

The Subway Glide

MUSIC BY THEODORE NORMAN
LYRIC BY ARTHUR GILLESPIE



The Subway Glide.

Words by
ARTHUR GILLESPIE

Music by
THEODORE NORMAN

Moderato.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of three systems of music. The first system is a piano introduction in 4/4 time, marked 'Moderato' and 'f' (forte). The second system features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'Vamp.' section marked 'p' (piano) and 'mp' (mezzo-piano). The third system continues the vocal line and piano accompaniment. Dynamics include 'f', 'p', 'mp', and 'sfz' (sforzando). The tempo is 'Moderato'.

Ding - a - ding hear the bell,
Don't try to raise a fuss,

Come a - long Is - a - bel - la, For a ride.
Don't ev - en give a cuss, But wear a smile.

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Just room e - nough for two, hur - ry up come and do the
If you get bumped why then bump 'em right back a - gain, Yes

Sub - way the glide. Ties you all up in knots,
all the while. Hang to your lock - et - Look!

beats all the Turk - ky trots, Oh come on gal.
Don't lose your pock - it book, Oh watch that jay!

If you can keep your feet then you're an ath - lete.
Stand with your feet a - part. Sit down! They're going to start.

Hur - ry and come a long. *(Spoken)* Watch your step! and
 Hear the guard sing - ing that.

CHORUS.

Rush in, crush in, reach for a hand - le strap Then turn right round and

flop in a la - dy's lap. A swing - ing while a - round the curve you're glid - ing

Wing - ing while a - round the car you're slid - ing. Fall down all down

grab an - y va - cant seat, Then fall out, crawl out, here's for-ty sec - ond street.

Bust in the door, Roll on the floor, Then you glide and you

slide. Ev-'ry bod-y you rub, When you're do-ing the Sub, When you're

do - ing the Sub - way glide! glide!

fz D.S.

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10.

VERY LATEST AND VERY BEST IN POPULAR SONGS

"RAGS"—"BALLADS" & "NOVELTY" Hits by America's Best Writers

THE SUBWAY GLIDE

Great Ragtime novelty, reciting the funny experiences on a New York Subway Express—The music is very catchy and the words exceedingly clever.

CHORUS

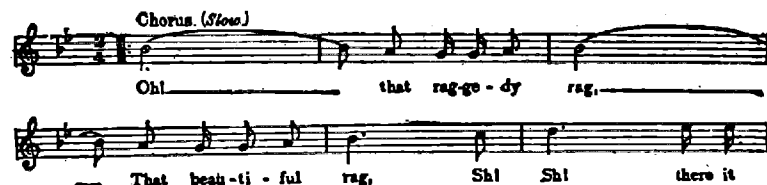


Rush in, crush in, reach for a hand - le strap Then turn right round and
flop in a la - dy's lap. A swing - ing while a - round the curve you're glid - ing

THAT RAGGEDY RAG

The last word in Rag Songs. Everything about it is Raggy—The Title—The music—The lyric—Even the characters in the story are Ragged.

Chorus (Slow)

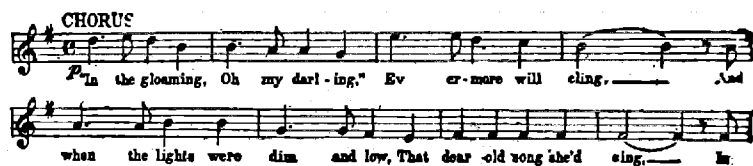


Oh! that rag - ge - dy rag,
That beau - ti - ful rag, Shl Shl there it

IN THE GLOAMING

A real beautiful ballad of pathos, in which the principal theme of that immortal song, "In The Gloaming" is introduced with great effect.

CHORUS



In the gloaming, Oh my darl - ing, Ev - er - more will cling,
when the lights were dim and low, That dear - old song she'd sing.

BEAUTIFUL ISLE OF LOVE

Quaint novelty introduced in one hundred theatres throughout the United States by that jubilant comedienne, Jennie Austin, Star of the "Social Maids Co".

CHORUS.

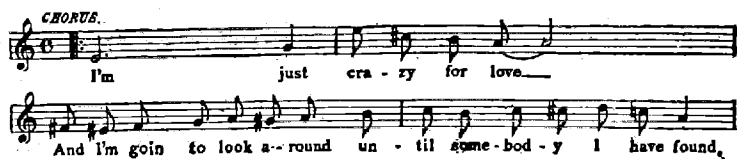


Beau - ti - ful Isle of Love, That's the place am think - ing
of; When you go out stroll - ing, hand in hand,

I'M CRAZY FOR LOVE

Several hundred prominent vaudeville artists are featuring this song and it never fails to take at least three encores. The catchiness of the melody gets the whole house singing.

CHORUS.

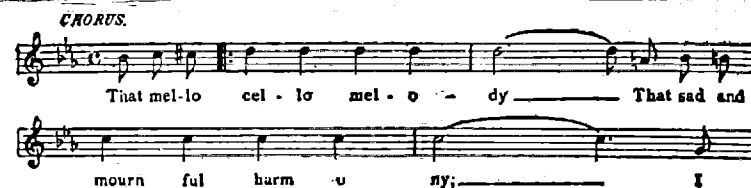


I'm just cra - zy for love,
And I'm goin' to look a - round un - til some - bod - y I have found,

THAT MELLO-CELLO MELODY

A unique title isn't it? Well the whole composition is unique in every particular—Construction—Rhythm—Lyric and Melody. Splendid for parlor Entertainments.

CHORUS.

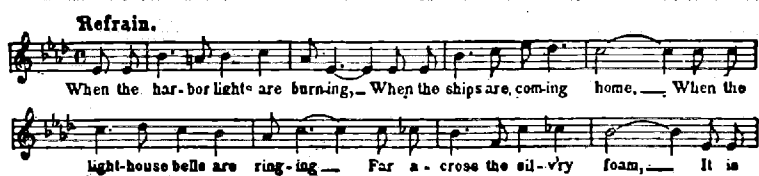


That mel - lo cel - lo mel - o - dy, That sad and
mourn - ful harm - o - ny;

When Harbor Lights Are Burning

One of the few real ballad successes of recent years. The song has won out solely on its merits and did not need to be forced on the public.

Refrain.

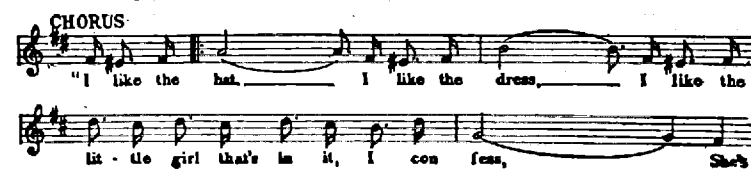


When the har - bor lights are burn - ing, When the ships are com - ing home, When the
light - house bells are ring - ing, Far a - cross the sil - vry foam, It is

I Like The Hat I Like The Dress

No collection of popular songs is quite complete without a copy of this charming novelty. It tells of an amusing experience of two fellows in a theatre.

CHORUS



"I like the hat, I like the dress, I like the
lit - tle girl that's in it, I con - fess, Shl Shl

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