

They're danc-ing in Chi - ca - go, — down in New Or - leans, —
 Phil - a - del-phia, P. A., Bal - ti-more and D. C., now.

in New York Cit - y. All we need is mu - sic, sweet mu -
 Can't for - get the Mo - tor Cit - y.

A

- sic. There'll be mu - sic ev - 'ry - where. — There'll be swing-ing and sway - ing and

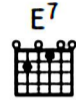
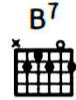
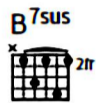
E⁷

rec-ords play - ing, danc - ing in the street, — oh. — It does-n't mat - ter — what

G^{#7} 4tr



you wear, just as long as you are there, — so come on, ev - 'ry guy —



(Danc-ing in the street).

grab a girl. — Ev - 'ry - where — a - round — the world they'll be danc - ing,



they're danc-ing in the street. — (Danc-ing in the street.) — This is an Way down in L. A., —

1, 2.

ev - 'ry day — they're danc - ing in the street. —
get in time, — we're danc - ing in the street. — (Danc - ing in the street.)
me and you, — we're danc - ing in the street. — (Danc - ing in the street.)

3.

Let's form a big, strong line, — (Danc - ing in the street.) —
A - cross the o - cean blue, —

The musical score consists of two systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has four sharps (F#, C#, G#, D#). The first system includes a first ending bracket labeled '1, 2.' above the vocal line. The second system includes a second ending bracket labeled '3.' above the vocal line. The lyrics are written below the vocal line, with some words underlined. The piano accompaniment features a steady bass line and chords in the right hand.