

FATS  
WALLER

FOR PIANO





# 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

First Published 1978  
This Edition 1989  
Origins of Jazz Series  
© International Music Publications

Exclusive Distributors  
International Music Publications  
Southend Road, Woodford Green,  
Essex IG8 8HN, England.





## 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 Haarlem 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.

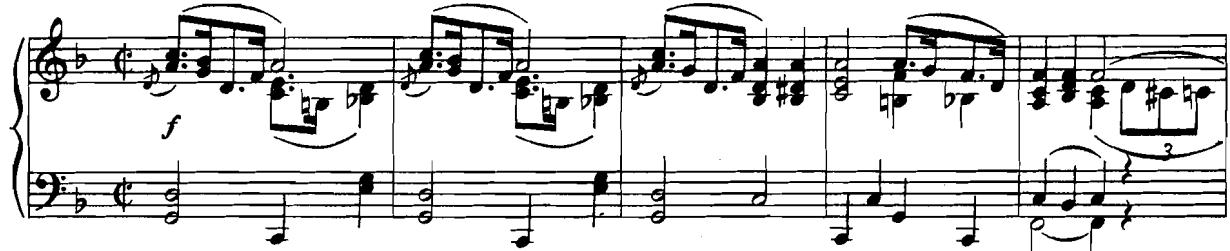


# Honeysuckle Rose

Lyric by  
ANDY RAZAF

Music by  
THOMAS WALLER

Moderato



VERSE

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

F7      C7      Dm    D♭7    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

Gm      D7      Gm      C9      G7      B♭m

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

C F#º C7 A♭º C7 A♭º 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 B♭ F G7 C11 F Dm7 Am A♭º 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 B♭ F

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

G7 C11 F B<sub>b</sub> FF7 Cm7 E<sub>b</sub>m6 F C<sup>#</sup>° B<sub>b</sub>° F7 B<sub>b</sub> Cm

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

D<sub>b</sub>m F7 B<sub>b</sub> G7 C°/G C<sup>#</sup>° G7 C F6 E<sub>b</sub>m 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

1 2

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

F B<sub>b</sub> F G7 G9 C11 F A<sub>b</sub>° C7 C11 C7 F B<sub>b</sub>7 F

# Ain't Misbehavin'

Lyric by  
ANDY RAZAF

Music by  
THOMAS WALLER and  
HARRY BROOKS

**Moderato**

The musical score consists of six staves of music. The top two staves are for the vocal part, with the first staff in treble clef and the second in bass clef. The bottom four staves are for the piano, with the first two being treble clef and the last two being bass clef. The music is in 4/4 time and includes various dynamics like *p* (piano), *f* (forte), and *mp* (mezzo-forte). The lyrics are integrated into the vocal parts, and chords are indicated below the piano staves.

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

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

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

Eb B7 E Eb B7 E Eb G7 C9

F9 Bb13 Bb7 aug Eb Bb7 aug Eb B7 E Eb B7

E Cm F7 Ebm6 G A7 D7 G Bb7

**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.

E♭ B♭7 E♭ G7 aug A♭ A♭m

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

E♭ G♭7 B♭7 B♭7 E♭ F9 B♭11 B♭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♭ B♭7 E♭ G7 aug A♭ A♭m

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

E♭ G♭7 B♭7 E♭ A♭ E♭ G7 aug G7

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

Cm                    A♭7                    F7                    C7                    B♭                    F                    B♭7

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

F    Cm    F7                    B♭7                    C7aug    C7                    F13                    F7    B♭11    B♭7                    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'

B♭7                    Eb                    G7aug                    Ab                    Abm                    Eb                    Gb7

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

1	2
---	---

you. \_\_\_\_\_

A

D.C.

B♭7                    Eb                    C13                    (b)B                    F13                    B♭13                    Eb                    B♭7                    Eb

# I've Got a Feeling I'm Falling

Lyric by  
BILLY ROSE

Music by  
HARRY LINK & THOMAS WALLER

Moderato



VERSE

The third system of the musical score shows the vocal line with lyrics and corresponding piano chords. The lyrics are:

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

The piano chords are indicated below the staff:

E♭ Adim A♭6 Gm B♭7 A♭6

The fourth system of the musical score continues the vocal line with lyrics and piano chords. The lyrics are:

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

The piano chords are indicated below the staff:

B♭7 Gm Fm7 B♭6 B♭7 E♭ Adim A♭6

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

Gm B<sub>b</sub>7 Cm F7 B<sub>b</sub>11 B<sub>b</sub>6 B<sub>b</sub>+ B<sub>b</sub>7

## CHORUS

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

E<sub>b</sub> D7 B<sub>b</sub>m/D<sub>b</sub> C+ C7

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

F7 B<sub>b</sub>11 B<sub>b</sub>7+ E<sub>b</sub> F<sub>#</sub>dim Fm7 B<sub>b</sub>6 B<sub>b</sub>7

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

E<sub>b</sub> D7 B<sub>b</sub>m/D<sub>b</sub> C+ C7 F7

jump right through, I used to travel 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

1 else but you. you.

