

HARLEM MADNESS

They Learned About Women

with
VAN AND SCHENCK
BESSIE LOVE
J.C. NUGENT

Songs by
JACK YELLEN · MILTON AGER
A Metro-Goldwyn-Mayer
PICTURE



THERE WILL NEVER BE ANOTHER
MARY
HARLEM MADNESS
AIN'T YOU, BABY?
A MAN OF MY OWN
DOES MY BABY LOVE?
(NOBODY BUT ME!)
HE'S THAT KIND OF A PAL

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Harlem Madness

Words by
JACK YELLEN

Tune Uke
A D F# B

Music by
MILTON AGER

Allegro moderato

Piano introduction in G major, 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic.

Uke arr. by DAN DOUGHERTY

Ukulele arrangement in G major, 2/4 time. The right hand plays a melody with many slurs and ties, and the left hand provides a steady accompaniment. A 'Vamp' section is indicated with a repeat sign and a mezzo-forte (*mf*) dynamic.

Vocal melody in G major, 2/4 time. The melody is simple and catchy, with lyrics written below the notes. Chord symbols are placed above the staff.

Har - lem! Har - lem! Look what you're do-in' to me.

Piano accompaniment for the vocal section in G major, 2/4 time. The right hand plays a melody with slurs and ties, and the left hand provides a harmonic accompaniment. The piece begins with a mezzo-forte (*mf*) dynamic.

First system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "You're bring-in' ru-in to me With your blues! joys! jazz! noise!". Above the vocal line are eight guitar chord diagrams. The piano accompaniment consists of a grand staff (treble and bass clefs) with chords and melodic lines.

You're bring-in' ru-in to me With your blues! joys! jazz! noise!

Second system of the musical score. The vocal line continues with the lyrics: "Dark brown Dark - town! I hear you coo-in' to me. Oh! I'm". Above the vocal line are eight guitar chord diagrams. The piano accompaniment continues with chords and melodic lines.

Dark brown Dark - town! I hear you coo-in' to me. Oh! I'm

Third system of the musical score. The vocal line concludes with the lyrics: "go-in' Har-lem mad; I've got the cra-vin' bad.". Above the vocal line are seven guitar chord diagrams. The piano accompaniment concludes with chords and melodic lines.

go-in' Har-lem mad; I've got the cra-vin' bad.

* *Optional for Uke*

CHORUS

Let me go! I've got to go down, Where I know it's hot and low-down;

To Le-nox A - ve-nue, Where I got that Har - lem Mad-ness! —

Where they sing the wea-ry blues off, Shake that thing, and dance their shoes off!

That's what I crave to do, When I get that Har - lem Mad-ness! —

Moan, you sa-xa - phone! You've got me wild - and how! — See those

This system contains the first four measures of the song. It features a vocal melody line with lyrics, a piano accompaniment with chords and moving lines in both hands, and a guitar part indicated by chord diagrams above the staff.

browns in cling-in' gowns! Come and get me, Sa-tan, you've got me now! —

This system contains measures 5 through 8. The musical structure continues with the vocal line, piano accompaniment, and guitar chord diagrams. A small asterisk (*) is placed above the guitar staff in the fifth measure.

Har-lem town, I'm com-in' to yuh, Plea-sure bound for hal - le - lu-jah!

This system contains measures 9 through 12. The musical structure continues with the vocal line, piano accompaniment, and guitar chord diagrams.

I lay the blame on you, 'Cause I've got that Har-lem Mad-ness! — Mad-ness! —

This system contains measures 13 through 16. It includes first and second endings for the final phrase. The musical structure continues with the vocal line, piano accompaniment, and guitar chord diagrams.

* Optional for Uke

Harlem Madness - 4