

1907

Best I Get is Much Obligated To You

Benjamin Hapgood Burt

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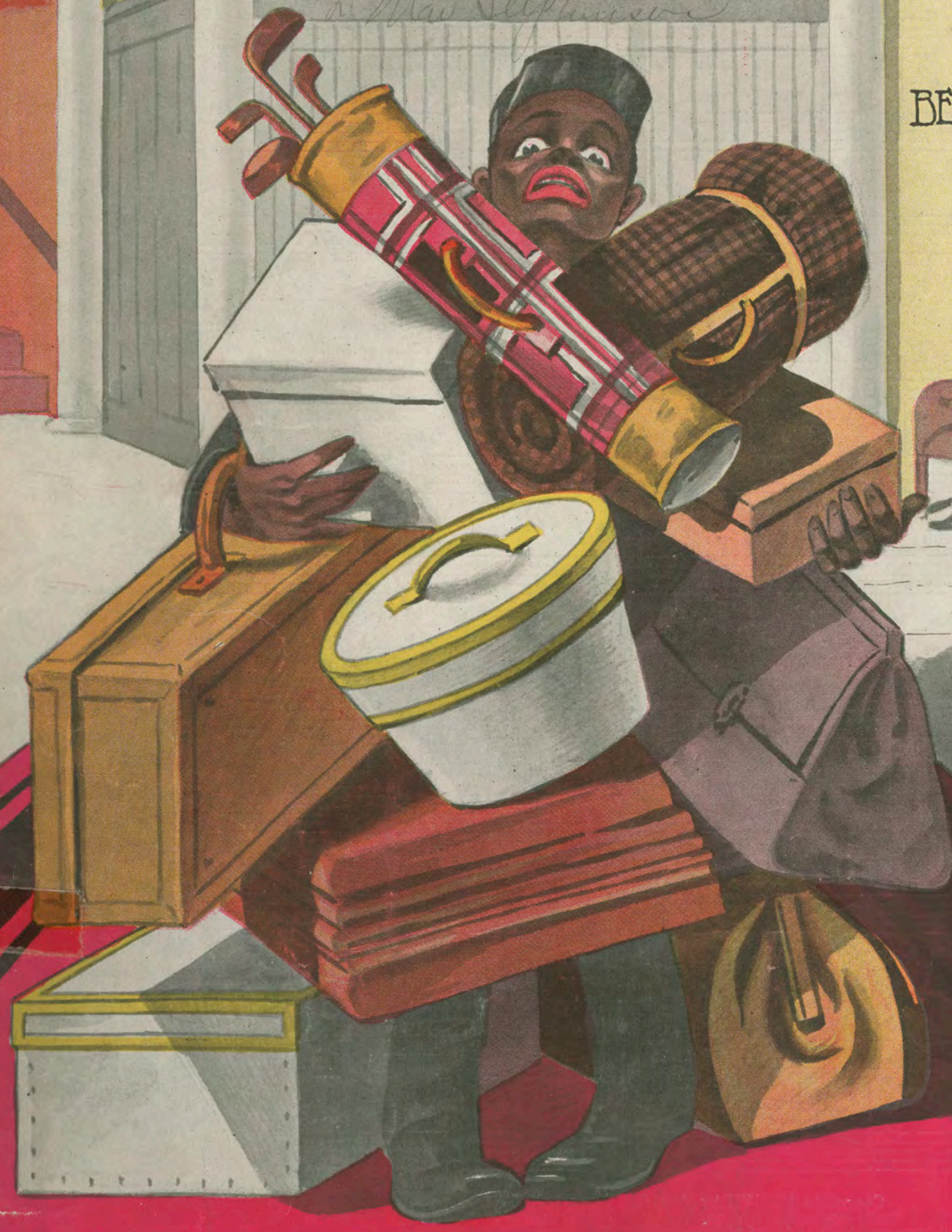
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THE BEST I GET IS MUCH OBLIGED TO YOU

to Max Stephenson

SONG
By: *Fred S*
BENJAMIN HAPGOOD BURT



5

DE JARVIS

JEROME F. REMICK & CO. - New York - Detroit

Much Obligated to You

BENJ. HAPGOOD BURT

Allegro moderato

f marcato

1. When Syl - ves - ter
2. The next job that
3. One day, back to

John - son Lee hit New York from Ten - nes - see, he thought he'd make his
came his way, found him in a swell Ca - fe, he'd heard so much a -
Ten - nes - see, "beat" Syl - ves - ter John - son Lee, dis - gust - ed with the

for - tune right a way He worked a - roun' in swell ho - tels a
bout a wait - er's "graft" But poor Syl - ves - ter hard - ly knew an
ways of New York town: Sez he, I've worked at ev - 'ry trade, the

mf *p*

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Propiedad para la Republica Mexicana de Jerome H. Remick & Co., Detroit, y. New York, Depositada conforme a la ley.

