

AMERICA'S GREATEST BLUES FOLIO

W.C.

HANDY'S COLLECTION of BLUES

Words and Music Complete

Includes Such Hits as
ST. LOUIS BLUES
BEALE ST. BLUES
YELLOW DOG BLUES
AUNT HAGAR'S BLUES
JOE TURNER BLUES
etc.

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Publishers

ROBBINS
MUSIC CORPORATION
New York

PREFACE

The crude and primitive, stoical yet impressible philosophy of a great race gave us the "Blues," which term characterizes a funeral and melancholy type of music embracing weird and haunting strains, strange radical movements and harmonies, and uncanny effects.

A marked vogue for "Blues" exists throughout the land; more than a mere "craze," "Blues" music bids fair to definitely earn for itself a permanent niche in Music-dom. Its plaintiveness, subdued sadness and appealing naiveté have won for this type of characteristic music a popularity that will endure.

To W. C. Handy has been given, rightfully, the title of "Father of American Blues." His genius created it; his enthusiasm fostered and nurtured it; his "Blues" masterpieces immortalized it. From his brain,—one of the most fertile of the Race,—he evolved such undying "Blues" gems as are included in this epoch-making collection.

This is the first time an attempt has been made to incorporate in one volume the only authentic and characteristic of the "Blues" classics. Now the music lover can have, in convenient form, such renowned master-works as "St. Louis Blues," "Beale St. Blues," "Yellow Dog Blues," "Aunt Hagar's Blues," etc.

Here, indeed, is an important addition to the music library,—a publication that, in itself, is virtually a history of the growth and progress of one of the most important eras in American musical history.

The additional numbers herein contained were written by Mr. Handy in collaboration with Mr. Walter Hirsch, a well-informed student and writer of "Blues" music.

—THE PUBLISHERS.

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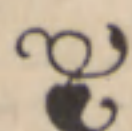
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W. C. HANDY'S

Collection of

BLUES

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ROBBINS MUSIC CORPORATION

New York

St. Louis Blues

W. C. Handy

Moderato

Slowly

I hate to see de eve-ning sun go down _____ Hate to see
 Been to de Gypsy to get ma for-tune tole _____ To de Gypsy
 You ought to see dat stove pipe brown of mine _____ Lak he owns

de evenin' sun go down _____ Cause ma ba-by he done lef dis
 done got ma for-tune tole _____ Cause Im is wile bout ma Jel-ly
 de Di-mon Jo-seph line _____ He'd make a cross-eyed 'o-man go stone

town. _____ Feel - in' to - mor - row lak ah feel to -
 Roll. _____ Gyp - sy done tole me "dont you wear no
 blin'. _____ Black - er than mid - night teeth lak flags of

day _____ Feel to - mor - row lak ah feel to - day _____
 black _____ Yas she done tole me "dont you wear no black _____
 truce _____ Black - est man in de whole St Louis, _____

_____ I'll pack my trunk make ma git a - way _____ St. Lou - is
 _____ Go to St - Louis you can win him back _____ Help me to
 _____ Black - er de ber - ry, sweet - er are the juice _____ A - bout a

sva ad lib.

Be sure to ask for
FIFTY FAMOUS FAVORITES
 The only folio ever published containing complete verse & chorus of such good old time songs as
 "IN THE GOOD OLD SUMMER TIME" "SIDEWALKS OF NEW YORK"

'o - man wid her dia-mon' rings _____ Pulls dat man roun'
 Cai-ro make St Louis by ma - self _____ Git to Cai-ro
 crap game he knows a pow'-ful lot _____ But when work-time comes,

by her a-pron strings _____ 'Twant for pow-der an' for store-bought
 find ma ole friend Jeff _____ Gwine to pin ma - self close to his
 he's on de dot _____ Gwine to ask him for a cold ten -

hair _____ De man ah love would not gone no - where. _____
 side _____ If ah flag his train I sho can ride. _____
 spot _____ What it takes to git it he's cer-t'n - ly got. _____

CHORUS

Melody from "The Jogo Blues"

Got de St Louis Blues jes blue as ah can be
I loves dat man lak a school - boy loves his pie

Dat man got a heart lak a rock cast in the sea
Lak a Ken - tuck-y Col' - nel loves his mint an rye,

Or else he would - n't gone
I'll love ma ba - by till

so far from me. Dog - gone - it! me
de day ah die. die

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Full of Humor! Just off the Press!

