

CAROLINA BLUES



FEATURED BY
EMIL "JAZZ" CASPER



MADE IN U.S.A.

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Pianos, Player Pianos
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WABASH INDIANA

BY
DAVE RINGLE
Writer of
"WABASH BLUES"

TRY THIS OVER ON YOUR PIANO SPREAD YO' STUFF

Words by
A.I. BERNARD

"Blues De Luxe"
SONG-FOX TROT

Music by
JULES LEVY
& PAUL CRANE

Piano

The piano introduction consists of two staves. The right hand starts with a series of eighth notes and quarter notes, while the left hand plays a steady bass line of quarter notes. There are several accents (^) and a dynamic marking of *f* (forte) at the beginning. The piece concludes with a *sfz* (sforzando) marking.

Voice

Till ready Far a-way South, far a-way South, Lives a gal, "Wicked Feet"

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The piano part includes a *mf* (mezzo-forte) dynamic marking and several accents (^). The lyrics are: "Till ready Far a-way South, far a-way South, Lives a gal, 'Wicked Feet'".

Miss Sus-ie Brown; She was some gal, so was her pal; He was just, he was just,

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Miss Sus-ie Brown; She was some gal, so was her pal; He was just, he was just,".

Susie's lit-tle Gold Dust; How he could step, kept up his rep, full of pep;

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Susie's lit-tle Gold Dust; How he could step, kept up his rep, full of pep;".

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"CAROLINA BLUES"

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Song

Words and Music by
DAVE RINGLE
arr. by Rob't W. Ricketts

Molto Blues

Piano

The piano introduction consists of two staves. The right hand (R.H.) features a melodic line with a triplet of eighth notes and a dynamic marking of *sfz*. The left hand provides a harmonic accompaniment with chords and single notes.

Voice

p I'm so far from home, and no
I just had a look, at some

Vamp

The vamp section is marked *mf* and *p*. It features a repeating piano accompaniment in the right hand, primarily consisting of chords and eighth notes, with a triplet of eighth notes in the first measure.

mat-ter where I roam, I'm not sat - is - fied; Mam-my wrote to me, sent her
pic-tures that I took, Down in Car - o - line; Tell you on the square, that when

The vocal line continues with the lyrics. The piano accompaniment continues with the vamp pattern, providing harmonic support for the voice.

pic - ture and you see, I sat down and cried; ———
I was way down there, I was feel - ing fine; ———

The vocal line concludes with the lyrics. The piano accompaniment continues with the vamp pattern, ending with a final chord.

Some-how, though I try and for- get, — Those old scenes keep haunt-ing me yet, —
 But I thought I'd wan-der a - way, — How I long to be there to day, —

Ev - ry-thing is wrong and it seems that all day long, all I do is fret: —
 Old fam - i - liar scenes, keep on haunt - ing me in dreams that's what makes me say: —

Chorus

I've got those Car — o - li - na Blues,"

Wait — ing for some news; — As lone —

some as can be, ————— old mem ————— 'ries beck-on

me; ————— Through ————— the south-ern pines, —————

— Moon ————— light soft - ly shines; ————— 1

won ————— der when I'll lose, ————— Those "Car

- o-lin - a Blues?" ————— I've got those Blues." ————— 2

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A CRYING "BLUES" SONG - BETTER THAN "DON'T LEAVE ME DADDY"

CUBANITA

A CUBAN LOVE SONG

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THE LAST WORD IN BLUES - FEATURED & COMPOSED BY THE ORIGINAL DIXIELAND JAZZ BAND

PRESIDENT HARDING MARCH

THE MARCH SONG OF THE MOMENT - BY PAUL CRANE

I DIDN'T START IN TO LOVE YOU

(UNTIL YOU STOPPED LOVING ME)
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