

1921

## Mazie: Song

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Eli Dawson  
*Composer*

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# Mazie



Knox



Words and Music by  
Sid. Caine  
Eli Dawson and  
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MAZ



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TRY THIS OVER ON YOUR PIANO

# Cuban Moon

Lyric by  
JOE MCKIERNAN

Melody by  
NORMAN SPENCER

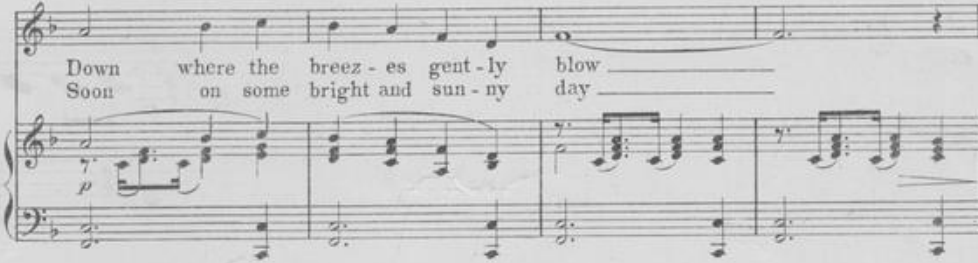
Moderato

PIANO



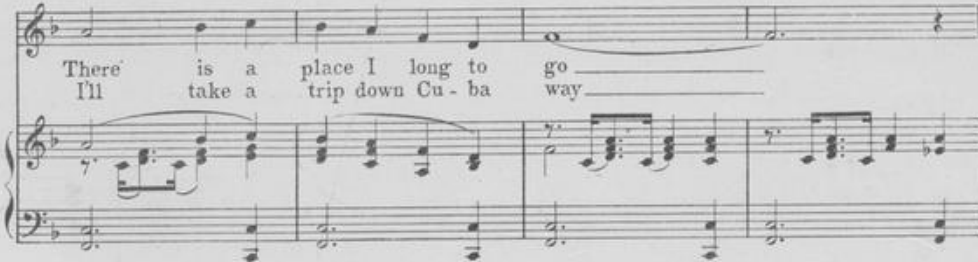
The piano introduction consists of two staves. The right hand plays a series of chords in a rhythmic pattern, while the left hand plays a simple bass line. The tempo is marked 'Moderato' and the dynamics are 'piano'.

Down where the breez - es gent - ly blow \_\_\_\_\_  
Soon on some bright and sun - ny day \_\_\_\_\_



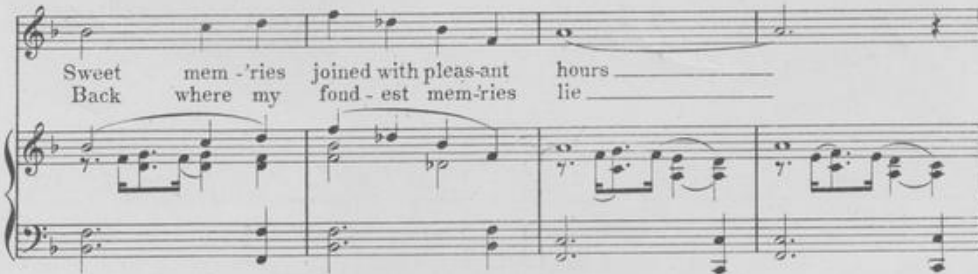
The first line of the song features a vocal melody with lyrics and piano accompaniment. The piano part continues with chords and a bass line.

There is a place I long to go \_\_\_\_\_  
I'll take a trip down Cu - ba way \_\_\_\_\_



The second line of the song features a vocal melody with lyrics and piano accompaniment. The piano part continues with chords and a bass line.

Sweet mem - ries joined with pleas - ant hours \_\_\_\_\_  
Back where my foud - est mem - ries lie \_\_\_\_\_



The third line of the song features a vocal melody with lyrics and piano accompaniment. The piano part continues with chords and a bass line.

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# MAZIE

1

by LEW GOLD  
ELI DAWSON  
SIDNEY CAINE

Moderato

SONG

Piano introduction in G major, 4/4 time, marked Moderato. The music consists of two staves: a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple accompaniment of quarter notes.

VOICE

Vocal line in G major, 4/4 time. The melody is simple and conversational. The piano accompaniment continues with a steady accompaniment. Dynamics include *f*, *p*, and *sfz*.

Come o - - - ver, till I  
I'm hap - - - py that you

Vocal line in G major, 4/4 time. The piano accompaniment features some chords with a sharp sign, possibly indicating a key change or a specific voicing.

whis - per in your ear I'm scared some - one else may  
list - ened to my plea You sure made a hit with

Vocal line in G major, 4/4 time. The piano accompaniment continues with a steady accompaniment.

hear I have man - y things I'd like to say.  
me My folks nev - er thought I'd love a girl.

Just since I met you I feel this way.  
It took you to set my heart a - whirl.

CHORUS

Maz - ie, Maz - ie

I'd like to be your beau I could

kiss and love you so Tease and hug till

You said "Oh! Please let go" Maz - ie, Maz - ie

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the lyrics "You said 'Oh! Please let go' Maz - ie, Maz - ie". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

My Love di vine

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "My Love di vine". The piano accompaniment includes a prominent sixteenth-note figure in the right hand during the second measure.

I've met girls, but you are so diff-'rent dear, Maz - - -

The third system features the vocal line with lyrics "I've met girls, but you are so diff-'rent dear, Maz - - -". The piano accompaniment has a more active right hand with sixteenth-note patterns.

ie mine! mine!

The fourth system concludes the piece with the vocal line singing "ie mine! mine!". It includes first and second endings, indicated by the numbers "1" and "2" above the staff. The piano accompaniment features a complex sixteenth-note melody in the right hand.



# Pretty Little Cinderella



Lyrics by BLANCHE FRANKLYN  
 Refrain (troubadour)  
 Music by NATHANIEL VINCENT

*pretty Little Cinderella*

Pret-ty lit-tle Cin-der-ella real-ly loved a life of woe.

That is what the fair-ry sto-ry told us in the long a go Till one day she made a

lit-tle wish and then up - an - the ace - Fair y Queen, waved her

*press*

# Sweet Mamma *Papa's Getting Mad*

SWEET MAMMA  
 Papa's Getting Mad

BY FRED ROSE &  
 GEORGE A. LITTLE  
 PETER L. FROST

Chorus

Sweet mam-ma... pa-pa's get-ting mad I know the sweetest peaches don't  
 grow on trees... know the sweetest bun-ny don't come from trees... Enticed by listening to  
 your con-vert-ions You let me hear your soft voice good bye but the sweet mam-ma...

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