

EVERYBODY LOVES A CHICKEN

WORDS AND MUSIC BY
BOBBY JONES

WRITER OF
"I HATE TO SEE THOSE SUMMER DAYS ROLL BY,"
"EVERY LITTLE MOMENT,"
"I WONDER IF I'LL EVER HAVE A GIRLIE"



(FAMOUS)
PATTER CHORUS

WRITTEN BY BOBBY JONES.

Everybody loves a— You can always raise the dickens
 When you're with a lot of Chickens,
 When you take—a little Chicken out to dine
 Then you're due for one grand time—Fine!
 Anywhere with a Chicken where the wine is flowing
 Take your girl out in a Taxi you don't care how much you're blowing
 We all are bound to fall—for the Taxi stuff
 And then we haven't got enough
 To ride home in an ordinary Trolley,
 Then you think of all the jolly that you had with Dolly,
 You don't regret, you can't forget because your big head's with you yet!
 But when another night rolls by you will use the same old cry
 Chick, Chick, Chick, Chick, Chick, Chick, Chick,
 Chick, Chick, Chick, Chick, Chick, Chick, Chick,
 Every one that's out for fun will have a Chick to call him "Hon",
 The same old way you've spent your "Mon" Oh!
 Everybody loves a Chicken.

Words and Music by
BOBBY JONES, Writer of
"I hate to see those Summer Days roll by,"
"Every Little Moment," Etc.

The musical score for 'Marchia' is written for piano in 2/4 time. It begins with a piano introduction consisting of two measures of chords. The third measure features a forte (ff) dynamic and a sixteenth-note flourish. The piece concludes with a final flourish in the fourth measure.

The image shows a musical score for the song "The College Boy". It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "Two col-lege boys from dear old Yale blew in - to New York town For Till ready These col-lege chapshave mar-ried and their lives are long, sweet dreams Be-". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It begins with a piano (*p*) dynamic and transitions to a mezzo-forte (*mf*) dynamic. The accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

Two col-lege boys from dear old Yale blew in - to New York town For
Till ready These col-lege chapshave mar-ried and their lives are long, sweet dreams Be-

they were wise that on Broad.way some chick_ens could be found. They stroll'd a_ round un-
 cause the maid_ens they have won are dain - ty chick_en queens. No more they'll wan-der

til they met two girl-ies just six-teen, With roug-ish smile and gold-en hair and
'round the town and flirt as chicks pass by, No gay white way, they've had their day, but

eyes that were a dream, They grabb'd those maid-ens quick and both cried oh! you chick
they are bound to cry When wif - ey cuddles near and whis-pers in his ear

poco rit. *ritard.*

CHORUS

Ev-'ry-bo-dy loves a chick-en ——— Ev-'ry-bo-dy wants a girl that's

mf-f

cute and neat All the boys they love the small ones, They don't care for

old or tall ones They love them thin and sweet ——— Ev-'ry-bo-dy

loves to love a chick - en ——— And that is why when girls pass by you'll

The first system of the musical score. The vocal line (treble clef) has a key signature of one flat (Bb) and a 2/4 time signature. The lyrics are 'loves to love a chick - en' followed by a long dash and 'And that is why when girls pass by you'll'. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a more complex melody in the right hand with various chords and eighth-note patterns.

hear the boys all cry Chick!chick!chick!chick! chick!chick! chi - i - ck!

The second system of the musical score. The vocal line continues with 'hear the boys all cry' followed by 'Chick!chick!chick!chick! chick!chick! chi - i - ck!'. The piano accompaniment includes dynamic markings: *sfz* (sforzando) and *p* (piano). The piano part features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

Chick!chick!chick!chick!chick!chick!chi - i - ck! Oh! what I'd do for a chick - en like you

The third system of the musical score. The vocal line continues with 'Chick!chick!chick!chick!chick!chick!chi - i - ck! Oh! what I'd do for a chick - en like you'. The piano accompaniment includes a dynamic marking of *f* (forte). The piano part features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

Ev - ry - bo - dy loves a chick - en. - en.

The fourth system of the musical score. The vocal line concludes with 'Ev - ry - bo - dy loves a chick - en. - en.' followed by a repeat sign and two endings. The piano accompaniment includes a dynamic marking of *f* (forte). The piano part features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

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