

1911

## Brass Band Ephraim Jones

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# BRASS BAND EPHRAHAM JONES



*L. Mac Stephens*

Words by  
**JOE GOODWIN**  
Writer of "Billy"  
Music by  
**GEO. W. MEYER**  
Writer of  
"Somebody Else"



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# Brass Band Ephraim Jones.

Words by  
JOE GOODWIN.

Music by  
GEO. W. MEYER.

*Marziale.*

Old Eph-ra-ham  
A coun-ty fair

*Vamp.*

from Al-a-bam Was just a good for noth-ing laz-y man;  
was held out there, All kinds of bands ar-rived from ev-ry-where;

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No kind of work to him was in - ter - est - ing,      Though Eph' was al - ways on the  
Their play - ing cer - tain - ly kept Eph' - ram bus - y,      He chased those bands a - round till

job sug - gest - ing,      But folks con - fess,      His laz - i - ness  
he felt diz - zy,      They made him mad,      But he was glad,

was nev - er known to stand a cer - tain test,      It seems that mel - o - dy  
Cause mus - ic sim - ply could - n't make him sad,      Those bands have left the town,

And Eph' can - not a - gree,      Just start a band and he gets bus - y.  
But Eph' don't wear a frown,      He fol - lows them a - round,      he's hap - py.

## CHORUS.

Ev'ry time a band starts play-ing, he just looks all a-round, all a-round, all a-round,

The first system of the chorus features a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano accompaniment includes a *p-f* dynamic marking and several triplet markings (3) in both the right and left hands.

Then his bod-y starts a-sway-ing and he bows to the ground, to the ground, to the ground,

The second system continues the chorus with the same vocal line and piano accompaniment. The piano accompaniment features triplet markings (3) in the right hand.

He stands there a-while a-list-en-ing, Soon his lips they start a-whis-tle-ing,

The third system continues the chorus. The piano accompaniment includes a *b* (flat) marking in the left hand.

Then he's gone, gone, gone, like a flash, with a dash, and a crash, Oh!

The fourth system concludes the chorus. The piano accompaniment includes a *b* (flat) marking in the left hand.

Makes no diff'rence where that band is an - y - where, he'll be there, he'll be there, he'll be there.

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "Makes no diff'rence where that band is an - y - where, he'll be there, he'll be there, he'll be there." The piano accompaniment is in a grand staff (treble and bass clefs) and includes triplets and dynamic markings.

If there's people all a-round him ev'ry- where, he don't care, he don't care, he don't care.

The second system continues the vocal line with the lyrics: "If there's people all a-round him ev'ry- where, he don't care, he don't care, he don't care." The piano accompaniment features triplets and dynamic markings.

Oth-er times he's dog-gone lazy, But it seems that music sets him crazy, And the folks all call him

The third system continues the vocal line with the lyrics: "Oth-er times he's dog-gone lazy, But it seems that music sets him crazy, And the folks all call him". The piano accompaniment includes various chordal textures and dynamic markings.

Brass:band. Ephraham Jones. — Jones. —

The fourth system features a vocal line with lyrics: "Brass:band. Ephraham Jones. — Jones. —". The piano accompaniment includes a first ending (marked '1') and a second ending (marked '2'), along with dynamic markings like *cresc.* and *fz*.

# The Most Popular Songs of the Day!

Sung by Everybody—Everywhere. This List Contains Every Kind of Song, for any occasion—*These are the songs that "those who know" prefer!*



**Dreams of Long Ago**,--A Ballad of Exceptional merit by Enrico Caruso--The greatest Tenor in the World To Day.

**Honey Man! My Little, Lovin' Honey Man!**--An over-night hit. Sung by more Vaudeville Head-liners than any other song ever written.

**In All My Dreams, I Dream of You**,--The biggest Ballad Success of recent years.

**Give Me a Small Town Sweetheart**,--A novelty March Ballad.

**The Dublin Rag**,--Elizabeth Murray's Big Song Hit in "Madame Sherry."

**Haven't You Forgotten Something, Dearie?**--Just the song to sing to your sweetheart. A very cute way to ask for a kiss.

**When Broadway was a Pasture**,--A very clever song,--you'll enjoy singing it.

**I Just met the fellow who Married the Girl that I was going to get**,--A laugh in every line--No--a Scream!

**When the Autumn Leaves are Falling**,--One of the most Beautiful Ballads ever written.

**Heart of My Heart, I'm Pining for You**,--A dainty concert Waltz Song.

**My Cavalier**,--Spanish Waltz Song, by writers of "Senora."

**Pleading**,--A new and beautiful Love Ballad.

**That Dreamy Italian Waltz**,--The song with that "haunting melody"

**Killarney, My Home O'er the Sea**,--An Irish Ballad, with a beautiful story and melody.

**Take Me with You, Cutey, and Forget to Bring Me Back**,--Cute, Cheerful, animating.

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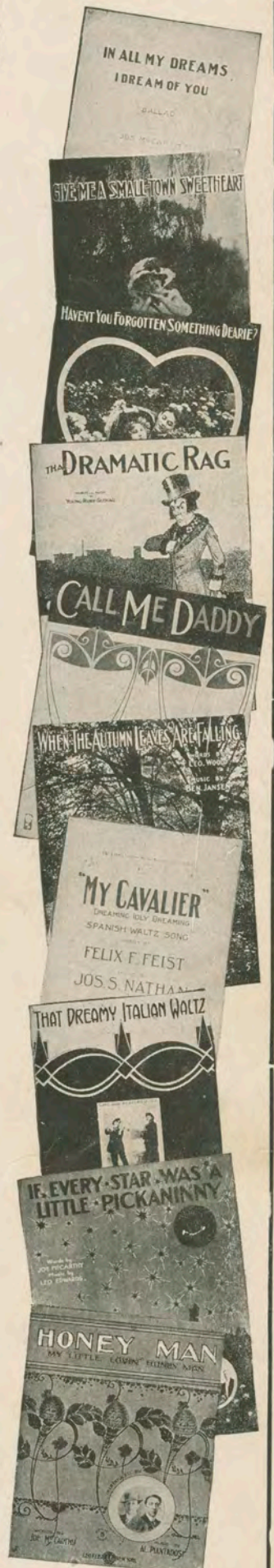
**Call Me "Daddy" That's all**,--The Big Song Hit out "West" where "Casey Jones" was born.

**Come Back to Me**,--Gaby Desly's Big Song Hit at the "Winter Garden" New York.

**Ireland Never Seemed So Far Away**,--An Irish Ballad that makes you long for "Dear Old Ireland."

**Don't Forget Old Dixie Land**,--A Stirring Southern March Song--Sets your feet a-going.

**Somehow I Can't Forget You**,--A Beautiful Sentimental Love Ballad.



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Red Head.

I Was Only a Girl at the Time.

I'm Bringing Up the Family.

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