

SLIP YOUR GLAD RAGS ON AND COME WITH ME

WORDS BY
HARRY B. LESTER
AND
BILLY CLARK
MUSIC BY
HARRY ARMSTRONG



Sung with Great Success
by
GENE GREEN

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NEW YORK CHICAGO LONDON PARIS

Slip Your Glad Rags On And Come With Me!

Words by
HARRY B. LESTER & BILLY CLARK.

Music by
HARRY ARMSTRONG.

Moderato.

Piano. *f*

The piano introduction is in 2/4 time, marked 'Moderato' and 'Piano' with a forte 'f' dynamic. It features a melody in the right hand and a supporting bass line in the left hand, both in B-flat major.

Till Ready.

mp

The piano accompaniment for the first vocal line is in 2/4 time, marked 'mp' (mezzo-piano). It continues the melody and bass line from the introduction, with a repeat sign at the end.

Not too fast.

Look here, Hen-ry Dar-ba-co, what makes you fret and pout? Why
Lis-ten here now, Hen-ry, I'm not talk-ing to my self, I

The first verse of the song is in 2/4 time, marked 'Not too fast'. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: 'Look here, Hen-ry Dar-ba-co, what makes you fret and pout? Why Lis-ten here now, Hen-ry, I'm not talk-ing to my self, I'.

don't you slip your glad rags on, And take your la-dy out? 'Cause
gave those clothes to you to wear, Don't keep them on the shelf; If

The second verse of the song is in 2/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: 'don't you slip your glad rags on, And take your la-dy out? 'Cause gave those clothes to you to wear, Don't keep them on the shelf; If'.

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this is East - er Sun - day, man, a day of hap - pi - ness, So,
you're so dog-gone la - zy, that you can't tog up a - bit, I

come on Hen - ry dar - ling, let us tog up like the rest. We'll
know an - oth - er fel - low that those clothes are going to fit. You're

get a great big mo - tor car, and oth - er things we need, And
not the on - ly cher - ry that's a grow - ing on the tree, There's

show the folks a - round this town that we have lots of speed. So,
lots of oth - er beaux in town to take your place with me. So,

don't you start an ar - gu - ment but let me have my way, Just
don't you stand there ar - gu - ing, but just be on your way, You'd

rall.
take your-self right on up - stairs and dress the way I say:
bet - ter go and hur - ry for no more I'm going to say:
rall. *f*

CHORUS. *Very Slow.*

"Put on your gloves, your high silk hat, Them blue silk sox And your ce -
mp-f

rise cra - vat_ Don't for - get to spray some per - fume on your hair, And

ev-'ry bod-y'll hol-ler "Ain't that kid a bear!" Put on your pat-ent

leath-er boots, Slip on that nois-y stri-ped suit, We'll

ritard.
go au-to-mo-bil-ing, And we'll get that speed-y feel-ing, Slip your

glad rags on and come with me!" Put me!" *D.S.*

COMPOSITIONS

BY

HARRY ARMSTRONG

VOCAL

SHAKY EYES	50
Words by Harry Armstrong	
SLIP YOUR GLAD RAGS ON AND COME WITH ME	50
Words by Harry Armstrong	
WHEN YOU'VE WON THE ONLY GIRL YOU LOVE	50
Words by Harry Armstrong	
YOU'RE THE FLOWER OF MY HEART, SWEET ADELINE	50
Words by R. L. H. Gerard	
JUST A LINE FROM JENNIE	50
Words by W. L. A. Heelan	
WHEN YOU HAVE TIME AND MONEY	50
Words by R. L. H. Gerard	
ROSE OF PLYMOUTH TOWN, A	50
Words by W. L. A. Heelan	
MISS DINAH	50
Words by R. L. H. Gerard	
FOLLOW THE CROWD ON A SUNDAY	50
Words by James H. Morrison and R. L. H. Gerard	
YOU'RE MY HEART'S DESIRE, I LOVE YOU NELLIE DEAN	50
GOOD BYE EYES OF BLUE	50
Words by Harry Armstrong	
ONLY A FLOWER BY THE ROADSIDE	50
Words by Arthur J. Lamb	
I'D LIKE A GIRL LIKE YOU	50
Words by J. S. Mintenthal	
ARABELLA	50
Words by J. S. Mintenthal	
IN THE GOLDEN AUTUMN DAYS SWEET JENNIE RAY	50
Words by J. S. Mintenthal	
TALES THE MOON COULD TELL	50
Words by Harry D. Kerr	

INSTRUMENTAL

DEW DROPS. Intermezzo (Four Hands 75)	50
FRISCO RAG	50
RIANZA WALTZES	60

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