

GOT MYSELF ANOTHER JOCKEY NOW



CON CONRAD, INC. *Presents*
MILLER AND LYLES IN

KEEP SHUFFLIN'

BOOK BY
MILLER AND LYLES

LYRICS BY
HENRY CREAMER
AND ANDY RAZAF

MUSIC BY
JIMMY JOHNSON
AND THOMAS WALLER

ADDITIONAL MUSIC BY
CLARENCE TODD

DANCES AND ENSEMBLES BY
LEONARD HARPER

THE PLAY STAGED BY
FLOURNOY MILLER
AND NAT PHILLIPS

Got Myself Another Jockey Now
How Jazz Was Born
'Twas A Kiss In The Moonlight
Charlie, My Back Door Man
Give Me The Sunshine
Willow Tree
Sippi
Pining

WILL VODERY'S SYMPHONIC BAND

MADE IN U. S. A.

THE ENTIRE PRODUCTION STAGED UNDER SUPERVISION OF CON CONRAD

HARMS
NEW YORK

Got Myself Another Jockey Now

Words by
ANDY RAZAF

Music by
THOMAS WALLER

Moderato

PIANO *ff*

The first system of the piano introduction features a treble clef with a key signature of one flat (B-flat) and a common time signature. The music begins with a fortissimo (*ff*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass accompaniment with quarter notes.

The second system continues the piano introduction. The right hand features more complex rhythmic patterns and melodic lines, including some sixteenth notes. The left hand maintains the bass accompaniment.

Ukulele
G C E A



The first system of the vocal line shows the beginning of the melody. It starts with a repeat sign and a key signature of one flat. The melody is written in a treble clef.

Ma - bel Brown was known for
Poor Joe tried, - but nev - er

Till ready

The piano accompaniment for the first vocal system. The right hand plays chords and moving lines, while the left hand provides the bass accompaniment. The dynamic is marked *mf* (mezzo-forte).



The second system of the vocal line continues the melody. It includes the lyrics: "miles a - roun' As a race horse man - i - ac. hit his stride. Tho' he rode with all his soul."

miles a - roun' As a race horse man - i - ac.
hit his stride. Tho' he rode with all his soul.

The piano accompaniment for the second vocal system. The right hand plays chords and moving lines, while the left hand provides the bass accompaniment. The dynamic is marked *p* (piano).

It's no fa - ble that she owned a sta - ble; And
Each race start - ed, left him brok - en - heart - ed; His

spent her days out on the track. — Joe Lock-ie was Ma-bel's jock-ey Who
horse would fall right at the goal. — Dis - gust-ed, com-plete-ly bust-ed, He

tranzillo

nev - er won a race some - how, — He came in last, — said she: "Your
went to Ma-bel's stall and cried. — She act - ed strange, said she: "I've

day is past, — I might as well in-form you now: —
made a change, — You might as well re-main out - side —

poco rall.

REFRAIN

mp-f

Joe, it's your last race, Joe, you've lost your place;

mp-f

Go! got my-self an-oth-er jock-ey now.

Oh! how he can go! Oh! light-nin' is slow.

Joe, got my-self an-oth-er jock-ey now;

1. Watch him strad-dle in his sad-dle, he thrills me with pride;
2. A past mas-ter, no one's fast-er, he's one—you can't ketch;

They can't pass him or out-class him he knows how to ride,
He's the can-dy, just like SAN-DE, he makes the home stretch,

See, he brings the jack,— He sure has the knack.— Joe,
He sure knows his horse,— He burns up the course.—

got my-self an-oth-er jock-ey now. now.