

12 ORIGINAL

FATS WALLER

KOMPOSITIONEN



Paul C. R. Arends Verlag, 8211 Rimsting/Chiemsee

Thomas „Fats“ Waller 1904-1943

Immer wenn dieser riesige Mann mit dem glücklichen Gesicht am Klavier saß, spielte er es, als ob dieses Instrument zu seinem Vergnügen erfunden wurde. Wenn er sang und seine seelenvollen großen Augen rollte, strahlten sie Gutmütigkeit aus. Das war der große Pianist, der große Unterhalter, das war „Fats“ Waller, der Mann, der das Musik- und Unterhaltungsgeschäft im Sturm eroberte und die Welt mit unzähligen Schallplatten seiner Songs beglückte.

Bereits als Junge gab man ihm wegen seines rundlichen Aussehens den Spitznamen „Fats“, den er für sein ganzes Leben behielt und der schließlich zum Qualitätssymbol wurde. Mit bürgerlichem Namen hieß er Thomas Wright Waller. Von früher Jugend an galt seine ganze Liebe dem Klavier und der Orgel.

In der Stummfilmzeit, als noch in jedem Kino Musiker saßen, um den Film zu untermalen, fand er ausreichend Gelegenheit, sein musikalisches Talent zu entwickeln. Das war aber auf die Dauer für ihn nicht befriedigend, er wollte mehr, wollte Jazz spielen und ging zu dem großen James P. Johnson, der seine Fähigkeiten sofort erkannte. Johnson war es dann auch, der „Fats“ auf den rechten Weg brachte. Als Lehrer unterwies und förderte er ihn, wo er nur konnte. Damals war gerade das elektrische Klavier in Mode gekommen. Die hierfür erforderlichen Papierwalzen mußten von einem Pianisten bespielt werden, bevor sie vervielfältigt wurden und in den Handel kamen. Auch hierbei war ihm Johnson behilflich. Nun war der Weg ins Schallplattenstudio nicht mehr weit. Zunächst betätigte er sich dort als Begleitpianist bei Gesangsaufnahmen, machte aber sehr bald auch eigene Aufnahmen.

Hier begann seine eigentliche Karriere. In Zusammenarbeit mit verschiedenen Textdichtern, von denen besonders Andy Razaf und J. C. Johnson genannt werden müssen, entstanden zahllose populäre Songs, von denen viele für Musik-Revuen geschrieben wurden. Lieder wie HONEYSUCKLE ROSE, AIN'T MISBEHAVIN' und I'VE GOT A FEELIN' I'M FALLIN' sind weltberühmt geworden und heute noch Evergreens.

Als der Rundfunk sich seiner bemächtigte, wurde „Fats“ in ganz kurzer Zeit im ganzen Land bekannt. Das war der Durchbruch. Nach seiner einjährigen Tätigkeit am Sender WLW in Cincinnati machte er ausgedehnte Tourneen, die ihn u. a. auch nach New York führten, wo er für Theateraufführungen und Rundfunksendungen verpflichtet wurde.

Durch seine Schallplatten wurde „Fats“ dann auch im Ausland bekannt. Man holte ihn bald nach Europa, wo er zunächst in England, aber auch in anderen Ländern große Erfolge für sich buchen konnte. Während dieser Reisen entstanden einige bemerkenswerte Aufnahmen, die heute noch zu den Raritäten der Schallarchive gehören.

In Amerika begann dann für ihn eine Periode von Blitztourneen, die ihn zu Theatern, Rundfunkstationen und Night-Clubs führten. Schließlich holte ihn auch Hollywood, wo er in zahlreichen Filmen mitwirkte und seine Songs sang und spielte.

Während der letzten Jahre seiner Karriere wurde „Fats“ von dem sehr bekannten Ed Kirkeby gemanagt, ein Mann, der sehr erfolgreich war und im Musikgeschäft eine große Rolle spielte. In dem Buch „AIN'T MISBEHAVIN'“ gibt Kirkeby eine detaillierte und faszinierende Zusammenfassung des Lebens von Thomas „Fats“ Waller, vom Leben und Schaffen dieses größten der großen Musiker und Unterhalter.

