

1920

At the Moving Picture Ball

Joseph H. Santly

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AT THE MOVING PICTURE BALL

Words by
HOWARD JOHNSON
Music by
JOS. H. SANTLY



You can't go wrong with any 'Feist' Song



POPULAR EDITION
LEO. FEIST, INC.  **NEW YORK**
CANADA, LEO. FEIST, LIMITED, 193 YONGE ST., TORONTO.
HERMAN DAREWSKI MUSIC PUBLISHING CO. LONDON, ENG.

At The Moving Picture Ball

Scenario by
HOWARD JOHNSON

A Photo-Play In 2 Reels

Music by
JOS. SANTLY
Directed by Leo. Feist, Inc.

Tempo di Movie

The piano introduction consists of two systems of music. The first system is marked with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes. The second system is marked with a piano (*p*) dynamic and includes the instruction "Till ready" above the staff. The music concludes with a double bar line.

Reel 1. Hip hoo-ray— I feel de-light-ed, Yes-ter-day— I was in-vi-ted
 Reel 2. Ev-'ry girl— a hand-some look-er, Had a dance— with Mis-ter Zu-kor

The first system of the vocal melody is accompanied by piano accompaniment. The lyrics are: "Hip hoo-ray— I feel de-light-ed, Yes-ter-day— I was in-vi-ted / Ev-'ry girl— a hand-some look-er, Had a dance— with Mis-ter Zu-kor". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

to a swell af-fair, All the mov-ie stars were there.
 Mis-ter Tho-mas Ince, Stepped a-round just like a prince.

The second system of the vocal melody is accompanied by piano accompaniment. The lyrics are: "to a swell af-fair, All the mov-ie stars were there. / Mis-ter Tho-mas Ince, Stepped a-round just like a prince." The piano accompaniment includes triplets in the right hand.

Oh what fun,— the par-ty last-ed Till the break of dawn,
 Wil-liam Fox,— and Jes-sie Las-ky Both joined in the fun,

The third system of the vocal melody is accompanied by piano accompaniment. The lyrics are: "Oh what fun,— the par-ty last-ed Till the break of dawn, / Wil-liam Fox,— and Jes-sie Las-ky Both joined in the fun,". The piano accompaniment continues with a consistent rhythmic pattern.

Fam-ous play-ers turned to ca-bar-et-ers, How they fooled and car-ried on.
 Big di-rec-tors ming-led with the ac-tors, Why the whole bunch seemed like one.

The fourth system of the vocal melody is accompanied by piano accompaniment. The lyrics are: "Fam-ous play-ers turned to ca-bar-et-ers, How they fooled and car-ried on. / Big di-rec-tors ming-led with the ac-tors, Why the whole bunch seemed like one." The piano accompaniment features triplets in the right hand.

CHORUS *Without a flicker*

Danc-ing at that mov-ing pic-ture ball, some scen-ar-i-o, Great big stars pa-ra-ded'round the

hall, They were mer-ry, Oh, Hand-some Wal-lace Reid, Stepped out full of

speed, And The-da Ba-ra, Was a ter-ror, She "vamped the lit-tle la-dy" So did Al-ice Bra-dy;

Doug-las Fair-banks shim-mied on one hand, Like an ac-ro-bat, Ma-ry Pick-ford did a toe dance

grand, and, (1) Char-lie Chap-lin with his feet, Stepped all o-ver poor Blanche Sweet,
(2) Sen-nets' bath-ing girls were there. Each one was a lit-tle "bear"

Danc-ing at that mov-ing pic-ture ball. ball.

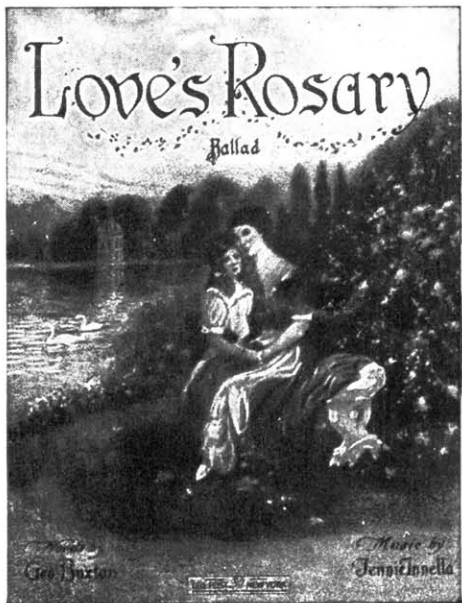
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“LOVE’S ROSARY”

With its beautiful lyric and wonderful melody deserves the big success it has achieved all over America.

CHORUS *With feeling*

First she's a babe in a cradle, ——— Then a child at her dear moth-er's
knee, ——— And her pearls are the tears she may shed thro' the years, Of the

Of the coming years to be,
As she grows older she's counting life's beads,
And learning her destiny,
Later in life she's a true loving wife, and mother,
That's Love's Rosary. (Copyright Leo Feist, Inc.)

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At the Moving Picture Ball
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