

1912

# Wedding Glide

Louis A. Hirsch

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## Recommended Citation

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# THE WEDDING GLIDE

BY LOUIS A. HIRSCH

AS INTRODUCED  
IN THE  
GREAT

WINTER  
GARDEN

SUCCESS

“THE  
PASSING  
SHOW  
OF 1912”



SHIRLEY KELLOGG  
*Hells Fervor*

Published by  
*Shapiro*  
MUSIC PUBLISHING CO.  
Music  
PUBLISHERS  
Cor. Broadway & Thirty Ninth Street,  
New York

# The Wedding Glide.

By LOUIS A. HIRSCH

Moderato

*f*

*Vamp.*

*f*

*p*

Detailed description: This block contains the piano introduction. It starts with a treble clef and a common time signature. The tempo is marked 'Moderato'. The music is in a key with one sharp (F#). The first system features a melody in the treble clef and a bass line in the bass clef. The second system includes a triplet in both hands, followed by a section marked 'Vamp.' (vamp) with a dynamic of *f* (forte), and then a section with a dynamic of *p* (piano).

Come on, we're goin' to have a lit - tle rag - gy wed - ding, —  
 Good - bye, I'm leav - ing all the oth - er <sup>(girls)</sup> be - hind — me, —  
 8 (boys)

*p*

Detailed description: This block contains the first verse of the song. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: 'Come on, we're goin' to have a lit - tle rag - gy wed - ding, — Good - bye, I'm leav - ing all the oth - er (girls) be - hind — me, — (boys)'. The piano part starts with a dynamic of *p* (piano). There are some markings like '8' and '8' below the lyrics, possibly indicating eighth notes.

Come on, come down where all the clas - sy folks are head - ing; —  
 Good - bye I'm caught, so aft - er this don't ev - er mind — me —

Detailed description: This block contains the second verse of the song. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: 'Come on, come down where all the clas - sy folks are head - ing; — Good - bye I'm caught, so aft - er this don't ev - er mind — me —'. The piano part continues with accompaniment for the vocal line.

I've got the preach - er and here's the ring, I've got the  
 I've made the leap and I took the chance, I've found the

girl, I've got ev - 'ry thing, And there's a band to play a wed - ding  
 one and {she'll} make me dance, So it's a wed - ding trip with my own

rag -  
 pride

Don't stop, the  
 Ding, Dong, the

bride down at the church will soon be wait - - ing,  
 bells up in the church are loud - ly ring - - ing,



Don't stop, she must - n't think that I am hes - i - ta - - ting, —  
 Ding, dong, up - on my arm my lit - tle hon - ey's cling - ing, —

8

I won - der where my best man can be? He prom - ised he would stand up for me, Why  
 Please ask the crowd to step back some more, We're start - ing to go right in the door, We're

here's my hon - ey, now I must - n't lag. —  
 off, we're start - ing on the wed - ding glide. —

## REFRAIN

Oh! hear the band a - play - ing the wed - ding glide — Oh! hon - ey,

*p-f*

come to my side \_\_\_\_\_ And when you say "Love o-bey," start this way, just a lit-tle bold-er.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *crece* is present in the piano part.

We'll go through life a-sway-ing, my lit-tle bride \_\_\_\_\_ And when the preach-er man is through,

The second system continues the vocal line and piano accompaniment. The piano part includes accents and a dynamic marking of *mf*.

Bless-ing me and you, mak-ing one of two, Shake your shoul-der, and start to do \_\_\_\_\_

The third system continues the vocal line and piano accompaniment. The piano part features various rhythmic patterns and dynamics.

— that hap-py wed-ding glide \_\_\_\_\_ glide \_\_\_\_\_

The fourth system concludes the piece with a vocal line and piano accompaniment. The piano part includes triplets and a dynamic marking of *fz*. The system is divided into two measures, labeled 1 and 2.

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