

POPULAR-STANDARD Edition

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→ ERRATIC

- After All that I've Been To You.....Chris Smith
 Aggravatin' PapaTurk & Robinson
 A Picture of Mother (It's The Picture I Love
 Best Of All).....Davis, Costello & Robinson
 At The Bully Woolly Wild West Show.....Clarke, Leslie & Abrams
 Blue (And Broken Hearted).....Clarke, Leslie & Handman
 ChicagoFred Fisher
 Chinese LullabyRobert Hood Bowers
 Chong (He Came From Hong Kong)Harold Weeks
 Daddy You've Been A Mother To Me.....Fred Fisher
 Dance Of, The Blue DanubeFred Fisher
 Dardanella (inst.)Fisher, Black & Bernard
 Dardanella (vocal)Fisher, Black & Bernard
 Dat's HarmonyBert Williams & Clarke
 Duchess Threw Her Crutches Away, The.....Fisher & Jentes
 Eccentric (inst.)J. Russell Robinson
 Everything Is Peaches Down In Georgis.....Clarke, Meyer & Ager
 Gee But It's Great To Meet A Friend.....Fisher, Tracy & McGavisk
 He Walked Right In and Turned Around.....Fisher, Silver & Rose
 He'd Have To Get Out and Get Under.....Clarke, Leslie & Abrams
 He's A Devil In His Own Home Town.....Clarke & Berlin
 HindustanWeeks & Wallace
 Honolulu BluesClarke & Monaco
 How Many Times.....Turk & Robinson
 I Hate To Lose YouClarke & Gottler
 I Know I Got More Than My Share.....Clarke & Johnson
 I Love The LadiesClarke & Schwartz
- I'm Sending A Letter To Santa Claus.....Rogers & Williams
 I'll Be In My Dixie Home Again, Tomorrow.....Turk & Robinson
 In The Land O' Yamo YamoFisher & McCarthy
 In The Land Of Beginning AgainClarke & Meyer
 JealousMalie, Finch & Little
 Just Because You're You—That's Why I Love You....Turk & Robinson
 Killarney, My Home O'er The Sea.....F. Knight Logan
 Lorraine, My Beautiful Alsace Lorraine.....Fisher & Bryan
 Love Me (Make Me Love You Like I Never
 Loved Before)Fisher & Bryan
 MergieRobinson, Conrad & Davis
 Melancholy BluesRobinson, Williams & Debrow
 My Brude SylvestFisher & Lasky
 Norway—The Land Of The Midnight Sun.....Fisher & McCarthy
 Oogie Oogie Wa WaClarke, Leslie & Gottler
 Oui, Oui, MarieFisher, Bryan & McCarthy
 Pip Pip, Toot Toot, Good-Bye-ee.....Kendall & Robinson
 Pipe Dream Blues.....Williams, Kendall & Robinson
 Pucker Up and WhistleFranklyn & Vincent
 Ragtime Cowboy JoeClarke, Abrams & Muir
 Secret Of Love, (The)Victor Herbert
 She Looks Like Helen BrownFisher & Rose
 Singin' The Blues (Till My Daddy Comes
 Home)Robinson, Conrad, Lewis & Young
 Sit Down You're Rockin' The Boat.....Clarke, Jerome & Schwartz
 That Little German BandFisher, McCarthy & Goodwin
 There's A Broken Heart For Every Light on
 BroadwayFisher & Johnson
 There's A Little Bit Of Bed In Every Good
 Little GirlFisher & Clarke
 There's A Girl In ArizonaClarke, Leslie & Berlin
 They Go Wild, Simply Wild Over MeFisher & McCarthy
 To Have, To Hold, To Love.....Ernest Ball
 When I Looked In Your Wonderful Eyes.....Osborne & Dunkerley
 Where Did You Get That GirlPuck & Kalmer
 WhisperingMalvin & John Schonberger
 Who Paid The Rent For Mrs. Rip Van Winkle.....Fisher & Bryan
 You Can't Get Along When You're With 'Em Or
 Without 'EmFisher & Clarke
 You're A Doggone Dangerous GalClarke & Monaco

Price 60c each



Barbelle

FRED FISHER MUSIC COMPANY, INC. 1619 BROADWAY NEW YORK 19, N. Y.