UKULELE IKE'S

COMIC SONG BOOK

Includes 15 Original Comic Songs for the Ukulele

Beale Street Blues

Words and Music by
W. C. HANDY

Moderato

The piano introduction consists of two staves in a key signature of two flats (B-flat and E-flat) and a common time signature. The melody in the right hand features a series of eighth and sixteenth notes, with several accents (^) placed over the notes. The bass line in the left hand provides a steady accompaniment with chords and single notes.

Voice

The first system of the song includes a voice line and piano accompaniment. The voice line begins with a rest, followed by the lyrics "I've seen the". The piano accompaniment continues from the introduction, with the right hand playing chords and the left hand providing a bass line. The tempo is marked as Moderato.

Till ready

I've seen the

The second system of the song includes a voice line and piano accompaniment. The voice line continues with the lyrics "lights of gay Broad-way, Old Mar-ket". The piano accompaniment features a more active right hand with chords and a steady bass line. A triplet of eighth notes is marked with a '3' above it.

lights of gay Broad-way,

Old Mar-ket

The third system of the song includes a voice line and piano accompaniment. The voice line continues with the lyrics "Street down by the Fris-co Bay, I've strolled the". The piano accompaniment continues with chords and a steady bass line.

Street down by the Fris-co Bay,

I've strolled the

Pra - do, I've gambled on the Bourse _____

The sev-en won-ders of the world I've seen _____

And ma - ny are the plac-es I have been. _____ Take my ad-

vice folks and see Beale Street first. _____

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A Collection of 25 Selected Favorites

FAMOUS NEGRO SPIRITUALS

Includes such Favorites as~

- "SWING LOW SWEET CHARIOT"
- "DEEP RIVER"
- "NOBODY KNOWS THE TROUBLE I'VE HAD"

You'll see pret - ty Browns in beau - ti - ful gowns, You'll see tail - or mades and
 You'll see Hog - Nose res - trants and Chit - lin' Ca - fes You'll see Jugs that tell of
 If Beale Street could talk If Beale Street could talk, Mar - ried men would have to take their

hand me, downs You'll meet hon - est men - and pick - pock - ets skilled You'll find that
 by - gone days And pla - ces, once pla - ces, now just a sham, - You'll see -
 beds and walk Ex - cept - one or - two, who nev - er drink - booze And the

bus - 'ness nev - er clos - es till some - bod - y gets - killed.
 Gold - en Balls e - nough to pave the New Je - ru - sa - lem.
 blind man on the cor - ner who - sings the Beale Street Blues.

Beale Street Blues

Id rath - er be here, - than an - y place I know - Id rath - er

be here_ than an-y place I know _____ It's goin' to take the Ser-gant

For_ to make me go, _____ Goin' to the ri-ver, - May - be, bye and

bye Goin' to the ri-ver_ and there's a rea-son why _____

_____ Be-cause the ri-ver's wet_ And Beale Streets done gone dry. _____

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UKULELE IKE'S

COMIC SONG BOOK

Includes 15 Original Comic Songs for the Ukulele

Yellow Dog Blues

"He's Gone Where the Southern Cross' the Yellow Dog"

W. C. HANDY

Moderato

Till ready

slowly

E'er since Miss
I know the

Su - san John-son lost her Jock-ey, Lee, - There has been much ex - cite - ment,
Yel - low Dog Dis - trict - like a book, - In - deed I know the route that

more to be; - You can hear her moan-ing night - and morn. -
Rid - er took; Ev - 'ry cross - tie, Bay - ou, burg - and bog. -

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Won-der where_ my Eas - y Rid - ers gone?
Way down where - the South-ern cross' the Dog,

Ca - ble - grams come of sym - pa - thy, _____ Tel - e - grams go of
Mon - ey don't zact - ly grow on trees - On cot - ton stalks it

in - qui - ry, _____ Let - ters come from down in "Bam" - And ev - 'ry - where that
grows with ease; No race horse, race track, no grand stand - Is like Old Beck an

Un - cle Sam _____ Has e - ven a ru - ral de - liv - er - y.
Buck shot land, _____ Down where - the South - ern cross' the Dog.

