

High Brown Blues

Words by
JACK YELLEN

Music by
MILTON AGER

Toddle Tempo

Piano

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a forte (f) dynamic and features a series of eighth-note chords and single notes, including a triplet of eighth notes. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment.

Voice

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

Vamp

The piano accompaniment for the first vocal line is marked with a mezzo-forte (mf) dynamic. It features a 'Vamp' section with a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The music concludes with a piano (p) dynamic.

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 for the second vocal line continues the rhythmic pattern established in the first line, with a steady eighth-note accompaniment in the left hand and eighth-note chords in the right hand.

— 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 for the third vocal line continues the rhythmic pattern, with a steady eighth-note accompaniment in the left hand and eighth-note chords in the right hand.

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get a kick-in' from a mule ————— That's what they ought to teach —
has a head with-out 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

The first system of the chorus features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a double bar line and a repeat sign. The piano accompaniment starts with a *p-f* dynamic marking and includes various articulations like accents and slurs.

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

The second system continues the vocal line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

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

The third system shows the vocal line and piano accompaniment. The piano part continues with a consistent rhythmic pattern, featuring chords and single notes.

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

The fourth system concludes the chorus with the vocal line and piano accompaniment. The piano part ends with a final chord and a few notes in the bass line.

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 ———

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