

# FATS WALLER

FOR PIANO



# FAIR & WALLER

## FOR PIANO

AFRICAN RIPPLES	24
AIN'T MISBEHAVIN'	9
ALLIGATOR CRAWL	20
ALL THAT MEAT AND NO POTATOES	34
CLOTHES' LINE BALLET	36
HONEYSUCKLE ROSE	6
I AIN'T GOT NOBODY	58
I BELIEVE IN MIRACLES	56
I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER	46
I'M MORE THAN SATISFIED	40
I'VE GOT A FEELING I'M FALLING	12
THE JITTERBUG WALTZ	42
A LITTLE BIT INDEPENDENT	54
MY FATE IS IN YOUR HANDS	15
MY VERY GOOD FRIEND — THE MILKMAN	61
THE SPIDER AND THE FLY	18
SUGAR	50
VIPER'S DRAG	28
WHEN SOMEBODY THINKS YOU'RE WONDERFUL	68
WILD CAT BLUES	64
YOUR FEET'S TOO BIG	48

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## The Fats Waller story...

THOMAS WRIGHT WALLER was born in May 1904 – a big happy baby who grew into a fat happy boy and so was always called “Fats” by his school-friends. His parents disliked this nickname but were eventually forced to accept that this was what everybody was going to call him for the rest of his life. It certainly suited him more than the sedate, ‘Thomas’ which they preferred.

Fats’ father, EDWARD MARTIN WALLER, was born in Virginia. When he was young he had a severe stammer but, with great strength of mind, he gradually cured himself of this. Fats’ mother, ADELINE LOCKETT, was a very lively young woman and very religious, as was his father.

EDWARD WALLER did not want his children to be brought up in the South where there were no opportunities for them, and so he went to New York where he soon got a good job in a stables. He went back to fetch Adeline, they were married and both returned to New York where they first lived in Greenwich Village. Adeline was seventeen and Edward a couple of years older.

Their first child was born in 1890 but died in infancy – indeed, of the twelve children which were born to them, seven died in infancy. The survivors were Edward Lawrence and William Robert, born in 1891 and 1892. May Naomi was the first girl to survive, Thomas Wright (Fats) arrived in 1904 and the final child to be born was Edith Salome, born in 1910.

Fats and Naomi became inseparable; there was quite a gap between them and their two elder brothers and Edith was sent to Virginia to live with an aunt and seldom came home. The two children did not often play in the Harlem streets as their parents did not approve of the lives their neighbours lived and feared that the other children would have a bad influence on them. Each day in the Waller household began with readings from the Bible and all the children knew many passages from it by heart. Both Edward and Adeline took a great interest in the local Church life, Adeline was leading soloist in the Church Choir and played both organ and piano.

Fats was also interested in the piano and at the age of six pretended to play one on two chairs placed together. This interest persisted and eventually the whole family, together with several relatives, got together to buy one. However, as they had spent all their money buying the piano there was, at first, none left for piano lessons and Fats would sit for hours gazing at the keyboard, longing to play.

In church he would try to accompany the hymns on a small portable harmonium and eventually his parents arranged for him and his sister Naomi to have piano lessons, believing at that time that Naomi was the more musically gifted of the two. But the business of playing scales and exercises and learning the value of notes interested neither of them and Fats soon discovered the delights and difficulties of playing by ear – which was how he continued to play for a long time after the piano lessons had ended from lack of interest.

However, as he grew older he realised that he would have to learn to sight-read in order to play in the school orchestra. He had a few violin and string bass lessons but soon returned to the piano and began playing the music for morning assembly, as well as joining the school orchestra. His father hoped he would be a classical musician and took him to hear Paderewski play. Fats was enthralled by the performance and all his life had a great interest in, and knowledge of, classical music, particularly that of Bach, but his real preference was for popular music, to his parents’ distress.

He had a happy and protected childhood and when he was old enough did a few odd jobs in the neighbourhood but his only real interest was music. He spent all his free time at the local cinema, not watching the film but watching and listening to the pianist who accompanied the silent films of those days. Eventually he got to know the pianist, proved to her how well he could play and was allowed to take over while she took a break. When she fell ill he took her place for a couple of weeks and the audience greatly appreciated his playing. This led to his first real musical job – as organist at the cinema which was called the Lincoln Theatre. He played in the intervals but would also take over on the piano as often as he could.

Through his playing at the cinema he met several other musicians and was invited to join a small band. He also spent as many evenings as possible hanging about outside nightclubs, listening to the jazz musicians who played in them, learning as much as he could.

This happy period of his life lasted until 1920 when his mother died of diabetes and his cosy comfortable world was shattered. By this time his elder brothers were married with homes of their own and Fats felt uncomfortable living in the cold quiet house which had been so warm and full of love and life. He began living with the family of a friend, Wilson Brooks, in whose house he was delighted to find a player-piano, from which he tried to learn to play in the style of his idol, the famous James P. Johnson, whom he longed to meet. This was eventually arranged and Johnson was sufficiently impressed with young Fats’ playing to take him out that evening to the club he worked at – Leroy’s. There Fats really heard the blues for the first time and was enchanted, and next day he played blues on the organ at the Lincoln, much to the surprise of the patrons. James P. Johnson then introduced Fats to another of his great heroes, Willie ‘The Lion’ Smith who was also playing at Leroy’s. Johnson arranged for Fats to play and although Willie pretended not to be interested he eventually went over to Fats and told him he played ‘pretty good’, which was praise indeed for a sixteen year old from such a famous pianist.

Soon after this Fats, still feeling lonely after his mother's death remembered a pretty young girl he had met when he was playing with his first little band. Her name was Edith Hatchett and at the time he had taken her home to meet his mother and as she was a quiet gentle church-going girl, Adeline had approved of her and invited her often to the house. They had rather lost touch after Adeline died but now Fats looked her up again and a few weeks later they were married and went to live with Edith's family.

Fats soon began playing at 'parlour socials'. These were parties held in private houses, for which a small admission fee was charged to cover the music and dancing. Food and drink were sold at modest prices. Many great pianists began their playing life at these socials.

Then Willie 'The Lion' Smith walked out of the Leroy and Fats took his place. He also began making piano rolls which at that time was a very lucrative business. His first piano roll was called "GOT TO COOL MY DOGGIES NOW", and over the next few years he made many more and made a great deal of money out of them, which slipped straight through his fingers as it was to do all through his life.

Soon he was playing at parlour socials most nights and doubling at the Lincoln and the Leroy. His prodigious piano playing was only matched by his capacity for drink and already Edith was becoming uneasy and although young Thomas Waller Junior was born in that summer, 1921, things did not improve.

In 1922 Fats made his first record. It was called MUSSEL SHOALS BLUES and did fairly well and he followed it up by making several records accompanying a young singer called Sara Martin.

He had been writing and composing for some time now. He wrote very quickly, practically playing the pieces straight on to the piano, but up to now none had been published. He now started publishing numbers he had written, the first being WILDCAT BLUES. He was greatly helped in this new activity by Clarence Williams, a publisher and pianist, and over the five years they worked together Clarence accepted over seventy songs from Fats, although many of these were never published.

As Fats became more and more involved with the music world he was completely happy; as long as he had plenty to eat and drink he was content. But Edith was unhappy about his continual absences from home at the clubs and all-night parties he enjoyed so much. Eventually their marriage broke up with Edith keeping young Thomas and moving out. Fats agreed to pay a settlement for the keep of Edith and young Tom but for the rest of his life he was harrassed by this, eventually going to prison for non-payment of it.

But his life in music progressed smoothly. He formed a very fruitful song-writing partnership with Andy Razaf who wrote lyrics to Fats' music and used to sing the songs to demonstrate them to publishers while Fats played, until one day when Andy urged Fats to sing instead. The result was so encouraging that from then on Fats sang as well as playing piano. His partnership with Andy was carefree. They thought nothing of selling a song to one publisher and then taking a cab down the street and selling a variation of it to another publisher. They would sell the complete rights in a song for a very small amount when they needed money quickly. Occasionally they even made up the song on the piano as they sat in the publishers office.



