

# The DIXIELAND

*New Orleans*

**FOLIO NO. 2**

the MORRIS \* MAYFAIR \* MELROSE series  
OF FAMOUS

# Blues Stomps and Ragtime

edited by  
**GEORGE HOFER**

COPENHAGEN

DEEP HENDERSON

DO YOU KNOW WHAT IT  
MEANS TO MISS NEW ORLEANS

DOWN AND OUT BLUES

A GOOD MAN IS HARD TO FIND

IT'S TIGHT LIKE THAT

JACKASS BLUES

A JAZZ HOLIDAY

JIMTOWN BLUES

MELANCHOLY

MOBILE BLUES

SPANISH SHAWL

TAMPEEKOE

YOUR FEET'S TOO BIG

PRICE \$1.50 S.A.

EDWIN H. MORRIS (CANADA) LTD.  
1263 BAY STREET TORONTO, ONT.

**MELROSE MUSIC CORP.**

# YOUR FEET'S TOO BIG

By ADA BENSON and FRED FISHER

A standard number in the repertoire of the late "Fats" Waller, who sang and played it in many floor shows.

## BEST KNOWN RECORDINGS:

"Fats" Waller—Victor 20158

Erskine Butterfield's Blue Boys—Decca 3209

Moderato

Piano introduction in G major, 4/4 time, Moderato. The piece begins with a forte (f) dynamic. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes and chords.

§ VOICE

- |         |      |           |           |      |
|---------|------|-----------|-----------|------|
| 1. Say  | in   | in - door | sports, — | It's |
| 2. Your | girl | she likes | you, —    | And  |
| 3. Up   | in   | Har - lem | at, —     | A    |
| 4. When | you  | go and    | die, —    | No.  |
| 5. She  | said | the first | time, —   | We   |

VAMP

Piano vamp section in G major, 4/4 time. It begins with a piano (p) dynamic. The melody is a simple, rhythmic pattern of eighth notes in the right hand, supported by a steady bass line in the left hand.

there where you shine, —	In wash - in' the	dish - es ba - by,	you're di - vine; —	You
thinks you are nice, —	You got what it	takes to be in	par - a - dise; —	She
tab - le for two, —	There were four of	us, Me, your big	feet and you; —	From
bod - y will sob, —	That old un - der -	tak - er will have	quite a job; —	You'll
met on the street, —	And strange as it	seems she did - n't	see my feet; —	We

Piano accompaniment for the first verse. The right hand plays a melodic line with eighth notes, and the left hand provides a steady bass line with quarter notes and chords.

shine when it comes to sports for swim - min' and duck - in',	Oh, Boy! when it comes to truck - in':
said that she likes your face and she likes your rig,	Oh, Man! but YOUR FEET'S TOO BIG:
your ank - le up I'll say that you sure are sweet,	From there down you're too much feet:
look might - y fun - ny when you lay in that cas - ket,	Your feet stick - in' out that bas - ket:
saw two hold - up men and we thought they would scare us,	They yelled "Look at those Car - ner - os?"

Piano accompaniment for the second verse. The right hand plays a melodic line with eighth notes, and the left hand provides a steady bass line with quarter notes and chords.

Copyright 1936 by Mayfair Music Corp.

Used by Permission

CHORUS (to be used after each verse)

YOUR FEET'S TOO BIG Don't want you 'cause YOUR FEET'S TOO BIG;

*mf*

Mad at you, 'cause YOUR FEET'S TOO BIG, Hates you 'cause YOUR FEET'S TOO

to interlude last time

BIG. BIG.

INTERLUDE

Shwa-shwa - bo, Shwa-shwa-bo, Shwa-shwa - bo, Shwa-shwa-bo,

Shwa-shwa - bo, Shwa-shwa - bo, Shwa, Shwa, Shwa, Shwa-bo: D.S.

D.S.