2 you.

D.S.

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

VERSE

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 —

F/A      Abdim      Gm7      C7      Gm/E      Eb7      D7

Now I wait for you to sent - ence me —  
That will o - pen to love's mag - ic key — >

Gm      Gm7      Gm6      C7+      F      Dm      G9      C11      C7

Must I go or must I stay?  
If your love should now de - cree  
Will my skies be blue or grey?  
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/E♭ 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 E7 Am7 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 F/C Cm/E D7 D7+

1                    2                    D.S.

My fate is in your hands. \_\_\_\_\_ hands. \_\_\_\_\_

Gm7 C11 C7 F A♭° Gm7 C6 C7 F F° F

# The Spider and the Fly

(POOR FLY, BYE-BYE)

Words and Music by

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

*Brightly*


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,-

"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."

## CHORUS

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

E<sub>b</sub>7      Ab      Fm      F<sup>#</sup>dim      Eb      B<sub>b</sub>7      Eb      Eb<sub>7</sub>      Ab

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

Fm      F<sup>#</sup>dim      Eb      B<sub>b</sub>7      Eb      A<sub>b</sub>m      Cm      Eb      B<sub>b</sub>, aug

1,2,3,4  
par-lour, Un - sus - pect - ing lit-tle fly.—

E<sub>b</sub>9      Ab      Abm      Eb      B<sub>b</sub>7(b9)      Eb      G7      Cm

*Interlude to Verse*

15

Fm      B<sub>b</sub>7      Cm      Fm      B<sub>b</sub>13      Eb

D.S.

# Alligator Crawl

By THOMAS "FATS" WALLER

Moderato

*8va Basso*

*loco*

C      Am      D7      G7      C      Am      D9      G7

A♭7      b      b      b

C      Am      D7      G7      C      Am      D9      G7

G7      C

f

C D9 Fm6 C Am Dm7 G7

C D9 Fm6 C C G7

Em F<sup>#</sup>7 Em F<sup>#</sup>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 $\sharp$ dim Gm7 C13 F G $\sharp$ dim

8va.....

Gm7 C7 F G $\sharp$ dim Gm7 C13

B $\flat$ m6 C11 C7 F G $\sharp$ dim

8va.....

Gm7 C13 F G $\sharp$ dim Gm7 C7

8va.....

F G $\sharp$ dim Gm7 C13 Gm7 F C13 F G7aug

*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 G7 C

D9 Fm6 C Am Dm7 G7

C C7 D9 Fm6 C G7 C

Respectfully dedicated to Gordon Whyte

## African Ripples

By THOMAS "FATS" WALLER

Moderato

*8va* ..... loco

*8va*

*f*

G7 Gm6 D D7 G7 Gm6 D E7

*8va* ..... loco

*8va* ..... loco

*8va* ..... loco

A7 D V V V

Am                    A7                    E7                    Gm7                    D7                    Daug7

G    D7 aug    G9    C7 aug 11    F9    B<sub>b</sub>7 aug    E<sub>b</sub>9 aug 5    D9    G7 aug    C9    B9    B<sub>b</sub>7 aug 11    A9    C7

A9                    D11                    D13                    G                            E7                            A9                            D11                            D13                            G                                    Daug7

G    D7 aug    G9    C7 aug 11    F9    B<sub>b</sub>7 aug    E<sub>b</sub>9 aug 5    D9    G7 aug    C9    B9    B<sub>b</sub>7 aug 11    A9    C7

A9                    D11                    D13                    G                            E9                            A9                            D11                            D13                            G                                    Daug7

ff  
8va.  
8va.  
loco  
8va.

B13 \* E9  
A13 \* E7 Gdim D7 E7 Gdim D7 Daug 7

G D7 aug G9 C7 aug 11 F9 B<sub>b</sub>7 aug E<sub>b</sub>9 aug 5 D9 G 7 aug C9 B9 B<sub>b</sub>7 aug 11 A9 C7

A9 D11 D13 G E7 A9 D11 D13 G

ff R.H.  
B<sub>b</sub>7 \* E11 E9 A7 \*

8va..... loco

8va..... loco

8va..... loco

8va..... loco

*mp*

A7 D

8va..... loco

8va..... loco

8va..... loco

A7 D

*f*

G7 Gm6 D D7 G7 Gm6 D E7

8va..... loco

8va..... loco

8va..... loco

A7

CODA

*p*

*dim.*

*pp*

A13 / D A7 / D A13 / D A7 D

# Viper's Drag

By THOMAS "FATS" WALLER

**Moderato**

Dm      8      8      8      8      8      8      8      8      8      8      8      8      8

f

Dm      B<sub>b</sub>9

Gm6      Dm7

Dm      B<sub>b</sub>9

Gm6      A7 aug      Dm      V.      V.