Fats also collaborated with J. C. Johnson, Edgar Dowell and Spencer Williams and there are about five hundred published Fats Waller numbers as well as much written by him but not published under his name.

But while Fats was enjoying himself hurrying from publisher to publisher and playing and singing until the small hours, Edith's patience was becoming exhausted and finally she served an order on Fats to appear in court. He was very upset about this and refused to give in – he felt that he was working hard for hours every day making money only to have to pay much of it over to Edith since according to the settlement, the more he earned the more he had to pay. Luckily this time he got off lightly as his friends all gathered round to help him pay off what he owed.

But Fats was not meant to be alone for long, he always had a bevy of pretty glamorous girls round him, and soon he met Anita Rutherford. She was sixteen then and soon became his wife. Their son Maurice was born in 1927 when Anita was seventeen and this baby had only just been born when Edith came on the scene again and Fats was again arrested for non-payment of alimony. Again Fats refused to stick to the legal agreement he had made and once again his friends came to his rescue. But the following year he was not so lucky. By then the alimony he owed came to four figures, which was a large amount in those days and although his friends collected for him once again, this time they could not arrange things so swiftly and Fats was sent to jail. While he was in prison his father, Edward, died. Fats wanted to go to the funeral but he did not wish to go under police escort and so did not attend. Eventually the money was paid and he was released but from then on the Court kept in direct touch with him and received his payments and transferred them to Edith and young Thomas.

The following year, 1928, Fats' son Ronald was born and that year Fats made about 30 recordings and wrote the words and music for a new show called "LOAD OF COAL" – one of the songs being the eternally-loved HONEYSUCKLE ROSE. He soon began broadcasting in a big way too. He was originally booked for a thirteen-week series, three times a week, which was soon extended for another thirteen weeks, from which he went straight into another series. As he could not be seen while he was broadcasting Fats did not 'ham' quite as much as he did with great success in the clubs and began taking much more care with his singing.

The good life continued. Fats left Anita at home with the children and went to Paris with Spencer Williams who spent a great deal of his life there. After six weeks of continual night-clubbing both men were completely broke and had to wire home for the return fare. On his return Fats took on a manager called Phil Ponce who got him a two-year contract for a radio programme called "Fats Waller's Rhythm Club", which was extremely successful.

Then Ed Kirkeby took over as Manager and Fats' career proceeded even faster. When Ed took over Fats owed alimony to Edith, commission to Phil Ponce; he owed payments on his car, back taxes and fines levied on him by the Musicians Union. Gradually Ed straightened all this out for him and did his best to keep Fats out of trouble from then on.

By now the records which Fats was still continually making were selling in fantastic quantities – one of the most beguiling being the unforgettable "I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER", and Fats began appearing in films. His first, in 1935, was for RKO and was called "Hooray for Love". In it he played piano and sang two songs. In his next film he had a small part as well as singing and playing.

Then, in July 1938 came his first European tour. His first appearance was in Scotland where, at the Empire Theatre, Glasgow he wore a tartan Glengarry and dared to "swing" LOCH LOMOND. The Scots loved it and gave him ten curtain calls. He then went on to the London Palladium where he was even more successful. Fats was at his greatest, playing the Palladium, doubling with suburban theatres, doing four shows a night and in between playing at nightclubs in the West End until dawn. Whilst in London he made a record with HMV, recording FLAT FOOT FLOOGIE, MUSIC MAESTRO PLEASE and ATISKET ATASKET. The following week he again went to the HMV Studios and made six organ solos of beautiful spirituals.

From London he went to Denmark on the first part of his Scandinavian tour but after two weeks the tour was cut short by the threat of war and Fats decided he had better return to America. But before he did he returned once more to Britain and made his first ever television appearance for the B.B.C. Back in America he had a long and successful engagement at the Yacht Club in New York before returning again to London in 1939, when he composed his famous "LONDON SUITE" which he recorded immediately on an acetate. The LONDON SUITE was then recorded properly by EMI and a test pressing was made, but war prevented this being issued. The masters were destroyed in the blitz but a set of the original pressings was eventually found, almost by accident, in a music publishers office. So, twelve years late, the record was finally issued.

Fats returned to America for a series of one-night stands all over the country, which he continued up to 1942, working for many in an endeavor to pay off some of the debts which, with his happy-go-lucky attitude to money he could not help incurring. In 1943 he again went to Hollywood to appear, with great success, in the famous film "STORMY WEATHER".

He carried on appearing in clubs and at Army bases all over the U.S.A., travelling great distances to entertain the troops although, by then, he was not in very good health. He caught 'flu but refused to go to hospital and so doctors attended him at his hotel and persuaded him to stay in bed for a few days, but he was soon up carrying on with his dates, looking forward to spending Christmas with his family. On the train going home, on December 20th, he suddenly collapsed. The train was stopped at Kansas City and Ed Kirkeby hurried for a doctor but it was too late. Fats was dead. An autopsy found he had died of influenzal bronchial pneumonia, no doubt brought on by his refusal to stay in bed as advised by the doctors.

The crowds attending his funeral stopped the traffic for three blocks around the Church, and followed the funeral procession through the streets to the Fresh Pond Crematory on Long Island. The pall-bearers included his long-time friends, Andy Razaf, James P. Johnson and Clarence Williams.

Fats is remembered by many people who have no interest in jazz for his colourful personality and great zest for life. He is remembered by others as a great pianist, comedian and showman, and by still others by the legacy of great artists descended from his style of playing, such as Art Tatum and Count Basie. But he is, perhaps, remembered most of all for the marvellous songs he created – HONEYSUCKLE ROSE, AINT MISBEHAVIN', I'VE GOT A FEELING I'M FALLING, BLUE TURNING GREY OVER YOU.

He was, perhaps, never allowed to give of his best on radio or at concerts where his admirers' wanted him merely to entertain them and it is those who were privileged to hear him at private parties who probably knew, and treasure, the best of Fats.



# Honeysuckle Rose

Lyric by  
ANDY RAZAF

Music by  
THOMAS WALLER

Moderato

Piano introduction in B-flat major, 4/4 time, Moderato. The piece begins with a forte (f) dynamic. The right hand features a melodic line with eighth-note patterns and a triplet in the final measure. The left hand provides a steady accompaniment with chords and eighth notes.

Continuation of the piano introduction. It features a piano (p) dynamic and includes a first ending marked with a triangle (^) and a repeat sign. The piece concludes with a double bar line.

VERSE

Have no use for oth - er sweets of an - y kind — Since the day you came a - round

Musical notation for the first line of the verse, including vocal line and piano accompaniment. The piano part starts with a piano (p) dynamic.

F7 C7 Dm Db7 C7 G7 C11 C7 F E/F F D7

From the start I ins - tant - ly made up my mind — Swee - ter sweet - ness can't be

Musical notation for the second line of the verse, including vocal line and piano accompaniment.

Gm D7 Gm C9 G7 Bbm

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found You're so sweet can't be beat No-thin' swee-ter ev-er stood on feet.

C F#° C7 Ab° C7 Ab° C7 D7 Gm G7 G7(b5) C7 D7

CHORUS

Ev'-ry hon-ey bee fills with jeal-ous-y When they see you out with me, I don't blame them

Gm7 C7 Gm7 C7 Gm7 C13 C6 G7 C11

good-ness knows Hon-ey-suck-le Rose. When you're pass-in' by

F Bb F G7 C11 F Dm7 Am Ab° Gm7 C7

flow-ers droop and sigh And I know the rea-son why You're much swee-ter good-ness knows

Gm7 C7 Gm C13 C6 G7 C11 F Bb F

Hon-ey-suck-le Rose. Don't buy sug - ar, you just have to

G7 C11 F Bb FF7 Cm7 Ebm6 F C#° Bb° F7 Bb Cm

touch my cup. You're my sug - ar, it's sweet when you stir it up

Dbm F7 Bb G7 C°/G C#° G7 C F6 Ebm F6 C

When I'm tak-in' sips from your tas-ty lips, Seems the hon-ey fair - ly drips. You're con-fec-tion

Gm7 C7 C9 Gm7 C C9 Gm7 C9 C6 G7 C11

good-ness knows Hon-ey-suck-le Rose. Rose.

