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1905

Everybody works but Father

Lew Dockstader

Artist

Jean Havez

Composer

Starmer

Illustrator

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LEW DOCKSTADER

AND
HIS GREAT MINSTREL COMPANY

EVERYBODY WORKS
BUT FATHER
by JEAN HAVEL

M. Small - 3-128-06



Management of
CHAS. D. WILSON

PUBLISHED BY
HILF & HAGER CO.
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Music Publishers
48 W. 28th St. New York City.

Everybody Works but Father.	60
The Waltz Must Change to a March, Marie	- - 50
The King of the Great White Way	- - - 60
The Pirate King	- - - 60
No One Can Take Your Place	50
Just Because She Had Those Winning Ways	- - 60
Never No More	- - 60
A Dream of Boyhood Days	60
Sweet Genevieve	- - 50
Yodle Song	- - 50
Who's There	- - 50
Bye-bye My Eva, Bye-bye	- 50
Every Dollar Carries Trouble of Its Own	- - 50

Vp-011462
1905
EVERY

Try this over on your Piano.

Some One Thinks Of Some One.

Words by
ED. GARDENIER.

Writer of } "No one can take your place!"
 } "Stingy!"

Music by
J. FRED. HELF.

Author of } "Mamma's Boy."
 } "I'll be waiting in the gloaming Sweet Genevieve!"

Valse moderato.

The piano introduction is in 3/4 time, B-flat major, and consists of 8 measures. It begins with a mezzo-forte (mf) dynamic and ends with a forte (f) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

Voice.

The vocal line begins with a piano (p) dynamic. The lyrics are: "1. Lad and a maid i - dly they strayed Stars in the heav - ens were / 2. 'When far a - part tell me dear heart' She said in tones fond - ly". The piano accompaniment is in the left hand, starting with a piano (p) dynamic.

The vocal line continues with the lyrics: "beam - ing, — As with a sigh he said good - by, / yearn - ing, — 'If you should meet maids just as sweet". The piano accompaniment continues in the left hand.

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Everybody works but Father.

by JEAN HAVEZ.

Allegretto.

Piano introduction in G major, 6/8 time. The music features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The first measure is marked with a forte (*f*) dynamic.

VOICE.

Moderato. till ready.

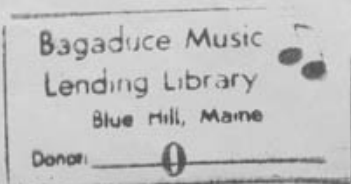
Eve - ry morn - ing at
A man named Work moved
At beat - ing car - - pets

Vocal line and piano accompaniment for the first verse. The piano part is marked *mf* and features a rhythmic accompaniment of eighth notes. The vocal line is in a simple, melodic style.

six o' - clock I go to my work,
in - to town, and fa - ther heard the news, With
fa - ther said he sim - ply was im - mense, We

Vocal line and piano accompaniment for the second verse. The piano part continues with the same rhythmic accompaniment. The vocal line concludes with the words "With We".

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Ov - er coat but-toned up 'round my neck no job would I shirk,
 Work, so near my fa - ther start-ed shak-ing in his shoes, When
 took the par - lor car-pet out and hung it on the fence, My

Win - ter wind blows 'round my head cut - ing up my face, I
 Mis - ter Work walked by my house he saw with great sur - prise, My
 moth-er said: "now beat it dear, with all you might and main," And

tell you what I'd like to have my dear old fa - ther's place.
 fa - ther sit - ting in his chair with blind-ers on his eyes.
 fa - ther beat it right back to the fire - side a - gain.

Chorus.

Eve-ry-bod-y works but fa - ther And he sits a-round all day,

Feet in front of the fire— Smok-ing his pipe of clay,

Moth-er takes in wash - ing So does sis - ter Ann,

Eve-ry-bod y works at our house but my old man. man.

SOME OF OUR PUBLICATIONS.

LONDON DANCE OF YANKEE DESIGN



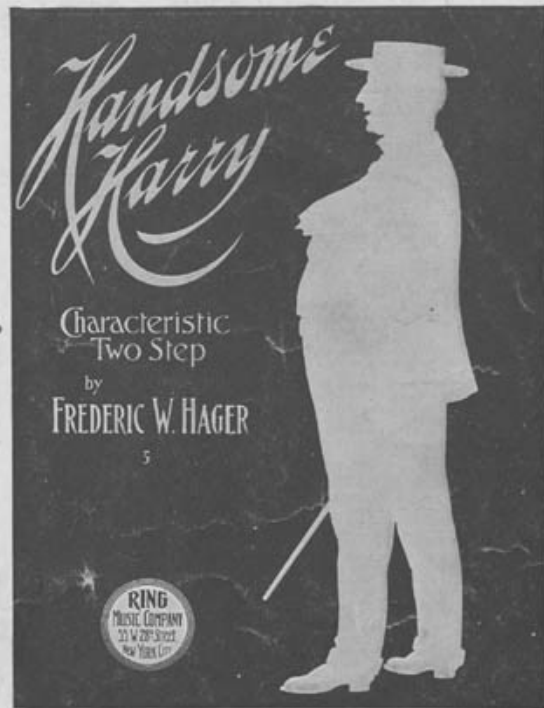
The American ballroom will witness a novel two-step during the coming mid-winter season. It is a London fad entitled "Handsoma Harry," and, despite the fact that it appears to be an intricate invention, is practically an ingenious combination of the American cotillon and the Virginia reel.

One of the peculiarities of the dance is that it is executed by three persons, two of the feminine sex and one of the male. These alternately change at right angles, and after a round of dancing meet in the centre of a given circle and release partners, the first lady resigning her male escort to the second lady in waiting. This is continued indefinitely during the performance of the orchestra.

An interesting coincidence of the dance

is that it was originally conceived by an American and introduced in London as a fête number. Both the music and the steps were originated by Fred W. Hager, a well-known New York bandmaster, and incidentally the author of "Laughing Water" and other popular intermezzos.

The music of the dance is constructed in two-four tempo, or two-step rhythm, and is of a very catchy character. As utilized by the orchestras it is frequently adapted as a schottische, and bears many original strains characteristic of Yankee genius. Words have been written to the melody by Edward Laska, a prominent New York writer, and the dance is now being sung by various prominent vaudeville vocalists. One of the unique purposes of the "Handsoma Harry" dance is to render the swagger waltz a back number. In so far as inaugurating a more graceful pose in modern ballroom terminology.



By Frederick W. Hager,
COMPOSER OF

OOH! LA! LA! MIDNIGHT FLY R,
LAUGHING WATER, ETC.

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(SLOW DRAG.)

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Characteristic
Two-Step ever
written.

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JOVIAL JOE

(SLOW DRAG & TWO STEP) (MARCH)

JUSTUS HINGLBERG

PIANO

Slow

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