*Piu mosso*

*mf*

Dm

*Gm*

*poco - - - rit.*

A7 aug  
Meno mosso

A11

Dm6

A7(19)

Dm6

*Vivace*

*f*

G9 C7 F9 B<sub>b</sub>7 D<sub>b</sub>13 D<sub>b</sub>9 B<sub>b</sub>7

E<sub>b</sub> C7 F7 B<sub>b</sub>7 E<sub>b</sub> C7 F7 B<sub>b</sub>7

E<sub>b</sub> C7 F7 B<sub>b</sub>7 E<sub>b</sub> A<sub>b</sub>m6 E<sub>b</sub> B<sub>b</sub>aug7

Eb      C7      F7      B<sub>b</sub>7      Eb      C7      F9      B<sub>b</sub>7  
 Eb aug      C7      Fm7      B<sub>b</sub>13      Eb      Abm7      Eb  
 Eb7      Eb aug  
 Ab7      (b)      B<sub>b</sub>7      Cm      B<sub>b</sub>7      B<sub>b</sub>7 aug  
 Eb      C7      Fm7      B<sub>b</sub>7      Eb      C7      Fm7      B<sub>b</sub>7  
 Eb aug      C7      F9      B<sub>b</sub>13      Eb      Abm      Eb      B<sub>b</sub>7 aug

3

f

E<sub>b</sub> C<sub>7</sub> Fm<sub>7</sub> B<sub>b</sub>13 E<sub>b</sub> C<sub>7</sub>

Fm<sub>7</sub> B<sub>b</sub>13 E<sub>b</sub> C<sub>7</sub> Fm<sub>7</sub> B<sub>b</sub>13

E<sub>b</sub> A<sub>b</sub>m6 E<sub>b</sub> B<sub>b</sub>7 aug E<sub>b</sub> C<sub>7</sub>

Fm<sub>7</sub> B<sub>b</sub>13 E<sub>b</sub> C<sub>7</sub> Fm<sub>7</sub> B<sub>b</sub>13

E<sub>b</sub> C<sub>7</sub> Fm<sub>7</sub> B<sub>b</sub>13 E<sub>b</sub>

E<sub>b</sub> C<sub>7</sub> Fm<sub>7</sub> B<sub>b</sub>13 E<sub>b</sub>

Measures 1-6 (Continued from previous page):
   
 The piano part continues with a series of chords and rhythmic patterns. Measure 1 starts with a bass line on E♭. Measures 2-3 show a bass line on A♭ with eighth-note patterns. Measure 4 begins with a bass line on A♭9. Measures 5-6 show a bass line on C7 with eighth-note patterns.

Measures 7-12:
   
 The piano part consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. Measures 7-8 show a bass line on B♭7 with eighth-note patterns. Measures 9-10 show a bass line on C7 with eighth-note patterns. Measures 11-12 show a bass line on Fm7 with eighth-note patterns.

Measures 13-18:
   
 The piano part consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. Measures 13-14 show a bass line on B♭13 with eighth-note patterns. Measures 15-16 show a bass line on C7 with eighth-note patterns. Measures 17-18 show a bass line on Fm7 with eighth-note patterns.

Measures 19-24:
   
 The piano part consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. Measures 19-20 show a bass line on E♭ with eighth-note patterns. Measures 21-22 show a bass line on C7 with eighth-note patterns. Measures 23-24 show a bass line on Fm7 with eighth-note patterns.

Measures 25-28 (Moderato):
   
 The piano part consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. Measures 25-26 show a bass line on Dm with eighth-note patterns. Measures 27-28 show a bass line on B♭7 with eighth-note patterns.

Musical score for two staves (treble and bass) across six systems.

**System 1:** Treble staff starts with a Gm6 chord. Bass staff starts with a Dm chord. Key signature changes to Dm7 at the end of the system.

**System 2:** Treble staff starts with a Dm chord. Bass staff starts with a Bb9 chord.

**System 3:** Treble staff starts with a Gm6 chord. Bass staff starts with an A7 aug chord. Key signature changes to Dm at the end of the system.

**System 4:** Treble staff dynamics *mf*. Bass staff starts with a Dm chord. Measure 1 is *Piu mosso*.

**System 5:** Treble staff starts with a Gm chord. Bass staff starts with a Dm chord.

**System 6:** Treble staff starts with an A7 aug chord. Bass staff starts with an A11 chord. Measure 1 is *poco rit.* Measures 2-3 show Dm6 and A7(b9) chords. Measure 4 shows a Dm6 chord.

# All that Meat and No Potatoes

Piano Solo Arr. by  
THOMAS "FATS" WALLER

THOMAS "FATS" WALLER  
ED KIRKEBY

Medium tempo

*mf*

E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub> F<sub>9</sub> B<sub>b7</sub>

*mf*

E<sub>b</sub> A<sub>b6</sub> B<sub>b7</sub> E<sub>b</sub> E<sub>b7</sub> A<sub>b7</sub> B<sub>b7</sub>

