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1919

The Baltimore Blues

Eubie Blake

Composer

Noble Sissle

Lyricist

Starmer

Illustrator

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BALTIMORE BLUES

NOVELTY SONG



Vp 1919
011994
B

WORDS BY
NOBLE SISSLE
MUSIC BY
EUBIE BLAKE

WRITERS OF "GOOD NIGHT, ANGELINE"
"AIN'T YOU COMIN' BACK, MARY ANN, TO
MARYLAND," "MAMMY'S LITL CHOCOLATE, COLLED
CHILE," "I'M JUST SIMPLY FULL OF JAZZ," etc.

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POPULAR
EDITION

M. WITMARK & SONS
NEW YORK

The Baltimore Blues

Words by
NOBLE SISSLE

Music by
EUBIE BLAKE

Tempo di Blues

Piano introduction in G major, 4/4 time. The right hand features a melodic line with a trill on the first measure, while the left hand provides a steady bass accompaniment. Dynamics include a forte (*f*) marking.

There lives down in Bal-ti - more
Al - so there in Oys-ter Town

Vamp

mf *p*

The first vocal line is in G major, 4/4 time. It begins with a rest for two measures, followed by the lyrics. The piano accompaniment features a 'vamp' pattern in the right hand and a steady bass line in the left hand. Dynamics range from mezzo-forte (*mf*) to piano (*p*).

A man called Pi - an - o - Joe; Oh, he's one more syn - co - pa - ter
There's a gal named Kink - y - Brown, And when Joe be - gins to play - ing

(Blues)

The second vocal line continues the melody in G major, 4/4 time. The piano accompaniment includes a section marked '(Blues)' with a double bar line and a downward-pointing arrow, indicating a shift in mood or style. Dynamics include mezzo-forte (*mf*).

Key mah - ip - u - la - tor, - Play - ing the "Blues" is his spe - cial - ty. When he
Kink - y starts to sway - ing - Then she does com - mence to sing the blues. And the

The third vocal line concludes the piece in G major, 4/4 time. The piano accompaniment provides a steady bass line. Dynamics include mezzo-forte (*mf*).

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plays them you just could lay down and die — you can't de - ny.
 vers - es that she sings will make you cry — oh me, oh my.

REFRAIN

Oh, he'll Ea - gle Rock from side to side in such a fun - ny way, And
 Oh, she'll Ea - gle Rock from side to side in such a fun - ny way, And

p-f

this is how he'll sing a-bout his gal all day: I'd rath - er be in the riv - er Float - ing
 this is how she'll sing a-bout her man all day: Now if my home is on fi - re And there

down just like a log Than to be in Bal - ti - more And be treat - ed like a dog. I got those
 is no wa - ter 'round I'll throw my trunk out the win - dow And let the shack burn down. I got those

blues — those weary blues — those weary blues — I've got those dog - on Bal - ti - more Blues. Oh, he'll Blues. —
 blues — those weary blues — I've got those dog - on Bal - ti - more Blues. Oh, she'll Blues. —

1. 2.

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Boy of mine, Boy of mine, Al - tho' my heart was ach - ing—

I seemed to know you'd want to go, Pride in your man - hood wak - ing—

I'll be here, wait - ing, dear Till at a glad dawn's break - ing— I'll hear you say you're

home to stay, Dear lit - tle boy of mine— Dear lit - tle boy

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *p-f* and *accel.*, and a tempo marking *a tempo*. The lyrics are written below the vocal line.



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