

L. G. Waters.

LOOK OUT FOR THE HOODOO-DOO-DOO MAN



BY

GEORGE EVANS

(THE HONEY BOY.)

COMPOSER OF
"THAT YALLER GAL BY MY SIDE." "MOLLY Mc. INTYRE."
ETC. ETC.



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"IN GOOD OLD NEW YORK TOWN."

5

REFRAIN. *Espressivo.*

"Take me back to New York town If I'm going to die —

I've a longing to be there, I long but don't know why, — Per-

haps there's lit - tle now to gain The clock of time's run down — I

feel that I could rest in peace In good old New York town." —

Look out for the Hoodoo-doo-doo Man.

BY GEO EVANS,

(The Honey Boy)

Composer of "Dat Yaller Gal by my Side"

Moderato.
INTRO:

Piano.

f

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a forte (*f*) dynamic and features a triplet of eighth notes. The left hand starts with a bass clef and provides a harmonic accompaniment with chords and single notes.

This section continues the piano accompaniment from the introduction. It maintains the same key signature and time signature, with the right hand playing a melodic line and the left hand providing harmonic support.

VOICE.

p

The voice part begins with a piano (*p*) dynamic. The melody is written on a single staff with a treble clef and a key signature of one flat.

1. Be - hind the hill the sun am gent - ly fall - ing, ——— It's
 2. His eyes are just as big as wa - ter - mill - yuns, ——— Dey

p

This section continues the piano accompaniment for the first two lines of the voice part. It features a piano (*p*) dynamic and provides a steady harmonic background.

The voice part continues with the melody for the next line of lyrics.

time dat pick - a - nin - ies was in bed; — In the 'sim - mon trees the night - in - gales am
 shines like two lan - terns clear and bright. — He comes hun - tin' round for wick - ed cul - lud

This section concludes the piano accompaniment for the third line of the voice part. It maintains the same musical style and dynamics.

call - ing _____ It's time dat pick - a - nin - ies prayers was
 chil - luns _____ And he'll get you if you stay out late at

said _____ 'Cause when the eve-'ning comes you know my hon-ies _____ And the
 night _____ He'll take you from your dad - dy and your - mam-my _____ And to

stars be-gin to shine all o'er the lan' _____ A great big yal-ler coon comes a
 see them an-y more you nev - er can. _____ So it's time dat you'shad flown Hark! I

walk-ing from the moon — and they call him the hoo-doo, doo - doo man. —
 think I hyar him moan — That's the cry of the hoo-doo, doo - doo man. —

rall.

CHORUS.

mf

Run home, you lit-tle pick-a-nin-ies; Here comes the hoodoo, doo doo man!

mf

rit. *a tempo.*

Don't cry, nor make a noise ma honies, but run as fast as you can, my babies. Hush! Hush!

rit. *a tempo.*

p

don't you let him catch you, or he'll make you join his ban' — Run, yo' lit-tle kinky heads,

(band)

p poco a poco rall.

pp

To yo' lit-tle trund-le beds! Look out for the hoo-doo, doo - doo man! —

pp rall e dim. *ppp*

Look out for the etc. 3 - 5

Two Superb Songs for the Home. Try them on the Piano.

MANDY LEE.

CHORUS. *Con espressione.*

By THURLAND CHATTAWAY.

Man - dy Lee, I loves you, deed I do, my Man - dy Lee, Your eyes they shine like diamonds, love, to me;.....

p *rall.*

Seems as tho' my heart would break without you, Mandy Lee, 'Cause I loves you, Mandy, 'deed I do, my Man - dy Lee.

a tempo.

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LITTLE BLACK ME.

REFRAIN.

By THURLAND CHATTAWAY.

"Ma - ma, are there an - y an - gels black like me? I've been as good as an - y lit - tle girl could be;

p

If I hide my face, do you think they would see? I won - der if they'll find a place for lit - tle black me?"

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