E<sub>b</sub> Eb7 Ab6 Bb7 Eb Ab6 Bb7 Eb

Eb7 Ab6 Bb7 Eb

Eb7 Ab6 Bb7 Eb

F<sub>m7</sub> B<sub>b</sub> E<sub>b7</sub> F<sub>m7</sub> B<sub>b7</sub>

Measures 1-2: Treble staff: E<sub>b</sub>7, A<sub>b</sub>, B<sub>b</sub>7. Bass staff: E<sub>b</sub>7, A<sub>b</sub>, B<sub>b</sub>7.  
 Measures 3-4: Treble staff: E<sub>b</sub>7, A<sub>b</sub>, B<sub>b</sub>7, G7. Bass staff: E<sub>b</sub>, A<sub>b</sub>, G7, G<sub>b</sub>m7.  
 Measures 5-6: Treble staff: E<sub>b</sub>7, A<sub>b</sub>, G7, G<sub>b</sub>m7, F7. Bass staff: E<sub>b</sub>, A<sub>b</sub>, G7, G<sub>b</sub>m7, F7.  
 Measures 7-8: Treble staff: E<sub>b</sub>7, A<sub>b</sub>, G7, G<sub>b</sub>m7, F7, C7. Bass staff: E<sub>b</sub>, A<sub>b</sub>, G7, G<sub>b</sub>m7, F7, C7.  
 Measures 9-10: Treble staff: F7, B<sub>b</sub>7, Cm6, A<sub>b</sub>7. Bass staff: F7, B<sub>b</sub>7, Cm6, A<sub>b</sub>7.  
 Measures 11-12: Treble staff: F7, B<sub>b</sub>7, Cm6, A<sub>b</sub>7, Fm7. Bass staff: F7, B<sub>b</sub>7, Cm6, A<sub>b</sub>7, Fm7.  
 Measures 13-14: Treble staff: F7, B<sub>b</sub>7, Cm6, A<sub>b</sub>7, Fm7, B<sub>b</sub>13. Bass staff: F7, B<sub>b</sub>7, Cm6, A<sub>b</sub>7, Fm7, B<sub>b</sub>7.  
 Measures 15-16: Treble staff: E<sub>b</sub>, A<sub>b</sub>6, B<sub>b</sub>7, E<sub>b</sub>. Bass staff: E<sub>b</sub>, A<sub>b</sub>6, B<sub>b</sub>7, E<sub>b</sub>.  
 Measures 17-18: Treble staff: E<sub>b</sub>, A<sub>b</sub>6, B<sub>b</sub>7, E<sub>b</sub>, A<sub>b</sub>6, B<sub>b</sub>7. Bass staff: E<sub>b</sub>, A<sub>b</sub>6, B<sub>b</sub>7, E<sub>b</sub>, A<sub>b</sub>6, B<sub>b</sub>7.  
 Measures 19-20: Treble staff: E<sub>b</sub>, A<sub>b</sub>6, B<sub>b</sub>7, E<sub>b</sub>, A<sub>b</sub>6, B<sub>b</sub>7, E<sub>b</sub>. Bass staff: E<sub>b</sub>, A<sub>b</sub>6, B<sub>b</sub>7, E<sub>b</sub>, A<sub>b</sub>6, B<sub>b</sub>7.  
 Measures 21-22: Treble staff: E<sub>b</sub>, A<sub>b</sub>, B, E<sub>b</sub>, B<sub>b</sub>13, E<sub>b</sub>. Bass staff: E<sub>b</sub>, A<sub>b</sub>, B, E<sub>b</sub>, B<sub>b</sub>13, E<sub>b</sub>.  
 Measures 23-24: Treble staff: E<sub>b</sub>, A<sub>b</sub>, B, E<sub>b</sub>, B<sub>b</sub>13, E<sub>b</sub>, A<sub>b</sub>6, B<sub>b</sub>13. Bass staff: E<sub>b</sub>, A<sub>b</sub>, B, E<sub>b</sub>, B<sub>b</sub>13, E<sub>b</sub>, A<sub>b</sub>6, B<sub>b</sub>13.  
 Measures 25-26: Treble staff: E<sub>b</sub>, A<sub>b</sub>, B, E<sub>b</sub>, B<sub>b</sub>13, E<sub>b</sub>, A<sub>b</sub>6, B<sub>b</sub>13, E<sub>b</sub>, D<sub>b</sub>, D, E<sub>b</sub>, G.. Bass staff: E<sub>b</sub>, A<sub>b</sub>, B, E<sub>b</sub>, B<sub>b</sub>13, E<sub>b</sub>, A<sub>b</sub>6, B<sub>b</sub>13, E<sub>b</sub>, D<sub>b</sub>, D, E<sub>b</sub>, G..

# Clothes' Line Ballet

Moderato con moto

By THOMAS "FATS" WALLER

*sempre più piano*

r.h.