12 ORIGINAL

FATS WALLER

KOMPOSITIONEN

Inhalt

	Seite
DON'T GIVE ME THAT JIVE	2
UP JUMPED YOU WITH LOVE	5
BESSIE, BESSIE, BESSIE	8
OH BABY, SWEET BABY	10
COME AND GET IT	13
AT TWILIGHT	16
(We Need A Little Love) THAT'S ALL	17
„FATS“ WALLER'S ORIGINAL E-FLAT BLUES	20
(A) SAD SAPSUCKER AM I	22
RUMP STEAK SERENADE	25
YOU MUST BE LOSIN' YOUR MIND	28
LET'S SWING TO VICTORY	30
* * *	
THE „FATS“ WALLER PIANO STYLE	32

DON'T GIVE ME THAT JIVE

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Moderately

mf

You can real-ly run your mouth From the North down to the South - } Don't give me that
You've been out 'most ev - 'ry night And your hair ain't hang - in' right, }

jive, Come on with the Come on. Come on Ba - by what you're

say - in', You know it just ain't nice, If that's your way of play - in',

(C) Copyright 1967 by C.R. Publishing Co., New York, N.Y. (incl. this arrangement)
Eigentum für Deutschland, Österreich, die Schweiz, Dänemark, Schweden, Finnland, Norwegen u. Island
PAUL C.R. ARENDS VERLAG, 8211 Rimsting/Chiemsee
Rechte für Österreich: Weltmusik, Edition International, Wien I
Rechte für die Schweiz: Edition Hazyville, Zürich
Rechte für Dänemark, Schweden, Finnland, Norwegen u. Island: Lappland Music, Stockholm
Alle Rechte vorbehalten

Am7 D7 G7 C G7+5 C C7 Am7

No dice, ba - by, no dice! you can twist some oth - er 'ga-tor, But don't take me

Fm6 C Em7 A9 Dm7 Fm6 C G7 C G9+5

for a 'ta-ter, Don't give me that jive, Come on with the come on.

C C7 Am7 Fm6 C Em A9

Dm7 G7-9 C Gm7 C7 B7 Gm C7 F

Fm6 C A7 Dm7 G11-9 C G7

Musical notation for the first system, measures 1-4. The key signature has one sharp (F#). The first measure contains a Gm7 chord and a C7 chord. The second measure contains a Gm7 chord with a triplet of eighth notes and a C7 chord. The third measure contains an F#m7 chord and a B7 chord. The fourth measure contains a B7 chord. The bass line consists of single notes and dyads.

Musical notation for the second system, measures 5-8. The first measure contains an F#m7 chord and a B7 chord. The second measure contains an Fm7 chord and a Bb7 chord. The third measure contains an Fm7 chord. The fourth measure contains a Bb7 chord. The bass line consists of single notes and dyads.

Musical notation for the third system, measures 9-12. The first measure contains an Am7 chord and a D7 chord. The second measure contains a Dm7 chord and a G7 chord. The third measure contains a C chord and a G11 chord. The fourth measure contains a G11 chord. The bass line consists of single notes and dyads.

Musical notation for the fourth system, measures 13-16. The first measure contains a C13 chord. The second measure contains an Am chord. The third measure contains an Fm6 chord. The fourth measure contains an Fm6 chord. The bass line consists of single notes and dyads.

Musical notation for the fifth system, measures 17-20. The first measure contains a C chord and an Em chord. The second measure contains an A7 chord. The third measure contains a Dm7 chord and a Dm7-5 chord. The fourth measure contains a C chord. The bass line consists of single notes and dyads.

UP JUMPED YOU WITH LOVE

5

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Moderately

E_b

Fm7

B_b13

E6

Fm7

B_b7

I

E_b

had no ro - mance nor heav - en - ly bliss, I nev - er want - ed a
read when in school of bees and the flow'rs, I al - so heard of the

E_b7

A_b

A_b7

1.

