

1921

12th Street Rag / words by Euday L. Bowman

Euday L. Bowman

J. W. Jenkins Sons (Kansas City)

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SONG

12TH STREET RAG

12TH STREET

By
EUDAY L. BOWMAN



Paleom-R

6

BAND 60¢ ORCHESTRA 45¢

PUBLISHERS
J.W. Jenkins Sons Music Co.
KANSAS CITY

The Sensational Novelty Song Hit for 1921

TA DE DA DA DE DUM

DANGEROUS BLUES

Lyric by
ANNA WELKER BROWN

SONG-FOX-TROT

Music by
BILLIE BROWN

Piano introduction in G-flat major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

p

Ta de da da de dum,
Ta de da da de dum, L.H.

VAMP L.H.

The first vocal line consists of two phrases: "Ta de da da de dum," and "Ta de da da de dum, L.H." The piano accompaniment features a "VAMP" section with a repeating eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p* and *L.H.*

Ta de da da de dum,
Ta de da da de dum, L.H.

There's a fun-ny strain a steal-ing,
There it goes a-gain that haunting,

The second vocal line includes the lyrics: "There's a fun-ny strain a steal-ing, There it goes a-gain that haunting,". The piano accompaniment continues with the vamp pattern, including a *p* dynamic marking.

Thru mah brain it drives me 'most in - sane it seems,
Taunt - ing hyp - no - tiz - ing mel - o - dy, Oh Geel

The final vocal line contains the lyrics: "Thru mah brain it drives me 'most in - sane it seems, Taunt - ing hyp - no - tiz - ing mel - o - dy, Oh Geel". The piano accompaniment concludes with the vamp pattern, marked with *(h)* and *(7)*.

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J. W. JENKINS SONS' MUSIC COMPANY, KANSAS CITY, MISSOURI

12th. STREET RAG

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Words by
JAMES. S. SUMNER

(ORIG. KEY) "C"

Music by
EUDAY L. BOWMAN

The first system of musical notation consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with some notes beamed together. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes, also beamed together. There are dynamic markings: a forte 'f' in the first measure of the bass staff, and a piano 'p' in the fourth measure of the bass staff. There are also accents (>) over several notes in both staves.

The second system of musical notation consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with some notes beamed together. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes, also beamed together. There is a dynamic marking of piano 'p' in the fourth measure of the bass staff. A bracket labeled 'VAMP' spans the last two measures of the treble staff. There is a first ending bracket in the treble staff, marked with '(1)'.

In a cer-tain ci - ty, where the girls are oute and pret - ty, they have -
Jazz - time mus - ic is the rage, this is a syn - co - pat - ed age, ev -

The third system of musical notation consists of a treble staff and a bass staff. The treble staff contains the lyrics. The bass staff contains a series of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings of piano 'p' in the first and second measures of the bass staff.

- a raggy jaz - zy jazz - time tune. When you hear that syn - co - pat - ed
- 'ry - bo - dy loves a jazz - time tune. For the mus - ic cap - ti - vat - ing,

The fourth system of musical notation consists of a treble staff and a bass staff. The treble staff contains the lyrics. The bass staff contains a series of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings of piano 'p' in the first and second measures of the bass staff.

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Jazz cre - a - ted mel - o - dy you — could dance all morn.ing night and noon,
sets your heart a pal - pl - tat - ing — you just can't make your feet be - have,

When the slide trom-bone and moan-ing sax - o - phone be - gin to play, It —
An - cients youths of six - ty four, do steps they nev - er did be - fore, Fa -

- will make you sad, 'twill make you glad Oh! Boy, What Joy,
ther time is mad, no one grows old. Oh! Boy, What Joy.

Burn my clothes for I'm in Heav en, Wish I had a mil - lion wo men,
Put your lov - ing arms a - round me, Say Babe, ain't you glad you found me,

Sol - o - man in all his glo - ry, could have told an - oth - er sto - ry, —
 Cle - o - pat - ra on the Nile, could vamp right in the lat - est style, If —

— Were he but liv - ing here to - day, With his thousand wives or more, a
 — she'd on - ly known this rag - time tune; Old King Cole a mer - ry soul, called

Jazz - Band on some E - gypt shore, he — could dance the night and day a -
 for his pipe and then his bowl, and — the first jazz - band his fid - dlers

way. I will tell you how they dance —
 three, Play, oh play me while I dance —

That tant-a-liz-ing 12th. Street Rag. _____
 That tant-a-liz-ing 12th. Street Rag. _____

CHORUS

First you slide_ and then you glide, then shim-mie_ for a

while; To the left_ then to the right_ "Lame

Duck "Get o - - ver Sal" Watch your step_ then Pi rou - ette, Fox

Trot, then squeeze_ your pal O ver you comes

steal-ing such a fun-ny feel-ing 'till you feel your sen-ses reel-ing, tant-a-liz-ing,

hyp-no-tiz-ing, mes-mer iz ing strain, I can't get e-

nough of it— please play it o'er— a gain; I could

dance for ev-er to— this re frain,— To that— 12th. Street,

Oh you— 12th. Street Rag. Rag.

The Three Latest Song Hits

Lyric by
CHAS. CHAPIN
CHORUS

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Music by
ED. SMALLE

Sweet Love, Sweet Love, I've lost my head com-plete-ly, Sweet
Love. Sweet Love, Your big blue eyes how they tant-a-lize, Sweet

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HARRY L. KERR
CHORUS

COLLEEN O' MINE

Music by
GERALD Mc DONALD

Beau-ti-ful Col-leen, Sweet Col-leen o' mine, Wait till the

Lyric by
ELMER OLSON
CHORUS

WHAT'S THE USE WITHOUT A GIRL

Music by JOS. E. HOWARD and JACK KING

For what's the use _____ with-out a girl? _____ There's no ex-
cuse _____ with-out a girl, _____ No one to

"What's the Use Without a Girl"

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He wrote the biggest
hits, among them
being---

"I Wonder Who's
Kissing Her Now"

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