

Down At Polka Joe's

Words and Music by
**RUSS HULL and
CLAUDE HERITIER**



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Fast One-Step (Polka tempo)

The musical score is written for piano and voice, with guitar/ukulele/banjo and accordion accompaniment. It consists of five systems of music. The piano part is in G major, 2/4 time, with a tempo marking of 'Fast One-Step (Polka tempo)'. The vocal part is in the same key and time. The lyrics are: 'Come a - long! Come a - long! Let's go down to Pol - ka Joe's. Join the throng, Join the throng, Down where ev - 'ry bod - y goes. Ev - 'ry - one's hav - ing fun, Where the good ol' La - ger flows. (Pranc - ing 'round up - on their toes) Come a - long, Join the throng DOWN AT POL - KA JOE'S'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p-f' (piano-forte). It also features guitar/ukulele/banjo chords (G, D7, D3, Am, E7, E3, G7) and accordion symbols (2=Minor, 3=Seventh, 4=Diminished) indicated by numbers in circles. A 'Hey!' interjection is present in the first system. A note indicates that the optional words for broadcasting use are '(Pranc - ing 'round up - on their toes)'.

Hey!

Come a - long! Come a - long! Let's go down to Pol - ka Joe's.

Join the throng, Join the throng, Down where ev - 'ry bod - y goes.

Ev - 'ry - one's hav - ing fun, Where the good ol' La - ger flows.
* (Pranc - ing 'round up - on their toes)

Come a - long, Join the throng DOWN AT POL - KA JOE'S

* Symbols for Guitar, Ukulele or Banjo

** Symbols for Accordion (2=Minor, 3=Seventh, 4=Diminished)

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Folks a-round the neigh-bor-hood Pol-ka good, like they should.

When the mus-ic starts to play They all gath-er round and say—

Come a-long! Come a-long! Let's go down to Pol-ka Joe's.

Join the throng, Join the throng, Down where ev-'ry-bod-y goes.

Ev-'ry-one's hav-ing fun, Where the good ol' La-ger flows.
 optional *(Pranc-ing round up-on their toes)

The musical score is written for guitar and piano. The guitar part is in treble clef with a key signature of one sharp (F#). The piano part is in bass clef with a key signature of one sharp (F#). The score is divided into five systems, each with a vocal line and a piano accompaniment. Chords are indicated by letters (A7, D, E7, A3, D7, G, D3, G, E7, Am, E3, A2) and guitar chord diagrams. The piano accompaniment consists of a steady bass line and chords in the right hand.

Come a - long, Join the throng, DOWN AT POL - KA JOE'S. Hey!

Lis - ten to that old - time band, Oom - pah,

oom-pah - pah. Ain't that mus - ic sim - ply grand? Tra - la - la - la - la.

They can play 'most an - y - thing Oom pah, oom pah pah.

Pol - kas, waltz - es, ev - en swing, Tra - la - la - la - la.

The musical score is written for voice and piano, with guitar chords indicated above the staff. The key signature has one sharp (F#). The tempo is marked 'p-f' (piano-forte). The score includes guitar chord diagrams for G, D7, G, C, Gdim, G7, and G3. The piano accompaniment features a steady bass line and chords in the right hand. The vocal melody is simple and catchy, with a chorus that repeats the phrase 'Oom pah, oom pah pah'.





Hey!




Come a - long! Come a - long! Let's go down to Pol - ka Joe's. Join the throng,

Join the throng, Down where ev - 'ry - bod - y goes. Ev-'ry-one's hav - ing fun

opt. Where the good ol' La - ger flows. Come a - long, Join the throng,
 * (Pranc - ing 'round up - on their toes)





DOWN AT POL - KA JOE'S. Hey! DOWN AT POL - KA JOE'S.









D3 rit. D2 A2 D3 G

KATE SMITH

Sings

We're All Americans

(ALL TRUE BLUE)

Words and Music by
JAMES T. MANGAN

March tempo

The musical score is written for piano and voice. The piano part begins with a treble and bass clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked 'March tempo' and the dynamic is 'mf'. The melody is composed of eighth and sixteenth notes, with some chords. The vocal part enters in the second measure with the lyrics 'We're all A - mer - i - cans!'. The vocal melody is written on a single staff with a treble clef. The piano accompaniment continues with a steady rhythm. The score includes guitar chords: F, C7, and F. The dynamic for the piano part changes to 'mf-f' in the final measure.

FEATURED REGULARLY ON THE KATE SMITH HOUR

Recorded by

Kate Smith Columbia Record No. 35996

Dick Todd Bluebird Record No. 10840

McFarland Twins Okeh Record No. 6075

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