

THAT LOVIN' LAZY RAG



Written and Introduced by

BILLY GASTON

American Singing Comedian

Writer of

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GEE ! BUT I FEEL BLUE	50
WOULD YOU MISS ME	50
SPOONEYVILLE	50
THIS AIN'T SUCH A BAD TOWN AFTER ALL	50
THAT LOVIN' LAZY RAG	50
GOOD-BYE BILL	50

STARMER

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Try this over on your Piano. In Dear Old Tennessee.

Words by
OLIVE L. FIELDS.

Music by
HARRY L. NEWMAN.

CHORUS. (*With expression—Drag.*)



In dear old Ten-nes-see, That's where I long to be, Where skies are



ev - er blue, And hearts are ev - er true; Where per-fumed



breez - es blow, And sweet mag - no - lias grow, That's where I



long to be, Hon - ey, In Ten-nes - see. In dear old -see.

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That Lovin' Lazy Rag.

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By
BILLY GASTON
and
EDGAR SELDEN

Moderato.

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, marked 'Moderato'. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand. The vocal line enters in the second measure with the lyrics: 'Lil said to Bill: "Can't wait un - til - The band be-gins to play a laz - y' and 'Bill said to Lil: "You'll get your fill, - Im al-ways rea-dy for that drows-y rag; 'Cause Im just gasp - in' for that glid - in', slid - in', drag; So, start the band up for that drift - in', shift - in''. The piano accompaniment continues with a consistent rhythmic pattern, providing a harmonic foundation for the vocal melody. The score concludes with a final piano flourish in the right hand.

Lil said to Bill: "Can't wait un - til - The band be-gins to play a laz - y
Bill said to Lil: "You'll get your fill, - Im al-ways rea-dy for that drows-y
rag; 'Cause Im just gasp - in' for that glid - in', slid - in',
drag; So, start the band up for that drift - in', shift - in'
So con - fid - in', lov - in', shov - in', laz - y, craz - y rag.
Soul up - lift - in', balm y, palm - y, teas - y, squeez - y rag.

Gee! But it's fine, sim-ply di - vine, I just can't make my-self some-how be-
Wrig-gle up right, hug me up tight, An' slip a lov - in' kiss with all your

have; A steal - in' feel - in' gen - tly goes straight from — my
might; A - bout my - self I hate to brag, but Babe — I

head down to — my toes."
warm up to — that rag."

CHORUS.

Oh! That lov - in' laz - y rag, Ros - y, pos - y, craz - y rag,

Tan - tal - iz - in', so sur - pris - in', Hyp - no - tiz - in',

The first system of music features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and single notes, with a fermata over the final bass note of the system.

scan - dal - iz - in', Oh! That lov - in' laz - y rag,

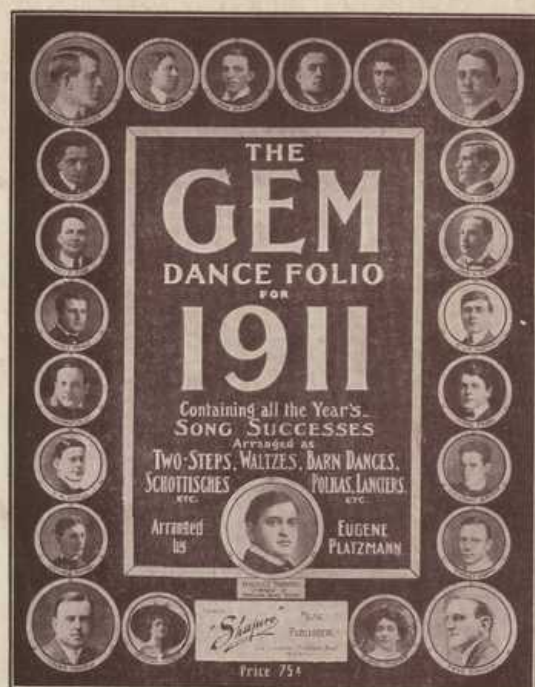
The second system continues the melody and accompaniment. The piano part features a prominent bass line with a fermata over the second measure.

Twist - in', turn - in', craz - y rag, - I'll have to drop be -

The third system shows the vocal line and piano accompaniment. The piano part includes a fermata over the second measure and a crescendo hairpin.

fore I stop - That lov - in' laz - y rag. — rag. —

The fourth system concludes the piece with a double bar line. It includes first and second endings for the vocal line. The piano accompaniment features a fermata over the second measure of the first ending and a forte (*fz*) dynamic marking in the final measure.



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