

SM 4828

Racing Blues

Lyric by
NEVILLE FLEESON

Music by
ALBERT VON TILZER

Moderato

Piano introduction in G major, 4/4 time, Moderato. The piece begins with a forte (f) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The introduction concludes with a sforzando (sfz) dynamic and an accent (^) on the final chord.

VOICE

Vocal line and piano accompaniment for the first phrase. The vocal melody is in G major, 4/4 time. The lyrics are: "Ear - ly in the morn-ing just at four o' - clock four o' - clock,". The piano accompaniment starts with a mezzo-piano (mp) dynamic and features a steady bass line with some harmonic support in the right hand.

Vocal line and piano accompaniment for the second phrase. The vocal melody continues with the lyrics: "four o' - clock, I hear the tin - gle, in - gle-in - gle of the . clock that". The piano accompaniment maintains the same rhythmic and harmonic structure as the first phrase.

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says its time to get up ————— Then I hur - ry out to watch the

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a quarter note 's' and a quarter note 'a', followed by eighth notes 'y', 's', 'i', 't', 's', 't', 'i', 'm', 'e', 't', 'o', 'g', 'e', 't', 'u', 'p', then a long horizontal line representing a sustained note, followed by 'T', 'h', 'e', 'n', 'I', 'h', 'u', 'r', 'r', 'y', 'o', 'u', 't', 't', 'o', 'w', 'a', 't', 'c', 'h', 't', 'h', 'e'. The piano accompaniment consists of chords and moving lines in both hands, with a key signature of one sharp (F#) and a common time signature.

hors-es pace Just to find the po - ny that will win the race My

The second system continues the vocal line and piano accompaniment. The vocal line has 'h', 'o', 'r', 's', 'e', 's', 'p', 'a', 'c', 'e', 'J', 'u', 's', 't', 't', 'o', 'f', 'i', 'n', 'd', 't', 'h', 'e', 'p', 'o', 'n', 'y', 't', 'h', 'a', 't', 'w', 'i', 'l', 'l', 'w', 'i', 'n', 't', 'h', 'e', 'r', 'a', 'c', 'e', 'M', 'y'. The piano accompaniment continues with similar harmonic support.

choice is wrong and that's why I'm sing - ing this song ————— My

The third system continues the vocal line and piano accompaniment. The vocal line has 'c', 'h', 'o', 'i', 'c', 'e', 'i', 's', 'w', 'r', 'o', 'n', 'g', 'a', 'n', 'd', 't', 'h', 'a', 't', 's', 'w', 'h', 'y', 'I', 'm', 's', 'i', 'n', 'g', 'i', 'n', 'g', 't', 'h', 'i', 's', 's', 'o', 'n', 'g', then a long horizontal line, followed by 'M', 'y'. The piano accompaniment features a more active bass line with triplets in the final measure.

CHORUS

mon - ey's gone, my watch in pawn, I've got the rac - ing blues, ————— I've

The chorus system begins with a double bar line and a key signature change to two flats (Bb). The vocal line has 'm', 'o', 'n', 'e', 'y', 's', 'g', 'o', 'n', 'e', 'm', 'y', 'w', 'a', 't', 'c', 'h', 'i', 'n', 'p', 'a', 'w', 'n', 'I', 'v', 'e', 'g', 'o', 't', 't', 'h', 'e', 'r', 'a', 'c', 'i', 'n', 'g', 'b', 'l', 'u', 'e', 's', then a long horizontal line, followed by 'I', 'v', 'e'. The piano accompaniment includes a dynamic marking of *mp-f* and features triplet figures in the right hand.

got those wear-y, drea-ry kind, those dog-gone racing blues

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat). The vocal line consists of quarter and eighth notes. The piano accompaniment includes chords and triplets in the right hand, and a steady bass line in the left hand.

Ev'-ry horse that I play run the oth-er way

The second system continues the piece. The vocal line has a slight change in phrasing. The piano accompaniment features a prominent triplet in the right hand and a bass line with some chromatic movement.

I'm sigh-ing I'm cry-ing I keep on trying there's no de-ny-ing

The third system contains the most complex vocal line with multiple phrases. The piano accompaniment uses a variety of chord voicings and rests to support the melody.

Ev'-ry po-ny acts so pho-ny still they look so fine

The final system on the page. The vocal line ends with a simple phrase. The piano accompaniment concludes with a triplet in the right hand and a final bass note.

When I see them on par-ade, go up and down the line,

Still I al - ways loose the wrong horse I choose That's why I've got those dog gone

spoken
wear - y rac - ing blues that make you feel so fun - ny, blues that make you loose your mon - ey,

Those mon - ey chas - ing, rac - ing blues — I've —