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Alabamy Bound

Bud De Sylvia

Bud Green

Ray Henderson

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As successfully introduced by **AL. JOLSON**

ALABAMA BOUND

Words and Music by
BUD DE SYLVA
BUD GREEN and
RAY HENDERSON



Successfully Introduced by
VAN AND SCHENCK
IN THEIR OWN REVIEW AT THE
"SILVER SLIPPER"



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MUSIC PUBLISHERS
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New York
Reg. U.S. Pat. Off.

MADE IN U.S.A.

STARMER

Alabama Bound

Words by
BUD DeSYLVA
and BUD GREEN

Marcia (*Brightly*)

Ukelele in D
With Piano
Tune Thus
A D F# B

Music by
RAY HENDERSON

Good - bye, blues
Hel - lo, joy

Bird-ies are sing-in' ev-ry old thing in tune,
Nev-er knew I would, nev-er knew I could smile,

blues
joy

Noth-in' but laughter mornin' and af-ter-noon
Tho' I've been tearful I see each cheerful mile

Arr. for the uke. by Dick Konier

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Saw a rose-bud in a store So I'm go-in' where there's more,
I've been dream-in' dreams each day Of that sun-shine far a-way,

Good - bye, blues! Troubles are o-ver I'll be in clov-er soon:
Hel - lo, joy No one's been sadder, now I'll be glad a - while.

CHORUS

I'm Al-a - bam-y bound There'll be no "Heeb-ie Jeeb-ies" hangin' round,

Just gave the mean-est tick-et man on earth All I'm worth.

from patter

To put my toot-sies in an up-per berth— Just hear that choo choo sound
 luck-y hound

I know that soon we're goin' to cov- er ground And then I'll
 To have some-one to put my arms a - round That's why I'm

hol - ler so the world will know "Here I go"
 shout - in' for the world to know "Here I go"

I'm Al-a-bam - y bound. I'm Al-a bound.
 I'm Al-a-bam - y bound. I'm Al-a bound.

PATTER

I can hear that choo choo whis-tle blow, Watch that en-gine when we start to go,

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "I can hear that choo choo whis-tle blow, Watch that en-gine when we start to go,". Below the vocal line is a piano accompaniment consisting of a grand staff (treble and bass clefs). The piano part includes a left-hand section labeled "L.H." with a dynamic marking of *p* (piano). The piano accompaniment consists of chords and rhythmic patterns.

Now we're in Bal-ti - more Knock-in' at Dixie's door What's that, Bill? Louisville We passed that be-fore,

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Now we're in Bal-ti - more Knock-in' at Dixie's door What's that, Bill? Louisville We passed that be-fore,". The piano accompaniment continues with similar chordal and rhythmic structures.

Fields o' cot-ton tell me where I am Hear that fel-ler yell-in "Al-a - bam"

The third system of music concludes the vocal line and piano accompaniment. The lyrics are "Fields o' cot-ton tell me where I am Hear that fel-ler yell-in "Al-a - bam" ". The piano accompaniment includes a left-hand section labeled "L.H." with a dynamic marking of *p*. Below the piano accompaniment are ten additional bass staves, each labeled "L.H." on the right side, representing a multi-staff bass line.

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AT THE END OF THE ROAD

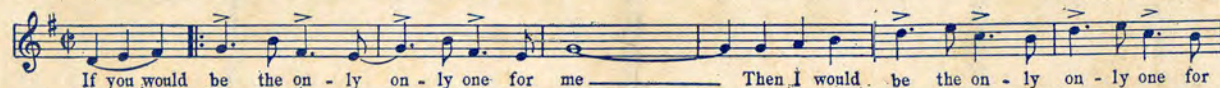
A New Ballad by the Writers of "INDIANA"



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THE ONLY ONLY ONE (for me)

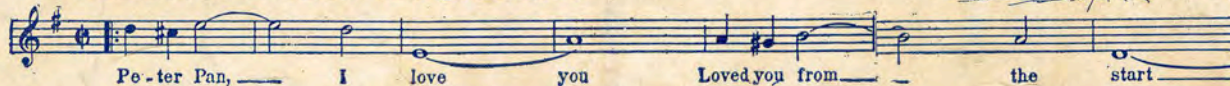
The dance craze of the day.



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PETER PAN (I Love You)

Dedicated to Miss Marilyn Miller



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ALABAMA BOUND

AL. JOLSON'S Big Hit.



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AIN'T MY BABY GRAND?

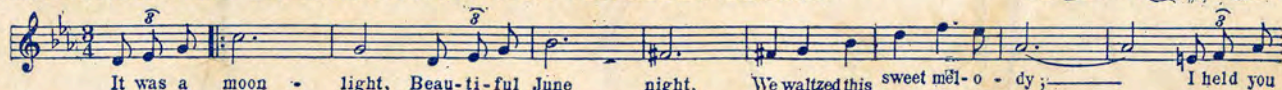
A Toe-tickling mirth provoker by the writers of "WHY DID I KISS THAT GIRL?"



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THE MELODY THAT MADE YOU MINE

VINCENT LOPEZ' Waltz Hit in the "GREENWICH VILLAGE FOLLIES"



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'WAY OUT WEST IN KANSAS

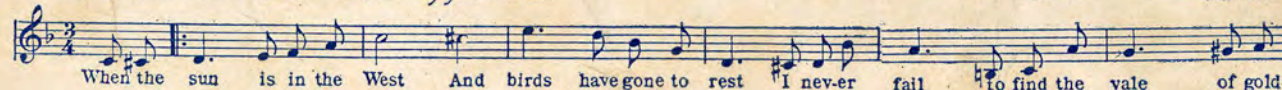
The Radio hit - lots of extra choruses.



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THE VALE OF GOLDEN DREAMS

A Ballad with a real appeal



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