F Bb F G7 G9 C11 F Ab° C7 C11 C7 F Bb7 F

# Ain't Misbehavin'

Lyric by  
ANDY RAZAF

Music by  
THOMAS WALLER and  
HARRY BROOKS

Moderato

That's a fickle age, With cheating all the rage, Here is one bird with self-control,  
Your type of man is rare, I know you really care, that's why my conscience never sleeps,

*mp*

E $\flat$  B7 E E $\flat$  B7 E E $\flat$  G7 C9

Happy, inside my cage. I know who I love best, Thumbs down for all the  
When you're a-way some-where. Sure was a luck-y day, When fate sent you my

F9 B $\flat$ 13 B $\flat$ 7 aug E $\flat$  B $\flat$ 7 aug E $\flat$  B7 E E $\flat$  B7

rest, My love was giv-en, heart and soul; So it can stand the test.  
way, And made you mine a-lone for keeps, Dit-to to all you say.

E E $\flat$  Cm F7 E $\flat$ m6 G A7 D7 G B $\flat$ 7

**CHORUS** *Slowly, with expression*

No one to talk with, all by my-self, No one to walk with, but I'm hap-py on the shelf.

*mp-f*

E $\flat$  B $\flat$ 7 E $\flat$  G7 aug A $\flat$  A $\flat$ m

Ain't mis-be-hav-in', I'm sav-in' my love for you.

E $\flat$  G $\flat$ 7 B $\flat$ 7 B $\flat$ 7 E $\flat$  F9 B $\flat$ 11 B $\flat$ 7

I know for cer-tain the one I love, I'm thro' with flirtin', it's just you I'm think-in' of,

E $\flat$  B $\flat$ 7 E $\flat$  G7 aug A $\flat$  A $\flat$ m

Ain't mis-be-hav-in', I'm sav-in' my love for you.

E $\flat$  G $\flat$ 7 B $\flat$ 7 E $\flat$  A $\flat$  E $\flat$  G7 aug G7

Like Jack Horner in the cor-ner, don't go no-where, what do I care, Your kiss-es

Cm Ab7 F7 C7 Bb F Bb7

are worth wait - in' for, be - lieve me, I don't stay out late,

F Cm F7 Bb7 C7aug C7 F13 F7 Bb11 Bb7 Eb Gm

don't care to go, I'm home a-bout eight, just me and my ra - di - o, Ain't mis-be-hav-in'

Bb7 Eb G7aug Ab Abm Eb Gb7

I'm sav-in' my love for you. you.

Bb7 Eb C13 F13 Bb13 Eb Bb7 Eb

1 2

A D.C.

# I've Got a Feeling I'm Falling

Lyric by  
BILLY ROSE

Music by  
HARRY LINK & THOMAS WALLER

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderato'.

This section continues the piano accompaniment. It includes a repeat sign with first and second endings. The right hand has chords and melodic fragments, and the left hand has a consistent bass line.

VERSE

Oh! Hon-ey, Oh! Hon-ey, I nev - er felt this way, Ro-man-tic'-ly  
Oh! Hon-ey, Oh! Hon-ey, you've got me ka - ra - zy I don't know my

*p*

E $\flat$  Adim A $\flat$ 6 Gm B $\flat$ 7 A $\flat$ 6

I'm up in the air \_\_\_\_\_ It's fun-ny, it's fun-ny, me tak-ing it  
el - bow from my ear \_\_\_\_\_ It's fun-ny, it's fun-ny, me go - ing kra-

B $\flat$ 7 Gm Fm7 B $\flat$ 6 B $\flat$ 7 E $\flat$  Adim A $\flat$ 6

this way Don't know if I should, But gee — it feels good  
 ra - zy, You're work-ing too fast, how long — can I last?

Gm Bb7 Cm F7 Bb11 Bb6 Bb+ Bb7

CHORUS

I'm fly - ing high — but I've got a feel - ing I'm fall - ing,

Eb D7 Bbm/Db C+ C7

Fall - ing for no - bo - dy else but you.

F7 Bb11 Bb7+ Eb F#dim Fm7 Bb6 Bb7

You caught my eye — and I've got a feel - ing I'm fall - ing. Show me the ring — and I'll

Eb D7 Bbm/Db C+ C7 F7

jump right through, \_\_\_\_\_ I used to trav - el sing-le O, — We chanced to

Bb11 Bb13 Eb Ab Eb Bbm7 Eb7 Eb11 D/Eb Eb7 Fm C7

ming-le O, — Now I'm a ting-le O - ver you. \_\_\_\_\_ Say! Mis-ter

Fm G7/D Dbdim F/C Bb9 Bb7 Bb7+

Par - son, stand by \_\_\_\_\_ For I've got a feel-ing I'm fall - ing, Fall-ing for no - bo-dy

Eb D7 Bbm/Db C+ C7 F7

else but you. \_\_\_\_\_ you. \_\_\_\_\_

Bb11 Bb7 Eb F#dim Fm7 Bb6 Bb7 Eb Ab Eb

# My Fate is in Your Hands

Lyric by  
ANDY RAZAF

Music by  
THOMAS WALLER

Moderato

Musical notation for the piano introduction, featuring a melody in the right hand and accompaniment in the left hand. The tempo is marked 'Moderato' and the dynamic is 'mf'. The key signature has one flat (Bb).

Continuation of the piano introduction musical notation, showing the melodic and harmonic development.

## VERSE

Vocal line and piano accompaniment for the first part of the verse. The lyrics are: "Want - ing you is my of - fence — You have all the ev - i - dence —  
At the bar of hope I wait — My heart beat - ing at the gate —". The piano part provides harmonic support with chords and a steady bass line.

F/A    Abdim    Gm7    C7    Gm/E    Eb7    D7

Vocal line and piano accompaniment for the second part of the verse. The lyrics are: "Now I wait for you to sent - ence me —  
That will o - pen to love's mag - ic key —". The piano part continues with harmonic support, including a prominent bass line.

Gm    Gm7    Gm6    C7+    F    Dm    G9    C11    C7

Must I go or must I stay? — Will my skies be blue or grey? —  
 If your love should now de - cree — That your arms im - pri-son me —

F/A    Abdim    Gm7    C7                      Gm/E    Eb7    D7

Are my dreams to be or not to be? —  
 I would ne - ver strug - gle to be free. —

C                      Dm    G7                      C                      Fm6    Cdim    Am/C    E/C    C7

CHORUS

There's no use pre - tend - ing,    Love needs no de - fend - ing,    What is the ver - dict?

F/A    Abdim    Gm7    C7                      F    A    A+    Bbmaj7    Bbm6/G    F/C    Cm/Eb    D7    D+

My fate is in your hands. —                      You're my judge and ju - ry    What do you as -

G7                      C11    C7    F    Dm    Gm    Am/C    C7    F/A                      Abdim    Gm7    C7                      F    A    A+

sure me What is the ver - dict? My fate is in your hands ——— If the charge is

Bbmaj7 Bbm6/G F/C Cm/Eb D7 D+ G7 C9 C7 F Bb7 F E7 Am E7/B

lov - ing you then I'm guil - ty dear ——— Tell me that you love me too, and I'll have no fear -

Am/C E7/D Am E7Am7 D7 D9 D7 C/G G7/F C/E D7/A D7b5/A#C/G G7 C7

— It is you I'm need - ing, For your love I'm plead - ing, What is the ver - dict?

F/A Abdim Gm7 C7 F A A+ Bb Bbm6/ maj7 G F/C Cm/E D7 D7+

1 2 *D.S.*

My fate is in your hands. ——— hands. ———

Gm7 C11 C7 F Ab° Gm7 C6 C7 F F° F

# The Spider and the Fly

(POOR FLY, BYE-BYE)

"FATS" WALLER  
ANDY RAZAF &  
J. C. JOHNSON

Words and Music by

*Brightly*

Piano introduction in E-flat major, 4/4 time. The piece begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the bass clef with a forte (*ff*) dynamic. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a steady bass line with chords and single notes.

