

(ANY MAN WHO TRUSTS A GAL)

75
50

HIGH BROWN BLUES



INTRODUCED WITH GREAT SUCCESS
by MARGARET YOUNG

LYRIC by
Jack Yellen
MUSIC by
Milton Ager
Writers of Many Hits

SIXTY
CENTS



Harry Von Tilzer Music Pub. Co
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High Brown Blues

Words by
JACK YELLEN

Music by
MILTON AGER

Toddle Tempo

Piano

The piano introduction consists of four measures. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and sixteenth notes, with a forte (f) dynamic marking. The left hand plays a steady bass line with eighth notes. The key signature changes to one flat (Bb) in the final measure.

Vamp

mf

Voice

An - y man who trusts a gal aint
On - ly way to keep a gal is

The vamp section is marked 'Vamp' and 'mf'. It consists of a continuous eighth-note accompaniment in both hands. The vocal line begins with a repeat sign and then enters with the lyrics 'An - y man who trusts a gal aint / On - ly way to keep a gal is'. The piano accompaniment includes a piano (p) dynamic marking.

noth - in' but a dog-gone fool _____ I don't care who he is _____
tie her with a ball and chain _____ I don't care who she is _____

The second vocal line continues the lyrics: 'noth - in' but a dog-gone fool _____ I don't care who he is _____ / tie her with a ball and chain _____ I don't care who she is _____'. The piano accompaniment continues with the vamp pattern.

— he's noth - in' but a fool _____ I claim that an - y man who does it ought to
— she needs a ball and chain _____ I claim that an - y man who treats'em dif-f'rent

The third vocal line continues the lyrics: '— he's noth - in' but a fool _____ I claim that an - y man who does it ought to / — she needs a ball and chain _____ I claim that an - y man who treats'em dif-f'rent'. The piano accompaniment continues with the vamp pattern.

get a kick-in' from a mule ————— That's what they ought to teach —
has a head without a brain ————— A man who treats 'em nice —

in ev-'ry pub-lic school ————— Once I had a high brown gal
is cer-tain-ly in - sane ————— Once I left my gal a - lone

In - tro - duced her to my pal — But an - y man who trusts a gal ain't
Serves me right I should have known — The on - ly way to keep a gal is

noth - in' but a dog - gone fool ————— Love is cruel —————
tie her with a ball and chain ————— I com-plain —————

Chorus

I've got the high — brown — blues — A - bout that

p-f

thing called love — I can't en - thuse — From now on I —

- re - fuse — To let my heart grow fond — or re - spond —

To the jel - ly roll - in' of a mid night blonde — Folks the best of men. —

Weak-en now and then ——— But if I fall a - gain ——— I'll be a



la-dy kil-lin' dark town vil-lain 'till ——— I ——— lose ———



— Those dog-gone ag-gra-vat-in' 'sas-sin-at-in' wo-man hat-in' high brown



blues ——— I've got those blues ———



Harry Von Tilzer's Two Terrific Ballad Hits

That Old Irish Mother Of Mine

Lyric by WILLIAM JEROME

Music by HARRY VON TILZER

CHORUS

In her eyes there's the dew of Kil-lar-ney On her cheek there's the rose of Kil-dare.
On her lips just a wee bit of Blar-ney And the snow of Ath-lone in her hair

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Somebody's Mother

Words by
ANDREW B. STERLING

Music by
HARRY VON TILZER

Refrain

Some - bod y's Moth - er is wait - ing For
some - one each day Some - bod - y's

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