

A ROBBINS PUBLICATION

BERT WILLIAMS

FOLIO OF

NE'ER-TO-BE FORGOTTEN SONGS



Includes such Hits as
NOBODY
BON BON BUDDY
HE'S A COUSIN OF MINE
YOU'RE IN THE RIGHT CHURCH
etc.

MADE IN U.S.A.

Publishers

ROBBINS
MUSIC CORPORATION
New York

Bon Bon Buddy

The Chocolate Drop

Words by
Alex Rogers

Music by
Will Marion Cook

Moderato

f FROM THE LIBRARY OF FRANK HIMPSL FOR PIANOPHILIA.COM NOT FOR PROFIT *sf*

Detailed description: This block contains the piano introduction for the song. It features two staves of music in a 2/4 time signature. The music is marked 'Moderato' and begins with a dynamic of *f* (forte). A library watermark is present in the center of the page. The introduction concludes with a dynamic of *sf* (sforzando).

When I was a
I think some - times

p

Detailed description: This block shows the first line of the vocal melody and its piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are 'When I was a' on the first line and 'I think some - times' on the second line. The piano part is marked with a dynamic of *p* (piano).

ti - ny pick, — say just 'bout so — years old, — The
to my - self — you was a luck - y boy, — To

Detailed description: This block shows the second line of the vocal melody and its piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are 'ti - ny pick, — say just 'bout so — years old, — The' on the first line and 'to my - self — you was a luck - y boy, — To' on the second line.

folks nick - named me "Bud - dy" that is so I have been
get a nice nick - name and then be Gran'-ma's pride and

told I spent most of my young - er days with
joy There was one boy in our town, they

Gran'-mom and Gran' - pop And Gran'-ma used to
called him ug - ly Will There was an - oth - er

BF 14-36

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FIFTY FAMOUS FAVORITES
The only folio ever published containing complete verse & chorus of such good old time songs as
'IN THE GOOD OLD SUMMER TIME' 'SIDEWALKS OF NEW YORK'

al - ways call me, "Gran - choc' - late drop" Now
 one I knew they called him stub - born Phil, Then

"Choc'-late drop" and "Bud-dy" seemed to stick to me some - how Then
 there was one called "Dum-my Smith" and one called "Ba-by Blue" And

mf cresc. *f*

some-one add-ed "Bon Bon," So here's what they call me now.
 they all used to tell me, Bud it's pret - ty soft for you.

rit. *8va loco*

Chorus

Bon Bon Bud-dy the choc-o-late drop — Dat's me —

p-f *Basso marcato*

Bon Bon Bud-dy is all that I want — to be — I've

gained no fame but I ain't shame I'm sat-is - fied with my nick - name

Bon Bon Bud-dy the Choc-o-late drop Dat's me. — me. —

1. 2.

f *fz*

Nobody

Words by
Alex Rogers

Music by
Bert A. Williams

Moderato

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§

Allegretto

(Slowly - and with mock solemnity)

1. When life seems full of
2. When sum - mer comes all
3. When I try hard, and

Till Ready

P ben sostenuto

clouds and rain, And I am filled with naught but pain, Who
cool and clear, And friends they see me draw - ing near, Who
scheme and plan, To look as good as e'er I can, Who

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BF 14-36

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soothes my thump - ing, bump - ing brain? — (Nobody! When
 says "Come in and have a beer?" *Spoken.* { Nobody! I
 says "Look at that hand - some man?" { Nobody! When

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and contains lyrics. The piano accompaniment starts with a bass clef and includes a *con espr.* marking. The key signature has one flat (B-flat), and the time signature is 7/8.

win - ter comes with snow and sleet, And me with hun - ger and cold feet, Who
 had a steak some time a - go, With sauce I sprink - led it all - Oh! Who
 all day long things go a - miss, And I go home to find some bliss, Who

The second system of music consists of a vocal line and a piano accompaniment. The piano accompaniment begins with a *p* (piano) dynamic marking. The key signature remains one flat, and the time signature is 7/8.

says "Here's two - bits, go and eat?" — (Nobody!
 said "That sauce is Ta - bas - co?" *Spoken.* { Nobody!
 hands to me a glow - ing kiss? — { Nobody!

The third system of music includes a vocal line and piano accompaniment. The piano accompaniment concludes with a double bar line. The key signature is one flat, and the time signature is 7/8.