**S**  
VERSE

1. "Won't you come in - to my par-lour," said the spi - der to the fly, -  
 2. You should see my art col - lec-tion, It's the best that gold can buy, -  
 3. Please step in, my bash - ful maid-en, Let me rest your dain-ty hat, -  
 4. You must hear my new vic - tro-la, Nev - er fails to sat-is - fy, -  
 5. "As a gen - tle - man and schol-ar," Vowed the spi - der to the fly, -

Musical notation for the first verse, including vocal line and piano accompaniment. The piano part is marked *mp*. Chord symbols are provided below the piano staff.

E $\flat$  B $\flat$ aug E $\flat$ 9 A $\flat$  A $\flat$ m E $\flat$  Bdim

— "I've the cut - est lit - tle liv - ing room that you did ev - er spy, -  
 — Not to speak of my fine etch - ings that will sure - ly please your eye, -  
 — We'll have tea out on the ter - race And a friend - ly lit - tle chat, -  
 — We can play the lat - est mu - sic, Su - si - Q and Hi - de - hi, -  
 — "Af - ter you have seen my par-lour You no long - er will be shy, -"

Musical notation for the second verse, including vocal line and piano accompaniment. Chord symbols are provided below the piano staff.

E $\flat$  B $\flat$ aug E $\flat$ 9 A $\flat$  A $\flat$ m E $\flat$  Bdim E $\flat$

CHORUS

Poor fly, \_\_\_\_\_ bye - bye! \_\_\_\_\_ Bye - bye, \_\_\_\_\_

E $\flat$ 7 A $\flat$  Fm F $\sharp$ dim E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7 A $\flat$

\_\_\_\_\_ poor fly! \_\_\_\_\_ Be - cause she walked in - to his

Fm F $\sharp$ dim E $\flat$  B $\flat$ 7 E $\flat$  A $\flat$ m Cm E $\flat$  B $\flat$ aug

par-lour, Un - sus - pect - ing lit-tle fly. \_\_\_\_\_

1, 2, 3, 4

E $\flat$ 9 A $\flat$  A $\flat$ m E $\flat$  B $\flat$ 7(b9) E $\flat$  G7 Cm

*Interlude to Verse*

\_\_\_\_\_

Fm B $\flat$ 7 Cm Fm B $\flat$ 13 E $\flat$

*D.S.*

# Alligator Crawl

By THOMAS "FATS" WALLER

Moderato

mf

8va Basso

C

mf

loco

C

Ab7

b

b

b

C

Am

D7

G7

C

Am

D9

G7

C

Ab7

b

b

b

C

Am

D7

G7

C

G7

C

*f*

C D9 Fm6 C Am Dm7 G7

C D9 Fm6 C G7 C

Em F#7 Em F#7 Em A7

Dm A7 aug Dm A13/D A7 G G7

C D9 Fm6 C Am Dm G7

C D9 Fm6 C G7 C

*8va*

*mf*

F G#dim Gm7 C13 F G#dim

*8va*

Gm7 C7 F G#dim Gm7 C13

*8va*

Bbm6 C11 C7 F F G#dim

*8va*

Gm7 C13 F G#dim Gm7 C7

*8va*

F G#dim Gm7 C13 Gm7 F C13 F G7aug

*f*

C D9 Fm6 C Am Dm7 G7

First system of musical notation. The bass line contains the following chords: C, D9, Fm6, C, G7.

C

D9

Fm6

C

G7

Second system of musical notation. The bass line contains the following chords: C, Em, F#7, Em, F#7, Em.

C

Em

F#7

Em

F#7

Em

Third system of musical notation. The bass line contains the following chords: A7, Dm, A7 aug, Dm.

A7

Dm

A7 aug

Dm

Fourth system of musical notation. The bass line contains the following chords: A13/D, A7, G7, C.

A13/D

A7

G7

C

Fifth system of musical notation. The bass line contains the following chords: D9, Fm6, C, Am, Dm7, G7.

D9

Fm6

C

Am

Dm7

G7

Sixth system of musical notation. The bass line contains the following chords: C, C7, D9, Fm6, C, G7, C.

C

C7

D9

Fm6

C

G7

C

Respectfully dedicated to Gordon Whyte

# African Ripples

By THOMAS "FATS" WALLER

Moderato

8va..... loco

mf

D

8va..... loco

mp

A7 D

8va..... loco

mp

A7 D

8va..... loco

f

G7 Gm6 D D7 G7 Gm6 D E7

8va..... loco

A7

*f*

Am A7 E7 Gm7 D7 Daug7

*mf*

G D7 aug G9 C7 aug11 F9 B $\flat$ 7 aug E $\flat$ 9 aug5 D9 G7 aug C9 B9 B $\flat$ 7 aug11 A9 C7

A9 D11 D13 G E7 A9 D11 D13 G Daug7

*mf*

G D7 aug G9 C7 aug11 F9 B $\flat$ 7 aug E $\flat$ 9 aug5 D9 G7 aug C9 B9 B $\flat$ 7 aug11 A9 C7

A9 D11 D13 G E9 A9 D11 D13 G

8va... 8va... 8va... loco

*ff*

B13

E9

8va...

A13

\* E7 Gdim D7 E7 Gdim D7 Daug 7

G D7aug G9 C7aug11 F9 Bb7aug Eb9aug5 D9 G7aug C9 B9 Bb7aug11 A9 C7

A9 D11 D13 G E7 A9 D11 D13 G

*ff* R.H.

Bb7

\* E11 E9 A7 \*

8va..... loco

D

8va..... loco 8va..... loco 8va..... loco

mp

A7 D

8va..... loco 8va..... loco 8va..... loco

A7 D

8va

f

G7 Gm6 D D7 G7 Gm6 D E7

8va..... loco 8va..... loco 8va..... loco

A7 D

CODA

p dim. pp

A13/D A7/D A13/D A7 D



*Piu mosso*

*mf*

Dm

Gm

*poco - - - e - - - rit.*

A7 aug A11 Dm6 A7(b9) Dm6

*Meno mosso*

*p*

G9 C7 F9 Bb7 Db13 Db9 Bb7

*Vivace*

Eb C7 F7 Bb7 Eb C7 F7 Bb7

Eb C7 F7 Bb7 Eb Abm6 Eb Bbaug7

First system of musical notation. Treble clef staff contains chords with accents. Bass clef staff contains chords. Chord labels: Eb, C7, F7, Bb7, Eb, C7, F9, Bb7.

Second system of musical notation. Treble clef staff contains chords with accents. Bass clef staff contains chords. Chord labels: Eb aug, C7, Fm7, Bb13, Eb, Abm7, Eb.

Third system of musical notation. Treble clef staff contains chords with accents. Bass clef staff contains chords. Chord labels: Eb7, Eb aug.

Fourth system of musical notation. Treble clef staff contains chords with accents. Bass clef staff contains chords. Chord labels: Ab7, Bb7, Cm, Bb7, Bb7 aug.

Fifth system of musical notation. Treble clef staff contains chords with accents. Bass clef staff contains chords. Chord labels: Eb, C7, Fm7, Bb7, Eb, C7, Fm7, Bb7.

Sixth system of musical notation. Treble clef staff contains chords with accents. Bass clef staff contains chords. Chord labels: Eb aug, C7, F9, Bb13, Eb, Abm, Eb, Bb7 aug.

First system, measures 1-2. Treble clef: *f* triplet of eighth notes. Bass clef: Eb, C7.

Second system, measures 3-4. Treble clef: triplet of eighth notes. Bass clef: Fm7, Bb13, Eb, C7.

Third system, measures 5-6. Treble clef: triplet of eighth notes. Bass clef: Eb, Abm6, Eb, Bb7 aug, Eb, C7.

Fourth system, measures 7-8. Treble clef: triplet of eighth notes. Bass clef: Fm7, Bb13, Eb, C7, Fm7, Bb13.

