

IT TAKES A GOOD MAN TO DO THAT



Words & Music by
**JACK ELLIOTT BAYHA
& CHRIS SMITH**

Featured By
Bob LaSalle
IN
**ZIEGFELD
MIDNIGHT
FROLIC**

MACK RUBEY
STARK & COWAN INC
MUSIC PUBLISHERS
234 WEST 46TH STREET, NEW YORK

Barbelle

Try This On Your Piano

"SCANDINAVIA"

(Sing Dose Song And Make Dose Music)

By RAY PERKINS

Chorus

Scan - di - na - via I love you Ay tank you ban fine Swed - ish

gal - You know for you I would die But nev - er ask me to try

Dose Swed - ish Pas - try of yours Ex - cuse me be - cause ay tank some - how • I don't

L.H.

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girl friends by the score — And he mar-ried sev-en hun-dred or more —
Sol-mon sure did fall — The — oth-ers did-n't mind it at all —

Chorus

It takes a good man — to do that — It takes a good man — to do that —
It takes a good man — to do that — It takes a good man — to do that —

Pic-ture all those pret-ty la-dies by his side — And
Nev-er had a mot-or car and so you see — He

his-to-ry tells us ev-'ry one was sat-is-fied — It takes a
had to de-pend up-on his per-son-al-i-ty — It takes a

good man — to do that — He had 'em short, tall lan-ky and fat. —
 good man — to do that — He had 'em short, tall lan-ky and fat. —

The first system of the musical score features a vocal melody on a treble clef staff and a piano accompaniment on grand staves. The key signature has one sharp (F#). The melody includes a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

They had to stand in line to sit up — on his knee — And
 The king got full of wine one night and lost his head — He

The second system continues the melody and accompaniment. The piano part features a triplet of eighth notes in the right hand.

those down at the end all wait - ed pat - ient - ly — It takes a good man a
 got him-self a bat and knocked the whole bunch dead — It takes a good man a

The third system continues the musical progression. The piano accompaniment includes a triplet of eighth notes in the right hand.

1 2
 might-y good man — to do that, — It takes a —
 might-y good man — to do that, — It takes a —

The fourth system concludes the piece with a double bar line. It includes first and second endings for the vocal line. The piano accompaniment ends with a final chord. A dynamic marking of *sfz* (sforzando) is present.

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What Cha Gonna Do When There Aint No Jazz?

Words by
EDGAR LESLIE
Chorus

Music by
PETE WENDLING

What cha gon-na do when there aint no jazz How ya gon-na stop;
when ya full of pep? If they gon-na stop syn - co - pat - um,

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When I Lost You Mother Of Mine

Words and Music by
NAT OSH LEE and
A. STANLEY DUNKERLEY

Refrain (tenderly)
I lost the hands that rocked me to sleep
back in my ba by days I lost the

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Gone Are The Days

Words & Music by
BILLY JOYCE &
RUBEY COWAN

Chorus
Gone are the days when you would call me your sweet - ie" your little romantic gone are the
days when you'd whisper me with kisses you'd greet me Those days are over now I'm
sad - But they're left memories That I couldn't would let for girl in a day Gone are the
smiles the kind that made life worth living the ones you were giving I thought I'd never let go of the kisses of

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CONGO NIGHTS

Words by
RUBEY COWAN

Music by
VIOLINSKY

Refrain
Don't go nights come back to me One more I long to see
Your night shades fall ing shades that bring back
mem - o - ries Of deep - est mys - ter - ies That were en - thrall

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