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"SWING LOW SWEET CHARIOT" "DEEP RIVER"
"NOBODY KNOWS THE TROUBLE I'VE HAD"

All day the phone rings — But it's not for — me,
 Ev-e-ry kitch-en there is a cab-a - ret,

At last good ti-dings — fill our hearts with glee,
 Down there the boil-wevil works while the dark-ies play

This mes - sage comes from Ten - nes - see.
 This Yel - low Dog Blues the live long day.

CHORUS

Dear Sue your Eas - - y Rid - er struck this burg to — day On a

south boun'ratt - ler side door Pull-man car. _____ Seen him here

Spoken
 an' he was on the hog. *The smoke was broke, no joke, not a jitney on him* Eas - y rid - er's got a stay - a -

way, so he had to vamp it but the hike ain't far. _____ He's

gone where the South-ern 'cross' the Yel-low Dog. _____ Dear Sue your _____

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FIFTY FAMOUS FAVORITES
 The only Folio ever published containing complete verse & chorus of such good old time songs as
 "IN THE GOOD OLD SUMMER TIME" "SIDEWALKS OF NEW YORK"

Darktown Reveille

Adaption from W. C. Handy's famous "Bugle Blues"

Lyric by
Walter Hirsch

Melody by
Chris Smith and
W. C. Handy

Moderato

mf

(Imitation of Drums)

You all re-call the "Mem-phis Blues" that

Vamp till ready

mp *p*

came from down in Ten-nes - see,

"Beale Street Blues" brought mournful news that

lingers in my mem-o - ry, 'Cause that's the music I can un-der - stand;

I can't re-fuse "Aunt Ha-gars Blues," be- cause it's such a pret-ty

strain There's "St. Lou - is" and "Ole Miss" that told a-bout a rail-road

train, — But here's a new one came from Dix-ie - land: — When you

hear the bu-gle blow, Then you know you got to go, That's the Dark-town Re-veil - le:

Wake up your feet, — and make the first ad - vance — There's

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UKULELE IKE'S
COMIC SONG BOOK
 Includes 15 Original Comic Songs for the Ukulele

no re - treat, just get your la - dy and dance, You nev - er heard such mu - sic -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 7/8. The lyrics are: "no re - treat, just get your la - dy and dance, You nev - er heard such mu - sic -". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some chords marked with a '7'.

Oh, — that trumpets' cry - in' there ain't a thing to choose, Law - dy,

The second system continues the piece. The vocal line and piano accompaniment are shown. The lyrics are: "Oh, — that trumpets' cry - in' there ain't a thing to choose, Law - dy,". The piano accompaniment features a steady bass line and a more active right hand.

oh — just hear it sigh - in' the mean old Bu - gle Blues, — You

The third system of music. The vocal line and piano accompaniment are shown. The lyrics are: "oh — just hear it sigh - in' the mean old Bu - gle Blues, — You". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

step with pep at eight p. m., and find you're go - ing fine at nine,

The fourth system of music. The vocal line and piano accompaniment are shown. The lyrics are: "step with pep at eight p. m., and find you're go - ing fine at nine,". The piano accompaniment features a steady bass line and a more active right hand.

Then at ten, you start a - gain, you're danc - in' up an' down the line, Be -

The fifth and final system on the page. The vocal line and piano accompaniment are shown. The lyrics are: "Then at ten, you start a - gain, you're danc - in' up an' down the line, Be -". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

- cause you can't re - fuse those Bu - gle Blues, And

at e - le - ven you're in Heav - en, twelve o'clock you'll be all set,

One a. m. you're roam - in' home to hit the feathers with re - gret, And

in your dreams you'll hear those Bu - gle Blues,

So — go to sleep — till the dawn of the morn you will keep — those Bu - gle Blues

(Imitation of Drums) **ASK FOR THE ROBBINS EDITION**
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FAMOUS NEGRO SPIRITUALS

Includes such Favorites as—

"SWING LOW SWEET CHARIOT" "DEEP RIVER"
 "NOBODY KNOWS THE TROUBLE I'VE HAD"