Fifth system, measures 9-10. Treble clef: triplet of eighth notes. Bass clef: Eb, C7, Fm7, Bb13, Eb.

Sixth system, measures 11-12. Treble clef: complex rhythmic pattern. Bass clef: Eb, C7.

First system of musical notation, featuring a piano introduction with a melodic line in the right hand and a bass line in the left hand. The key signature has two flats. A dynamic marking *f* is present.

Second system of musical notation, including a triplet in the right hand and a bass line. Chord symbols are provided below the staff:  $Bb7$ ,  $Cm$ ,  $Bb7$ ,  $Bb7\text{ aug}$ ,  $Eb$ , and  $C7$ .

Third system of musical notation, including a triplet in the right hand and a bass line. Chord symbols are provided below the staff:  $Fm7$ ,  $Bb13$ ,  $Eb$ ,  $C7$ ,  $Fm7$ , and  $Bb13$ .

Fourth system of musical notation, including a triplet in the right hand and a bass line. Chord symbols are provided below the staff:  $Eb$ ,  $C7$ ,  $Fm7$ ,  $Bb13$ ,  $Eb$ ,  $Abm6$ , and  $Eb$ .

*Moderato*

Fifth system of musical notation, starting with the tempo marking *Moderato*. The right hand has a melodic line with slurs, and the left hand has a bass line with a complex chordal texture.

Sixth system of musical notation, including a dynamic marking *f* and a bass line. Chord symbols are provided below the staff:  $Dm$  and  $Bb7$ .

First system of a piano score. The right hand features a complex, rhythmic chordal texture with many accidentals. The left hand plays a steady eighth-note bass line. Chord symbols Gm6 and Dm7 are placed below the staff.

Second system of a piano score. The right hand continues with complex chords and some melodic lines. The left hand maintains the eighth-note bass line. Chord symbols Dm and Bb9 are placed below the staff.

Third system of a piano score. The right hand has complex chords and a long, sustained chord. The left hand continues with the eighth-note bass line. Chord symbols Gm6, A7aug, and Dm are placed below the staff.

Fourth system of a piano score. The right hand features a series of chords with a melodic line. The left hand continues with the eighth-note bass line. The tempo marking *Piu mosso* and dynamic marking *mf* are present. The chord symbol Dm is placed below the staff.

Fifth system of a piano score. The right hand features a series of chords with a melodic line. The left hand continues with the eighth-note bass line. The chord symbol Gm is placed below the staff.

Sixth system of a piano score. The right hand features a series of chords with a melodic line. The left hand continues with the eighth-note bass line. The tempo marking *poco e rit.* is present. Chord symbols A7aug, A11, Dm6, A7(b9), and Dm6 are placed below the staff.

# All that Meat and No Potatoes

Piano Solo Arr. by  
THOMAS "FATS" WALLER

THOMAS "FATS" WALLER  
ED KIRKEBY

Medium tempo

*mf*

*mf*

*mf*

*mf*

*mf*

8.....!

Chord symbols: Eb Ab Eb Ab Eb Ab F9 Bb7, Eb Ab6 Bb7 Eb Eb7 Ab7 Bb7, Eb Eb7 Ab6 Bb7 Eb Ab6 Bb7 Eb, Eb7 Ab6 Bb7 Eb, Fm7 Bb Eb Fm7 Bb7



# Clothes' Line Ballet

Moderato con moto

By THOMAS "FATS" WALLER

*mf*

Ab Bdim Bbm7 Eb7 Ab Bdim Bbm7 Eb7

Ab Db7 Ab7

Dbm E7 Eb7 Ab

*sempre piu piano* *r.h.* *mf*

Db Ab Ab Db7

Ab7 Dbm

ff *sempre piu piano* r.h.

Db E7 Eb7 Ab Db Ab

This system contains the first two staves of music. The upper staff features a complex melodic line with many accidentals and slurs. The lower staff has a bass line with chords and some melodic movement. The dynamic marking 'ff' is present, followed by the instruction 'sempre piu piano' and the abbreviation 'r.h.'.

Db9 D9

This system contains the second and third staves. The upper staff continues the melodic line with slurs. The lower staff features a bass line with chords and a rhythmic pattern. The chord 'Db9' is indicated below the first staff, and 'D9' is indicated below the second staff.

D9 Eb9 E9 F9 F#9 G9 C7 C7aug

This system contains the fourth and fifth staves. The upper staff continues the melodic line. The lower staff features a bass line with chords. The chords 'D9', 'Eb9', 'E9', 'F9', 'F#9', 'G9', 'C7', and 'C7aug' are indicated below the staves.

*L'istesso movimento ed dolce*

mf

Gm7 C13 C7 F7 F Am7 A♭dim Gm7 C11 C7

This system contains the sixth and seventh staves. The upper staff features a melodic line with slurs. The lower staff features a bass line with chords. The dynamic marking 'mf' is present. The chords 'Gm7', 'C13', 'C7', 'F7', 'F', 'Am7', 'A♭dim', 'Gm7', 'C11', and 'C7' are indicated below the staves.

F Gm7 Gm7 C13 C7 F7 F Am7 A♭dim

This system contains the eighth and ninth staves. The upper staff continues the melodic line. The lower staff features a bass line with chords. The chords 'F', 'Gm7', 'Gm7', 'C13', 'C7', 'F7', 'F', 'Am7', and 'A♭dim' are indicated below the staves.

A Bm E13 A C7 Gm7 C13 C7

This system contains the tenth and eleventh staves. The upper staff continues the melodic line. The lower staff features a bass line with chords. The chords 'A', 'Bm', 'E13', 'A', 'C7', 'Gm7', 'C13', and 'C7' are indicated below the staves.

F7 F Am7 Abdim Gm7 C11 C7 Cm6 D7

rall. a tempo

Gm7 A7 Dm G9 Gm7 C Gm7

pesante

Bbm6 C13 F F7 Bb F D7 C7 aug F7 aug

Con brio

Bb Bbm F G7

Gm7 Bb7 F Eb9 F7 Bb F

Bb Bbm F G7

Chords: Gm7, Bb7, F, Eb9

Chords: A7, A13, D7, D13

Chords: G7, G7, G7

Chords: F7 aug, Bb, Bbm

Chords: F, G7, Gm7, Bb7

Chords: F, Eb9, F7, Bb, F, F, Db9, Db7, G7, F

# I'm More than Satisfied

RAY KLAGES  
THOMAS WALLER

Bright tempo

*f*

F D7 Am7 C7 F D7 Am7 C7

*mf*

F C9

F Gm9 C13 C7 F

C9 Gm7 C9

Musical notation for the first system, showing a piano accompaniment with treble and bass staves. The bass line includes chords Gm7, C7, and F.

Musical notation for the second system, showing a piano accompaniment with treble and bass staves. The bass line includes chords Gm6, A, A7, Bb7, and A7.

Musical notation for the third system, showing a piano accompaniment with treble and bass staves. The bass line includes chords Dm, A7, Dm, G7, C#dim, and G7.

Musical notation for the fourth system, showing a piano accompaniment with treble and bass staves. The bass line includes chords C, Dm, C, F, C7, F, and Faug, Dm, D#dim.

Musical notation for the fifth system, showing a piano accompaniment with treble and bass staves. The bass line includes chords C7, Gm7, C9, F#dim, C7, G7, and C7.

Musical notation for the sixth system, showing a piano accompaniment with treble and bass staves. The bass line includes chords F, C7, F, G#dim, Gm7, C7, and F.

# The Jitterbug Waltz

by  
THOMAS "FATS" WALLER

Waltz Tempo - Moderately

The musical score for "The Jitterbug Waltz" is presented in five systems of piano accompaniment. The key signature is two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked "Waltz Tempo - Moderately".