ERRATIC

Companion piece to the famous "Eccentric"

By J. RUSSEL ROBINSON

Allegro Moderato



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mp-f

First system of musical notation, featuring a treble and bass clef. The music includes chords and melodic lines with accents and slurs. The dynamic marking *mp-f* is present.

Second system of musical notation, continuing the piece with various chordal textures and melodic fragments.

cresc.

Third system of musical notation, showing a gradual increase in volume as indicated by the *cresc.* marking.

1 2

Fourth system of musical notation, featuring first and second endings marked with '1' and '2'.

5

Fifth system of musical notation, characterized by a steady eighth-note accompaniment in the bass clef.

8va

Sixth system of musical notation, with an *8va* marking indicating an octave shift in the upper register.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with many slurs and accents, and a bass line with block chords and some moving lines.

Second system of musical notation, continuing the piece. It includes a *sva* (sustained) marking with a dotted line above the treble clef staff.

Third system of musical notation, starting with the word **TRIO** in the treble clef. It includes a *mf* (mezzo-forte) dynamic marking and a *loco* marking above the treble clef staff.

Fourth system of musical notation, showing a more active melodic line in the treble clef.

Fifth system of musical notation, featuring a *sva* marking and a *loco* marking above the treble clef staff. A label *L.H.* (Left Hand) points to a specific chord in the bass line.

Sixth system of musical notation, concluding the page with a final melodic flourish in the treble clef.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A first ending bracket labeled '1' spans the first two measures, and a second ending bracket labeled '2' spans the next two measures. The key signature has one sharp (F#).

The second system continues the piece with a dynamic marking of *ff* (fortissimo) in the beginning. The upper staff features a more active melodic line with slurs and accents, while the lower staff continues with a steady accompaniment of chords and eighth notes.

The third system shows further development of the melodic and harmonic themes. The upper staff has slurs and accents, and the lower staff maintains the accompaniment with some chordal changes.

The fourth system is marked with *gra* (gracioso), indicated by a dashed line above the staff. The melodic line in the upper staff is characterized by grace notes and slurs, while the lower staff accompaniment remains consistent.

The fifth system continues the musical texture with slurs and accents in the upper staff and accompaniment in the lower staff.

The sixth and final system on the page concludes with a dynamic marking of *ffz* (fortissimo z). The upper staff features a melodic line with slurs and accents, and the lower staff provides a final accompaniment with chords and eighth notes.

A FOLIO CONTAINING FIFTY COMEDY SONGS FOR HOME PARTIES

FRED FISHER'S FUNNY FOLIO

OF FIFTY COMEDY SONGS ... WORDS AND MUSIC

Twenty years ago I thought Fred Fisher was a comedy genius. No one has come along in the song writing field to have me change my mind. Ida and the girls join me in sending my best to you.

Your Pal.

Al Jolson

When I wanted to be an actor in 1902 he showed me how to be one. Now that I am an actor I have to show him and give him credit, for showing me in 1936.

Euse Cantor

Sophie Tucker

Ed Wynn

George Gershwin

With all good wishes of

Fred Warner

Paul Whiteman says:
I fell off my horse when I heard those funny songs.

Paul Whiteman

Fred, who was the great song writer when I wrote my first song.

Jerry Butler

YOWSAH

Bob Merman

Ben Bernie

Rudy Vallee says:
I'm happy to wish you tremendous success with this book.

Good comedy songs are rare.

Ray Perkins

Al Jolson

Baron Münchhausen says:
Your book is a work of genius.

Jack Pearl

Lois Holtz

Walter O'Keefe
Willie Howard
Eugene Howard

You're the top.

George Price

Bob

Fanny Brice

Blenny Rubin

A grand guy and a grand book.
Your Minstrel Man

Benny Fields

Whom the word genius fits like a glove.

Jay C. Flippin

Bob Hope

They are the most hilarious songs I ever heard.

Phil Regan

James Barton

Cross and Dunn

Cab Calloway

Teddy Bergman

Ed Louney

A great book. A great song you wrote with my wife for this book.

Lou Gehrig

Barmen Lombardo

Block & Sully

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