shin - in' shoes an' hop - pin' bells, but some how could - n't seem to make it
ome - let from a kid - ney stew, so when they saw him com - ing, peo - ple
Lord or dev - il ev - er made, and I aint seen no for - tunes ly - in'

pay _____ One day to him self, sez he, some-thing mus' be
laughed _____ One day in a la - dy came, with a bull dog
roun' _____ Good old Nash-ville, Ten-nes-see, al - ways did look

wrong with me I can't seem to get a cent from no one, I
on a chain, Poor Syl - ves - ter had to stand and hold him out -
good to me, I aint goin to work no more for no one an

won - der why. No one hands me an - y "tips" or noth - in' else but
side the door, When she fin - ished out she went and hand - ed him a
'ose my health, While I'm feel - in' strong an' well, I'm goin' to take a

hea - vy grips, I'm goin' to bid these swell ho - tels good - bye. _____
 meas - ly cent, no won - der that he cried out as be - fore. _____
 rest - in' spell, I'm sick an tried of chas - ing af - ter wealth. _____

CHORUS.

It's might - y strange! It's might - y strange! No one ev - er

says "Syl - ves - ter you keep the change" I try to do: as

folks tell me to: but they all get ab - sent mind - ed when my

work is through: I don't know why:

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "work is through: I don't know why:". The piano accompaniment consists of two staves, treble and bass, with chords and moving lines. The piano part includes dynamic markings such as accents and slurs.

the more I try: some-how or oth-er all the coin gets

The second system continues the vocal line with the lyrics "the more I try: some-how or oth-er all the coin gets". The piano accompaniment continues with similar harmonic and rhythmic patterns, including dynamic markings like accents and slurs.

by: It's time I blew for some job thats new,

The third system features the vocal line with the lyrics "by: It's time I blew for some job thats new,". The piano accompaniment continues, with a change in dynamics and some slurs in the bass line.

All I get here is "Much o - bliged to you!"— you!"—

The fourth system concludes the vocal line with the lyrics "All I get here is 'Much o - bliged to you!'— you!'—". The piano accompaniment includes first and second endings, indicated by "1." and "2." above the staff. The system ends with a double bar line and repeat signs.

"Neath the Old Cherry Tree, Sweet Marie"



By WILLIAMS & VAN ALSTYNE

COMPOSERS OF "APPLE TREE," "CHEYENNE," "WHY DON'T YOU TRY," "SAN ANTONIO," ETC.

Try the sample of this great song. It will convince you, that we have again another gigantic success. A beautiful story set to a most soulful melody. ::

NEW MARCHES, WALTZES, and DANCES.

- Topeka, Intermezzo
- Musette.
- Southern Beauties,
Two-Step.
- Rejane, Waltz.
- Bombay, Intermezzo.
- Dill Pickles, Rag.
- Cuttin' Up, Rag.
- Sunny South, Southern
Medley.
- Iola, Intermezzo.
- Last Kiss, Waltz.
- Snowball, Rag.
- Orchids, Three-Step.
- Fascination, Novelette.
- Hoosier Rag.
- Love and Valor, Waltzes.
- Carbarlick Acid, Rag.
- Breath of the Rose, Waltz.
- Dance of Water Nymphs,
Novelette.
- Enchantress, Waltz.

'Neath the Old Cherry Tree Sweet Marie

CHORUS.
Valse moderato.

'Neath the old cher-ry tree, sweet Ma-rie, ——— Where you first gave your heart, love, to
me, ——— Not a word did you say, But as you turned a - way I could
see, sweet Ma - rie, I could see, ——— Though your lips were as still and as
red ——— As the cher-ries that hung o - ver head ——— Both your eyes told me

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NEW SONGS.

- 'Neath the Old Cherry Tree
Sweet Marie.
- The Girl Who Threw Me
Down.
- Come Put Your Arms
Around Me.
- Keep On Smiling.
- I Couldn't Make a Hit With
Molly.
- Garibaldi.
- Aint You Glad You Found
Me.
- Cheer Up Mary.
- Dreaming.
- I'd Rather Two-Step Than
Waltz, Bill.
- Land of the Buffalo.
- Lemon Tree.
- Iola.
- Somebody's Waiting For
You.
- The Best I Get Is Much
Obliged to You.
- San Antonio.
- Won't You Come Over To
My House.
- Why Don't You Answer,
Dearie.
- Stingy Moon.

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