Ole Miss Blues

Lyric revised by
WALTER HIRSCH

By W. C. Handy

Moderato

Talk a-bout your fast ex-press,

There's a train that I love best —

I just want — to tell you this, — 'Bout an en - gine

called "Old Miss" — She flies a - long thru Dix - ie - lan' — From

Mem - phis down to Lou - si ' - an' — And in the dawn - ing

of ear - ly morn - ing You'll be in New Or - leans. You'll think of

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'IN THE GOOD OLD SUMMER TIME' 'SIDEWALKS OF NEW YORK'

old Cas-ey Jones as your bones start to rat-tle Bump-in' a-long, oh what a bat-tle

The first system of music features a vocal line in G major with lyrics: "old Cas-ey Jones as your bones start to rat-tle Bump-in' a-long, oh what a bat-tle". The piano accompaniment is in a 2/4 time signature, starting with a mezzo-forte (*mf*) dynamic. The bass line consists of a steady eighth-note accompaniment, while the treble line provides harmonic support with chords and melodic fragments.

Jes' toot-in' and scoot-in' thru old Dix-ie-land; Each stop she

The second system continues the melody with the lyrics: "Jes' toot-in' and scoot-in' thru old Dix-ie-land; Each stop she". The piano accompaniment maintains the eighth-note bass line and provides harmonic accompaniment for the vocal line.

makes la-zy folks, cracking jokes, Come a grin-nin' danc-in' a-round, With style so win-nin'

The third system of music has the lyrics: "makes la-zy folks, cracking jokes, Come a grin-nin' danc-in' a-round, With style so win-nin'". The piano accompaniment continues with the same rhythmic pattern, supporting the vocal melody.

No oth-er trip's half so grand. While you are

The final system on the page contains the lyrics: "No oth-er trip's half so grand. While you are". The piano accompaniment concludes the piece with a final chord in the bass line.

Roll - ing a - long With a song in the wheels,

Oh! what a sight are those white cot-ton fields. When that bell

rings it just brings you joy-ful news. While your heart

sings to the tune of "Ole Miss Blues." While you are Blues."

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Full of Humor! Just off the Press!

UKULELE IKE'S

COMIC SONG BOOK

Includes 15 Original Comic Songs for the Ukulele

Joe Turner Blues

Lyric Revised by
WALTER HIRSCH

By
W. C. HANDY

Moderato

Oh, Joe Turner felt bad, Oh Joe Turner was sad, His

Vamp

Li - za was mean, He was wor-ried and mad, So he said 'Ain't no use to cry,

There aint no use to sigh, Gal, good-bye; You will be sor-ry, yes

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(Humming)

sor-ry some sun-ny day, Uhm, Uhm, Sor-ry you treat-ed me this

(Humming)

way, Uhm, Uhm So there aint no-thin' left to say

And when you hear that old steam boat you can't re - fuse

You'll ask that cap-tain-man for news,

Then you will have Joe Tur-ner Blues

You'll nev-er
I bought a
Some-times I
It seems that

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"SWING LOW SWEET CHARIOT" "DEEP RIVER"
"NOBODY KNOWS THE TROUBLE I'VE HAD"

CHORUS

miss the wa - ter till your well runs dry,
 bull - dog for to watch you while you sleep,
 feel like no - thin' some - thin' throwed a - way,
 ev - 'ry day babe, you are get - tin' worse

p-f

Till your well runs dry
 Guard you while you sleep
 Some - thin' throwed a - way
 Yes, you're get - tin' worse

You'll nev - er miss Joe Tur - ner, 'Till he says "good -
 I'm go - in' to the riv - er, 'Cause the riv - er's
 An' then I get my ban - jo, Play the blues all
 You've gct a rich man's i - deas, And a poor man's

bye," Im goin' to leave you ba - by
 deep You nev - er 'pre - ci - ate the
 day You're just a mean high yel - la
 purse Im goin' to hop a freight train

and the time ain't long,
lit - tle things I do,
so we has to part,
and I'm goin' to roam,

No the time ain't long,
Not one thing I do,
Now we has to part,
Yes, I'm goin' to roam,

If you dont think I'm leav - in', Count the days I'm
An' that's the ver - y rea - son Why I'm leav - in'
You're just a mean high yel - la, You ain't got no
I'm goin' to get the things that I can't get at

gone. You'll nev - er gone.
you. I bought a you.
heart. Some - times I heart.
home. It seems that home.

