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Ain't it Funny : That Easy, Squeezin', Teasy, Pleasin', Ragtime

Theron C Bennett
Composer

George A Norton
Lyricist

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"AINT IT FUNNY"

"That Easy, Squeezing,
Teasy, Pleasing Rag-Time"

Words by
**George
A. Norton**

Music by
**Theron C
Bennett**



Featured by
JIM DOHERTY
With
George Evans'
Honey Boy Minstrels

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AINT

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"AIN'T IT FUNNY"

That Easy, Squeezin', Teasy, Pleasin', Ragtime

Words by
GEO. A. NORTON

Dedicated to Sam Fox

Music by
THERON C. BENNETT

Mod^{to} Alle^{to}

Tempo di "Turky Trot"

The piano introduction consists of two staves in G-flat major (two flats) and common time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Tempo di "Turky Trot"'. The piece concludes with a final chord and a repeat sign.

Vamp

The vamp section is marked 'Vamp' and begins with a forte (*f*) dynamic. It features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The section ends with a repeat sign.

Wont you lis - ten, hon - ey
I'll go daf - fy pret - ty

The vocal line is written in a single staff with lyrics. The piano accompaniment consists of two staves. The right hand has a melody with eighth notes, and the left hand has a bass line with eighth notes. The section ends with a repeat sign.

dear, There is some-thing wrong I fear, I
soon, 'Cause at morn - ing, night or noon, My

The vocal line continues with lyrics. The piano accompaniment consists of two staves. The right hand has a melody with eighth notes, and the left hand has a bass line with eighth notes. The section ends with a repeat sign.

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sure am ail - in', my health is fail - in', And I feel so might - y queer. When I
brain is haz - y, my heart goes craz - y, When I hear a rag - time tune. And I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a fermata over the first measure. The piano accompaniment starts with a forte (*f*) dynamic and includes some triplet figures in the right hand.

hear sweet mu - sic strains, Why they seem to grip my brain; My
nev - er miss no chance, For that ev - er lov - in' prance; With

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a more active bass line and includes a forte (*f*) dynamic marking.

feet go drag - gin', I must start rag - gin', Or else I'd go in - sane.
sens - es reel - in', it soothes my feel - in's To do that shuf - flin' dance.

The third system concludes the vocal line and piano accompaniment. The piano accompaniment includes a piano (*p*) dynamic marking and ends with a fermata over the final measure.

CHORUS

Ain't it fun - ny, — oh, my hon - ey! — That mu - sic sets me

The chorus section begins with a vocal line and piano accompaniment. The piano accompaniment starts with a piano-forte (*p-f*) dynamic marking and includes a repeat sign at the beginning.

pranc - in'. Lead me to it, — Let me do it, — 'Cause

I could die a - danc - in'. I must rag it, — Wig - gle

wag it, — No move - ment so en - tranc - in' As that eaz - y squeez - in',

teas - in', pleas - in' Rag - - - time. Aint it time.

THE WONDER SONG MELANCHOLY

Dedicated to Miss Maybelle Watson of Berkley, Calif.

Words by
GEO. A. NORTON

MELANCHOLY

Music by
ERNIE BURNETT

CHORUS

Come to me, my mel-an-chol-y ba-by,
Cud-die up and dont be blue;

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