E_b

B7

B_b9

B_b7-9

E_b6

good-night kiss, — } Then all at once, Up Jumped You With Love...
Spring and shows, }

Fm7

B_b7

2.

E_b

B7

Fm7

B_b7

E_b

Fm7

B_b13

E_b

I Up Jumped You With Love...

E_b9

A_b

D_b7

G_b9

B

Some-thing happened to me quick-ly, — Some-thing made my heart act sick-ly, —

Dm7 G7 C F7 Bb7 Eb

Then and there I knew that strictly — Love had pri-o - ri - ty. I need-ed no stars, I

Eb7 Ab Ab7

no-ticed no moon, I al - ways thought it was dumb to spoon, Then all at once,

Eb B7 Fm7 Bb7 Eb Fm7 Bb7 Eb

Up Jumped You With Love...

Eb7 Ab

Eb B7 Bb9 Bb7-9 Eb6 Fm7 Bb7 Eb

3 5 Eb7 Ab

Eb B7 Fm7 Bb7 Eb Fm7 Bb7 Eb Eb9 Ab9 Db9

Gb9 B Dm7 G7 C F7

Bb° Bb7

Eb Bm Eb9 Ab Fm7-5 Eb Cb7 Fm7 Eb Ab7 Eb

BESSIE, BESSIE, BESSIE

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Blues tempo

F8

Bb7

C11

Cm7

F7

F7

Bb7

C7

F

C7

F

G#°

C7

C11

C7

F

C7

F 8 C7+5 F Bb7 C11

Say, Bes - sie, Bes - sie, Bes - sie,
 passed by your win - dow
 Bes - sie, Bes - sie, Bes - sie,

Take your big arm — off
 Peeked through your
 Stay a - way from my

F C9+5 F7 Bb7

me, —
 screen,
 door,

Oh,
 I
 Yes,

Bes - sie, Bes - sie, Bes - sie,
 passed by your win - dow,
 Bes - sie, Bes - sie, Bes - sie,

F C9+5 F Ab°

Take your big arm — off
 Peeked through your
 Stay a - way from my

me,
 screen,
 door,

Say, it
 I could
 I got an -

C7 Gm7-5 F 1-2 Gm7

might be send - ing you, —
 see what you was do - ing,
 oth - er fine — chick,

But it's darn near kill - ing me. —
 How can you be so mean?
 Don't need you no more.

F C7+5 3 C9+5 F9

I
 Say,

OH BABY, SWEET BABY

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Moderately

If I could on - ly hold your hand
I would-n't have to knock down doors

If you would on - ly un - der - stand
I would-n't have to clutch at straws

Oh

Ba-by, Sweet Ba-by, oh what are you do - ing to me?

Ba-by, Sweet Ba-by, oh what are you do - ing to me?

As time pass-es by, the sweet-er you grow

I just feel the need of

one like you For when you're in love, - you just close your eyes - Start to dream-ing of a girl and

Par - a - dise I know that you're in great de - mand You'd bet-ter let me hold your hand

F *3* *Ab°* *C7* *3* *Gm7*

Oh, Ba - by, Sweet Ba - by, oh what are you do - ing to me?

C7 *G9* *C7* *F* *Ab°*

Gm7 *C7* *F* *3* *C11* *F* *Ab°* *Gm7* *3* *C7*

Gm7 *C7* *Dm* *G9* *Dm* *C7* *A7* *D9*

G7+5 *C9+5* *F* *3* *C11* *F* *8* *Ab°* *Gm7* *3* *C7*

This page of piano accompaniment is written in a 4/4 time signature with a key signature of one flat (Bb). It consists of five systems of music, each with a treble and bass staff. The notation includes chords, melodic lines, and various musical markings such as accents, slurs, and articulation marks.

System 1: Chords include Gm7, C7, C7-9, Dm, G9, C7, F, Gm7, and C7+5. The melody features a series of eighth notes in the right hand, while the left hand provides a steady accompaniment.