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"IN THE GOOD OLD SUMMER TIME" "SIDEWALKS OF NEW YORK"

Sundown Blues

(Hurry Sundown and Let To-Morrow Come)

By W. C. Handy

Moderato

Piano introduction in B-flat major, 4/4 time, marked Moderato. The piece begins with a treble clef and a key signature of two flats. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line features a half note chord of G2-Bb2-D3, followed by quarter notes E2, F2, and G2. The music continues with a series of chords and melodic lines in both hands, ending with a double bar line.

Voice *tenderly*

Vocal line for the first phrase, starting with a double bar line and a repeat sign. The melody consists of quarter notes G4, A4, Bb4, and C5, followed by a half note G4.

My two - tim - ing pa - pa
I've got mines of troub - le

Vamp

Piano accompaniment for the first phrase, marked *Vamp* and *p*. The melody in the treble clef features a series of chords: G4-Bb4, A4-Bb4, Bb4-C5, and C5-Bb4. The bass line consists of a half note chord of G2-Bb2-D3, followed by quarter notes E2, F2, and G2. The piece ends with a double bar line.

Vocal line for the second phrase, starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5, then a half note G4.

is ag - gra - va - ting me _____ He's run - ning wild but
car - loads of mis - er - y _____ I'd give it all to

Piano accompaniment for the second phrase. The melody in the treble clef features a series of chords: G4-Bb4, A4-Bb4, Bb4-C5, and C5-Bb4. The bass line consists of a half note chord of G2-Bb2-D3, followed by quarter notes E2, F2, and G2. The piece ends with a double bar line.

Vocal line for the third phrase, starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5, then a half note G4.

I just can't let him be _____ To - mor - row I'll be
find out who it can be _____ That steals my sun - shine

Piano accompaniment for the third phrase. The melody in the treble clef features a series of chords: G4-Bb4, A4-Bb4, Bb4-C5, and C5-Bb4. The bass line consists of a half note chord of G2-Bb2-D3, followed by quarter notes E2, F2, and G2. The piece ends with a double bar line.

— a rac-ing with the ris - ing sun Hur - ry sun-down
 — and leaves me on - ly blue - y gloom Hur - ry sun-down

and let to - mor - row come.
 and let to - mor - row come.

Blues

For I'm goin' to New-port I said to New-port I mean to New-port
 For she knowssome-thing I said some-thing I mean some-thing

Naw!naw! naw! I'm goin' to New - port I mean New-port Ark-an - saw!
 Naw!naw! naw! Why she's a read - er and I need her Law!Law!Law!

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I'm go - in' there to see Aunt Car' - line
 She reads your for - tune and her cards don't

1 Dye. _____ 2 lie. _____ I've put some

Chorus

Ash - es in my sweet pa - pa's bed So that he can't slip

out Hoo - doo in his bread

Goo-pher dust all_ a - bout I'll fix him! Con - ju -

- ra - tion_ is in his socks and_

shoes To - mor - row he will have those mean Sun - down

Blues. I put some Blues.

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FAMOUS NEGRO SPIRITUALS
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 "SWING LOW SWEET CHARIOT" "DEEP RIVER"
 "NOBODY KNOWS THE TROUBLE I'VE HAD"

The Basement Blues

(Low-downer than any Low-down Blues)

By W. C. Handy

Moderato

Introduction for piano, marked *f*. The music is in 4/4 time and features a series of triplet eighth notes in the right hand and a steady bass line in the left hand.

The man _____ I _____ love's _____ got _____ low - down ways fer _____
 He don't _____ gay _____ cat _____ tin' _____ 'round with dict - y _____

Vocal line and piano accompaniment for the first verse. The piano part is marked *mf* and features a steady eighth-note bass line.

true, _____ The man I love's got low - down ways fer true, _____
 cats, _____ Don't go gay cat - tin' 'round in buf - fet flats, _____

Vocal line and piano accompaniment for the second verse. The piano part continues with the eighth-note bass line and includes triplet eighth notes in the right hand.

Well _____ I am _____ kink-ty _____ and I'm low-down too, _____
 We _____ like our _____ base-ment _____ and our base-ment rats _____

Vocal line and piano accompaniment for the third verse. The piano part features triplet eighth notes in both hands.

