

# Maybe You Think You're Fooling Baby



Words by  
**GRANT CLARKE**

Music by  
**VIOLINSKY**



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# 2 Maybe You Think Your Fooling Baby

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Moderato

Piano

The first system of the piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a series of chords and moving lines, marked with a forte 'f' dynamic. The left hand starts with a bass clef and plays a steady bass line of chords.

The second system continues the piano introduction. It features a 'Vamp' section marked with a piano 'p' dynamic. The music includes various musical notations such as accents, slurs, and dynamic markings like 'fz'.

I feel like laugh-ing when — I hear the mar-ried men —  
In an - y Drug Store booth - You'll hear some mar-ried youth -

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The piano part includes a piano 'p' dynamic marking.

Keep brag-ging all their lives — Of how they fool their wives;  
Give wife some lame ex - cuse — So he can run round loose;

The second line of the song continues with a vocal melody and piano accompaniment. The piano part includes various musical notations such as slurs and accents.

You boys may fool the girls — Just once or twice —  
 I'd like to make a bet — He'd get a fright —

You might be kid-ding your-selves, — So take some good ad - vice.  
 To hear the rest of the calls, — That wif - ey gets that night.

*rall*

**Chorus (With rhythmic swing)**

May - - be, You think you're fool - ing ba - by,

*p-f*

May - - be you do. May -

*3*

be She is - n't such a ba - by her's a sur - prise -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "be She is - n't such a ba - by her's a sur - prise -". The piano accompaniment consists of chords and single notes, with some accents (^) over the notes.

- to you, May - be she's wise - - - to you. May -

The second system continues the vocal line and piano accompaniment. The lyrics are: "- to you, May - be she's wise - - - to you. May -". The piano accompaniment includes chords and single notes, with accents (^) over several notes.

- be she's quite a clev - er ba - by, Knows

The third system continues the vocal line and piano accompaniment. The lyrics are: "- be she's quite a clev - er ba - by, Knows". The piano accompaniment includes chords and single notes, with accents (^) over several notes.

you right thru. - - - When you're out on those par -  
When you're out play - ing pok -

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "you right thru. - - - When you're out on those par -  
When you're out play - ing pok -". The piano accompaniment includes chords and single notes, with accents (^) over several notes.

— ties with some of your chums, — do you think she  
 — er you bet - ter be - ware, — do you think she

sits at home and twid - dles her thumbs? — May -  
 sits at home and plays sol - i - taire? —

- be, but while you're fool - ing ba - by Ba - by may be

fool - ing you. you.

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## CONGO NIGHTS

Words by  
RUBEBY COWAN

Music by  
VIOLINSKY

Refrain

Con - go nights come back to me — Once more I long to see

Your night shades fall — ing shades that bring back

mem - o - ries — Of deep - est mys - ter - ies, — That were en - thrall

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## Gone Are The Days

Words & Music by  
BILLY JOYCE &  
RUBEBY COWAN

Chorus

Gone are the days — when you would call me your sweet - ie — your little sweetie gone are the

days — when you'd run to meet me with kisses you'd greet me — Those days are over now I'm — say — ry to

say — But they have left mem - ries That I couldn't and wouldn't for get in a day — Gone are the

smiles — the kind that made life worth living the ones you were giving — Thought somehow — in — to the skies of

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## What Cha Gonna Do When There Aint No Jazz?

Words by  
EDGAR LESLIE

Music by  
PETE WENDLING

Chorus

What cha gon-na do when there aint no jazz — How ya gon-na step,

when ya full o' pep? — If they're gon-na stop syn - co - pat - ion,

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## When I Lost You Mother Of Mine

Words and Music by  
NAT OSBORN and  
A. STANLEY DUNKERLEY

Refrain (rondely)

I lost the hands that rocked me to sleep

back in my ba by days — I lost the

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