

CRAZY RHYTHM

WORDS BY
IRVING CAESAR
MUSIC BY
JOSEPH MEYER
AND
ROGER WOLFE KAHN



HARMS
INCORPORATED
NEW YORK

MADE IN U. S. A.

Crazy Rhythm

Words by
IRVING CAESAR

(Danny and Cora)

Music by
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Allegretto moderato

PIANO

Ukulele

A D F# B

mp

Danny: I feel like the Em-per-or Ne-ro when Rome was a ve-ry hot
Cora: Ev-'ry Greek, each Turk and each La-tin, the Russ-ians and Pruss-ians as

town; Fath-er Knick-er-bock-er, for-give-me, I
well; When they seek the lure of Man-hat-tan, are

play while your ci-tty burns down; Through all its night life I
sure to come un-der your spell. Their na-tive folks songs they

open

fid - dle a - way, - It's not the right life, but think of the pay. -
soon throw a - way, - Those Har-lem smoke songs, they soon learn to play, -

Some day I will bid it good-bye, - I'll put my fid-dle a - way and I'll say:
Can't you fall for Car-ne-gie Hall; - oh, Dan-ny, call it a day and we'll say:

REFRAIN

p-f Cra - zy Rhy - thm, here's the door - way, I'll go my way,

you'll go your way, Cra - zy Rhy - thm, from now on - we're

through. Here is where we have a show-down,

The first system of the musical score for 'Crazy Rhythm' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note chord, followed by a half note, and then a series of eighth notes. The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including chords and eighth-note patterns. Chord diagrams are provided above the vocal line for each measure.

I'm too high-hat, you're too low-down, Cra-zy Rhy-thm,

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its eighth-note bass line and includes dynamic markings such as *fz* and *v*. Chord diagrams are shown above the vocal line.

here's good-bye to you. They say that

The third system of the score features the vocal line and piano accompaniment. The piano part includes a *mf* marking and continues with its characteristic eighth-note bass line and melodic accompaniment. Chord diagrams are placed above the vocal line.

when a high-brow meets a low-brow Walk-ing a-long Broad-way,

The fourth and final system on this page concludes the musical score. The vocal line and piano accompaniment follow the same format as the previous systems, with chord diagrams above the vocal line and dynamic markings in the piano part.

Soon the high-brow, he has no brow, Ain't it a shame,

and you're to blame. What's the use of Pro-hi-bi-tion? You produce the

same con-di-tion, Cra-zy Rhy-thm, I've gone cra-zy,

too. too.