He aint no arn - chy And

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'He', followed by a quarter note 'a' and a quarter note 'i' with a slur over 'nt'. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

I aint tryin' to be He aint no arn-chy I aint tryin' to

The second system continues the vocal line with 'I aint tryin' to be' and 'He aint no arn-chy I aint tryin' to'. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand maintains a consistent eighth-note pattern.

be. So you can't make no

The third system starts with the vocal line 'be.' followed by 'So you can't make no'. The piano accompaniment is characterized by a series of triplet eighth notes in the right hand, creating a rhythmic accompaniment for the vocal line.

arn - chy out of me. For

The fourth system concludes the vocal line with 'arn - chy out of me.' and 'For'. The piano accompaniment continues with triplet eighth notes in the right hand and a bass line in the left hand.

I was born low-down way, down in the low-ground

Ev'-ry day - I get low as a toad For my home aint here It's fur-ther down the road Down in

PATTER

Ze - ro, Miss - is - sip - pi all my folks is at — An'
 Pap's name is Lowe, Mis - ter B. Lowe if you please — An'
 preach-er man done tole me that "Low" is the way — I'm
 lots of Low Brow, High Brows, I'm tell - in' you a fact, — Too

High Fa - lu - tin' Low brows un - der gobs of paint, — Pre -
 heard 'em say a black-bird nev - er flies so high, — That

col - ored folks can't live much low - er down - er than that. — My
 he can kiss my mam - my with - out bend - ing his knees. — My
 a Nat - ur - al Born Ho - ly Rol - ler, so they say. — There's
 man - y pop - eyed pots a call - in' Bow - leg Kittles black. — And

tend - ing like day is when dey know darn well they aint. — I've
 he dont come down for his with oth - er birds Bym - bye. — So

You keep your at - tics, Take the roof or the air if you

choose, Just keep your at - tics Take the air if you

choose, But my high - est as - pi -

ra - tion is the Base - ment Blues.

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UKULELE IKE'S
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Aunt Hagar's Blues

Adaptation from W.C. Handy's Original Selection

Aunt Hagar's Children

By W. C. Handy

Moderato

Till Ready

The piano introduction consists of two systems of music. The first system is marked 'Moderato' and features a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bass clef part starts with a dynamic marking of 'f' (forte). The second system is marked 'Till Ready' and features a treble clef with a key signature of one flat and a common time signature. The bass clef part starts with a dynamic marking of 'mp' (mezzo-piano). Both systems include various musical notations such as chords, eighth notes, and rests.

Old Dea-con Spliv-in', his flock was giv-in' The way of liv-in' right,

The first vocal line is written on a single treble clef staff. It begins with a 7/8 time signature and a key signature of one flat. The lyrics are: "Old Dea-con Spliv-in', his flock was giv-in' The way of liv-in' right,". The piano accompaniment for this system is shown below the vocal line, featuring a treble and bass clef with a dynamic marking of 'mp' and triplet markings.

Said he "No wing-in' no ragtime sing-in' to - night

The second vocal line is written on a single treble clef staff. It begins with a 7/8 time signature and a key signature of one flat. The lyrics are: "Said he 'No wing-in' no ragtime sing-in' to - night". The piano accompaniment for this system is shown below the vocal line, featuring a treble and bass clef with various musical notations including slurs and ties.

Up jumped Aunt Ha-gar, and shout-ed out with all her might

The third vocal line is written on a single treble clef staff. It begins with a 7/8 time signature and a key signature of one flat. The lyrics are: "Up jumped Aunt Ha-gar, and shout-ed out with all her might". The piano accompaniment for this system is shown below the vocal line, featuring a treble and bass clef with a dynamic marking of 'L.H.' (Left Hand) in the bass clef part.

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Oh, 'taint no use o' preach-in' Oh,

mf

'taint no use o' teach-in', Each mod-u-lation of syn-co-pation

Just tells my feet to dance, and I can't re-fuse— When I hear—

the mel-o-dy they call the blues; Those ev-er lov-in' blues:

Just hear Aunt Ha-gar's child-ren harmon-iz-in' To that old mourn-ful tune, It's

like a choir from on high broke loose, _____ If the

deb-bil brought it The good Lawd sent it right down to me, _____ Let the

con-gre-ga-tion join While I sing those lov-in' Aunt Ha-gar's Blues _____

Two Hits from "Love in the Rough"



Go Home And Tell Your Mother

Sung by Robert Montgomery and Dorothy Jordan



Lyric by
DOROTHY FIELDS
Moderato

Music by
JIMMY Mc HUGH

Chorus

Go Home And Tell Your Mother — That she cer-tain-ly did a

won-der-ful job on you — Go home and tell your

CODE - Mother
Uke Arr. by Mill Coleman

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MADE IN U.S.A.