System 2: Chords include F, Gb7, F7, Gb7, F7, Bb, and F7. The melody has a prominent eighth-note pattern in the right hand, with a slur over a group of notes.

System 3: Chords include Bb, Ab7, G7, Ab7, G7, and C7. The melody continues with eighth-note patterns, and there is a slur over the final measure.

System 4: Chords include G7, C7, F, C11, F, Ab°, Gm7, C7, Gm7, and C7. The melody features a triplet of eighth notes in the right hand.

System 5: Chords include Dm, G9, Db7, C7, F, Bb, G7-5, F, C7, and F. The melody concludes with a triplet of eighth notes in the right hand.

COME AND GET IT

13

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Bright tempo

Musical notation for the first system, featuring a treble and bass clef with a key signature of one flat. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked 'Bright tempo'. The lyrics are: 'You're al-ways squawk-ing 'bout some lov-in', Rais-in' Cain 'bout tur-tle dov-in', got two eyes that's so ap-peal-in', Got two lips that set me reel-in','. The chords are: F, Ab°, Gm7, C7, F, Ab°, Gm7, C7.

Musical notation for the second system, featuring a treble and bass clef with a key signature of one flat. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Come on now, so there'll be no shov-in', Oth-er things that start that feel-in', Come And Get It! You Come And Get- It! Now'. The chords are: F7, Bb, Bbm, F, F, C7, F.

Musical notation for the third system, featuring a treble and bass clef with a key signature of one flat. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'if you're gon na love me And be my Tut-ti Frut-ti, —'. The chords are: F7, Bb, F7, Bb.

Musical notation for the fourth system, featuring a treble and bass clef with a key signature of one flat. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Don't just tur-tle dove me, — I got-ta get my-self some boot-y! — Now'. The chords are: G7, C7.

(C) Copyright 1967 by C.R. Publishing Co., New York, N.Y. (incl. this arrangement)
Eigentum für Deutschland, Österreich, die Schweiz, Dänemark, Schweden, Finnland, Norwegen u. Island
PAUL C.R. ARENDS VERLAG, 8211 Rimsting/Chiemsee
Rechte für Österreich: Weltmusik, Edition International, Wien I
Rechte für die Schweiz: Edition Hazyville, Zürich
Rechte für Dänemark, Schweden, Finnland, Norwegen u. Island: Lappland Music, Stockholm
Alle Rechte vorbehalten

R 5615

F Ab° Gm7 C7 F Ab° Gm7 C7

if you want to get me fall-in', Come on, ba - by, Quit that stall-in',

F7 Bb Bbm F C7 F C7

It's the last time that I'm call-in', Come And Get It! *f*

F Ab° Gm7 C7 F Ab° Gm7 C7

F F7 Bb Bbm F C7 F C7

F Ab° Gm7 C7 F Ab° Gm7 C7

First system of musical notation. The treble clef staff contains chords F, F7, Bb, Bbm, F, C7, and F. The bass clef staff contains a melodic line with eighth notes and rests.

Second system of musical notation. The treble clef staff contains chords F7, Gb7, F7, Bb, F7, Bb, and D7. The bass clef staff contains a melodic line with eighth notes and rests.

Third system of musical notation. The treble clef staff contains chords G7, Em7, D#o, G7, C7, Gm7, C7, F#o, and C7. The bass clef staff contains a melodic line with eighth notes and rests.

Fourth system of musical notation. The treble clef staff contains chords F, Abo, Gm7, C7, F, Abo, Gm7, and C7. The bass clef staff contains a melodic line with eighth notes and rests.

Fifth system of musical notation. The treble clef staff contains chords F, F9, Bb, F7, Bb, Bbm, F, G#o, Gm7, C7, F, and F9/8. The bass clef staff contains a melodic line with eighth notes and rests.

AT TWILIGHT

By
THOMAS "FATS" WALLER
and ANITA WALLER

Slowly
C

mf

At twi-light, dear
Your smil-ing dear face

I love to
The sun can-

have you near,
not e - rase

To whis-per
That per-fect

in my ear of love.
fond em-brace At

twi-light

When the sun starts sink - ing, I keep think - ing and think - ing of you.

