

POPULAR EDITION

DON'T TAKE AWAY THOSE BLUES

SONG



BY

JOE McKIERNAN
AND
NORMAN SPENCER

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JEROME H. REMICK & CO.
NEW YORK DETROIT

Spencer

DON'T TAKE AWAY THOSE BLUES

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JOE McKIERNAN
and NORMAN SPENCER

PIANO Moderato

The piano introduction is in B-flat major, 4/4 time, marked Moderato. It features a series of chords in the right hand and a simple bass line in the left hand. The notation includes a treble and bass clef, a key signature of two flats, and a common time signature. Dynamics like *f* and *mp* are indicated.

VOICE

I must ad-mit that I'm a Jazz-bo For ev-ry sin-gle place that I go, They play that Jazz
Some-times I won-der if I'm go-ing A lit-tle cra-zy from Jazz-bo-ing When I'm a-sleep

The first system of the vocal melody is in B-flat major, 4/4 time. The lyrics are written below the notes. The piano accompaniment is shown below the vocal line, with a treble and bass clef. Dynamics like *p* and *f* are indicated.

razz-a-ma-tazz That seems to drive my trou-bles a-way But now that we have pro-hi-
I just can't keep That fun-ny mu-sic out of my head There's some-thing might-y queer a-

The second system continues the vocal melody and piano accompaniment. The lyrics are written below the notes. The piano accompaniment is shown below the vocal line, with a treble and bass clef. Dynamics like *f* and *mp* are indicated.

-bi-tion, I've got a creep-y su-per-sti-tion Now that it's dry, they're goin' to try To take a-
-bout it, Some-how I can't ex-ist with-out it, It's got me sure, I can't en-dure To live with-

The third system continues the vocal melody and piano accompaniment. The lyrics are written below the notes. The piano accompaniment is shown below the vocal line, with a treble and bass clef. Dynamics like *f* and *mp* are indicated.

-way those Blues some-day. I'm right down on my knees, Just lis-ten to me please, Oh,
-out those rag-gy tunes. I love my Jazz, I vow, Don't take it from me now, Oh,

The fourth system continues the vocal melody and piano accompaniment. The lyrics are written below the notes. The piano accompaniment is shown below the vocal line, with a treble and bass clef. Dynamics like *f* and *mp* are indicated.

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CHORUS

(What charms that music has, Just lis-ten to that lov-in' jazz)

Don't take a-way those Blues, Don't take

mp-f

(They've got a style of play-in' Music that just keeps you sway-in')

a-way those Blues; All that life holds for

*(When I am on the hum-mer Gee I love a jazzy drummer)**(Don't you stop, don't you dare to stop)*

me, Is just a rag-gy mel-o - dy.

(In-to that dark ob-liv-ion, where there ain't no use of liv-in')

But if those Blues must go Then you can lay me

(Down in the ground, where not a sound can get a-round)

low; You can take a-way my gin, Take a-way my booze, Take a-way my hat and even

take a-way my shoes, But Law-dy, Law-dy Mis-ter man, don't take a-way those Blues.

Blues.

D.S.

mf *D.S.*

DEAR OLD GAL WHO'S YOUR PAL TO-NIGHT

Suggested G. Egan

Richard A. Whiting



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Out Of The East
I'm Forever Blowing Bubbles
After All
You're Still An Old Sweetheart
Of Mine
Smiles

DEAR OLD GAL WHO'S YOUR PAL TO-NIGHT SONG

Lyrics by
RAYMOND H. EGAN

Music by
RICHARD A. WHITING

CHORUS

Dear old gal who's your pal to - night Tell me who is your new do -

-light Does he know that your heart knew a dear Auld Lang Syne When those

sweet lips of yours Were the lips I called mine Tho' you're wrapped in his arms to - night

Still it's part of my heart to do - light Just to wonder could he be for-

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