

MOVE OVER

CHAS. DILLINGHAM *PRESENTS THE* MUSICAL COMEDY

WATCH YOUR STEP

SETTLE DOWN IN A ONE-HORSE
TOWN 60

I LOVE TO HAVE THE BOYS
AROUND ME 60

SHOW US HOW TO DO THE FOX
TROT 60

COME TO THE LAND OF THE
ARGENTINE 60

WHEN IT'S NIGHT TIME IN DIXIE
LAND 60

LET'S GO 'ROUND THE TOWN 60

I HATE YOU 60

MOVE OVER 60

WHAT IS LOVE 60

SIMPLE MELODY 60

THE MINSTREL PARADE 60

THE SYNCOPATED WALK 60

WHEN I DISCOVERED YOU 60

THEY ALWAYS FOLLOW ME AROUND 60

LOCK ME IN YOUR HAREM AND
THROW AWAY THE KEY 60



 **MUSIC AND LYRICS BY
IRVING BERLIN**

**BOOK BY
HARRY B. SMITH**



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Move Over

Words and Music by
IRVING BERLIN

Allegro moderato

PIANO

The piano introduction is in B-flat major, 4/4 time. It begins with a treble clef and a key signature of two flats. The melody starts on a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The bass line starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The piece is marked with a forte (f) dynamic.

VOICE

A mar-ried cou-ple stepped one night up - on a Pull-man
The oth-er peo-ple in the train, yelled out "For good-ness

Vamp

The vamp piano accompaniment is in B-flat major, 4/4 time. It begins with a treble clef and a key signature of two flats. The melody starts on a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The bass line starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The piece is marked with a piano (p) dynamic.

train— It near drove them in - sane— To hear the man ex - plain— An
sake!— That aw - ful noise you make— Is keep-ing us a - wake— But

The piano accompaniment for the second vocal line is in B-flat major, 4/4 time. It begins with a treble clef and a key signature of two flats. The melody starts on a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The bass line starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The piece is marked with a piano (p) dynamic.

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up - per berth for both of you is all that we can spare — And
just the same they kept it up, And while they moved a round — We

so if you don't care — You both may sleep up there — They
heard an aw - ful sound — The berth came tumb - ling down — They

tumb - led in that up - per berth at ten o' clock that night — And
fell up - on a fel - low who was in the low - er berth — He

soon the por - ter heard some - bod - y yell with all their might —
woke up sud - den - ly and yelled for all that he was worth —

CHORUS

Move ov - er Move ov - er Move ov - er, ov - er, ov - er, This
Move ov - er Move ov - er Move ov - er, ov - er, ov - er, The

p-f

berth is much too small I'll fall I fear I'll
man be - gan to shout Get out! of here The

tumb - le out - in - un - der, Just like a roar of thun - der,
por - ter start - ed grin - ning, He shout - ed Sev - enth In - ning, They

1. Can't you see you're crowd - ing me, Move ov - er, my dear. — Move dear. —
stretch'd and then cried out a - gain, Move ov - er, my dear. — Move dear. —
2.