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POCKET BLUES

*featured by
James Barton
in
"Dew Drop Inn"
production*

*By Eli Dawson,
Lewis Michelson
and Victor Oliver*

MADE
IN
U.S.A.

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Politzer

M. T. Pocket Blues

By ELI DAWSON
LEWIS MICHELSON
& VICTOR OLIVIER

Moderato

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a steady bass accompaniment. Dynamics include *f* and *sfz*.

Till ready

The first vocal line is: "Lost ma job, — I can't smile, —". The piano accompaniment is in a 4/4 time signature with a moderate tempo. Dynamics include *p*.

lost ma gal, —
for a while,

trou-bles come in a heap. —
ma fun-ny bone has been cracked, —

The second vocal line is: "lost ma gal, — for a while, trou-bles come in a heap. — ma fun-ny bone has been cracked, —". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *v*.

Like a child, —
Room rent due, —

Run-nin' wild, —
Hun-gry too, —

Play-in' read em' and weep. —
Ev'-ry poor-house is packed. —

The third vocal line is: "Like a child, — Room rent due, — Run-nin' wild, — Hun-gry too, — Play-in' read em' and weep. — Ev'-ry poor-house is packed. —". The piano accompaniment concludes the piece. Dynamics include *v*.

I've had mam-mas by the score, Chas-in' me a-round,
Seem there's noth-ing left to do, For down heart-ed me,

Had ma day, I must pay, They smacked their old dad-dy down.
Folks good-bye, I must die, Ill throw my-self in the sea.

CHORUS

I've got those M. T. pock-et blues, The mean-est kind, and hard to lose.
I've got those M. T. pock-et blues, The mean-est kind, and hard to lose.

I've got no place to rest ma wear-y head Ma throat thinks that ma
It seems that hard luck keeps on fol-lowing me All folks give me is

stomach is dead, — So long mam-mas, — Good-bye dice, You'll find your dad-dy lay-ing on a
 their sym-pa-thy, — Ill find a mam-ma, — Be her slave, Pro - vid - ing she has one foot almost

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cake of ice, I pass a lunch room ev'-ry day, — In-hale my meals and walk a-way,
 in the grave, I get a heap of bills each day, — I tell col - lec - tors, "On your way,"

The second system continues the musical piece. The key signature changes to two flats (Bb and Eb). The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes a prominent bass line and chords, with some triplets in the right hand.

_____ If it was raining beansoup in New York, I'd be down in Memphis with a fork, Oh!
 _____ There's just one thing I know that I'll get free, When the un - der - tak - er bur - ies me, Oh!

The third system features a vocal line with a melodic line and a piano accompaniment. The key signature remains two flats. The piano accompaniment has a complex texture with many chords and moving lines in both hands.

Lawd, it's hard to lose, — Those dog-gone M.T. pock-et blues. — I've got those _____
 Lawd, it's hard to lose, — Those dog-gone M.T. pock-et blues. —

The fourth system concludes the piece. It includes a first ending (marked '1') and a second ending (marked '2'). The key signature is two flats. The piano accompaniment features a strong bass line and chords, with some triplets and accents.