Tune Ukulele

A D F#B



One More Waltz

Featured in Metro-Goldwyn-Mayer's Production "Love In The Rough"



Lyric by
DOROTHY FIELDS

Music by
JIMMY Mc HUGH

Chorus (Slowly)

One More Waltz, Here in my arms Close to my

heart — One more dream, for me to

CODE - Waltz
Uke Arr. by Mill Coleman

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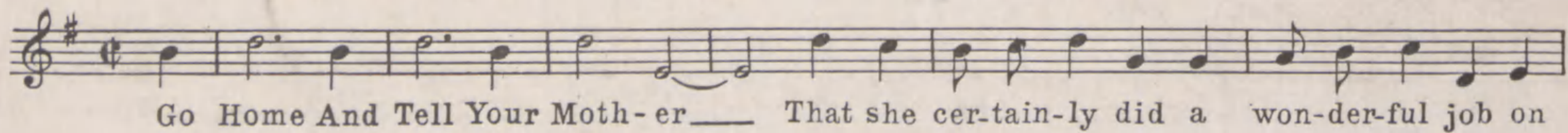
Tune Ukulele

F Bb D G

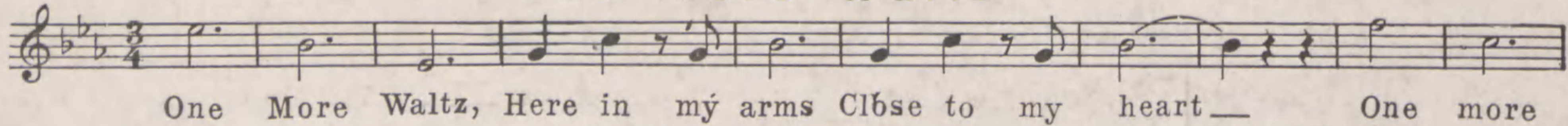
Complete Song May Be Purchased From Your Favorite Dealer

