

*Subscribed and Placed on Sale
May 8th 1912*

Musical Compositions

Liza - - - - -	.50
Don't Leave Me Now - - - - -	.50
The Ragtime Goblin Man - - - - -	.50
Roll Them Roly Boly Eyes - - - - -	.50
The Ragtime Goblin Man - - - - -	.50
That Precious Little Thing Called Love - - - - -	.50
Baldy - - - - -	.50
The Last Shot Got Him - - - - -	.50
Snap Your Fingers, And Away You Go - - - - -	.50
The Villain Still Pursued Her - - - - -	.60
"The Captain Of The Corset Squad-Brigade - - - - -	.50
Waiting For Me - - - - -	.50
I'll Sit Right On The Moon - - - - -	.50
Put On Your Old High Hat - - - - -	.50
The Ragtime Wagon Of Love - - - - -	.50
The Bunny Hug - - - - -	.50
I Left My Old Kentucky Home For You - - - - -	.50
Somebody Else Is Gettin' It - - - - -	.50
X There Ain't Nuthin' Doin' What You're Thinkin' About - - - - -	.50
Every Morning - - - - -	.50

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"There Ain't Nuthin' Doin' What You're Thinkin' About"

Words and Music by
CHRIS. SMITH and CECIL MACK.

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato'. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The tempo is indicated by a 'Moderato' marking. The first vocal entry is on the second line of music, with the lyrics 'A pen - ny for your thoughts Mis - ter' and 'Of course, you have a right for to'. The piano accompaniment continues with a similar rhythmic pattern, marked with a piano 'p' dynamic. The second vocal entry is on the third line of music, with the lyrics 'Jef - fer - son Jones For the land sakes, what is on your mind? — Now, you've been think, that is true, So you need not tell me more than once, — But when a'. The piano accompaniment continues with a similar rhythmic pattern, marked with a piano 'p' dynamic.

A pen - ny for your thoughts Mis - ter
Of course, you have a right for to

Jef - fer - son Jones For the land sakes, what is on your mind? — Now, you've been
think, that is true, So you need not tell me more than once, — But when a

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sit - ting mos' an ho - ur like a big wall flow - er And you
 fel - ler sits a sigh - ing, like a calf a dy - ing, An - y

ain't said a word for the long - est time, You move and turn and you
 girl would ob - ject that was not a dunce, The oth - er day you did

twist and squirm, You re - mind me of a great big
 chance to say That some for - tune tel - ler said you'd be a

fish - ing worm, And I know you're think - in' sump - in' that you
 groom in May, And your dreams a - bout a flat all pa - pered

ought - n't to say, Well, keep right on a think - in' if you
green and red Has put some aw - ful fun - ny no - tions

think 'twill pay But you'd bet - ter turn your thoughts the oth - er way. — (Cause)
in your head, And I feel you're going to ask me for to wed. — (But)

CHORUS.

There ain't noth - in' do - in' what you're think - in' a - bout, Your

brain is full of cin-ders, hon, the fi - re's out You don't have to hint for me to

un - der - stand Just speak right out in meet - ing like a re - gu - lar man, I

know what you're think-in' by that dream - y look, Your eyes, your whole express-ion is an

o - pen book, I've got to give you cre-dit, you're a good old scout But there

ain't noth-in' do - in' what you're think-in' a - bout! There think-in' a - bout!

1. 2.

fz *D. S.* $\text{\$}$