- System 1:** Starts with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass accompaniment.
- System 2:** The right hand continues with a melodic line featuring accents. The left hand accompaniment includes chords Eb, Bb7, Eb, and Ebm6. The dynamic is *mf*.
- System 3:** The right hand has a melodic line with a triplet. The left hand accompaniment includes chords Ab7, Eb, and Bb7. The dynamic is *mf*.
- System 4:** The right hand continues with a melodic line. The left hand accompaniment includes chords Eb and C7. The dynamic is *mp*.
- System 5:** The right hand features a melodic line with a triplet. The left hand accompaniment includes chords F and F9. The dynamic is *mp*.

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Fm7 (b5)

*p.* Bb7

Musical notation for the second system, including a treble clef and bass clef with notes and rests.

F7

Musical notation for the third system, showing a treble clef and bass clef with notes and rests.

*p.* Bb

Edim

*p.* Ebm7

*p.* Bb7 aug

Musical notation for the fourth system, featuring a treble clef and bass clef with notes and rests.

*mf*

Eb

*mp*

*p.* Ab7

Musical notation for the fifth system, including a treble clef and bass clef with notes and rests.

*mf*

Eb

Musical notation for the sixth system, showing a treble clef and bass clef with notes and rests.

*mp*

C7

*mp*

F7

Fm7(b5)

Bb13 F7

Bb13(b9) Eb Ab C9 B9 Bb9 A9 Bb7

Ab Fm7(b5) Eb Db9 C9 F9

Bb9 Bb7 aug Eb6 Ab Fm7(b5)

Eb Db9 C9 F9 Bb9 Bb7 aug Eb7 Ab7

Musical staff 1: Treble clef with a complex melodic line featuring many slurs and accents. Bass clef accompaniment with chords Eb and Ab7. Dynamics include *mf* and *mp*.

Musical staff 2: Treble clef with a melodic line. Bass clef accompaniment with chords Eb and Bb9. Dynamics include *mf*.

Musical staff 3: Treble clef with a melodic line. Bass clef accompaniment with chord C7. Dynamics include *mp*.

Musical staff 4: Treble clef with a melodic line. Bass clef accompaniment with chords F7 and Fm7(b5). Dynamics include *mp*.

Musical staff 5: Treble clef with a melodic line. Bass clef accompaniment with chords Bb13 and F7. Dynamics include *p*.

Musical staff 6: Treble clef with a melodic line. Bass clef accompaniment with chords Bb7(b9), Eb, Ab, Eb, and pp. Dynamics include *dim.* and *rall.*

# I'm Gonna Sit Right Down and Write Myself a Letter

Words by JOE YOUNG Music by FRED E. AHLERT

Moderato

The piano introduction consists of two staves of music. The right hand features a melodic line with a prominent eighth-note pattern, while the left hand provides a steady accompaniment with chords and single notes. The tempo is marked 'Moderato'.

VERSE

1. The mail man pass - es by And I just won - der why He nev - er stops to  
 2. Since you stopp'd writ - ing me I'm wor - ried as can be, I misseach lit - tle

The first system of the verse shows the vocal melody and piano accompaniment. The piano part includes a 'p' dynamic marking. Below the piano part, the following chords are indicated: C, G7, G aug, C, G7, G aug, C, Am.

ring my front door bell. \_\_\_\_\_ 'There's not a sin - gle line From that  
 love - word now and then. \_\_\_\_\_ You're in my ev - 'ry thought, You don't

The second system continues the verse. The piano accompaniment features a 'p' dynamic marking. Below the piano part, the following chords are indicated: Dm, G7, C, Am, Dm, G7, C, G7, Bdim.

dear old love of mine No, not a word since I last heard "fare - well"  
 know how much I've fought To find a - way to feel O. K. a - gain. \_\_\_\_\_

The third system concludes the verse. The piano accompaniment includes a 'p' dynamic marking and a 'rall.' (rallentando) marking. Below the piano part, the following chords are indicated: C, Cm, G, Em, Am, D7, G11, G6, G7 aug.

CHORUS

*mp - mf*

I'm Gon-na Sit Right Down And Write My-self A Let - ter. And make be-lieve it came from

*mp - mf*

you. I'm gon-na write words, oh, so sweet, They're gonna knock me off my feet. A lot of kisses on the

C E7

F A7 Dm G7 C Gm A7 D7

bot-tom, I'll be glad I got 'em, I'm gon-na smile and say, "I hope you're feeling bet - ter" And

G7 Gaug C

close "with love" the way you do. I'm Gon-na Sit Right Down And Write My-self A Let - ter.

E7 F A7 Dm F Fm C Gm7

And make be-lieve it came from you. I'm gon-na you.

A7 D7 G11 G7 G7aug C Eb dim Dm7 G7 G7aug C Dm7 G7aug C

# Your Feet's Too Big

Words and Music by  
 ADA BENSON, FRED FISHER  
 and THE FOUR INK SPOTS.

Moderato

Adim G7 Gdim G7 Dm7 D7 (5b) F G6 C F9 C

## VERSE

1. Say, in in-door sports, It's therewhere you shine, In
2. Your girl she likes you, And thinks you are nice, You
3. Up in Har-lem at A ta-ble for two, There
4. When you go and die, No-bod-y will sob, That
5. She said the first time We met on the street, And

G7 G9 Bbdim G7 G7 G9 Bbdim G7

wash-in' the dish-es ba-by, you're di-vine; You shine when it comes to sports for  
 got what it takes to be in par-a-dise; She said that she likes your face and  
 were four of us, Me, your big feet and you; From your an-kle up I'll say that  
 old un-der-tak-er will have quite a job; You'll look might-y fun-ny when you  
 strange as it seems she did-n't see my feet; We saw two hold-up men and we

C Dm7 C Adim C Adim G7 Dm7+4 Bbm6

swim-min' and duck-in', Oh, Boy! when it comes to truck-in',  
 she likes your rig, Oh, Man! but YOUR FEET'S TOO BIG.  
 you sure are sweet, From there down you're too much feet.  
 lay in that cas-ket, Your feet stick-in' out that bas-ket.  
 thought they would scare us, They yelled "Look at those Car-ner-os."

Dm G7 F G7 C Dm7 Cdim C7

CHORUS to be sung after each Verse

YOUR FEET'S TOO BIG Don't want you 'cause YOUR FEET'S TOO BIG;

*mf* *swing tempo*

F Ab9 Cdim C

Mad at you, 'cause YOUR FEET'S TOO BIG, Hates you 'cause YOUR FEET'S TOO

Adim G7 Gdim G7 Dm7 D7 (5b) F G6

*to interlude* *last time*

BIG. BIG.

C Dm7 C G7 C C#dim Dm7 G7 C F9 C

INTERLUDE

Shwa - shwa - bo, Shwa - shwa - bo, Shwa - shwa - bo, Shwa - shwa - bo,

G7 F#7 G7 F#7 G7 C B C B C

Shwa - shwa - bo, Shwa - shwa - bo, Shwa, Shwa, Shwa, Shwa - bo.

G7 F#7 G7 F#7 G7 C Cm6 C >D.S.

# Sugar

Words by  
SIDNEY MITCHELL and  
EDNA ALEXANDER

Music by  
MACEO PINKARD

Medium

Piano introduction in G major, 4/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line. The piece concludes with a final chord in G major.

### VERSE

Have you heard      What I've done?  
Shined my shoes      Brushed my hat—

Musical notation for the first line of the verse. The piano accompaniment includes a *Vamp* section marked *p* and a *legato* section. Chords G and B7 are indicated below the bass line.

Found a word—      Just the one—      That makes a bet - ter name for  
Got good news—      Read - in' that—      We've been in - vit - ed to a

Musical notation for the second line of the verse. The piano accompaniment continues with chords Em, G7, and C indicated below the bass line.

one I used to call—      My ba - by doll—  
swell up town af - fair—      We'll sure be there—

Musical notation for the third line of the verse. The piano accompaniment concludes with chords C7, G7, Bbdim, and D7 indicated below the bass line.

