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A Sleepy Little Village : Where The Dixie Cotton Grows

Pete Wendling
Composer

Edgar Leslie
Lyricist

R. S
Illustrator

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A SLEEPY LITTLE VILLAGE

(WHERE THE DIXIE COTTON GROWS)



RS,

Words by
EDGAR LESLIE
Music by
PETE WENDLING



MACK RUBEY
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1922
SLEEPY

A Sleepy Little Village

(Where The Dixie Cotton Grows)

Words by
EDGAR LESLIE

Music by
PETE WENDLING

Moderato

Piano

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef provides a simple accompaniment with quarter notes G2, A2, and B2. Dynamics include *mf* and *f*. The piece concludes with a fermata over a G4 note.

Till ready

Hang - ing on my Christ - mas tree Was a
Like a row of hon - ey combs Stand the

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Till ready Hang - ing on my Christ - mas tree Was a Like a row of hon - ey combs Stand the". The piano accompaniment consists of chords and moving lines in the bass clef, with dynamics *p* and *f*.

big ge - o - gra - phy, — And I marked off dif - frent pla - ces
hap - py lit - tle homes, — They pos - sess the rus - tic sweet - ness

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "big ge - o - gra - phy, — And I marked off dif - frent pla - ces hap - py lit - tle homes, — They pos - sess the rus - tic sweet - ness". The piano accompaniment includes a triplet of eighth notes in the bass clef.

That I wished to see, — Man - y years since then have
Of Long - fel - lows poems, — From the sing - ing ced - ar

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "That I wished to see, — Man - y years since then have Of Long - fel - lows poems, — From the sing - ing ced - ar". The piano accompaniment features a triplet of eighth notes in the bass clef.

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flown ——— And I've trav - elled ev - 'ry zone ——— But there's
trees ——— Comes a mes - sage on the breeze ——— To the

real - ly on - ly one place For this roll - ing stone. ———
strains of Step - hen Fos - ter's South - ern mel - o - dies. ———

Refrain tenderly

There's a sleep - y lit - tle vil - lage where - the Dix - ie cot - ton grows -

Where the cul - lud mam - mies smoke 'ter - back - ker' as they

wash their cal-i - cos ————— There's a mail - man there's a

jail - man and a coun - try con - sta - bule ————— They read 'n
jail - man and a place for Kel - ly Pool ————— And all the

rite — gosh darn since Per-kin's barn — Be - came the pub - lic
boys — in back drink Ap - ple Jack - That knocks them for a

school ————— There's a lit - tle sil - ver la - dy wait - ing in the can - dle light
gool —————

I can see her shad - ow on the win - dow as she

prays for me at night — There's a Main Street a lov - ers
 There's a Police force he's on a

lane street Where the Sal - ly's meet their beaux — In that sleep - y lit - tle
 white horse And his wife makes all his clothes —

vil - lage Where the Dix - ie cot - ton grows. — There's a grows. —

FOUR BIG SONG HITS

ASK FOR THEM

ASK YOUR DEALER FOR THE
RECORDS OR PIANO-ROLLS
OF THESE 4 SONGS
THE BEST DANCE NUMBERS PUBLISHED

CONGO NIGHTS

Words by
RUBBY COWAN

MUSIC BY
VIOLINSKY

Refrain

Con - go nights come back to me Once more I long to see
Your night shades fall - ing shades that bring back
mem - o - ries Of deep - est eye - let - ter - That were on - thral

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Gone Are The Days

Words & Music by
BILLY JOYCE &
RUBBY COWAN

Chorus

Gone are the days "when you would call me your sweet - ie" your little sweetie gone are the
days "when you'd make me see with kisses just sweet me" These days are not new to me - they're
not - but they're left behind That I couldn't understand too good a day Gone are the
days that made life worth living the more you're giving thought number - 14 to the stars of

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What Cha Gonna Do When There Aint No Jazz?

Words by
EDGAR LESLIE

MUSIC BY
PETE WENDLING

Chorus

What cha gon - na do when there aint no jazz How ya gon - na stay,
when ya full 'o' pop? If they's gon - na stop eye - co - pat - ion,

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When I Lost You Mother Of Mine

Words and Music by
NAT OSBORN and
A. STANLEY SCHICKLEY

Refrain (tenderly)

I lost the hands that rocked me to sleep
back in my ba - by days I lost the

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