When the stars be - gin to shine I'm pin - ing, just pin - ing for you. At twi-light, dear,

When birds have stopped their song I hope you'll come a - long At twi - light.

D9 G7+5 C E7 A9 D7

G7 D7 G7 1 C Am Dm7 G7 2 C F7

C Gm7 C7 Gm7 C7 F C7 F

Fm Em D7 Dm7 G7 C E7 A9

D7 G7 D7 G7 C Fm6 C

THAT'S ALL

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Moderately

mf You know I can-not live with-out you, — I'm al-ways at your beck and call. Why
just can't pull my-self to-geth-er, — Just wait-ing, pray-ing that you'll call, Why

1
must you al-ways change like the weather, — You need a lit-tle love, that's all. I
should-n't you be kind and gen-tle, — We

2
need a lit-tle love, that's all. Hold me in your arms dear, tight-ly,

Press your lips to mine and then, That's when I am sure that heav-en

Wraps us in its charms a - gain. It seems so strange a need so sim-ple — Could

Chords: G, Eb9, Am7, D7, G9, G7+5, C6, Cm6, G, B7, E7, Am7, D7, G, G#°, Am7, D7, Am7, D7, G, C#m7-5, F#7, Bm, Bm7, C#7-5, F#7, Bm, Bm7, C#7-5, F#7, D, F°, Em7, A7, D7, Am7, D7, G, Eb9, Am7, D7

(C) Copyright 1967 by C.R. Publishing Co., New York, N.Y. (incl. this arrangement)
Eigentum für Deutschland, Österreich, die Schweiz, Dänemark, Schweden, Finnland, Norwegen u. Island
PAUL C.R. ARENDS VERLAG, 8211 Rimsting/Chiemsee
Rechte für Österreich: Weltmusik, Edition International, Wien I
Rechte für die Schweiz: Edition Hazyville, Zürich
Rechte für Dänemark, Schweden, Finnland, Norwegen u. Island: Lappland Music, Stockholm
Alle Rechte vorbehalten

G9 G7+9 C6 Cm6 G Bb

ev - er make our cas - tles fall. Why do we break and tear our

E7 Am7 D7 G Bb° D7 G Eb9

hearts out! — We need a lit tle love, that's all.

D7sus4 D7 8' G9 G7+5 C6 Cm6 G B7

E7 Am7 D7

G G#° Am7 D7 G Eb9 Am7 D7 G9 G7+5

First system of musical notation. Chords: C6, Cm6, G, B7, E7. Includes triplet markings (3) and an 8-measure bracket.

Second system of musical notation. Chords: Am7, D7, G, C#m7-5, F#7, Bm7, C#7-5, F#7. Includes triplet markings (3).

Third system of musical notation. Chords: Bm, Bm7, C#7-5, F#7, D, F°, Em7, A7, D7, Am7. Includes an 8-measure bracket.

Fourth system of musical notation. Chords: D7, G, Eb9, Am7, D7, G9, G7+5, C6, Cm6. Includes an 8-measure bracket.

Fifth system of musical notation. Chords: G, B7, E7, Am7, D7, G, C#°, G9. Includes triplet markings (3) and an 8-measure bracket.

"FATS" WALLER'S ORIGINAL E-FLAT BLUES

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Blues tempo

Say, I love my ba-by, but she don't love me,

Oh, I love my ba-by, but she don't love

me, She gave me some squir-rel juice, She's

A SAD SAPSUCKER AM I

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Moderately

F6

Bm7-5

C13

C9

C7

mp lightly

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and dotted rhythms, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderately' and the dynamics are 'mp lightly'.

F

C7

F

C7

F

C7

F

C7

mf

Lit-tle bird-ie on a tree,— I'm as sad as sad can be,— I
Lit-tle bird-ie on a tree,— Ma-ma caught me with a bum-ble bee,—

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part consists of chords and a bass line. The dynamics are marked 'mf'.

