

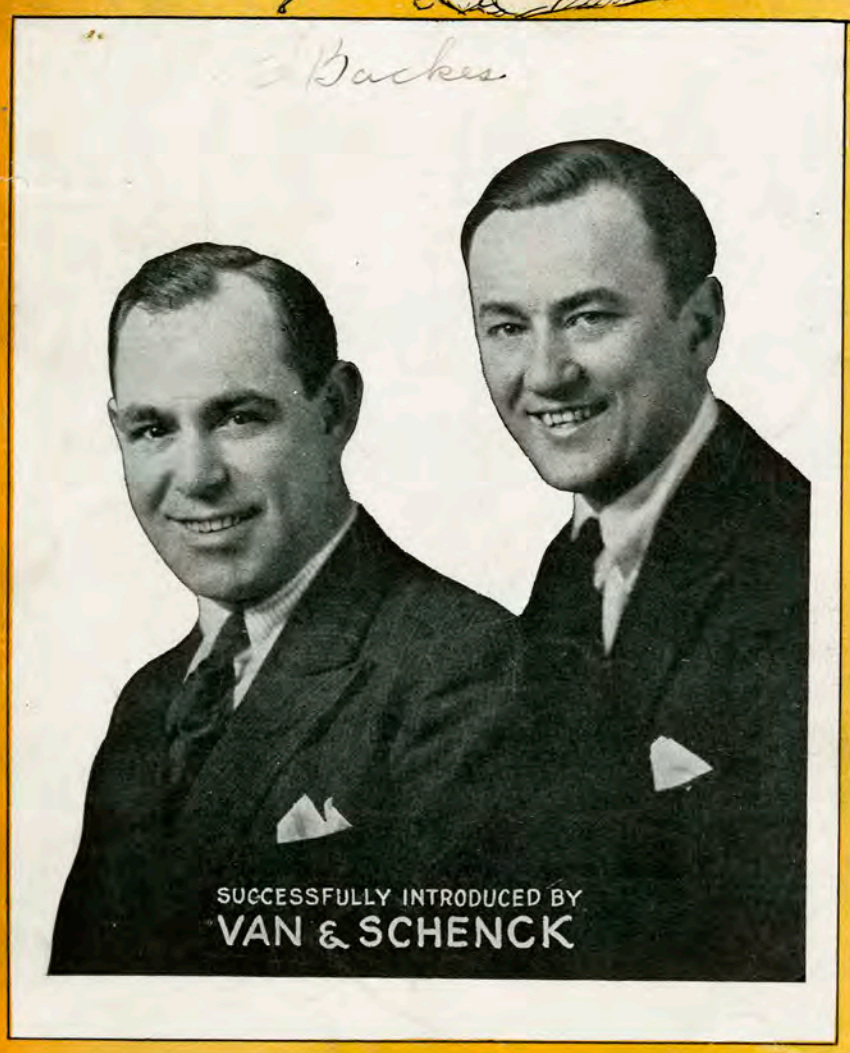
Who Did You Fool After All?

Words & Music By

Van & Schenck
and
Johnny S. Black

Writers Of

"DARDANELLA,"
"WHO'LL BE THE NEXT ONE,"
ETC.



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Moderato

The piano introduction is in 4/4 time, marked Moderato. It begins with a forte (ff) dynamic. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line. The piece concludes with a final chord marked sfz.

Vamp

VOICE

There was a time when you
It seems a shame that you

The piano accompaniment for the first vocal line starts with a mezzo-forte (mf) dynamic. It features a vamp section with a repeating chordal pattern in the right hand and a simple bass line in the left hand. The music then transitions to support the vocal melody.

fooled ev - 'ry one and you fooled me too.
could - not play fair for I loved you true.

The piano accompaniment continues with the second vocal line. It maintains the same harmonic structure as the first line, with the right hand playing chords and the left hand providing a bass line.

You made me cry and tho't it was in fun — my
I know that some-one else has made you care — and

The piano accompaniment concludes with the third vocal line. The right hand continues with chordal accompaniment, and the left hand provides a steady bass line. The piece ends with a final chord.

heart was a play-thing for you. You let the sweet-ness of
 may - be they're fool-ing you too. If you were think - ing of

love go to waste. Now how does the bit - ter taste.
 some fu-ture day. Our lives would not be this way.