I _____ ain't nev-er done noth-in' to No - bod - y;

I _____ ain't nev-er got noth-in' from No - bod - y, no time:

And _____ un-til I get some-thin' from some - bod - y, some-time, I

don't _____ in-tend to do noth-in' for No - bod-y _____ no time. — *D.S.*

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A Collection of 25 Selected Favorites
FAMOUS NEGRO SPIRITUALS
Includes such Favorites as~
 "SWING LOW SWEET CHARIOT" "DEEP RIVER"
 "NOBODY KNOWS THE TROUBLE I'VE HAD"

I May be Crazy, But I Ain't No Fool

Words & Music
by Alex Rogers

Allegro moderato

f *sempre poco marc.* *fz*

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1. I won - der why dat
2. Now, me and a man once
3. I fell in love once

Till ready

mp *p*

ev - 'ry bod - y al - ways choos - es me, To
had a fuss and was to fight a du - el, They
with a girl, to her my heart was true, I

fz

sell things to and tell things to and give me sym - pa -
first said "swords" but I cried "No, Im too good 'twould be
had a ri - val and he swore that he loved Lu - la

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thy cru-el too, You've I So heard what they hand farm-er folks well think that pis - tols will be best" his Lu she 'vised us both to jump off

that ain't one, two, three, With the fish-tales and the sec - ounds said "they will. Oh, yes, re - vol - vers Brook - lyn Bridge next day; And the one that got back

ten.
gold bricks that they try to hand - to me will just suit our friend there, "Buff' - lo Bill?" to her first, she'd mar - ry right a - way.

ten.
poco rit. *fz*

Chorus

Well I May Be Cra - zy But I Ain't No Fool;
Well I May Be Cra - zy But I Ain't No Fool;
Well I May Be Cra - zy But I Ain't No Fool;

one and one al - ways makes two is what I learnt in
 I read all 'bout "Buff" - lo Bill when I was goin' to
 three and three al - ways makes six is what I learnt in

school; 'Cause I have known for man - y a year, That you
 school; There's one thing that's a cer - tain - ty, He'll
 school; My ri - val said "yes" an' grabbed his hat, But

must not b'lieve all that you hear; Well I May Be
 make no tar - get out of me; Well I May Be
 I could nev - er love like that; Well I May Be

poco rit. *mf* *f*

1. & 2. § Last time

Cra - zy, But I Ain't No Fool.
 Cra - zy, But there was No duel.
 Cra - zy, But I Ain't No

fish. § *mp* *D.S.* *fz*

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FIFTY FAMOUS FAVORITES
 The only folio ever published containing complete verse & chorus of such good old time songs as
 "IN THE GOOD OLD SUMMER TIME" "SIDEWALKS OF NEW YORK"

He's A Cousin Of Mine

Words by
Cecil Mack

Author of "TEASING"

Music by
Chris. Smith &
Silvio Hein

Moderato

Piano introduction in G minor, 4/4 time, marked Moderato. The music begins with a forte (f) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes.

VOICE

1. There's a scan-dal in the
2. When she had ex-plained her

Slow till Voice

Piano accompaniment for the first vocal line. It starts with a forte (f) dynamic and then transitions to piano (p) for the vocal entry. The music is marked *Slow till Voice*. The right hand has a melodic line with some grace notes, and the left hand has a simple bass line.

neigh - bor - hood — And it's all 'bout Jul - ie Brown — It
re - la - tion - ship — He re - plied "It may be so" — But

Piano accompaniment for the second vocal line. The right hand has a melodic line with some grace notes, and the left hand has a simple bass line. The music continues with a steady rhythm.

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seems her long lost cou - sin, Jer - e - mi - ah, Had late - ly ar - rived in
he don't look like a thir - ty - sec - ond cou - sin That I met a week a -

town ——— When Jul - ie's "fel - ler" came_ to call_ that
go ——— She smiled at him quite in - no - cent - ly ——— and

Sun - day at her home, ——— He found the pair_ a -
blushed up to her hair, ——— Then said, "If you — don't

sit - ting there_ Jes' a spoon - ing in the gloam, ——— The
want him 'round_ I will tell him so, my dear, ——— She

poco rit.

sight made him so riled _____ he start - ed home at once _____ But
 joined her cou - sin's side _____ and as they stroll'd a - way _____ He

poco rit.

rit.

