

JOEL BAGGS' SONGS



Written and composed by George Culp
for himself as Joel Baggs in Rochester
Ad Club Vaudeville Lyceum Theater 1911
Benefit Infants' Summer Hospital

The Gift
of
Mr. and Mrs.
Harold L. Field

MAR 18 '52

The Base Ball Fan

Words & Music by
GEORGE CULP

Piano introduction in 4/4 time, featuring a treble and bass staff with chords and melodic lines.

Vocal line and piano accompaniment for the first verse. The vocal line is in treble clef, and the piano accompaniment is in bass clef.

1. Man - y years a - go I played with the kids in a va cant
2. I re - mem - ber when I had to climb o - ver the high board
3. I would rath - er see the game from the bleach - ers than not at

Vocal line and piano accompaniment for the second verse. The vocal line is in treble clef, and the piano accompaniment is in bass clef.

lot, _____ At a game called one 'old cat, and its pleas - ures I
fence, _____ Cause I didn't have the nerve to strike fa - ther for
all, _____ Or I'd climb the tall est tree in the lot e - ven

ne'er for got; So I now be - lieve that
fif teen cents; But to see the game at
if I'd fall; And if I had on ly

noth - ing can e - qual a Base Ball game, And I know that
a - ny old risk was my sole in - tent, And I nev - er
'wen - ty - five cents in my pock et - book, I would go with -

there are mil - lions of oth - ers who think the same.
miss a game if ex - cus - es I can in vent.
out my din - ner and sup - per for just one look.

CHORUS

For I am a Fan, I'm a plumbcra-zy man, At a Base Ball Game, — I —

sit with the boys, And I help make the noise, At a Base Ball Game. — You'll

find I am known, And I'm al-ways at home, At a Bass Ball Game, — For

I am a Fan, I'm a plumbcra-zy man At a Base Ball Game. —

D.C.

The Thing That Bothered Her The Most Was Willie

Words & Music by
GEORGE CULP

Lively

The piano introduction consists of two staves. The right hand features a lively melody with triplets and eighth notes, while the left hand provides a steady accompaniment with chords and single notes.

VAMP

1. Mrs. Har - old Brown-ing came to
2. Now on the train there was a man who
3. When moth - er and the man said Au Re -

The vamp section is a short, repeating piano accompaniment consisting of two staves. It features a simple, rhythmic melody in the right hand and a supporting bass line in the left hand.

town the oth - er day, Bring-ing Will - ie, on - ly child;
liked the looks of mother, So he sat right be - hind; And he
voir but not Good-bye, Late at night, in the park, He

The final section of the piano accompaniment consists of two staves. It features a melody in the right hand and a bass line in the left hand, concluding the piece.

Will-ie was a boy who al-ways had his own sweet way, Con - se - quent-ly rath - er
 tried to catch her eye by do - ing one thing and an - other, Lit - tle coughs, you know
 put his arm a - round her and he kissed her on the eye, Missed her mouth In the

wild. Will - ie's mam - ma liked in high so - ci - e - ty to shine,
 the kind. Through the o - pen win - dow came a cin - der on the fly,
 dark. Moth - er then re - marked "It was a pleas - ant Tete a Tete,

Al - ways play - ing whist and al - ways go - ing out to dine. When
 Nev - er stopped at all, 'un - til it lodged in moth - er's eye,
 Still they had to part" to which he mut - tered "cru - el fate."

rit.

ev - er there were "Doings" she would be the first in line, Feeling fit, look - ing fine.
 Moth - er could - n't get it out and asked the man to try, He did, luck - y Guy!
 Moth - er said she'd meet him soon and so they made a date, Yet they did an - tici - pate.

rit.