It ain't new— It ain't old— If you'll do—  
Now she's dress'd— "Dec - lo - tay"— Hear the rest—

G B7 Em

What you're told— You'll find my an - swer When you  
That I say— Who do you think this bro - ther's

D G#dim

take a look In Mis - ter Web - ster's Dic - tion - ar - y book: The word is  
talk - in' bout? Just lis - ten to me And I'll let it out: No one but

A11 Am6 B C7 F A7 D7 Am7 D7

Chorus

Sug ar I call my ba - by My Sug - ar

*p-f*  
G D7 Gmaj7

I nev - er "May - be" My Sug - ar, That's why my sug - ar is

G6 Am7 D7 D7

{ So Con - fect - ion - er - y } fun - ny, { she } nev - er pleads for my  
*Such A Loll - i - pop - per* { he }

G E7 Am7 D7 G D7

mon - ey But when <sup>she</sup> <sub>he</sub> feeds me on hon - ey <sup>she</sup> <sub>he</sub> gets <sup>her</sup> <sub>his</sub> needs ev - ry

Gmaj7 G6 D7 A7

time. I'd make a mil - lion trips To <sup>her</sup> <sub>his</sub> lips If I were a

D Gm6 Ddim D7 G D G

Bee, 'Cause they are sweet-er than an-y can-dy to me — <sup>(she's)</sup> <sub>(he's)</sub> That's

G11 G7 G11 G7 C E7 A7

gran-u-lat-ed) Sug-ar I nev-er cheat on my Sug-ar  
Tut-ti-frut-ti)

D7 G D7 Gmaj7

Cause I'm too sweet on my Sug-ar That Sug-ar ba-by o'

G6 Am7 D7 D7

mine. — mine. —

G B Fdim A7 D7 G C7 G

NOTE: Words in script for female version only

# A Little Bit Independent

Words by  
EDGAR LESLIE

Music by  
JOE BURKE

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *p-f*. Chords are indicated below the piano part.

**System 1:** Piano accompaniment with dynamics *f*. No lyrics.

**System 2:** Vocal line: "A lit-tle bit in-de-pendent in your walk, A lit-tle bit in-de-pendent in your talk, There's". Piano accompaniment with dynamics *p-f*. Chords: F, F+6, F, D7.

**System 3:** Vocal line: "noth-ing like you in Pa-ris or New York, You're aw-f'ly ea-sy on the eyes! A". Piano accompaniment. Chords: Gm, Gm7, C7, F, Db7, C7, F, G7, C7.

**System 4:** Vocal line: "lit-tle bit in-de-pendent when we dance, A lit-tle bit in-de-pendent t'wards ro-mance, A". Piano accompaniment. Chords: F, F+6, F, D7.

bit of so-phist-i-ca-tion in your glance, And yet you're ea-sy on the eyes!

Gm Gm7 C7 F Db7 C7 F D° F F°

When-ev-er I'm with you a-lone, You weave a mag-ic spell, And thought it be a

F7 Bb F5# Bb A7 Ab G7

dan-ger zone, I on-ly know that you're swell. A lit-tle bit in-de-pend-ent

G(5#) C7 Gm7 C7 F

with your smile, A lit-tle bit in-de-pend-ent in your style, But how can I help but love you

F+6 F D7 Gm

all the while, When you're so es-sy on the eyes! A eyes!

Gm7 C7 F Db7 C7 F G7 C7 F Bb7 F

# I Believe in Miracles

Words by  
SAM M. LEWIS

Music by  
PETE WENDLING  
and GEO. W. MEYER

Moderato

The piano introduction consists of two systems of music. The first system is marked 'Moderato' and 'f' (forte). It features a complex, rhythmic accompaniment in the right hand and a simpler bass line in the left hand. The second system is marked 'p' (piano) and includes a fermata over the final measure. The key signature is one flat (B-flat major). The tempo is marked 'Moderato'.

*f* *p*

C A $\flat$  D7 G7 G $\flat$  (5 $\flat$ ) C D $\flat$ 7 G7 C+6 Cdim

1. Ev-'ry-bod-y loves a real love sto-ry, Eith-er in a book or in a play;  
2. Long be-fore we e-ven knew each oth-er, Long be-fore that well re-mem-bered kiss,

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features a steady accompaniment with some melodic lines in the right hand. The key signature is one flat. The tempo is 'Moderato'.

*p*

D $\flat$ 7 G7 C+6 Cdim G7 (5 $\flat$ ) C

If I were to tell my own love sto-ry, Sweet-heart I would start this way:  
Some-thing made us look for one an-oth-er, Some-one must have planned all this:

The second system of the vocal and piano accompaniment. The vocal line continues in the treble clef, and the piano accompaniment continues in the grand staff. The piano part features a steady accompaniment with some melodic lines in the right hand. The key signature is one flat. The tempo is 'Moderato'.

*rit*

B $\flat$  B $\flat$ 7 C $\flat$  G A $\flat$ 7 D7 G dim G7

## CHORUS

I be-lieve in mir-a-cles, Strange as it may be, I nev-er laughed or sang a song Un-

The chorus system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features a steady accompaniment with some melodic lines in the right hand. The key signature is one flat. The tempo is 'Moderato'.

*a tempo*  
*P-f* *Swinging style*  
*L.H.*

C A $\flat$  A $\flat$ 7 B $\flat$  A $\flat$ 7 C A $\flat$

-til the day you came a-long And smiled at me. Love can weave a mir-a-cle, Right be-fore your

D7 G7 (5#) C Dm7 G7 C Am Ab7

*L.H.*

eyes, The day we met I seemed to see An an-gel walk right up to me From out the skies. Some mag-i-cal

Eb= Ab7 C Am D7 G7 G9(5#) C +6# E= Am

pow-er Brought us to-gath-er like this, In one mag-i-cal hour Strangers were sweet-hearts in

E= F7 B7 C F C Gm A7 D7

one lit-tle kiss. Oh, I be-lieve in mir-a-cles, Hon-est-ly I do, No

G7 (5#) C Am Ab7 Eb= Ab7

*L.H.*

won-der I get lyr-i-cal A-bout that cer-tain mir-a-cle That gave me you. you.

C Am D7 G7 G9(5#) C 4im G7 C D.S.

1 2

# I Ain't Got Nobody

(AND THERE'S NOBODY CARES FOR ME)

Words and Music by

ROGER GRAHAM and  
SPENCER WILLIAMS

VERSE

1. There's a say - ing  
2. Wish I on - ly

going 'round, and I be - gin to think it's true. It's aw - ful hard to love some - one - when  
had some - one - that I could real - ly call my own. For I would mar - ry him at once, and

they don't care 'bout you. Once I had a lov - in' man, as good as an - y in this  
take him to - my home; Ev - ry night I sigh and cry, - no hap - pi - ness at all I

town, But now I'm sad and lone - ly, for he's gone and turned me down. -  
find, I have no one to love me, no one to con - tent my mind. -

Chord symbols: G, G+, Em, A7, D7, B7, Em, B7, Em, Em7, A7, A7b5, D7, D7+, G, G+, Em, G+, G, A7, D7, G, G#dim, D, G#dim, D, D#dim, A7, A7b5, D7, C, D7

## CHORUS

'Cause I \_\_\_\_\_ AIN'T GOT NO - BO - - DY, And there's

*p-f*

D+ G7 F#7 F7 E7 A7 A7b5

no - bo - dy cares for me. \_\_\_\_\_

G Gm A7 D7 G C G Ddim D D+

I'm \_\_\_\_\_ so sad and lone - - ly.

G7 F#7 F7 E7 A7

Wont some - bo - dy come and take a chance with me? \_\_\_\_\_

A7 D Gm G#dim D7

I'll sing sweet love songs, hon - ey, all the time,

G7 C

If you'll come and be my sweet ba - by mine, 'Cause

E7 A7 C#dim D7 D+

I AIN'T GOT NO - BO - DY, And there's no - bo - dy

G7 F#7 F7 E7 A7 A7b5 G Gm

1 2  
cares for me. me.

A7 D7 G Bbdim D7 Ddim Am F#7 G C7 G

# My Very Good Friend~the Milkman

Lyric by  
JOHNNY BURKE

Music by  
HAROLD SPINA

Moderato

The piano introduction consists of two staves. The right hand starts with a piano (p) dynamic and features a series of eighth notes in the treble clef. The left hand provides a simple harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato'.