CHORUS

Who did you fool af-ter all, dear? Who did you fool, af-ter

all? The kiss-es you gave Just made me your slave. I

looked in your eyes — Be-lieved all your lies. — Ta-bles have changed



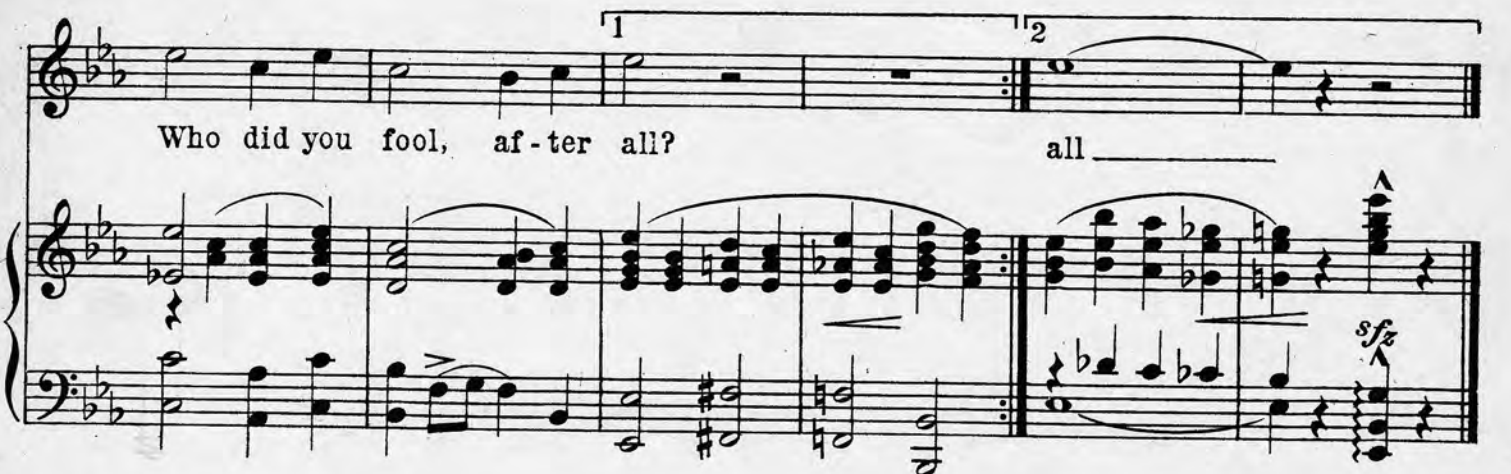
— And fate has ar-ranged — That some bod-y else — made you fall, —



— So who's sigh-ing now, Tell me who's cry-ing now?



Who did you fool, af-ter all? all _____



Who Did You Fool After All?

Fox Trot Arrangement

arr. by CLAUDE LAPHAM

CHORUS

The musical score is presented in six systems, each consisting of a grand staff (treble and bass clefs). The key signature is B-flat major (two flats), and the time signature is 2/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures feature triplets, indicated by a '3' in a circle. The score concludes with a first ending (marked '1') and a second ending (marked '2') that leads to a final chord marked with a forte 'f' dynamic and an accent (^).



G&R

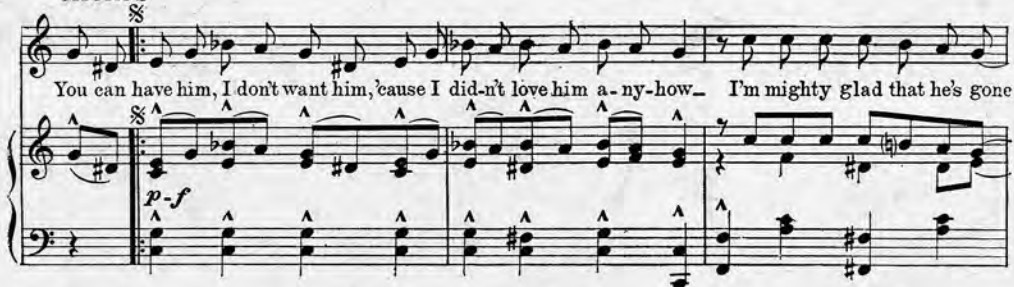
TRY THIS ON YOUR PIANO

OUR BIG HIT

You Can Have Him, I Don't Want Him, Didn't Love Him Anyhow Blues

Words by
WILLIAM TRACEY
CHORUS

Music by
DAN DOUGHERTY



§
You can have him, I don't want him, 'cause I did-n't love him a-ny-how... I'm mighty glad that he's gone



He nev-er treat-ed me nice; He had a heart a-bout as cold as ice.



When ev-er I — felt lonesome and blue — I should have been get-tin' all the pet-tin' and



kiss-in' he was giving to you. — He tho't my heart would grieve But my sight wasn't dim

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