

JAZZING IT UP IN HAVANA

WILLIAM B. FRIEDLANDER PRESENTS

PITTER-PATTER

A MUSICAL COMEDY

BOOK BY
WILL M. HOUGH
MUSIC AND LYRICS BY
WILLIAM B. FRIEDLANDER

BASED ON
"CAUGHT IN THE RAIN"
by WILLIAM COLLIER AND GRANT STEWART.

PRODUCED UNDER
THE PERSONAL SUPERVISION OF
William B. Friedlander.

Vocal

Send For Me	60
Pitter Patter	60
You Can Never Tell	60
Bagdad On The Subway	60
Since You Came Into My Life	60
I Saved A Waltz For You	60
The Wedding Blues	60
Jazzing It Up In Havana	60

T. B. HARMS
AND
FRANCIS DAY & HUNTER
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Jazzing It Up In Havana

Words and Music by
WILLIAM B. FRIEDLANDER

Allegro moderato

Piano

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, starting with a forte (*f*) dynamic and ending with a fortissimo (*ff*) dynamic. The left hand provides a steady bass line with eighth notes.

The vocal line begins with a mezzo-forte (*mf*) dynamic, marked 'Hel - lo'. It continues with a half note 'Cen - tral', followed by a melodic phrase 'I want to speak to New York' marked piano (*p*).

The piano accompaniment for the first phrase starts with a mezzo-forte (*mf*) dynamic. It features a series of chords and eighth-note patterns, with a piano (*p*) dynamic marking in the middle.

The vocal line continues with 'Town,' followed by 'Co - lum - bus Four - teen Nine - ty - Two,'.

The piano accompaniment for the second phrase continues with a series of chords and eighth-note patterns, ending with a sustained chord.

The vocal line continues with 'Hur - ry up, Hur - ry up, rush it through:' followed by 'Hel - lo' marked mezzo-forte (*mf*).

The piano accompaniment for the third phrase continues with a series of chords and eighth-note patterns, ending with a mezzo-forte (*mf*) dynamic marking.

p
Har - ry, — Gee but your voice is good to hear, — Go up and

pack your grip, get read - y for a trip, Come on and join me down here. —

Refrain *p-f*
Be-cause they're Jazz-ing it up — in Ha - van - a now, —

— Bet-ter hur-ry on down, — it's a reg-u-lar Town, —

loco *8va* *loco* *8va*

—Where you can glide to the slide— of a jazz Trom - bone, *8va*.....

— They ev-en play — La Pa - lo - ma now on the sax - o -

-phone, Ev - 'ry girl in the town is a cute lit - tle brown eyed

ba - by — When you're here for a while you get wise ev - 'ry smile means

may — be, Ev - 'ry - bod - y here has syn - co -

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics 'may — be, Ev - 'ry - bod - y here has syn - co -' are written below the vocal staff. The piano accompaniment includes chords and moving lines in both the right and left hands.

-pat - ing feet, — They ev - en shim - my up and down the

The second system continues the melody and accompaniment. The lyrics '-pat - ing feet, — They ev - en shim - my up and down the' are written below the vocal staff. The piano accompaniment maintains the harmonic structure with various chordal textures.

old main street, — Be-cause they're Jazz - ing it up — in Ha -

The third system of the score shows the vocal line and piano accompaniment. The lyrics 'old main street, — Be-cause they're Jazz - ing it up — in Ha -' are written below the vocal staff. The piano accompaniment includes some syncopated rhythms and chordal patterns.

-van - a now. — Be-cause they're —

The fourth system concludes the page. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The lyrics '-van - a now. — Be-cause they're —' are written below the vocal staff. The piano accompaniment features a more active, rhythmic pattern in the final measures.