Cer - tain peo - ple of my ac - quain - tance Seem ve - ry con - cern'd a - bout

Gm Bbm F

This system contains the first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Cer - tain peo - ple of my ac - quain - tance Seem ve - ry con - cern'd a - bout". The piano part includes a piano (p) dynamic marking and a triplet of eighth notes in the right hand.

you and me. — They're try - ing to be nice. They're go - ing out of their way. They

G7 C7 F G7 C13 F G9

This system contains the second line of the song. The lyrics are: "you and me. — They're try - ing to be nice. They're go - ing out of their way. They". The piano part includes a piano (p) dynamic marking and a triplet of eighth notes in the right hand.

of - fer me ad - vice; There must be some - thing in what they say. —

C13 Dm G/B E7 Am E7 C7

This system contains the third line of the song. The lyrics are: "of - fer me ad - vice; There must be some - thing in what they say. —". The piano part includes a piano (p) dynamic marking and a triplet of eighth notes in the right hand.

## CHORUS

My ve-ry good friend, the milk-man, says That I've been los-ing too much sleep. He

*p-f*

F G7 C11 C7 C11 C7

does-n't like the hours I keep; And he sug-gests that you should mar-ry me.

C C11 C7 Gm7 C7 D Gm7 Gm7 C7 F Abdim

My ve-ry good friend, the post-man, says That it would make his bur-den less If

Gm7 C7 F G7 C11 C7 G11 C7

we both had the same ad-dress; And he sug-gests that you should mar-ry me.

C C11 C7 Gm7 C7 D/F# Gm7 G7 C7 F Gm7

— Then there's a ve-ry friend-ly fel-low who prints All the lat-est real es-tate news. — And

F Ab7 Ebm7 Ab11 Ab7 Db

ev'ry day he sends me blue-prints Of cot-tag-es with coun-try views. — My ve-ry good friends and

Ab7 Ebm7 Ab11 Ab7 Db Gm7(b5) C13 F

neigh - bours say That they've been watch-ing things I do, And they be-lieve that I love you; so

G7 C11 C7 C11 C7 C Bb11 C7 Gm7 C7

I sug-gest that you should mar-ry me. — My me. —

D G7 G7 C7 F Abdim Gm7 C7 F Bb11 Bb7 F

# Wild Cat Blues

by THOMAS WALLER  
& CLARENCE WILLIAMS

The musical score for "Wild Cat Blues" is presented in five systems. The first system begins with a treble clef and a bass clef. The treble staff contains a melodic line with a key signature of one flat (B-flat major/D minor) and a 12/8 time signature. The bass staff provides a harmonic accompaniment. Dynamic markings include *ff*, *8va*, *loco*, and *ff tremolo*. The second system features triplet markings (*3*) in both staves. The third system continues the melodic and harmonic development. The fourth system also includes triplet markings (*3*). The fifth system concludes with a first ending bracket labeled *1*. The score is written for piano and includes various musical notations such as slurs, accents, and dynamic markings.

2

3

1 2

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a double bar line and a repeat sign. The melody features a series of chords and eighth notes, with some notes beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece. The upper staff features a melodic line with several accents (marked with a 'v') and some notes beamed together. The lower staff continues the accompaniment with chords and eighth notes.

The third system shows the continuation of the musical piece. The upper staff has a melodic line with some notes beamed together and a repeat sign. The lower staff provides a steady accompaniment.

The fourth system continues the musical notation. The upper staff features a melodic line with several accents and notes beamed together. The lower staff continues the accompaniment.

The fifth and final system of musical notation on this page. It includes first and second endings, marked with '1' and '2' respectively. The piece concludes with a double bar line and the word 'Fine' written above the final notes.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and dotted rhythms, including a triplet of eighth notes. The bass clef provides a harmonic accompaniment with chords and single notes. Dynamic markings include accents (>) and a forte (f) marking.

Second system of musical notation, continuing the piece. The treble clef features a triplet of eighth notes and a melodic line with dotted rhythms. The bass clef continues the harmonic accompaniment. Dynamic markings include accents (>) and a forte (f) marking.

Third system of musical notation, continuing the piece. The treble clef features a triplet of eighth notes and a melodic line with dotted rhythms. The bass clef continues the harmonic accompaniment. Dynamic markings include accents (>) and a forte (f) marking.

Fourth system of musical notation, continuing the piece. The treble clef features a triplet of eighth notes and a melodic line with dotted rhythms. The bass clef continues the harmonic accompaniment. Dynamic markings include accents (>) and a forte (f) marking.

Fifth system of musical notation, concluding the piece. The treble clef features a melodic line with dotted rhythms and a final chord. The bass clef continues the harmonic accompaniment. Dynamic markings include accents (>) and a forte (fz) marking. The text *D.S. al Fine* is written above the system.

# When Somebody Thinks You're Wonderful

by HARRY WOODS

Moderato

*mf* *poco rit.*

E $\flat$  B $\flat$ 7 C7 F7 Fm7 B $\flat$ 7

Time goes a - long, You're a - lone and wea - ry, With  
Life is a song, But some-times a blue note, Creeps

*mp* *a tempo*

E $\flat$  Gm E $\flat$ 7 A $\flat$  Fm7 A $\flat$ m(add 7)

noth - ing a - head but an emp - ty view.  
in un - a - wares, spoils a mel - o - dy.

E $\flat$  Cm Fm7 E $\flat$ 7 E $\flat$  Fm7

How this can change to a world so cheer - y,  
Love comes a - long and you hear the true note,

E $\flat$  Gm E $\flat$ 7 E $\sharp$  dim B $\flat$

When some - bo - dy whis - pers they be - lieve in you,  
 That you've al - ways longed for oh, so pa - tient - ly,

F7 Bb7

Is - n't it true? When some - bo - dy thinks you're won - der - ful,  
 Don't you a - gree?

REFRAIN

*poco rit.* *mp-f a tempo*

Fm7 Bb aug Eb D7

what a dif - rence in your day. Seems as tho' your trou - bles

Bb D7 Bbm add G C7 F7 F7(bC)

dis - ap - pear like a fea - ther in your way.

Bb7 F7 Bb7 Bb aug Eb Cm Bb aug

When some-bo - dy thinks you're won - der - ful, tells you with a smile — so

Chords: Eb, D7, Eb, D7 Bm(add G)

sweet, What are lit - tle stones — you step up-on,

Chords: C7, F7, F7(bC) Bb7

just a mea-dow 'neath — your feet. — And how you meet the morn-ing and

Chords: F7, Bb7, Eb, Eb dim Bb7, Eb, Eb dim

gai - ly swing a - long. — At night you may be

Chords: Bb7, Eb, Bbm, C7

wea - ry, but your heart still sings a song.

Fm F7 Fm7 Bb7

When some-bo-dy thinks you're won-der-ful, love is migh-ty close to

Eb D7 Eb D7 Bbm(add G)

you, Just an-oth-er thing more won-der-ful

C7 F7 F7(bC) Bb7

mak - ing all {her} {his} dreams\_ come true. true.

1 2 D.C.

*a tempo* *fz*

F7 Bb7 Eb C7 Fm7 Bb7 Eb





# FATS WALLER

## FOR PIANO

Thomas 'Fats' Waller was born in New York in 1904, the son of a Baptist minister. He became a professional pianist at 15, working in cabarets, clubs and theatres receiving informal tuition from James P Johnson — the 'father' of Stride piano. Waller's special talent for creating artistic, often humorous, masterpieces from trite and unimaginative material, soon brought him great popularity and respect. His influence on subsequent pianists — Art Tatum, Thelonius Monk, Errol Garner, and Count Basie — among others, cannot be underestimated. Many of Waller's own compositions which include **Ain't Misbehavin'**, **Honeysuckle Rose** and **Wild Cat Blues** have become standards. This folio includes these and other less frequently heard, but equally entertaining, pieces.

*Cover: 135th and Lennox Avenue, Harlem, New York 1927.*

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