

A COLORED COMPLAINT by the Writers of "GOOD MORNING, CARRIE"

# I'VE GOT DE BLUES



BY

## SMITH & BOWMAN

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PUBLISHED BY  
**THE LYCEUM PUBLISHING CO**  
111 EAST 14<sup>TH</sup> STREET.  
NEW YORK.

Price & Reynolds, London, W., Eng.

The Canadian-American Music Co., Toronto, Ont., Can.

V. F. Collin, Melbourne, Australia.

# I've got de Blues.

By SMITH & BOWMAN.

Moderato.

The piano introduction is in 2/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody starts with a series of eighth notes, followed by a more complex rhythmic pattern. The bass line consists of quarter notes and eighth notes. Dynamics include *f* (forte) and *fz* (forzando).

Slow.

1. Big Sam John-son was a pop-u-lar man A -  
2. Sam thought he'd take Li - za to a coon show, He

Slow.

The first two lines of the song are in 2/4 time, marked Slow. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *p* (piano).

mong Dark - town's é - lite, They made him toast-mas-ter at  
start - ed out to walk, He wore a ver - y loud -

The third and fourth lines of the song are in 2/4 time, marked Slow. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

ev'-ry af-fair, 'Cause his speech-es were cert'-ny a treat; He  
suit of clothes, It was real - ly quite loud 'nuff to talk; He

The fifth and sixth lines of the song are in 2/4 time, marked Slow. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* (mezzo-forte).

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took his Li - za to a ban-quet last night, As he rose to speak he  
 sat a mo - ment on a bench in the park, It had just been paint - ed

*p* *mf*

spied, His ri-val and his Lize, both a - mak-ing goo goo eyes, Then poor  
 blue, His blood in an-ger boiled, when he saw his clothes were spoiled, And to

*poco rit.* *mp* *poco rit.*

Sam for - got his toast and sad - ly sighed;—  
 moan these words was all that he could do:—

*rall.* *fz*

**Chorus.** *Slow*

1. I've got de blues, I beg to be ex - cused; My  
 2. I've got de blues, I beg to be ex - cused; My

*mf - ff*

heart is break-ing and my head is ach-ing That is just why I re -  
 heart is break-ing and my head is ach-ing That is just why I re -

fuse; I'm all con-fused, ma gal I 'spects to  
 fuse; I'm all con-fused, my clothes have been a -

lose, I can't make no toast to-night Be -  
 fused, I can't see no show to-night Be -

cause I've got de blues. blues.\_\_\_\_  
 cause I've got de blues. blues.\_\_\_\_