*mf*

D<sub>b</sub> A<sub>b</sub> A<sub>b</sub> D<sub>b</sub>7

A<sub>b</sub>7 D<sub>b</sub>m

*ff*      *sempre più piano*      *r.h.*  
Db    E7    Eb7    Ab      Db    Ab  
D9    D9  
D9    Eb9    E9    F9    F#9    G9    C7    C7aug  
*L'istesso movimento ed dolce*  
Gm7    C13    C7    F7    F    Am7    Abdim    Gm7    C11    C7  
F    Gm7    C13    C7    F7    F    Am7    Abdim  
A    Bm    E13    A    C7    Gm7    C13    C7

A handwritten musical score for piano, consisting of six staves of music. The score includes dynamic markings such as *rall.*, *a tempo*, *pesante*, and *Con brio*. Articulation marks like dots and dashes are placed above and below the notes. Harmonic progressions are indicated by Roman numerals and chord names below each staff. The first staff starts with F7, followed by F, Am7, Abdim, Gm7, C11, C7, Cm6, and D7. The second staff starts with Gm7, followed by A7, Dm, G9, Gm7, C, and Gm7. The third staff starts with Bbm6, followed by C13, F, F7, Bb, F, Dbb7, C7 aug, and F7 aug. The fourth staff starts with Bb, followed by Bbm, F, G7, and ends with a repeat sign. The fifth staff starts with Gm7, followed by Bb7, F, Eb9, F7, Bb, F, and ends with a double bar line. The sixth staff starts with Bb, followed by Bbm, F, and ends with G7.

F7 F Am7 Abdim Gm7 C11 C7 Cm6 D7  
*rall.* A7 Dm G9 Gm7 C Gm7  
 Bbm6 C13 F F7 Bb F Dbb7 C7 aug F7 aug  
*Con brio*  
 Bb Bbm F G7  
 Gm7 Bb7 F Eb9 F7 Bb F  
 Bb Bbm F G7

Gm7      B<sub>b</sub>7      F      Eb9  
 A7      A13      D7      D13  
 G7      G7      G7  
 F7 aug      B<sub>b</sub>      B<sub>b</sub>m  
 F      G7      Gm7      B<sub>b</sub>7  
 F      Eb9      F7      B<sub>b</sub>  
 F      F      Db9      Db7      C      F

1                    2                    *allo.*

## 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

Treble Clef  
 Bass Clef  
 Common Time  
 Gm7 C7 F  
 Gm6 A A7 B<sub>b</sub>7 A7  
 Dm A7 Dm G7 C<sub>#</sub>dim G7  
 C Dm C F C7 F Faug Dm D<sub>#</sub>dim  
 C7 Gm7 C9 F<sub>#</sub>dim C7 G7 C7  
 F C7 F G<sub>#</sub>dim Gm7 C7 F

# The Jitterbug Waltz

by  
THOMAS "FATS" WALLER

Waltz Tempo - Moderately

mf

E<sub>b</sub> B<sub>b</sub>7 Eb E<sub>b</sub>m6

A<sub>b</sub>7 Eb B<sub>b</sub>7

E<sub>b</sub> C7

F F9

Fm7 ( $\flat$ 5)       $\overline{p}.$  B $\flat$ 7       $\overline{p}$

F7

$\overline{p}.$  B $\flat$       Edim      Ebm7       $\overline{p}.$  B $\flat$ 7 aug

mf      Eb      mp      A $\flat$ 7

Eb

C7       $\overline{p}$       F7

A musical score page featuring six staves of piano music. The top staff shows a treble clef, two flats (B-flat and D-flat), and a bass clef. The second staff shows a bass clef. The third staff shows a bass clef. The fourth staff shows a bass clef. The fifth staff shows a bass clef. The sixth staff shows a bass clef. The music includes various dynamics such as  $p$ ,  $f$ , and  $mf$ . Articulations include accents and slurs. Harmonic labels are present in several measures: "Fm7(b5)" at the beginning of the first staff, "Bb13" with a dynamic  $p$  at the start of the second staff, "F7" in the middle of the second staff, "Bb13(b9) Eb" in the middle of the third staff, "Ab" in the middle of the fourth staff, "C9 B9 Bb9" in the middle of the fifth staff, "A9 Bb7" in the middle of the fifth staff, "Ab" in the middle of the sixth staff, "Fm7(b5)" at the start of the seventh staff, "Eb" in the middle of the seventh staff, "Db9 C9 F9" in the middle of the eighth staff, "Bb9 Bb7 aug Eb6" in the middle of the ninth staff, "Ab" in the middle of the tenth staff, and "Fm7(b5)" at the end of the tenth staff. Measures 11 through 14 are shown at the bottom.

Fm7(b5)

$p$

Bb13

F7

Bb13(b9) Eb

Ab

C9 B9 Bb9

A9 Bb7

$p$

Ab

Fm7(b5)

$p$

Eb

Db9

C9

$p$

F9

$p$

Bb9 Bb7 aug Eb6

$p$

Ab

Fm7(b5)

$p$

Eb

Db9

C9

$p$

F9

$p$

Bb9 Bb7 aug Eb7

$p$

Ab7

Musical score page 45, featuring six staves of piano music. The score consists of two treble clef staves and two bass clef staves per system, with dynamics and key changes indicated.

**Staff 1 (Top Left):** Treble clef. Dynamics: *mf*, *mp*. Key signature: B-flat major (two flats). Notes include E-flat, A-flat 7th chord.

