

1915

## When Old Bill Bailey Plays the Ukalele

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# WHEN OLD BILL BAILEY PLAYS THE UKALELE



WORDS and MUSIC BY  
CHAS. McCARRON  
AND  
NAT. VINCENT

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145 WEST 45 STREET, NEW YORK



# Try this over on your Piano. My Little Girl

Words by  
SAM M. LEWIS and  
WILL DILLON

Music by  
ALBERT VON TILZER

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of two flats and a 2/4 time signature. It begins with a piano (*f*) dynamic. The second system continues the piece with a similar key signature and time signature, ending with a fermata over the final chord.

*April 12<sup>th</sup> 1915*

*My Dear Mary:-*

The vocal and piano accompaniment for 'My Dear Mary' consists of two systems. The first system features a vocal line with lyrics and a piano accompaniment starting with a piano (*p*) dynamic. The second system continues the piece with the same key signature and time signature.

I write these lines to tell you that I'm  
The sec - ond verse is not com - plete, I

sor - ry I left home, Be - cause I'm all a - lone, Why  
can - not rhyme the part, That goes with ach - ing heart, But

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# When Old Bill Bailey Plays The Ukalele

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Words and Music by  
CHAS. Mc CARRON & NAT. VINCENT

Moderato

*f* *Vamp* *mf*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a *f* dynamic and a tempo marking of *Moderato*. The piece features a rhythmic pattern of eighth and sixteenth notes in both hands. A *Vamp* section follows, marked *mf*, consisting of a repeating eighth-note accompaniment in the right hand and a simple bass line in the left hand.

VOICE.

In Ho - no - lu - lu town, a man known miles a - round —  
Some Suff - ra - gettes went down, to Ho - no - lu - lu town —

The vocal line is in 2/4 time with a key signature of one sharp. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Has turned things up - side down They call him Old Bill Bai - ley —  
A - mong those gals of brown They tried a "Suff - rage Move - ment"

The piano accompaniment for the second verse features a more complex chordal texture in the right hand, with some chromatic movement, while the left hand continues with the eighth-note bass line.

Bill Bai - ley won his fame — with his old gui - tar  
The meet - ings that they held — nev - er last - ed long

The piano accompaniment for the third verse returns to a simpler chordal accompaniment in the right hand, similar to the first verse, with the eighth-note bass line in the left hand.

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U - ka - le - le is it's name in that land a far The  
Old Bill Bai - ley broke them up when he played a song, For

ships 'way out at sea — Can hear his mel - o - dy. —  
Suff - rage they don't care — There's oth - er "Move ments" there.

## CHORUS

When Old Bill Bai - ley plays the U - ka - le - le Down in Ho - no - lu - la they

do the "Hu - la Hu - la," Ev - 'ry eve - ning there they are,

sway - in' while he's play - in' his Ha - wai - ian gui - tar - The rag - time mo - tion

ev - en has the o - cean bob - bin' up and down, Some - times a whale gets

feel - ing flip Wags his tail - and sinks a bat - tle ship When Old Bill Bai - ley

plays the U - ka - le - le Down in Ho - no - lu - lu town. ————

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# PIGEON WALK

FOX TROT

By JAMES V. MONACO

Moderato



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