

# The DOLLY-BAR RAG AND SHIPBUILDERS-DRAG

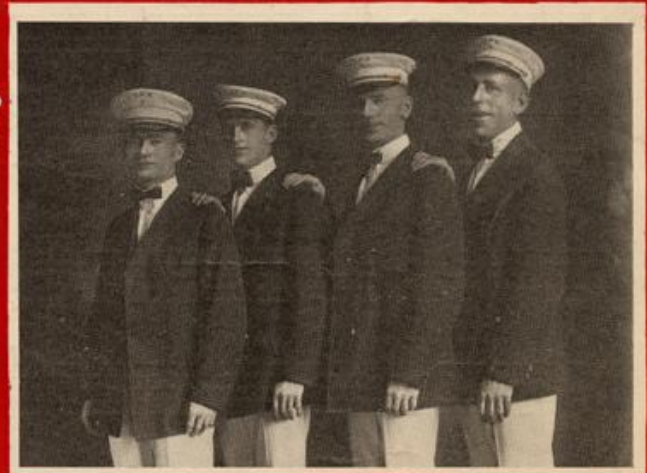


WORDS  
AND  
MUSIC  
BY  
W<sup>m</sup> EDGAR GAMBRETH



PHOTOS-BY-A. C. DAVIS  
Taken in Southwestern Shipyard

Sung  
with  
Great  
Success  
By



THE  
SOUTHWESTERN HARMONY FOUR

# The Dolly Bar Rag

## and Shipbuilders Drag.

Words and Music by  
W. E. GALBRETH.

*Moderato*

*VAMP.*

The piano introduction consists of two systems of music. The first system is marked *Moderato* and features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a steady accompaniment of chords. The second system is marked *VAMP.* and features a treble clef with a melody of eighth notes, and a bass clef with a steady accompaniment of chords. Dynamics include *f* and *p*.

The heat-er boy stood on the up-per deck,  
The boss came 'round and asked the heat-er boy,  
And he was heat-ing riv-ets by the peck,  
What made him al-ways feel so full of joy,

The piano accompaniment for the first verse consists of two systems of music. The first system is marked *mf* and features a treble clef with a melody of eighth notes, and a bass clef with a steady accompaniment of chords. The second system is marked *VAMP.* and features a treble clef with a melody of eighth notes, and a bass clef with a steady accompaniment of chords.

Some were long and some were not,— Some were cold and some were hot;  
He re-plied with laugh-ing eyes;— At the dance I won the prize;

The piano accompaniment for the second verse consists of two systems of music. The first system is marked *mf* and features a treble clef with a melody of eighth notes, and a bass clef with a steady accompaniment of chords. The second system is marked *VAMP.* and features a treble clef with a melody of eighth notes, and a bass clef with a steady accompaniment of chords.

The heat-er boy was nev-er feel-ing blue,  
What was it that you did that copped the coin?  
'Cause when his dai-ly eight hours work was through,  
Come on with me, Boss, and I'll let you join,—

The piano accompaniment for the third verse consists of two systems of music. The first system is marked *mf* and features a treble clef with a melody of eighth notes, and a bass clef with a steady accompaniment of chords. The second system is marked *VAMP.* and features a treble clef with a melody of eighth notes, and a bass clef with a steady accompaniment of chords.

Down to a lit-tle dance hall that he knew He'd go to dance the Dol-ly Bar rag.—  
Up with the gang and I will show you how To dance that lov-in' Dol-ly Bar rag.—

The piano accompaniment for the fourth verse consists of two systems of music. The first system is marked *mf* and features a treble clef with a melody of eighth notes, and a bass clef with a steady accompaniment of chords. The second system is marked *VAMP.* and features a treble clef with a melody of eighth notes, and a bass clef with a steady accompaniment of chords.

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CHORUS.

Oh, it's the Dol-ly Bar rag, it's the ship-build-ers' drag, It's the dance that's be - ing learned by ev - 'ry

*p-f*

na-tion, — Get your lit - tle Dol - ly, Make her feel so jol - ly, You'll a - gree a - long with me that

it's a grand sen - sa - tion; Grab your lit - tle pard-ner in the an - gle mo - tor whirl,

Hold her like a red hot riv - et when you do the twirl, Then you do the Lol-ly Pop, All along the Tunnel Top,

That's the lov - in' Dol - ly Bar rag, — That's the lov - in' ship-build-er's drag. Oh, it's the drag.