F

C7

F

C7

F

C7

want my ma-ma, but gone is she, } A Sad Sap-suck-er Am I. (Yes)
On a limb for-bid-den to me. }

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a first ending bracket over the final measure.

²F

A+

Bb6

F9

Bb

Bbm6

F

I. — Yes I'm a sad, sad, sad sap-suck-er And I like that jive.—

The third line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes a second ending bracket over the final measure.

Cm7

F7

Bb6

F9

Bb

Bbm6

(Yeah, man!)— But I can't, can't have no wo-man mess-in'

The fourth line of the song features a vocal melody with lyrics and a piano accompaniment.

F Gm7 C7 F C7 F C7

'round my hive. Lit-tle bird-ie on a tree,

F C7 F C7 F C7 F C7

Ma-ma gave me mis-er - y. I'm the kind, pay me no mind, A

F C7 F C7 F C7 C7

Sad Sap-suck-er Am I. *mp*

F Bbm F C7 F C7 F C7

F C7 F C7 F C7

mp

System 1: Treble clef, key signature of one flat. Chords: F, Bbm, F, C7, F, C7, F, C7. Dynamics: *mf*, *f*.

System 2: Treble clef, key signature of one flat. Chords: F, C7, F7, F7+5, Bb6, F9, Bb6, Bbm. Dynamics: *f*.

System 3: Treble clef, key signature of one flat. Chords: F, C7, F7, C7, F7, Bb6, F9, Bb, Bbm. Dynamics: *f*.

System 4: Treble clef, key signature of one flat. Chords: F, C7+5, C7, F, C7, F, C7, F, C7. Dynamics: *mp*.

System 5: Treble clef, key signature of one flat. Chords: F, C9, F, C7-9, F6, C7, F, C7, F, C7, F. Dynamics: *f*.

RUMP STEAK SERENADE

25

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Bright tempo

Musical notation for the first system, featuring a treble clef and a bass clef. The key signature has one flat (B-flat). The tempo is marked 'Bright tempo'. The first measure is marked with a forte 'F' dynamic. The melody in the treble clef consists of eighth notes and quarter notes. The bass clef provides a harmonic accompaniment with chords and moving lines. Chords indicated above the staff are F, Gm7, and C7. A 'mf' (mezzo-forte) dynamic is marked in the bass clef.

Musical notation for the second system, including lyrics. The treble clef contains the melody with lyrics: "Rump Steak is sure a send - er, Rump Steak like ma - ma". The bass clef contains the accompaniment with lyrics: "Rump Steak fine in the A. M., Rump Steak like ma - ma". Chords indicated above the staff are G9, C7+5, F, G9, and C7+5.

Musical notation for the third system, including lyrics. The treble clef contains the melody with lyrics: "made, made, Thick jui - cy, nice and ten - der, The". The bass clef contains the accompaniment with lyrics: "made, Good al - so in the P. M., The". Chords indicated above the staff are F, F7, Bb6, A7, Dm, and D7.

Musical notation for the fourth system, including lyrics. The treble clef contains the melody with lyrics: "Rump Steak Ser - e - nade. Rump Steak Ser - e - nade. Now". The bass clef contains the accompaniment. Chords indicated above the staff are G7, C7+5, F, G7, C7, and F. A first ending bracket is shown above the first two measures.

Musical notation for the fifth system, including lyrics. The treble clef contains the melody with lyrics: "I can jump all o - ver the world, I can ev - en join the na - vy. But the". The bass clef contains the accompaniment. Chords indicated above the staff are Gm, C9, F, C7, F, and E7.

(C) Copyright 1967 by C.R. Publishing Co., New York, N.Y. (incl. this arrangement)
Eigentum für Deutschland, Österreich, die Schweiz, Dänemark, Schweden, Finnland, Norwegen u. Island
PAUL C.R. ARENDS VERLAG, 8211 Rimsting/Chiemsee
Rechte für Österreich: Weltmusik, Edition International, Wien I
Rechte für die Schweiz: Edition Hazyville, Zürich
Rechte für Dänemark, Schweden, Finnland, Norwegen u. Island: Lappland Music, Stockholm
Alle Rechte vorbehalten

R 5620

Am G7+5 C7

Rump Steak mel-o - dy lin - gers on, Let me stick my fork in the gra - vy.

