

1917

It Takes a Long Tall Brown-skin Gal to Make a Preacher Lay His Bible Down / music by Will E. Skidmore; words by Marshall Walker

Will E. Skidmore

Marshall Walker

Skidmore (Kansas City)

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COMPANION SONG TO "PRAY

FOR THE LIGHTS TO GO OUT"

DEACON SERIES #2

IT TAKES A LONG TALL BROWN-SKIN GAL TO MAKE A PREACHER LAY HIS BIBLE DOWN

WORDS BY
MARSHALL WALKER

MUSIC BY
WILL E. SKIDMORE

WRITER OF
"PRAY FOR THE LIGHTS TO GO OUT"



AS FEATURED BY

RAE SAMUELS



HIXON-CONNELLY-F.C. 1917

SKIDMORE
KANSAS CITY, MO.
MUSIC CO.



Effie

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JOS. W. STERN & CO.
102-104 WEST 38TH STREET, NEW YORK, N. Y.

"IT TAKES A LONG TALL BROWN-SKIN GAL"

To Make A Preacher Lay His Bible Down

Words by MARSHALL WALKER

Music by WILL E. SKIDMORE

Writer of "Somebodys Done Me Wrong"
"I Never Asked To Come To This World"

Composer of "Pray for the Lights to go out"
"When My Great-Grand-Daddy," etc
"Them Doggon'd Triffin' Blues"
"Across Loves Great Divide" etc.

Mod!?

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked 'Mod!' and the dynamics range from *f* to *sfz*.

Old Deacon Johnson was a preachin' man, —
When Deacon Johnson took his "Brown" a - way, —

VAMP

The first vocal line is on a single staff. The piano accompaniment is on two staves. A 'VAMP' section is indicated with a bracket over the piano part. Dynamics include *mp* and *mf*.

The black sky pi - lot of old Dix - ie - Land Had nev - er miss'd a Sunday rain or shine, —
The con - gre - ga - tion tried to make him stay They promis'd him if he would not leave town

The second vocal line continues the melody. The piano accompaniment features a consistent rhythmic pattern. Dynamics include *f*.

Was al - ways in his pul - pit right on time One day a dark - skin damsel blow'd in town
They would'n't come between him and his "Brown" The dea - con studied and declar'd at last

The third vocal line continues the melody. The piano accompaniment features a consistent rhythmic pattern. Dynamics include *f*.

Some - bo - dy start - ed scan - da - la - tion 'round Next Sun - day morn they found the
It ain't no use, my preachin' days is past I nev - er re - a - lized where

The fourth vocal line concludes the main melody. The piano accompaniment features a consistent rhythmic pattern. Dynamics include *f*.

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NOTICE { SINGERS } You Like this Song? Yes? No? You are
 { PIANISTS }

This pie
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church door lock'd — This was the on - ly word the Dea-con left his lone - ly flock. —
Hea - ven lies_ un - til to - day when I look'd down in - to my ba - by's eyes.

rit.

CHORUS

It takes a Long, Tall, Brown-Skin Gal_ to make a preacher lay his Bi-ble down_ For twenty

p-f

years I've pass'd "Joy" by_ but now I'm goin' to get mine 'till I die_ I al-ways

thought that preachin' was my line_ but since I met this gal I chang'd my min'— It takes a

rit. *a tempo*

Long Tall Brown-Skin Gal_ to make a preacher lay his Bi-ble down. It takes a down_

1 2 *fz*

ce can be
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It Takes a Long, Tall etc. 2

re Positively forbidden to look on the back of this piece

WHEN MY GREAT GRAND DADDY AND MY GREAT GRAND-MAMMY USED TO CUDDLE AND COO IN A COCONUT TREE
 WORDS BY MARSHALL WALKER MUSIC BY WILL E. SKIDMORE

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THE KEY TO THE KINGDOM OF LOVE
 WORDS BY BETH SLATER WHITSON MUSIC BY MURIEL POLLOCK

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A GARDEN OF SONGS

THEM DOGGOND TRIFLIN' BLUES
 WORDS AND MUSIC BY WILL E. SKIDMORE

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SHOOT THE RABBIT
 WORDS BY JIM BURRIS MUSIC BY CHRIS. SMITH

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