p

CHORUS
a tempo

But the thing that both - ered her the most was Will - ie, And
 But the thing that both - ered him the most was Will - ie, And
 That the thing that both - ered them the most was Will - ie, And

a tempo

what to do with him she did - n't know, So - cial do - ings she'd en - joy, when with -
 what to do with him he did - n't know, As he looked in moth - er's eye, moth - er
 what to do with him they did - n't know, For Will - ie was a - long, and of

out her lit - tle boy, But with him on deck she could-n't al-ways go. So the,
 heaved a lit - tle sigh, And then he un-der-stood she was-n't slow. So the
 course it would be wrong To send him off a-lone to see a show. So the

thing that botherd her the most was Willie, His presence did-n't al-ways make her glad, 'Twas a
 thing that botherd him the most was Willie, With moth-er he was hap-py as a clam, He
 thing that botherd them the most was Willie, And what to do with him they couldn't see, They

sit - u - a - tion terse, But still it could be worse, For Will-ie was the on - ly one she had.
 knew he'd have some fun, If 'twas-n't for the son, And lit-tle Will-ie had him sav-ing Dam.
 asked me for ad-vice, And I tho't I would be nice, So lit-tle Will-ie stay'd at home with me.

The Girl That You Loved In June

Words & Music by
GEORGE CULP

Moderato

The first system of the piano introduction, featuring a treble and bass clef with a key signature of three flats and a 3/4 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment.

The second system of the piano introduction, continuing the melody and accompaniment from the first system. It includes some rests and chordal textures in both hands.

The first system of the vocal entry and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "1. It is ea - sy to make a mis - take so they say, And we 2. A year rolls a - round and an - oth - er Beach found, Where".

The second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics: "all find it true be - fore long, You girls are per - mit ted to be, You". The piano accompaniment continues with chords and moving lines.

see and you read how it's done ev - 'ry day, Yet in
size them all up as you look o'er the ground, And you're

time we all get in wrong. There's the
glad that a - gain you are free. You

nice sum - mer girl that you meet at the Beach, You are
know you are safe and im - mune from the charm, Of the

lone ly un - less she is near; You
flash and the fire of their eyes; Se

tell of your love and for her you reach, And
rene - ly you come and you go with - out harm, For you've

call her your Sweet - heart and Dear,
been there be - fore, and are wise.

CHORUS

You can love her in June, You can swear by the moon, You can keep up the

bluff till Ju - ly; In Au - gust you find That she's

not just the kind, And to think of ex - cus - es you try; In Sep -

The first system of musical notation for 'The Girl'. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are 'not just the kind, And to think of ex - cus - es you try; In Sep -'. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and quarter notes, with some chords in the piano part.

tem - ber you write, In Oc - to - ber you fight, And you know you'll be

The second system of musical notation. The vocal line continues with the lyrics 'tem - ber you write, In Oc - to - ber you fight, And you know you'll be'. The piano accompaniment continues with similar rhythmic patterns and chord structures.

free a - gain soon; In No - vem - ber for - get, With - out

The third system of musical notation. The vocal line continues with the lyrics 'free a - gain soon; In No - vem - ber for - get, With - out'. The piano accompaniment continues with similar rhythmic patterns and chord structures.

a - ny re - gret, The girl that you loved in June

rit.

D C

The fourth and final system of musical notation. The vocal line concludes with the lyrics 'a - ny re - gret, The girl that you loved in June'. The piano accompaniment includes a *rit.* (ritardando) marking and ends with a *D C* (Da Capo) instruction. The music features a mix of eighth and quarter notes, with some chords in the piano part.

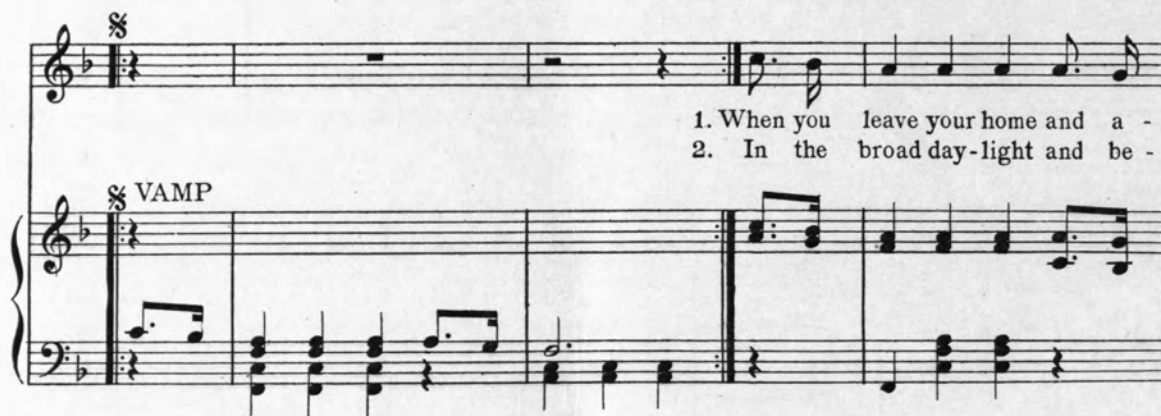
Would'nt You Like To Come Along And See The Sights With Me