G7 C7+5 F G9 C7+5 F F7 Bb6 A7

Rump Steak is sure a send-er, Rump Steak like ma-ma made, Thick, jui-cy,

Dm D7 G7 C7 F G7 C7+5 F

nice and ten-der, The Rump Steak Ser-e-nade.

G7 C7+5 F7 Bb6 A7 Dm D7 G7 C7+5

F G7 C7+5 F G7 C7+5

First system of musical notation (measures 1-4). The treble clef contains a melodic line with eighth-note patterns and slurs. The bass clef contains a bass line with chords and single notes. Chord symbols above the staff are: F7, Bb6, A7, Dm, D7, G7, and C7.

Second system of musical notation (measures 5-8). The treble clef contains a melodic line with eighth-note patterns and slurs. The bass clef contains a bass line with chords and single notes. Chord symbols above the staff are: F, F7, Gm7, C7, F, C7, F, and E7.

Third system of musical notation (measures 9-12). The treble clef contains a melodic line with eighth-note patterns and slurs. The bass clef contains a bass line with chords and single notes. Chord symbols above the staff are: Am, Ab+, C6, F#m7-5, F7, F#°, C7, G7, and C7+5.

Fourth system of musical notation (measures 13-16). The treble clef contains a melodic line with eighth-note patterns and slurs. The bass clef contains a bass line with chords and single notes. Chord symbols above the staff are: G7, C7+5, and F7.

Fifth system of musical notation (measures 17-20). The treble clef contains a melodic line with eighth-note patterns and slurs. The bass clef contains a bass line with chords and single notes. Chord symbols above the staff are: Bb6, A7, Dm, D7, G7, C7, F, and F#6.

YOU MUST BE LOSIN' YOUR MIND

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Bright tempo

mf

Gm Eb7-5 Gm Cm7 Gm D7

You

Gm D7+5 Gm D7

must be los-in' your mind, You must be los-in' your mind, You

Gm Am7-5 D7 Gm A7-5 D7

took my mon-ey, it was a sin,— Then you drank up my rye and gin,—
You're as stub-born— as a mule,— Treat-in' me— so might-y cool,—

Gm Gm7 Cm D7 Cm Gm D7 D7

Now you don't want to let me in,— You must be los-in' your mind.— You
Wo-man, you're— a sad faced fool,}'

Gm D7 Gm D7+5 Gm D7

You must be los-in' your mind.— You

Gm D7 Gm A7-5 D7

Gm G7 Cm D7 Cm Gm D7 Gm D7

ff *mf* You

Gm D7+5 Gm D7

must be los-in' your mind, You must be los-in' your mind, You

Gm Am7-5 D7 Gm A7-5 D7

two faced wo-man, You're car-ry-in' on, I'm blow-in' my top, Yeah, babes, I'm gone, I'm

Gm Gm7 Cm D7 Cm Gm D7 Gm

thru with love 'cause you did me wrong, You must be los-in' your mind.

LET'S SWING TO VICTORY

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Bright tempo

mf

On the land, in the air, by the

sea, Let's swing out to vic-to-ry. O-ver here, o-ver there, an-y-where,

We can take 'em one, two, three, With a riff and a break and a flare, Trum-pets blast-in'

thru the air. With a rap and a tap on the drum, Yeah man, sol-id, here we come.

If you're real-ly with me, Let's get in a tank. Let's get go-in', Bud-

Bb7 Eb Bb7

- dy, Show 'em you're a Yank! On the land, in the air, by the sea, Let's swing out to

Eb Gm7 C7 F7 Bb7

vic - to - ry. For you're home, for your life, you and me, Let's swing to vic - to -

Eb Fm Eb Ab6 Eb Bb7 Eb Ab Abm6 Eb

ry.