Jul - ie said "I'm s'prised at you, don't go act like a dunce."
 heard him ask "Who is that freak" and heard his Jul - ie say: _____

rit. *fz*

Chorus

Why He's A Cou - sin Of Mine, - Just a cou - sin of mine, - You're

p-f

li' - ble for to see him here an - y old time, -

Jes' like a bee you're all the time a buzz-in' 'Taint no harm for to

hug and kiss your cou-sin, I have-nt seen Jer-ry, in the last ten years, You

know that's a might-y long time _____ He's moth-er's sis-ter's

an-gel child, ^(SPOKEN) (G'wan man) He's A Cou-sin Of Mine?— Why He's A

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"SWING LOW SWEET CHARIOT" "DEEP RIVER"
"NOBODY KNOWS THE TROUBLE I'VE HAD"

All In Down And Out

Sorry I Ain't Got It, You Could Get It, If I Had It

Words by

R. C. McPherson (Cecil Mack)

Author, "Teasing," "He's A Cousin Of Mine"

Music by

Smith and Johnson and Elmer Bowman

Writers of "Good Morning Carrie"

Moderato

mf

fz

^

v

v

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady bass line. The tempo is marked 'Moderato'. Dynamics range from mezzo-forte (mf) to fortissimo (fz). There are accents (^) and breath marks (v) at the end of the piece.

1. I had a friend_ I thought was true_ But I've
2. I went and told_ my old friend Joe_ What_
3. The mor - al here_ is plain to you_ "If you

Slow till Voice

p

§

§

The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is 'Moderato'. The lyrics are written below the vocal line. There are section markers (§) at the beginning and end of the piano part. The piano part includes a piano (p) dynamic marking.

found out friends won't nev - er do, — It seemed to me — so
Jim had said the day be - fore_ Said Joe to me, — "Well
ain't got you can't get "dat am true" — The friends you had — when

v

The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are written below the vocal line. There is a breath mark (v) at the end of the piano part.

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aw - ful strange To — get — re - fused — 'bout a lit - tle change — Now
 I'll be blamed, If — that ain't a dog — gone — meas - ly shame — Why
 you bought wine — Are — hard — to reach — when you need a dime — Don't

this was all — I said to him — "Please lend me ten cents
 did - nt you come — right down to me? — I — could have lent you
 fig - ger on — what you might "git" — You're — on - ly sure what's

won't you Jim" — It made me just as blue as blue could be — To
 'bout a "V" — Of course I've got a few dol - lars left you see — But I
 in your "mitt" — Don't be so keen to al - ways go and lend — 'Cause you're

have my ver - y best friend say — to me. —
 could - n't spare a dime of that to NO - BOD - Y. —
 li - 'ble for to lose both your mon - ey and friend.

Chorus

Sor - ry I ain't got it, you could get it, if I had it, but I'm

p-f

All In Down And Out — I could send you to a friend Who'd be

ver - y glad to lend you but he's All In

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 'IN THE GOOD OLD SUMMER TIME' 'SIDEWALKS OF NEW YORK'

Down — And Out — When I had mon - ey I was

ra - zy to lend, — But if I ev - er get my hands on a

dol - lar a - gain — I'm goin' to hold on to it it's your

on - ly friend — when you're All In Down And Out. — Out. —

fz D.S.

Let It Alone

Words by
Alex Rogers

Music by
Bert A. Williams

Moderato

Piano introduction in B-flat major, 4/4 time, marked Moderato. The piece begins with a series of chords in the right hand and a simple bass line in the left hand. The first measure is marked *f* (forte). The piece concludes with a final chord marked *fz* (forzando).

Voice

In go - in' thro' this pig-i-ron world it's some-times asked of
Sup - pose that luck's a - gainst you, and while on your wea - ry

Slow till voice

Piano accompaniment for the first vocal line, marked *p* (piano). It features a series of chords in the right hand and a simple bass line in the left hand, following the vocal melody.

you _____ To give ad-vice at cer-tain times and tell folks what to
way _____ A - long some side street you should see_ a drunk-en man, we'll

Piano accompaniment for the second vocal line, continuing the chordal accompaniment from the first line.

do, Now at these times I'm go - in' to tell you
 say, He's lay - in' in the gut - ter you can

what's the wis - est plan When it comes to mix - in'
 see that he's all in An' on his bos - om

in wid things you don't jes' un - der - stan'
 calm - ly gleams, a great big di - a - mond pin.