**Staff 2 (Top Right):** Bass clef. Dynamics: *mf*. Key signature: B-flat major (two flats). Notes include E-flat, B-flat 9th chord.

**Staff 3 (Middle Left):** Treble clef. Dynamics: *mp*. Key signature: C major (no sharps or flats). Notes include C7 chord.

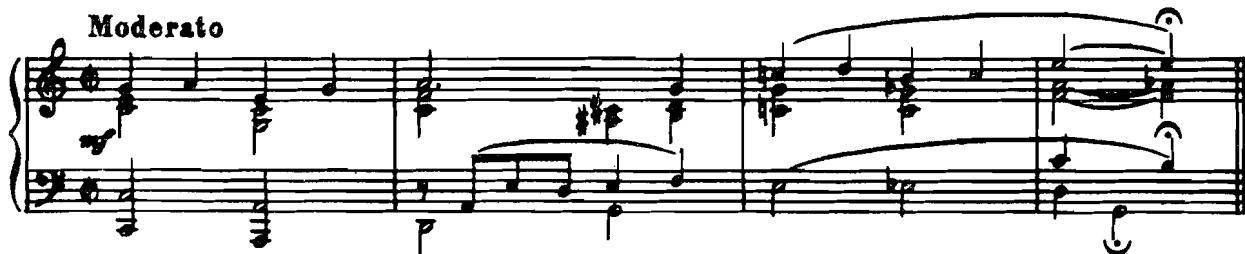
**Staff 4 (Middle Right):** Bass clef. Dynamics: *mp*. Key signature: F major (no sharps or flats). Notes include F major 7th chord (Fm7(b5)).

**Staff 5 (Bottom Left):** Treble clef. Dynamics: *p*, *B-flat 13*. Key signature: B-flat major (two flats). Notes include B-flat 13th chord.

**Staff 6 (Bottom Right):** Bass clef. Dynamics: *dim.*, *rall.*, *pp*. Key signature: B-flat major (two flats). Notes include B-flat 7th (b9) chord, E-flat, A-flat, E-flat, B-flat, and a final dynamic *pp*.

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

Words by JOE YOUNG Music by FRED E. AHLERT



**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 miss each lit-tle

C G7 Gaug C G7 Gaug C Am

ring my front door bell.  
love-word now and then.

'There's not a sin-gle line From that  
You're in my ev'-ry thought, You don't

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.

roll.

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*

C E7

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

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 Myself A Let - ter

E7 F A7 Dm F Fm C Gm7

1 2

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

A7 D7 G11 G7 aug C E<sub>b</sub>dim Dm7 G7 G7 aug C Dm7 G7 aug C

# Your Feet's Too Big

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

Moderato

A musical score for piano and voice. The piano part is in the bass clef, and the vocal part is in the soprano clef. The key signature is A major (no sharps or flats). The tempo is Moderato. The vocal line starts with a forte dynamic. The piano accompaniment includes chords for Adim, G7, Gdim, G7, Dm7, D7 (5b), F, C, G6, F9, and C. The vocal line ends with a long sustained note on C.

VERSE

1. Say, in in-door sports, It's theiewhere 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

A musical score for piano and voice. The piano part is in the bass clef, and the vocal part is in the soprano clef. The key signature changes to B-flat major (one flat). The vocal line continues the lyrics from the previous system. The piano accompaniment includes chords for G7, G9, Bbdim, G7, G7, G9, Bbdim, and G7.

A musical score for piano and voice. The piano part is in the bass clef, and the vocal part is in the soprano clef. The key signature changes to C major (no sharps or flats). The vocal line continues the lyrics from the previous systems. The piano accompaniment includes chords for C, Dm7, C, Adim, C, Adim, G7, Dm7+4, and Bbm6.

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

A musical score for piano and voice. The piano part is in the bass clef, and the vocal part is in the soprano clef. The key signature changes to F major (no sharps or flats). The vocal line continues the lyrics from the previous systems. The piano accompaniment includes chords for Dm, G7, F, G7, C, Dm7, C, and Cdim. The vocal line ends with a forte dynamic on C7.

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."

**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                                      Ab<sub>9</sub>                              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.

C                                      C                                      C#dim                              Dm7                              G7                                      C                                      C

**INTERLUDE**

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

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

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

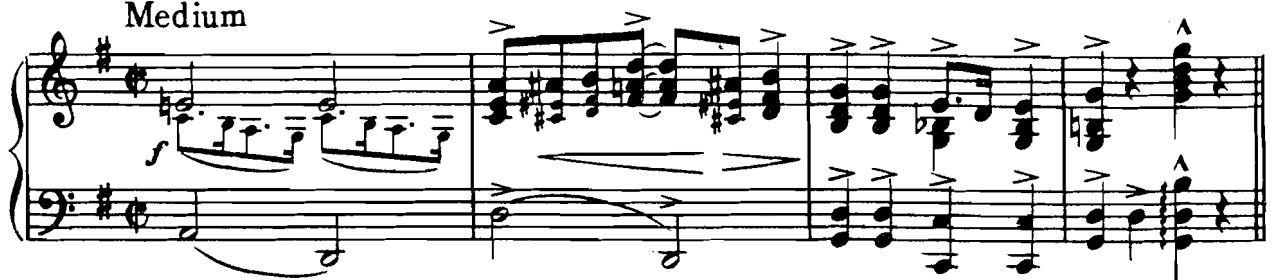
G7                                      F#7                              G7                                      F#7                              G7                                      >                                      C                                      C                                   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

## Sugar

Words by  
SIDNEY MITCHELL and  
EDNA ALEXANDER

Music by  
MACEO PINKARD

Medium



VERSE

The vocal line begins with "Have you heard". The piano accompaniment features a bass line with a sustained note and a treble line with eighth-note chords. The key signature changes to two sharps (B and D#).