C7 F7 Bb7

Eb Bb7 Eb

mf

Gm C7 F7 Bb7 Eb Gm7-5 Ab6 B7 Eb Bb7 Eb

THE 'FATS' WALLER PIANO STYLE

In general, the style is a truly outstanding example of musical imagination and good taste. The improvisations are sometimes delicate, sometimes vigorous. There are passages in which the original melody can be clearly heard and others that are related to the original only in the similarity of the chord progression. All ideas are executed with the highest degree of precision, showing complete mastery of the keyboard.

THE LEFT HAND

This consists mostly of a swing bass with a tenth on the first beat, a chord on the second beat, a single bass note on the third beat and a chord on the fourth beat. The tenth is sometimes rolled, sometimes not. Here is a typical example and a variant:



Frequently there is a note added inside the tenth, especially at a moderate or slow tempo, in which case the three notes are almost invariably rolled.



Occasionally a left hand figure of this type is used:



THE RIGHT HAND

In cases where the original melody is prominent, the right hand is usually in octaves, frequently with one chord note in between; sometimes two.

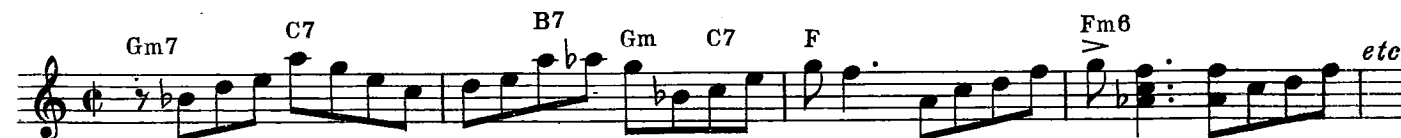
RUMP STEAK SERENADE



Copyright © 1967 by C. R. Publishing Co., New York, N.Y. Used by Permission

In medium and up tempo improvisations having little reference to the original melody, we often find a crisply played single note line mixed with some three-note and four-note chords.

DON'T GIVE ME THAT JIVE (Come On With The Come On)



Copyright © 1967 by C. R. Publishing Co., New York, N.Y. Used by Permission

Thirds figure prominently in many of the improvised passages.

COME AND GET IT

Musical notation for the piece "COME AND GET IT". The notation is on a single staff in treble clef with a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Chords are indicated above the staff: F, F7, Bb, Bbm, F, C7, and F. The piece ends with "etc."

Copyright © 1967 by C. R. Publishing Co., New York, N.Y. Used by Permission

Occasionally a passage makes extensive use of perfect fourths.

COME AND GET IT

Musical notation for the piece "COME AND GET IT". The notation is on a single staff in treble clef with a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Chords are indicated above the staff: Bb, F7, Bb, D7, G7, Em7, D#o, and G7. The piece ends with "etc."

Copyright © 1967 by C. R. Publishing Co., New York, N.Y. Used by Permission

Frequently there will be found the repetitious use of a short figure, sometimes involving grace notes. Two examples follow.

Musical notation showing two examples of a short figure with grace notes. The notation is on a single staff in treble clef with a key signature of one flat (Bb). The first example shows a short figure with a grace note and a chord F. The second example shows a similar figure with a chord F7. The piece ends with "etc."

Tremolo is occasionally found in the medium and up tempo tunes, but used a good deal in the slower tunes.

BESSIE, BESSIE, BESSIE

Musical notation for the piece "BESSIE, BESSIE, BESSIE". The notation is on a single staff in treble clef with a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Chords are indicated above the staff: G#o, C7, C11, C7, and F. The piece ends with "etc."

Copyright © 1967 by C. R. Publishing Co., New York, N.Y. Used by Permission

Notice that where the effect is intended to be delicate (see the last eight measures of UP JUMPED YOU WITH LOVE) much of the right hand work is in the very high register.

Some of the moderate and slow tunes have some extremely effective florid passages worth special attention. One of these is (We Need A Little Love) THAT'S ALL.