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## Just try to cut a swell.

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*Ellen Stewart*

**Just try to cut a swell**

OR

**WHAT'S THE USE OF TALKING**

WRITTEN BY

**A. PENN.**

Music by

**T. H. E. HOLDER ESQ.**

*Sung with great applause by the*  
**AMPHIONS & EXCELSIOR VOCALISTS.**

**BUFFALO**

**PUBLISHED BY J. SAGE & SONS 209 MAIN ST.**

*BOARDMAN GRAY & Co. Albany*



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# JUST TRY TO CUT A SWELL.

SONG & CHORUS,  
OR  
QUARTETTE.



Words by MY PEN.

Music by the HOLDER.

First system of musical notation. It features a vocal line on a single staff and piano accompaniment on two staves. The key signature has one flat (Bb) and the time signature is 6/8. The piano part begins with a *p* (piano) dynamic marking.

Second system of musical notation. It features a vocal line on a single staff and piano accompaniment on two staves. The key signature has one flat (Bb) and the time signature is 6/8. The piano part begins with a *mf* (mezzo-forte) dynamic marking. The system concludes with a double bar line and the instruction "2d V. If".

mon -- ey you are want -- -- ing, That *want* don't nev -- er tell, ..... For

what's the use o' talk -- -- ing, If things don't go right well?..... If

Third system of musical notation, consisting of piano accompaniment on two staves. The key signature has one flat (Bb) and the time signature is 6/8. This system continues the accompaniment from the previous system.

if you do, you sure -- ly Your cre-- dit name will sell;..... But  
 plea--sure and good for -- tune, To -- geth--er wont pro -- pel,..... Just

go a--long with bouy -- ant steps, And try to cut a swell..... And  
 put a smil--ing count'nance on, And try to cut a swell..... And

*a tempo.*

try, to cut, a swell.....  
 try, to cut, a swell.....

3.

And when you meet your neighbor,  
 O, meet him looking well,  
 But of thy dire misfortune,  
 Be sure you do not tell;  
 And go along a whistleing  
 And try to cut a swell.

4.

There's nothing like good spirits,  
 To those who down have fell,  
 And there's something else important,  
 And that I'm bound to tell;  
 And that is if your cash is out,  
 Just try to cut a swell.

*con anima.* CHORUS, OR QUARTETTE.

TREBLE. *1<sup>st</sup>* Why, what's the use o' talk .. ing, If things don't go right

ALTO. *2<sup>d</sup>* If mon .. ey you are want .. ing, That want dont nev .. er

TENOR. *3<sup>d</sup>* And when you meet your neigh .. bor, O, meet him look .. ing

BASS. *4<sup>th</sup>* There's noth .. ing like good spir .. its, To those who down have

PIANO.

well? If pleasure and good for .. tune, To .. geth .. er wont pro ..

tell, For if you do, you sure .. ly Your cred .. it name will

well, But of thy dire mis .. for .. tune, Be sure you do not

fell, And there's something else im .. port .. ant, And that I'm bound to

PIANO.

--pel; ..... Just keep a smil- ing count'nance on, And try to cut a  
sell; ..... But go along with bouy-ant steps And try to cut a  
tell; ..... And go along a whisteling, And try to cut a  
tell; ..... And that is if your cash is out, O, try to cut a

swell, And try, to cut a swell. ....  
swell, And try, to cut a swell, a swell, a swell, a swell.  
swell, a swell, And try, to cut a swell, a swell, a swell.  
swell, a swell, And try, to cut a swell, a swell, a swell.