

# MAMMY'S SHUFFLIN' DANCE



ORIGINALLY INTRODUCED BY  
GRACE WILSON  
IN VAUDEVILLE

Words by  
**L. WOLFE GILBERT**  
Music by  
**MELVILLE J. GIDEON**  
Writers of  
"TEXAS PRANCE"

**WILL ROSSITER**  
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# "LET'S MAKE LOVE WHILE THE MOON SHINES"

BY HARRIS AND ROBINSON

This is what we call a "novelty" song—one of those dainty little catchy numbers that you love to sing and hum. It's getting very popular with the stage singers and is already featured by Belle Baker, Diamond & Nelson, Cross & Josephine, McCormack & Irving, Nonnette, Charlotta St. Elmo, Hazel Swanson, Fanny St. Claire and others taking it up just as fast as they can learn it—and why? just because it's a "sure-fire" hit and that means it's a song the public want. It's also published for band and Orchestra and is played at all dances and concerts. Don't fail to get a copy at once of "LET'S MAKE LOVE WHILE THE MOON SHINES".

Let's Make Love While The Moon Shines.

By HARRIS and ROBINSON  
 Writers of "Gone with the Wind" and  
 "In the Spring 'Til Bring a Ring around to Rome"

Chorus.

Let's make love while the silv-ry moon is shin-ing My bes-ey

let us spoon— So Mis-ter Moon up high. Will hear my hill-a-ry

# "WHEN I WOKE UP THIS MORNING"

"When I Woke up this Morning

Word and Music by  
 JIMMIE V. MONACO.

CHORUS

Oh! Oh! When I woke up this morn-ing she was gone— I feel so

bad— .Oh! but I am sad Get— but I am

sad— She nev-er e-ven told her rea-son why oh I could

cry— And if she won't come back I know I'll die

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THE NEW SONG—hit of "Madame Sherry". Everybody by now knows that "Madame Sherry" has been the greatest financial success in years. Also the song "Every Little Movement Has A Meaning Of Its Own", has become one of the greatest song hits ever known and it's sung, hummed, whistled and played from coast to coast. We tell you this to give you an idea that we are offering you a big thing in this song "WHEN I WOKE UP THIS MORNING". The words are funny and the music "great". It is published for Band and Orchestra and is a big "hit", played as a two-step. Better add this to your "bunch".



Let me say— sweet-est things you ev-er heard, dear— And ev-ry

word dear— will be of love's sweet-ness, my in-ile sur-tis-dome

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You'll Never Know the Goodfellow I've Been,

by JACK COOGAN

CHORUS

You'll never know the good fellow I've been, 'Till I've gone a-way—

You're bound to miss the lit-tle things that I did for you each

day— For my re-tur-n-ing You'll will be year-n-ing

You're gone to miss me You'll long to know me You'll nev-er know the Good

fellow I've been 'Till I've gone a-way—

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# "YOU'LL NEVER KNOW THE GOOD FELLOW I'VE BEEN"

WORDS AND MUSIC BY  
 JACK COOGAN

Here's a new "ragtime" song and one that is being featured by the "Mary Garden of Ragtime"—Sophie Tucker. Miss Tucker, as no doubt you know is credited with many song "hits" and at present is being featured in Musical Comedy, at La Salle Opera House, Chicago, where she is nightly making the biggest "hit of her life". Sophie Tucker did as much as anyone to popularize "SOME OF THESE DAYS" and "THAT CAROLINA RAG" and many who have heard her sing this "GOOD FELLOW" song predict it will be even a bigger hit than any other song she has ever sung. The song has the right kind of sentiment and a wonderful melody, having that mysterious "something" about it that simply carries the house by storm. Everybody seems to be of the same opinion that it's a great song and that it will be the biggest song hit Sophie Tucker has ever sung. We don't have to tell you how popular she is because you already know she's one of the big stage favorites of American Vaudeville, and any song that she features must be "O.K."



# Mammy's Shufflin' Dance

Words by L WOLFE GILBERT

Music by MELVILLE J GIDEON

Moderato

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a piano introduction marked 'Moderato' and a dynamic marking of *f*. The piano part consists of a right-hand melody with chords and a left-hand bass line. The vocal line enters with a dynamic marking of *p* and includes two verses of lyrics. A 'Vamp' section is indicated above the piano accompaniment. The lyrics are as follows:

1. Down in Al - a - ba - my,  
2. Down in Al - a - ba - my,  
Lives a col - ored Mam - my She's just as gray as can be;  
Preach - er said, "now Mam - my Don't do that shuff - l - in' dance."  
Down on the Le - vee, tho' Mam - my's heav - y, There's  
Sure it's a win - ner, but, - you old sin' - ner, You're

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none can dance as she, — See the pick - a - nin-nies a  
 much too old to chance, — Mam-my said, now preacher, I

play - ing some tag, Hear the old - er dark - ies a  
 means no harm," Then she went and grabbed him right

hum - ming a rag, — 'Nin - nies stop their tag - ging,  
 by the arm. — Soon they were a slid - in'

Dark - ies stop their rag - ging, When ole Mam - my starts to dance. —  
 Soon they both were glid - in' While the preach - er laughed with glee. —

CHORUS

*p-f*

Mammy's shuff - l - in' dance, — Mammy's shuff - l - in' dance; — Oh! you

*p-f*

"Griz-zly Bear," "Cu-ba - no - la Glide" None of them com - pare, with ole mammy's slide

Balm - y morn - ing in June, — Ban - jos play - ing a tune; I

wish I was home a - gain, so I could hear a - gain mammy's lit - tle shuff - lin'

Dance in the morn - ing Mam - my's lit - tle shuff - lin' dance. — dance. —

The musical score is written for voice and piano. It consists of seven systems of music. Each system includes a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The piece is marked 'CHORUS' and 'p-f' (piano-forte). The lyrics are: 'Mammy's shuff - l - in' dance, — Mammy's shuff - l - in' dance; — Oh! you "Griz-zly Bear," "Cu-ba - no - la Glide" None of them com - pare, with ole mammy's slide Balm - y morn - ing in June, — Ban - jos play - ing a tune; I wish I was home a - gain, so I could hear a - gain mammy's lit - tle shuff - lin' Dance in the morn - ing Mam - my's lit - tle shuff - lin' dance. — dance. —'. The piano accompaniment features a steady bass line and chords in the right hand, with some triplet figures in the middle section.