

Little Boy Blues

By
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Barbelle

Little Boy Blues

by ROY TURK
J. RUSSEL ROBINSON
and ADDY BRITT

Moderato

Piano

f

The piano introduction is in 4/4 time, marked Moderato. It features a complex harmonic structure with many accidentals. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth-note patterns.

Voice

Lit-tle Boy Blue,-Was feel-ing quite blue,'Cause the
Lit-tle Boy Blue,-Much tall-er he grew,And got

till ready

p

The piano accompaniment for the first vocal line is in 4/4 time. It features a steady accompaniment with chords and eighth-note patterns. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth-note patterns.

horn that he blew-was gone. What could he do— This lit-tle Boy Blue-But to
tired — of pitch-ing hay. Packed up his horn— Then soon he was gone-For he

The piano accompaniment for the second vocal line is in 4/4 time. It features a steady accompaniment with chords and eighth-note patterns. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth-note patterns.

cry be-cause his lit-tle heart was so for-lorn.— Day aft-er day,— He
got a job a-jazz-in' down on old Broad-way.— While he would play,— His

The piano accompaniment for the third vocal line is in 4/4 time. It features a steady accompaniment with chords and eighth-note patterns. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth-note patterns.

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slept in the hay,— Left the cat-tle, the sheep—and hen. — He saved ev - 'ry dime,
 mem-ry would stray,— To the cat-tle, the sheep—and hen. — He'd for- get a bit,

and there came— a time, He was hap - py a - gain; But un - til then:
 Some blue note - he'd hit, Then he'd play— right a - gain; But re-called when.

rall.

Chorus

Lit - tle Boy Blue — He got those Lit - tle Boy Blues. — Be - cause the

p-f
a tempo

horn that he had,— went to the bad, So he got a coup - le of dol - lars from his

dear old dad— Then he trav-elled to town, — and how he hunt - ed a - round, —

— Un-til he found a Sax - o - phone, Took it right back home; Start-ed in a - sway - in',

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "— Un-til he found a Sax - o - phone, Took it right back home; Start-ed in a - sway - in'".

Then be - gan a - play - in! The sheep in the meadow, The cows in the corn; Hugged one an - other, When

The second system continues the melody and accompaniment. The lyrics are: "Then be - gan a - play - in! The sheep in the meadow, The cows in the corn; Hugged one an - other, When".

they heard the horn, The pigs in the pen, all grunt-ed when, The horse be - gan to neigh, And he

The third system continues the melody and accompaniment. The lyrics are: "they heard the horn, The pigs in the pen, all grunt-ed when, The horse be - gan to neigh, And he".

chewed up all the hay. Heh! Lit - tle Boy Blue — He lost those lit - tle boy blues — When lit - tle Boy

The fourth system continues the melody and accompaniment. The lyrics are: "chewed up all the hay. Heh! Lit - tle Boy Blue — He lost those lit - tle boy blues — When lit - tle Boy".

Blue, blew the blues — up - on his Sax - o - phone.

The fifth system concludes the piece. The lyrics are: "Blue, blew the blues — up - on his Sax - o - phone." The system includes first and second endings, marked with "1" and "2" above the staff, and a double bar line with a repeat sign. The piano part ends with a "D.S." (Da Capo) instruction.