SONG SUCCESSES FROM THE FOREMOST TALKIES

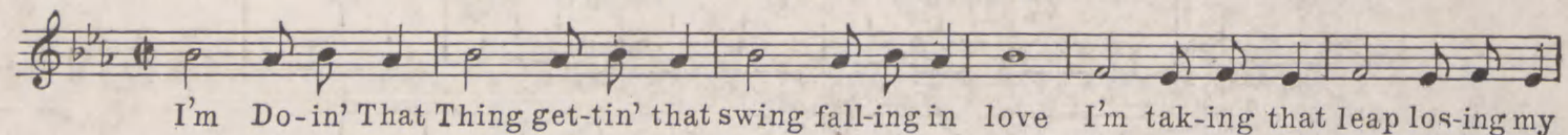
Go Home and Tell Your Mother



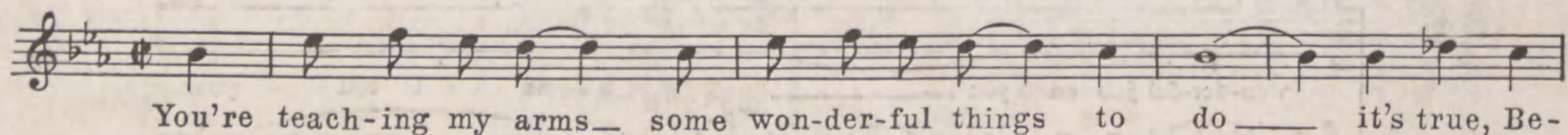
One More Waltz



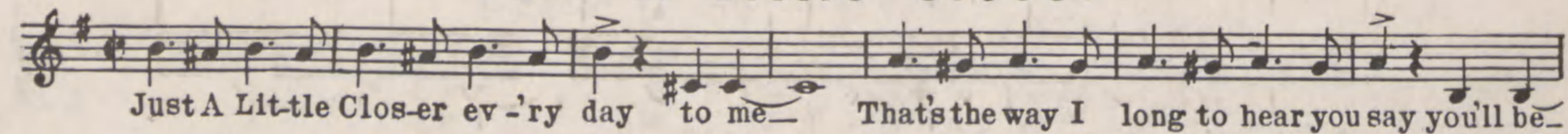
I'm Doin' That Thing



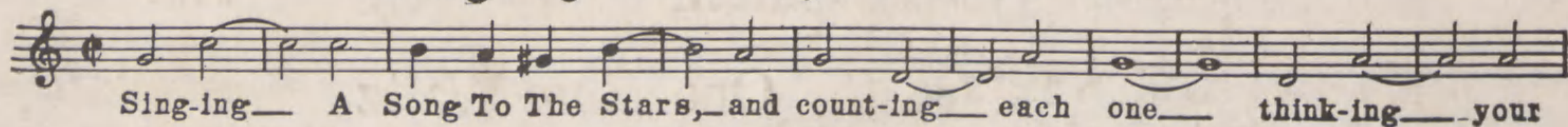
I'm Learning a Lot From You



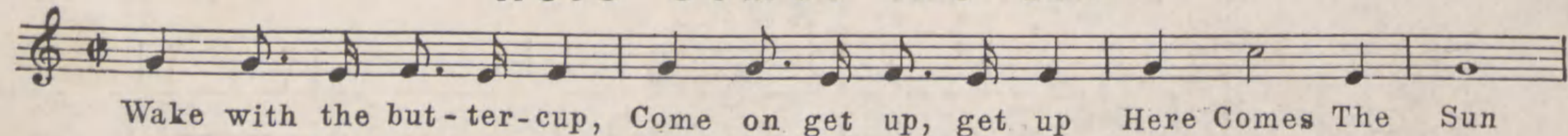
Just A Little Closer



Singing a Song To the Stars

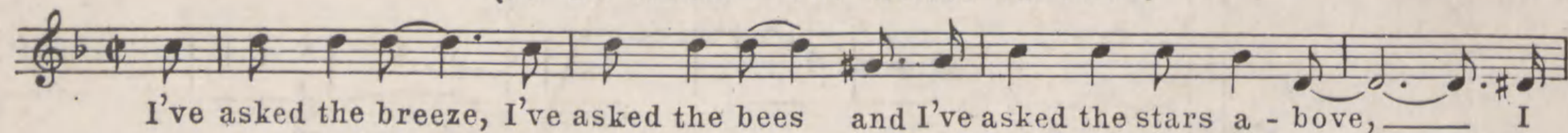


Here Comes the Sun

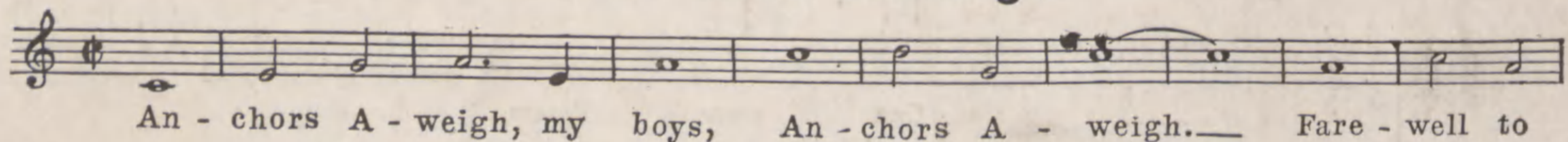


I Wonder How It Feels

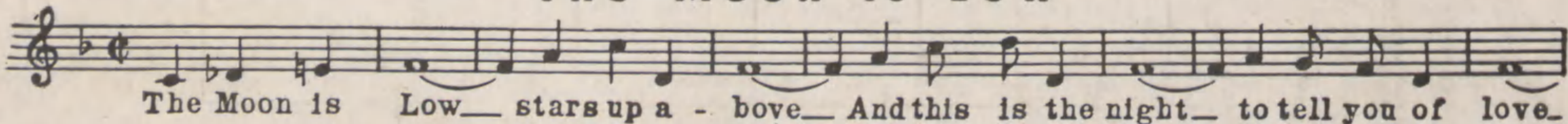
(To Be Head Over Heels In Love)



Anchors Aweigh



The Moon Is Low



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