



BARBERSHOP CLASSICS

WORDS & MUSIC

Andy Razaf

Thomas "Fats" Waller

and Harry Brooks

ARRANGEMENT

Earl Moon

and

Ed Waesche

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA INC.

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AIN'T MISBEHAVIN'

STOCK NO. 7360

Intro *freely*

Tenor Lead

so lone-ly,

1 2 3

An - y time I find I'm feel-in' lonely, and I'm won-d'ring just what I should

Bari Bass

so lone-ly,

4 5 6 7

do, since I know your love is for me on - ly, I'll write this spe-cial let-ter, dear, to

and on - ly you.

Chorus (moderate swing) $\text{♩} = \text{♩}^3$

8 9 10

you. No one to talk with, all by my-self,

and on - ly you.

You know there's no

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Ain't Misbehavin'

11 12 13

no one to walk with, but I'm hap-py on— the shelf, ain't mis-be-hav-in',

ain't—

14 15 16 17

I'm sav-in' my— love for you,— won-der-ful you.— I know for cer-tain

And I—

18 19 20

the one I love.— I'm through with flirt-in', it's just you I'm think-in' of.

21 22 23 24

Ain't mis-be-hav-in', I'm sav-in' my— love for you.—

Ain't— won-der-ful you.—

25 Like Jack Hor-ner 26 in the cor-ner, 27 don't go no-where.

Like_____

in_____ don't go no - where.

This system contains measures 25, 26, and 27. Measure 25 has a vocal line starting with a quarter rest followed by a quarter note G4, and a piano accompaniment of eighth notes. Measure 26 has a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4, with an 'x' above the first two notes. Measure 27 has a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4, with an 'x' above the first note. The piano accompaniment continues with eighth notes.

28 What do I care? 29 Your kis-ses 30 are worth wait-in' 31 for be -

This system contains measures 28, 29, 30, and 31. Measure 28 has a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4, with an 'x' above the first note. Measure 29 has a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 30 has a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 31 has a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with eighth notes.

32 lieve me. 33 I don't stay out late, 34 don't care to go.

And that's why I

This system contains measures 32, 33, and 34. Measure 32 has a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 33 has a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 34 has a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with eighth notes.

35 I'm home a - bout eight, just me and my ra - di - o. 36 Ain't mis-be-hav-in', 37 Ain't_____

This system contains measures 35, 36, and 37. Measure 35 has a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4, with an 'x' above the first note. Measure 36 has a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4, with an 'x' above the first note. Measure 37 has a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with eighth notes.

38 I'm sav-in' my love for you, yes, I said won-der - ful you. I'm rav-in',

39 40 41 And I'm

42 I'm cra-vin', but I ain't mis - be - hav-in'. I'm sav-in'

43 44 45

46 all of my love for you. Ain't mis - be - hav - in', I'm cra-zy for you.

47 48

Performance Notes

This song was introduced in the 1929 Nightclub Revue: *Connie's Hot Chocolates* by Louis Armstrong, and has been recorded innumerable times by many artists, including Armstrong and the composer "Fats" Waller. It later became the title tune of the Broadway musical celebrating the music of "Fats" Waller, whose extensive list of published songs includes *Blue Turning Gray Over You*, *Honeysuckle Rose*, *I've Got A Feeling I'm Falling*, *The Joint Is Jumpin'*, *Keepin' Out Of Mischief Now* and *What Did I Do To Be So Black And Blue*. Andy Razaf was his principal lyricist, and Harry Brooks was a sometime collaborator.

This arrangement is mostly the work of the late Earl Moon, whose prolific output is widely known throughout the Society and is frequently represented in our published catalog. Our 1999 Society president, renowned arranger Ed Waesche, added his magic touches to make it even more interesting and singable.

The entire chorus should have a strong swing feeling, emphasizing beats 2 and 4 of each measure. "Wonderful you" (measure 23) should be sung with feeling, such that it starts a series of strong pulsations ending with measure 28. Measures 29 and 30 are sung with tenderness, and "believe me" (measures 31-32) contrasts that tenderness with forceful emphasis.