Chorus

Let It A - lone, Let It A - lone, If it don't con - cern you,
 Let It A - lone, Let It A - lone, It ain't yourn pal - ly so

mf

Let It A - lone, — Don't go four - flush - in' an'
 Let It A - lone, — The man is drunk, — that —

put - tin' on airs, — And dip - pin' in - to oth - er
 may be true, — But the di - a - mond don't be -

folks af - fairs, — If you don't know, say so!
 long to you, — So shut your eyes and heave some sighs,

Mind your own bus' - ness and Let It A - lone. —
 Turn 'round an' beat it and Let It A - lone. —

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Includes such Favorites as~

"SWING LOW SWEET CHARIOT" "DEEP RIVER"
 "NOBODY KNOWS THE TROUBLE I'VE HAD"

Down Among the Sugar Cane

Written by
Avery & Hart

Composed by
Cecil Mack & Chris Smith
Writers of "He's a Cousin of Mine,"
"You're in the right Church," etc. etc.

Moderato

Down in Lou'-si-an-na, where the
'Taint no use a-talk-ing, there will

Slow till voice

su-gar cane grows, Oh, Oh, my!
be a wed-ding soon, Oh, Oh, my!

Lives Miss Su - si - an - a, she's the sweet-est girl I know, Oh, Oh,
Met her last De-cem-ber and we're goin' to wed in June, Oh, Oh,

my! _____
 my! _____

When my work is o-ver'mongst the su-gar cane,
 Su-si-an-a's goin' to be my blush-ing bride,

To her home I go just at the bend of the lane;
 I can see my-self a-stand-ing close by her side:

'Neath her cab-in win-dow I am
 'Deed I'll be a hap-py per-son

sing-ing this re-frain,
 when the knot am tied,

rit.
 Oh, Oh, my! _____
 Oh, Oh, my! _____

Chorus

Can't you see the night am fall-ing? Whip-poor-will am sing-ing low? _____

p-f

Don't you hear the crick-ets call - ing? Call-ing you and me to go?

Su - sie, don't you keep me wait - ing; If you do 'twill cause me

pain. The moon am shin - ing, and my heart am pin - ing, Meet me

Down A - mong The Su - gar Cane.

1. 2. D.S.

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 'IN THE GOOD OLD SUMMER TIME' 'SIDEWALKS OF NEW YORK'

Sung with great success by Stella Mayhew in "The Barnyard Romeo"

If He Comes In, I'm Going Out

Lyric by
Ceil Mack

Music by
Chris Smith

Moderato

The piano introduction is in G major, 2/4 time, marked Moderato. It begins with a forte (f) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes.

The first system shows the vocal melody and piano accompaniment. The vocal line starts with a rest, then begins with the lyrics "Old Aunt Nance held a Rufe one night called to". The piano accompaniment is marked piano (p) and includes a section labeled "Till ready".

The second system continues the vocal melody and piano accompaniment. The lyrics are "big se - ance - At her home each week - or so, With see Miss White; - As he sat and held - her hand, 'I".

The third system continues the vocal melody and piano accompaniment. The lyrics are "ghosts she'd talk, - And make folks walk, - Who'd died long years a - hate," she said, - "A man that's 'fraid, - A he - ro I think's".

go. _____ Now Ru - fus Brown Had dropp'd a - round, to
grand! _____ Just s'pose for fun — Some bur - glar, hon, — should

have his for - tune read; _____ Said Nance to Rufe, — "To
bust in on — us two, _____ As I'm a saint, — I

learn the truth, — I'll bring your un - cle from the dead. —
b'lieve I'd faint, — Now tell me Ru - fus what you'd do. —

agitato e largmente

Sh! sh! he's com - ing now — We'll
Sh! sh! I hear a noise — Who

turn the lights down low." Rufe said, "Per-
can that per - son be?" Rufe said, "I

largemente

haps you know a lot, Here's one thing you don't know."
don't know who it is, And won't wait here to see."