*Vamp*

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

*legato*

G      B7

The vocal line continues with "Found a word— Got good news— Just the one— Read - in' that— That makes a bet - ter name for We've been in - vit - ed to a". The piano accompaniment consists of eighth-note chords in the bass and treble clefs. The key signature changes to one flat (E), then back to one sharp (F#), and finally to C major.

Em      G7      C

The vocal line concludes with "one swell up town af - call — My Well ba - by doll there —". The piano accompaniment ends with a final chord. The key signature is one sharp (F#).

C7      G7      Bbdim      D7

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in G major, while the piano part shows harmonic changes between G, B7, and Em. The lyrics are:

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

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 } G E7 Am7 D7 G D7

mon - ey But when {she} feeds me on hon - ey {she} gets {her} needs ev - ry

Gmaj7 G6 D7 A7

time. I'd make a mil-lion trips To {her} 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 — {she's  
*he's*  
 That's}

G11 G7 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 V Gmaj 7

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

G6 Am7 D7 D7

1 mine. 2 mine.

G B Fdim A7 D7 G C7 G

NOTE: Words in script for female version only

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a middle C clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The time signature varies between common time and 7/8. The lyrics are written in a mix of print and script. Chords are indicated below the staff. The first section ends with a repeat sign and two endings. Ending 1 continues with the lyrics 'mine.' and 'mine.' followed by a final section. Ending 2 starts with a dynamic 'f' and continues with a rhythmic pattern. The score includes a note at the bottom: 'NOTE: Words in script for female version only'.

# A Little Bit Independent

Words by  
EDGAR LESLIE

Music by  
JOE BURKE

The sheet music consists of four staves of musical notation. The top staff is for the piano, showing a treble clef and bass clef. The second staff is for the vocal part, with lyrics. The third and fourth staves are also for the piano.

**Lyrics:**

- Staff 2: A lit-tle bit in-de-pen-dent in your walk, A lit-tle bit in-de-pen-dent in your talk, There's
- Staff 5: noth-ing like you in Pa-ri-s or New York, You're aw-f'ly ea-sy on the eyes! A
- Staff 8: lit-tle bit in-de-pen-dent when we dance, A lit-tle bit in-de-pen-dent t'wards ro-mance, A

**Piano Chords:**

- Staff 2: F, F+6, F, D7
- Staff 5: Gm, Gm7, C7, F, D♭7, C7, F, G7, C7
- Staff 8: F, F+6, F, D7

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

Gm Gm7 C7 D<sub>b</sub>7 C7 F D<sup>o</sup> F F<sup>o</sup>

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

F7 B<sub>b</sub> F5<sup>#</sup> B<sub>b</sub> A7 A<sub>b</sub> G7

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

G(5<sup>#</sup>) 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<sub>6</sub> F D<sub>7</sub> Gm

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

Gm7 C7 D<sub>b</sub>7 C7 F G7 C7 F B<sub>b</sub>7 F

# I Believe in Miracles

Words by  
SAM M. LEWIS

Music by  
PETE WENDLING  
and GEO. W. MEYER

Moderato

c A<sub>m</sub> D<sub>7</sub> G<sub>7</sub> (G) C D<sub>m7</sub> G<sub>7</sub> C<sub>+6</sub> C<sub>dim</sub>

D<sub>m7</sub> G<sub>7</sub> C<sub>+6</sub> C<sub>dim</sub> G<sub>7</sub> (G) C

E<sub>b</sub> B<sub>b7</sub> C<sub>m</sub> G A<sub>m7</sub> D<sub>7</sub> G G<sub>7</sub>

## CHORUS

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

a tempo  
p-f Swinging style

L.H.

c A<sub>m</sub> A<sub>b7</sub> E<sub>b</sub><sub>m</sub> A<sub>b7</sub> C A<sub>m</sub>

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

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

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

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

L.H.

1 2

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

D.S.

# 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

g-o-ing 'round, and I be-gin to think it's true.  
had some-one— that I could real-ly call my own.

It's aw-ful hard to love some-one— when  
For I would mar-ry him at once, and

E m      G+      G      A7      D7      G      B7      Em      B7      Em      E m7

they don't care 'bout you.  
take him to— my home;

Once I had a lov-in' man, as good as an-y in this  
Ev'-ry night I sigh and cry,— no hap-pi-ness at all I

A7      A7b5      D7      D7+      G      G+      Em      G+      G      A7      D7

town,  
find,

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

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 A7**b5**

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

Won't 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,

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

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

1 2

cares for me. me.