Words & Music by
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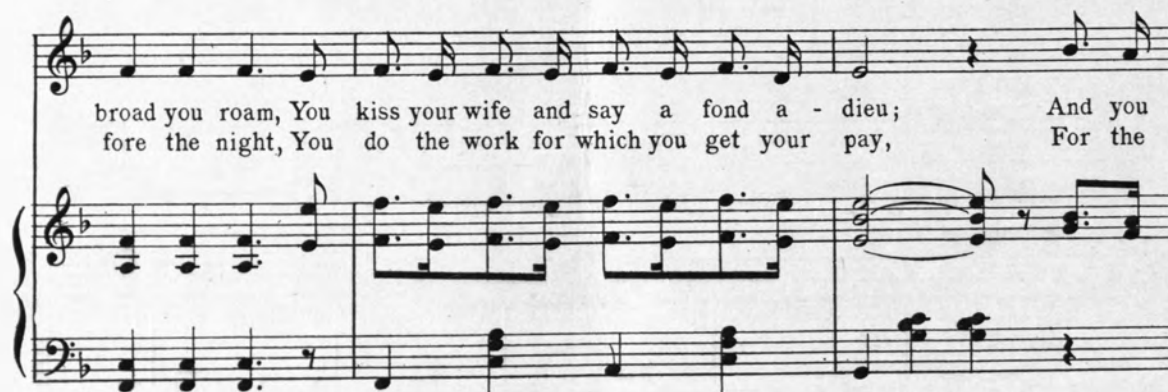


1. When you leave your home and a -
2. In the broad day-light and be -

§ VAMP



broad you roam, You kiss your wife and say a fond a - dieu; And you
fore the night, You do the work for which you get your pay, For the



prom - ise her that you'll nev - er stir A - way from what is best for you to
mon - ey's made while the sun can shade, And then you have the night in which to

do.
play. But when once a - way and the close of day Pro -
If the time you spend with a bos - om friend, You'll

claims the fact that fun is just be - gun, Do you go to bed, or do
wish the ev' - ning nev - er would go by, But if you're a - lone, up and

you in - stead Stay up un - til you see the morn - ing sun?
down you'll roam, An ea - sy mark for some - one who will cry:

CHORUS

Would - n't you like to go a - long And see the

sights with me? See the lights with me, Stay up

nights with me, Would - n't you like to go a - long And do the

town with me? With you I'd like to be. Would - n't you

like to go a - long, And have some fun with me, Have a

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "like to go a - long, And have some fun with me, Have a". The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with chords and single notes.

run with me, Get a "Bun" with me, Would - n't you

The second system continues the melody. The vocal line includes a triplet of eighth notes marked with a "-3" above it. The lyrics are "run with me, Get a 'Bun' with me, Would - n't you". The piano accompaniment features a triplet of eighth notes in the right hand.

like to go a - long, Would-n't you like to go it strong, Now wouldn't you

The third system continues with triplets in both the vocal and piano parts. The lyrics are "like to go a - long, Would-n't you like to go it strong, Now wouldn't you". The piano accompaniment has triplets of eighth notes in both hands.

like to go a - long' with me?

D. S. to Vamp

The fourth system concludes the piece. The vocal line ends with a fermata over the final note. The lyrics are "like to go a - long' with me?". The piano accompaniment ends with a triplet of eighth notes in the right hand. The system concludes with a double bar line and repeat signs.

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