

AGGRAVATING

PAPA

DON'T YOU TRY TO TWO-TIME ME

BY ROY TURK J. RUSSEL ROBINSON AND ADDY BRITT



Waterson, Berlin & Snyder Co.
STRAND THEATRE BUILDING NEW YORK

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Peltzer

Aggravatin' Papa

(Don't you try to two time me)

Formulee Beauté



by
ROY TURK &
J. RUSSEL ROBINSON

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Frederick S. Manning

TRY THIS ON YOUR PIANO HOTSY TOTSY TOWN

By BERT KALMAR
HARRY RUBY
and M. K. JEROME

Chorus

I tell you what - sy, it's hot - sy tot - sy, In Hot - sy Tot - sy Town,—

There is not a place that's hot-ter when the sun goes down.—

They gath-er in the moon - light, You ought-a see them dance;—

The score consists of three systems. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The first system includes a dynamic marking of *p-f* (piano-forte) in the piano part. The second system features a fermata over the vocal line. The third system includes a key signature change to one sharp (F#) in the piano part.

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Try This On Your Piano


One Night In June

Words by
HARRY B. SMITH and
FRANCIS WHEELER

Music by
TED SNYDER
ARTHUR LANGE and
ERNEST KLAPHOLZ

Chorus

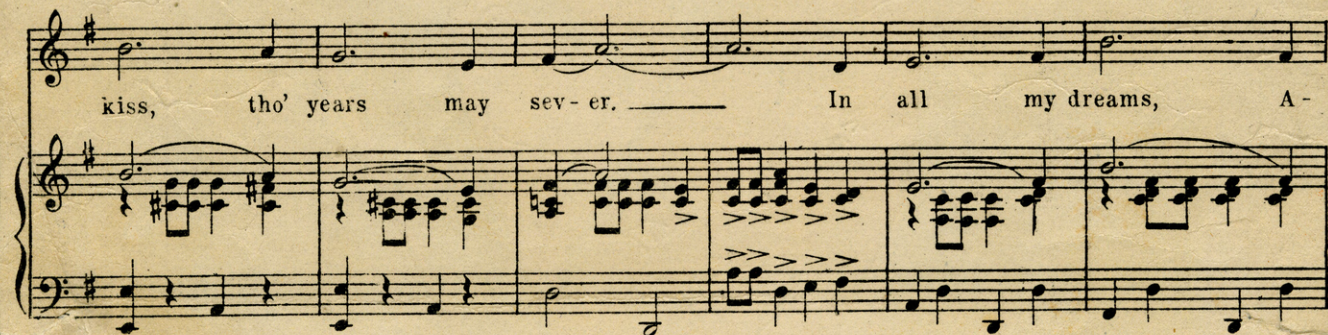
night in June, We heard a tune, My heart will hear for



ev - er. Our lips first met; I'll ne'er for - get, that



kiss, tho' years may sev - er. In all my dreams, A -



gain it seems, We two drift on to - geth - er. That



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Aggravatin' Papa

(Don't You Try To Two-Time Me)

By ROY TURK and
J. RUSSEL ROBINSON

Piano

Moderato

f

p

Till Ready

The piano introduction is written for a grand piano. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The piece starts with a forte (*f*) dynamic and features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes. It concludes with a piano (*p*) dynamic and a section marked 'Till Ready'.

Voice

I know a trif - lin' man, — They call him 'Trif - lin' Sam' —
Now I don't mean to scold, — But I must get you told, —

The first system of the vocal entry features a treble clef and a key signature of two flats. The melody is simple and conversational. The piano accompaniment consists of a steady, rhythmic accompaniment in the right hand and a bass line in the left hand. The lyrics are: "I know a trif - lin' man, — They call him 'Trif - lin' Sam' — Now I don't mean to scold, — But I must get you told, —".

He lives in Birm - ing - ham, — 'Way down in Al - a - bam'. — Now the
Keep flirt - in' round so bold, — You'll see my love grow cold. — Don't care

The second system continues the vocal melody and piano accompaniment. The lyrics are: "He lives in Birm - ing - ham, — 'Way down in Al - a - bam'. — Now the Keep flirt - in' round so bold, — You'll see my love grow cold. — Don't care".

oth - er night, — He had a fight — with a gal named Man - dy Brymm, — And she
who she is, — Or what she does — ain't a gal in this here town, — That can

The third system continues the vocal melody and piano accompaniment. The lyrics are: "oth - er night, — He had a fight — with a gal named Man - dy Brymm, — And she who she is, — Or what she does — ain't a gal in this here town, — That can".

plain - ly stat - ed she was ag - gra - vat - ed, As she shout - ed out to him: —
love and pet - you like your own sweet mam - ma, So you'd bet - ter throw 'em down: —

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are: "plain - ly stat - ed she was ag - gra - vat - ed, As she shout - ed out to him: — love and pet - you like your own sweet mam - ma, So you'd bet - ter throw 'em down: —".

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Chorus

“Ag-gra-vat-in’ pa-pa, Don’t you try to two-time me, — I said, don’t

p-f

two-time me!’ — Ag-gra-vat-in’ pa-pa, Treat me kind or let me — be, —

I mean, just let me be.’ — List-en while I get you told —

Stop mess-in’ round, sweet jel-ly roll, — If you step out with a highbrow ba-by,

I’ll smack you down and I don’t mean “may-be.” Ag-gra-vat-in’ pa-pa,

I'll do an - y - thing you say — Yes, an - y - thing you say. —

But when you go strut-tin', Do your strut-tin' round my way. —

So pa-pa,
Now pa-pa,
Now pa-pa,

Just treat me pret-ty, Be nice and sweet, 'Cause I pos-sess a fort - y four that
You best be care-ful, As you can be, 'Cause I can beat you do - in' what you're
Once you were steady, Once you were true, But pa - pa, now sweet mam-ma can't de -

don't re - peat, — Ag - gra - vat - in' pa - pa, Don't you try to two-time
do - in' me, —
pend on you, —

me!" me!"

D.S.

BE SURE TO GET COPIES OF THESE BIG SONG HITS



The Lovelight In Your Eyes

Words by
HARRY B. SMITH and
FRANCIS WHEELER

Music by
ARNOLD JOHNSON

Chorus

I can see the love-light in your eyes, dear,
Shin - ing there for me. The night is still
the whip-poor - will, Is sing - ing love's mel - o -

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ASK TO HEAR THESE
SONGS PLAYED

Mother In Ireland

By GERALD GRIFFIN
HERMAN KAHN
and TOMMY LYMAN

Chorus

Moth - er in Ire - land, I see you thru tears,
Try - ing so brave - ly to hide all your fears, Since
I've been a - way ver - y plain - ly I see, How

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MOTHER IN IRELAND

Song
By

GERALD GRIFFIN,
HERMAN KAHN &
TOMMY LYMAN

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BEALE STREET MAMMA
BELLA DONNA
KEEP OFF MY SHOES

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TOMORROW
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I GAVE YOU UP JUST BEFORE YOU THREW ME DOWN

BY BERT KALMAR HARRY RUBY -and- FRED E. AHLERT

Chorus

But I gave you up — just be-fore — you threw me down;—

You'll see a smile — where you thought — you'd see a frown. — Don't

try to ge - ny — that you fooled — me from the start; — You

broke each vow, — And I know now — You meant to break my heart. — It's

1247-3

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