# My Very Good Friend~the Milkman

Lyric by  
JOHNNY BURKE

Music by  
HAROLD SPINA

Moderato



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

Gm

Bbm

F

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

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

C13

Dm

G/B

E7

Am

E7

C7

## 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                    8 C                    C11 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                    8

# Wild Cat Blues

by THOMAS WALLER  
& CLARENCE WILLIAMS

The sheet music consists of five staves of musical notation, likely for piano or organ. The first staff shows a treble clef, a key signature of one flat, and a tempo marking of 8va. It includes dynamic markings such as *ff* and *8va*, and a performance instruction *loco ff tremolo*. The second staff shows a bass clef and a key signature of one flat. The third staff shows a treble clef and a key signature of one sharp. The fourth staff shows a bass clef and a key signature of one sharp. The fifth staff shows a treble clef and a key signature of one sharp. Measures are marked with a circled '3' over them, and some measures begin with a 'V' above the staff.

This page contains five staves of musical notation, likely for a piano or harpsichord. The top staff begins with a measure labeled '2' above it, featuring a large oval-shaped grace note. The subsequent measures show a steady pattern of eighth-note chords. The second section starts with a measure labeled '3' above it, characterized by sixteenth-note patterns and grace notes. The bass staff follows a similar harmonic progression. The final section begins with a measure labeled '1' above it, followed by a measure labeled '2' with a large oval-shaped grace note. The bass staff concludes with a measure ending in a bass clef and a bass note.

## 66 TRIO

1

2

Fine

Musical score page 67, featuring five staves of music for two voices. The top four staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature changes frequently, including sections in G major, E minor, A major, D minor, and C major.

The score consists of five systems of music:

- System 1:** Treble and Bass staves. The treble staff starts with a dotted half note followed by eighth notes. The bass staff has sustained notes with 'b>' markings.
- System 2:** Treble and Bass staves. The treble staff features eighth-note patterns with 'v' markings. The bass staff has sustained notes with 'b>' markings.
- System 3:** Treble and Bass staves. The treble staff shows eighth-note patterns with 'v' markings. The bass staff has sustained notes with 'b>' markings.
- System 4:** Treble and Bass staves. The treble staff includes eighth-note patterns with 'v' markings and a measure with a triplet bracket over three notes. The bass staff has sustained notes with 'b>' markings.
- System 5:** Treble and Bass staves. The treble staff features eighth-note patterns with 'v' markings. The bass staff has sustained notes with 'b>' markings.

**Final Measure:** The score concludes with a staff change to 2/4 time. The treble staff begins with a half note followed by eighth notes. The bass staff continues with eighth notes. The dynamic marking *fz* is present in the bass staff. The instruction *D.S. al Fine* is written above the staff.

# When Somebody Thinks You're Wonderful

by HARRY WOODS

Moderato

*mf*

poco rit.

Eb Bb7 C7 F7 Fm7 Bb7

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*

Eb Gm E<sup>b</sup>7 Ab Fm7 A<sup>b</sup>m(add 7)

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

Eb Cm Fm7 E<sup>b</sup>7 Fm7

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

Eb Gm E<sup>b</sup>7 E<sup>#</sup> dim Bb

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

F7 B<sub>b</sub>7

REFRAIN <sup>3</sup>

Is - n't it true?  
 Don't you a - gree?

When some-bo - dy thinks - you're won-der-ful,  
*poco rit.* *mp-f*

Fm7 E<sub>b</sub> D7

<sup>3</sup>  
 what a dif'-rencia in your day. <sup>3</sup>  
 Seems as tho' your trou - bles

B<sub>b</sub> D7 B<sub>b</sub>m add G C7 F7 F7(bC)

<sup>3</sup>  
 dis - ap-pears like a fea-ther in your way.

B<sub>b</sub>7 F7 B<sub>b</sub>aug E<sub>b</sub> Cm B<sub>b</sub>aug

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

E♭ D7 E♭ D7 Bm(add G)

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

C7 F7 F7(bC) B♭7

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

F7 B♭7 E♭ E♭ dim B♭7 E♭ E♭ dim

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

B♭7 E♭ B♭m C7

wear - 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.

D.C.

a tempo

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 Lenox Avenue, Harlem, New York 1927.

*The Origins of Jazz Series includes*

- Duke Ellington**
- Instrumental Blues**
- Fats Waller**
- Bix Beiderbecke**
- Classic Blues**
- More Classic Blues**
- "Jelly Roll" Morton**
- Encyclopedia of Jazz'n' Blues**

- Order Ref: 17083
- Order Ref: 17084
- Order Ref: 10035
- Order Ref: 14425
- Order Ref: 14250
- Order Ref: 14289
- Order Ref: 14256
- Order Ref: 14390

Series Editor Neil Hammerton

ISBN 0-86175-002-0



**IMP**

International Music Publications