

A "HARD-LUCK" RACE TRACK STORY

# I WONDER WHERE MY EASY RIDER'S GONE?



SOPHIE  
TUCKER

WORDS AND MUSIC BY

## SHELTON BROOKS

WRITER OF "SOME OF THESE DAYS"

"ALL NIGHT LONG,"

"YOU AIN'T TALKING TO ME,"

"ALL THAT I HAD IS GONE,"

"YOU GOT TO BE KIND TO ME," ETC.

WILL ROSSITER

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**Originally Introduced in Vaudeville by SOPHIE TUCKER**

**2 I Wonder Where My Easy Rider's Gone**

By SHELTON BROOKS

Author of

"SOME OF THESE DAYS!" "ALL NIGHT LONG," etc.

Moderato

Piano introduction in B-flat major, 2/4 time, marked Moderato. The music features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand.

VAMP

Vamp section of the piano accompaniment, marked with a piano (*p*) dynamic. It consists of a repeating rhythmic pattern in the right hand and a steady bass line in the left hand.

Miss Sus - ie John - son is as cra - zy  
Miss Sus - ie said "Now here's a chance to

Vocal line and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "as can be A-bout that eas - y rid - ing kid they call Jock - ey Lee, Now make some dough I dreamed a - bout a horse's name, now that's right, I know, And

as can be A-bout that eas - y rid - ing kid they call Jock - ey Lee, Now  
make some dough I dreamed a - bout a horse's name, now that's right, I know, And

Vocal line and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "don't you think it's fun - ny on ly bets her mon - ey In the race friend jockey's goin' to Lee can win more rac - es at more dif - ferent plac - es Wins them just as eas - y as can

don't you think it's fun - ny on ly bets her mon - ey In the race friend jockey's goin' to  
Lee can win more rac - es at more dif - ferent plac - es Wins them just as eas - y as can

be ————— There was a race down at the track the oth-er day, And  
 be ————— Now ev - 'ry bod - y 'round the track likes Jock-ey Lee, I'm

Sus - ie got an in - side tip right a - way She bet a "hun-dred to one" that  
 craz - y 'bout him 'cause he's so good to me, He is a rac - er for fair, but

her lit - tle "Hon" Would bring home all the "mon" When she  
 rides "on the square," I tell you that boys "there" That he's

found out "Jock-ey" was not there, Miss Sus - ie cried out in des-pair  
 not here makes me feel so blue, He's all I had, I'm tell - ing you

## CHORUS

*p-f*

I won-der where my eas-y rid-ers gone to - day, \_\_\_\_\_

*p-f*

He nev-er told me he was goin' a - way \_\_\_\_\_ If

he was here he'd win the race If not first he'd get a "place" \_\_\_\_\_ Cash

in our win nings, on a "joy-ride" wed go, right a - way \_\_\_\_\_ I'm

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score includes dynamic markings 'p-f' (piano-forte) and various musical notations such as slurs, ties, and phrasing slurs. The lyrics are written below the vocal line, with blank lines indicating where the melody continues.

los-ing my mon-ey that's why I am blue. ————— To

win a race, Lee knows just what to do. ————— I'd

put all my junk in pawn, — To bet on an-y horse that jockey's on. Oh! I

won-der where my eas-y rid-er's gone ————— I gone. —————

I Wonder Where etc. 4-4

# "ROUND the HALL" TANGO

By Paul Biese and  
H. Henry Klickman

Of all the hundreds of "TANGOS" composed and published—this one, "ROUND the HALL," is the MOST POPULAR with all the Professional TANGO DANCERS. BEWARE OF IMITATIONS. GET THIS ONE. Published By WILL ROSSITER, "The Chicago Publisher." It's the BIG TOWN SUCCESS.

# MAUD LAMBERT'S \$10,000<sup>00</sup> SONG "HIT" "ON the BANKS of LOVELIGHT BAY"

## On the Banks of Lovelight Bay

CHORUS

*p-f*

Words and Music by W. R. WILLIAMS

Where the birds sing love's sweet mel - o - dy, The world seems bright and  
fair, And the rose of sweet sim - pli - ci - ty is bloom - ing  
o - ver there, Where I'll love you and you'll love me, 'Long

*rit* *a tempo*

*rit* *l.h.* *a tempo*



MAUD LAMBERT

Words and Music by

**W. R. WILLIAMS**

THE MAN WHO WROTE

"WHEN THE MOON PLAYS PEEK-A-BOO"  
"GEE, BUT THERE'S CLASS  
TO A GIRL LIKE YOU"  
"YOU WERE ALL I HAD"  
"I'D LOVE TO LIVE IN LOVELAND"  
"WHEN I MET YOU LAST NIGHT  
IN DREAMLAND"  
"WHEN YOU TELL THE SWEETEST  
STORY, TO THE SWEETEST GIRL  
YOU KNOW"

## AN OPEN LETTER to the PUBLIC!

The fact that Maud Lambert "The Queen of Song" has made more song "hits" than any other one singer in America, is known to every lover of Popular songs—and that's just why we feel you'll be delighted to know that her three selections for 1914 are the greatest hits she has ever "picked". The names of these three songs are "WHEN ALL THE LIGHTS ARE OUT BUT THE MOON," "THE MINSTREL SHOW PARADE" (her successor to "Oh! you Circus Day,") and her "Loveland" successor "ON THE BANKS OF LOVELIGHT BAY." Miss Lambert has always been a success with W. R. Williams' songs, and that's why this latest "combination" of Maud Lambert singing the "best" song W. R. WILLIAMS has ever written, is going to make a new record in the song world, and positively smash all the old ones. Ten thousand dollars is a "bunch of money" for singing a song—it's a "bunch of money" for anything—and when a singer can actually get this amount in real money (not stage money)—anyone with a grain of sense should know that in the first place it must be a wonderful song—and that Maud Lambert must be a wonderful singer—or the publisher who makes these "combinations" possible, would very quickly go "broke." You'll hear on all sides—people saying "I don't see where this is so great—or "I don't think this is such a good song," etc.—why of course not!—these poor "mutts" can't see anything—they're standing in front of themselves, and they're opaque—and the sort who have a bright future behind them:—but the world is full of "knockers," and "knockers" are the failures of life:—They are the "lone" tree left on the hillside (something wrong at the roots)—you and I "should worry"—we're looking for the bright side of things—that's just why we get it, and that's why you'll be delighted with this new song by W. R. Williams, "ON THE BANKS OF LOVELIGHT BAY," that is being sung at this moment in all the biggest cities of America by "The Queen of Song," MAUD LAMBERT. Thousands "follow suite" and will be singing it within the next thirty days, and by Summer it will be the greatest song "oraze" in this country—so get your copy to-day, learn to sing it early and often, and tell your friends about it. It's a song that will grace any home, and one you'll feel proud to know and own. We are in business for success, and naturally are always enthusiastic about W. R. Williams—and we think this one is the "best ever," and with Maud Lambert singing it! Well! There's nothing on earth that can stop it. Why not get your "copy" to-day?—remember that old saying "He or she who hesitates gathers no moss"—and in this day and age of "hair" mattresses, moss is worth its weight in gold. Now is the time, and "ON THE BANKS OF LOVELIGHT BAY" is the song—ask for it the next time you're at the Music Department, and if they can't supply you, send 25 cents direct to the Publisher **WILL ROSSITER, 136 W. Lake St., Chicago, Ill.** and at the same time ask for his latest catalogue of the "Good-Luck" songs—HE'LL BE GLAD TO HEAR FROM YOU ANY TIME.