

DON'T BLAME IT ALL ON BROADWAY

Loa M.C.



*"Bubbles"
from
"Frenchie"*

WORDS BY
HARRY WILLIAMS & JOE YOUNG
MUSIC BY
BERT GRANT



HARRY WILLIAMS MUSIC CO.
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Don't Blame It All On Broadway

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Moderato con moto

Piano.

Voice

Vamp Slower. *L.H.*

Some - one took a trip down to the
Some - one thought the world would be for -

cit - y, Some - one had a pock - et full of dough,
giv - ing, Some - one then re - turned to his home town,

Some - one al - ways has to feed the Kit - ty
Some - one tried to change his way of liv - ing

The musical score is written for piano and voice. It begins with a piano introduction in D major, 2/4 time, marked 'Moderato con moto'. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The voice enters with the lyrics 'Some - one took a trip down to the / Some - one thought the world would be for -'. The piano accompaniment includes a 'Vamp Slower.' section and a 'L.H.' (Left Hand) section. The lyrics continue: 'cit - y, / Some - one had a pock - et full of dough, / giv - ing, / Some - one then re - turned to his home town,'. The final line of the score is 'Some - one al - ways has to feed the Kit - ty / Some - one tried to change his way of liv - ing'. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

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Some-one has to keep the lights a glow
Some-one tried so hard to set - tle down

Af - ter some-one's lark, some-one
Some-one then in-vain had to

heard some - one re - mark, as in the park he made a bench his
come right back a - gain, Back where he thought life seemed bright and

bed,
gay,

Broad - way is a joke, I'm dis -
Some - one in the park heard some -

gust - ed and I'm broke, Then some-one in - ter - rupt - ed him and said.
one to him re - mark, You were right the night I heard you say.

CHORUS.
Moderato con moto.

Don't blame it all on Broad - way, you have your-

self to blame Don't shame the name of

dear, old Broad - way for in an - y oth - er Town it's just the

same — Your life is what you make it

When you try to turn night in - to day _____ And if you

The first system of the musical score features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "When you try to turn night in - to day _____ And if you".

should be din - ing with a lit - tle strang - er red lights seem to

The second system continues the melody and accompaniment. The lyrics are: "should be din - ing with a lit - tle strang - er red lights seem to". The piano part includes markings for *rit.* (ritardando) and *a tempo.* (return to tempo).

warn you of a dang - er Don't blame it all on Broad -

The third system continues the melody and accompaniment. The lyrics are: "warn you of a dang - er Don't blame it all on Broad -". The piano part includes markings for *rit.* and *a tempo.*

1. way. 2. way. _____ *8va*

The fourth system concludes the piece with two endings. The first ending leads back to the beginning, and the second ending concludes the piece. The lyrics are: "1. way. 2. way. _____". The piano part includes a marking for *8va* (octave up) in the final measure.

EVERYBODY LOVES TO SING

You're The Same Old Girl

Words by
JOE YOUNG
and
HARRY WILLIAMS

Music by
BERT GRANT

REFRAIN. *Moderato con moto. a tempo*

You're the same old girl, I real-ly must ad-

mit that you're the same old girl, you have n't changed a

bit, Al-tho' to-day you're some-what gray, it's eas-y to be

poco rit. e espressivo

seen, You're sweet-er now at for-ty than you were at sweet six-

poco rit. e espressivo

(con Gues basso ad lib.)

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