | d : - . | d : - . |

Keep mov - ing, move a - long with - out re - treat. Keep

|| m : d | t<sub>1</sub> , le<sub>1</sub> . t<sub>1</sub> , le<sub>1</sub> : t<sub>1</sub> . d | r : - . | . r : m . r | . r : m . r |

mov - ing, don't for - get an ex - tra smile. Keep go - ing, no slow - ing,

|| r . d : t<sub>1</sub> . l<sub>1</sub> | s<sub>1</sub> . se<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> | d : - . | m : d | t<sub>1</sub> , le<sub>1</sub> . t<sub>1</sub> , le<sub>1</sub> : t<sub>1</sub> . s<sub>1</sub> |

Till your 'pep' is o - ver - flow - ing. Keep mov - ing, move a - long with all your

|| t, :- . | t, :- | r : t, | d , t, . d , t, : d . s, | d :- . |

might. Keep mov - ing, keep it up from morn till night.

|| . m : m . m | re , m . - , l : - . m | . r : r . r | de , r . - , l : - . r |

It takes some syn - co - pa - tion To move the whole darn na - tion,

|| . m : - . m | f . s : - . s, | . m : - . m | f . s : - . | . m : - . m |

Make it hap - py and keep it snap - py While you're

|| f . m : - . r | d <sup>1.</sup> :- . | : | d <sup>2.</sup> :- . | - . : |

mov - ing a - long. long. \_\_\_\_\_

*ff*<sup>s</sup>

D.C.