Chorus

If He Comes In, I'm Go - ing Out,

p-f

I'm Go - ing Out, It may be the win - dow, and it

may be the door, But I'm go - ing out, and what is more, — If

He _____ Comes In, _____ no mat - ter when — it

be; _____ If the door is blocked, That hole in the lock Will be
That — rat hole there be - neath your — chair

plē - ty big e - nough for me. —

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"SWING LOW SWEET CHARIOT" "DEEP RIVER"
 "NOBODY KNOWS THE TROUBLE I'VE HAD"

You're In The Right Church But The Wrong Pew

Lyrics by
Cecil Mack

Music by
Chris Smith

Moderato

mf

The piano introduction consists of two staves. The right hand plays a melody in G major, starting with a quarter note G, followed by eighth notes A-B-A-B-C-B-A, and ending with a quarter note G. The left hand provides a harmonic accompaniment with chords and single notes.

1. Now who's dat a knock-ing, at this
2. Good - bye if you're leav - ing and I
3. One night while a sleep-ing I heard

Slow till voice

p

The piano accompaniment for the first three lines of lyrics is marked 'p' (piano). It features a melody in the right hand and a supporting bass line in the left hand. The tempo is 'Slow till voice'.

hour— it's shock - ing, To be bang-ing on a la - dy's door,—
hope you ain't griev - ing, Have you an - y mes-sage for— your friend?
some-bod - y creep - ing, 'Twas a bur-glar man had come— to call,—

The piano accompaniment for the last line of lyrics continues the melody and bass line from the previous section, ending with a final chord in the right hand.

Said 'Liz - a - beth Thomp - son, "'Taint a
I know of a la - dy who will
It cert - 'ny was fun - ny, 'cause he

soul but Jim John - son, I will fool him and pre-tend I don't live
call on your ba - by, Shall I tell her that you left word, you would
thought I had mon - ey, And as broke as I was then he tried to

here no more, — Miss Thomp-son's done moved — sir, and the
call a - gain, — Said Jim to Miss Thomp - son, "You just
make a haul, — I yelled, and said, "Mis - ter I have

fact's eas - y proved, — sir, 'Cause her trunk and lit - tle things ain't
say that Jim John - son, Call a - round to bid a last a -
got a rich sis - ter, But she's liv - ing on the floor be -

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here, _____ Now I'm done ex - plain - ing so there's
 dieu," _____ Now what's that you're say - ing look here
 low, _____ To whom it con - cerns - sir, she's got

no need re - main - ing, I am sor - ry for to tell you sir. _____
 Jim quit your play - ing, I was jok - ing when I said to you. _____
 mon - ey to burn sir, Now you know ex - act - ly where to go. _____

Chorus

You're In The Right Church — But The Wrong Pew, — You've got the

right neigh - bor - hood that's true, You're in the right street — and —

what's more, You're in the right house but on the wrong floor, Now when you're

out late, — get the name straight — be — fore you at-tempt to

call, You're In The Right Church — But The Wrong Pew, — dat's

1. all. ————— You're in the 2. all. —————

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"SWING LOW SWEET CHARIOT" "DEEP RIVER"
 "NOBODY KNOWS THE TROUBLE I'VE HAD"

That Minor Strain

Words by
Cecil Mack

Music by
Ford Dabney

Moderato

Miss Jan - ie Shadd _____ was mu - sic mad, _____ She'd
In shame Miss Jane _____ tried to ex - plain, _____ She

sing rag - time in her sleep And at Wag - ner she'd weep, Said his
nev - er meant to be tough Did - n't mean to be rough, But that

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mu - sic was deep, — One night she went with her beau, —
sweet mi - nor stuff, — Gave her a feel - ing di - vine, —

heard Ca - ru - so, — The way she act - ed near - ly
near lost her mind, — She felt like leav - ing this — old

broke up the show, — When he made high C —
world far be - hind, — Now just once a - gain —

in mi - nor key, — She shout - ed loud with glee: —
to ease my pain, — Sing me That Mi - nor Strain: —

Chorus *Slow*

O That Mi - nor Strain, — Law - dy how that mu - sic creeps in - to my brain, —

Oh that sweet re - frain, — Rag it hon - ey drag it for your

lov - in' Jane, — Don't you stop it dear, — don't you chop it dear, — If you

do I'll go in - sane — There it

Spoken: take it ea - sy hon - ey

is a - gain — that tan - ta - liz - ing Mi - nor Strain. — Strain. —

1. 2. *D.S.*