

OH! THOSE BLUES!

LAZY BLUES, CRAZY BLUES

SONG
FOX TROT

LYRIC BY
ISADORE MURPHY
MUSIC BY
PAUL BIESE
AND
F. HENRI KLINKMANN



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Moderato

f

The piano introduction is in 2/4 time, marked Moderato. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment. The piece is marked with a forte (f) dynamic.

You can talk a - bout the
When you're feel - ing blue and

VAMP

mp *mf*

The vamp section consists of two measures of piano accompaniment. The first measure is marked mezzo-piano (mp) and the second is marked mezzo-forte (mf). The melody in the treble clef features a sequence of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. The bass line continues with the eighth-note accompaniment.

tunes you meet down at the Cab-a-ret, Cab-a-ret, Cab-a-ret, But there's
want a tune to fill you full of joy, full of joy, full of joy, Tell you

The musical notation for the first line of lyrics shows a treble clef with a key signature of one sharp (F#). The melody is written in eighth notes, with a strong emphasis on the downbeat of each measure. The piano accompaniment in the bass clef continues with the eighth-note accompaniment.

just one kind of mus - ic sweet and it has come to stay, come to stay,
what to do and pret - ty soon you'll hol - ler, "At - a boy," "At - a boy,"

The musical notation for the second line of lyrics shows a treble clef with a key signature of one sharp (F#). The melody is written in eighth notes, with a strong emphasis on the downbeat of each measure. The piano accompaniment in the bass clef continues with the eighth-note accompaniment.

come to stay. At a swell ca - fé last night, _____ Where the
 "At - a boy." Take a good old tune of blues _____ And get

mu - sic sure was right, _____ There I heard a tune that
 on your dan - cing shoes; _____ If that tune don't set you

stole my heart a - way. (Made me gay, O so gay, right a - way.)
 right, there's no ex - cuse. (No ex - cuse, no ex - cuse, no. ex - cuse.)

Chorus.

Oh! those blues _____ Oh! those blues _____
 Can't you hear 'em, honey? Won my heart and money

Play them, sway them, tho' they may be cra-zy as the deuce. _____
 What's the use, what's the

use, what's the use? La - zy blues, _____ Cra - zy
 Sound so mel - an - cho - ly

blues, _____ Sneak - y, freak - y, lis - ten to the mu - sic of the
 Bound to make you jol - ly,

blues. _____ blues. _____ Last
 What's the use, what's the use, what's the use? What's the use, what's the use, what's the use?

D. S.