

THE CALINDA

(Boo - Joom, Boo - Joom, Boo!)

Rosalie Stewart
presents

*Her Intimate
Revue*

a La Carte

MUSIC & LYRICS BY
HERMAN HUPFELD
NORMA GREGG
KARL KRECK
CRAMER & JOHNSON
LOUIS ALTER
PAUL LANNIN

SKETCHES BY
GEORGE KELLY
DANCES STAGED BY
SAM ROSE

Give Trouble The Air
Sort O' Lonesome
The Calinda

HARMS
INCORPORATED
NEW YORK

The Calinda

(Boo-Joom, Boo-Joom, Boo!)

Words and Music by
HERMAN HUPFELD

In Moderate "Fox-trot time" (*mysteriously*)

Piano

The piano introduction consists of two staves. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes, accented with upward-pointing triangles. The left hand provides a steady accompaniment with eighth notes. Dynamics range from *ff* to *mf*.

Ukulele
G C E A
pp (*Mysteriously*)

In Lou - is - i - an - na down in New Or - leans - A - bout a

The ukulele part is on a single staff with a treble clef and a key signature of one flat. It features a simple melody with chords indicated by diagrams above the notes. The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *pp*.

hundred years - a - go, All the col - ored gen - tle - men and

The ukulele part continues with the melody and chords. The piano accompaniment features a more active right hand with eighth notes and chords, and a steady bass line. Dynamics include *mf*, *ff*, and *pp*.

col - ored queens Would gath - er ev' - ry week or so.

The ukulele part concludes with the final notes and chords. The piano accompaniment features a more active right hand with eighth notes and chords, and a steady bass line. Dynamics include *mf* and *ff*.

p

Young and old as long as they were well and a - ble, Journ-eyed

mf




to this sta - ble dance,

p

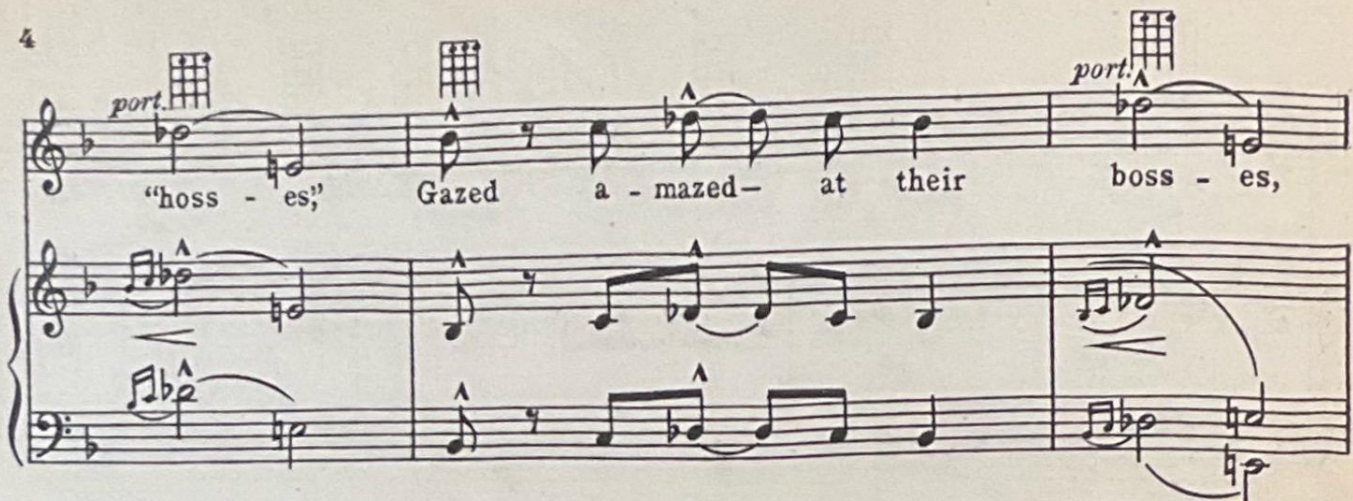
Maids in dress-es sto - len from their mis - tress - es, - And coach - men







mf

in their mas - ter's pants. All the cows - and the

port.    port.

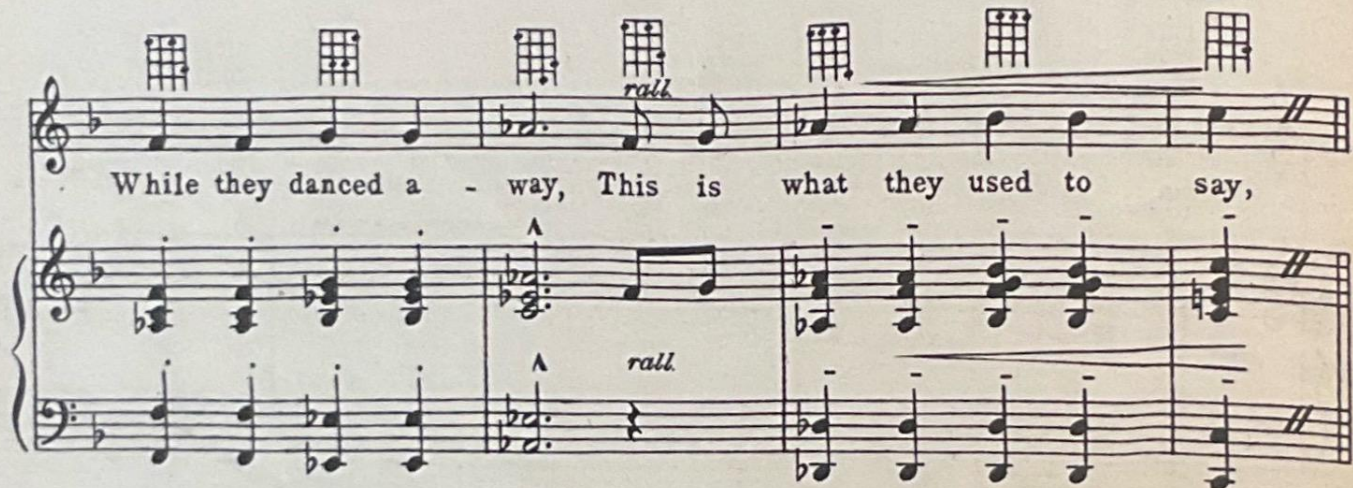
"hoss - es," Gazed a - mazed - at their boss - es,



   *rall.*   

While they danced a - way, This is what they used to say,

rall.








Refrain  *p-f* *a tempo (very marked)* 

"Come dance CA - LIN - DA — That's what they call it, The CA -

a tempo.

p-f molto marcato



LIN - DA — Keep a sing - ing boo - joom, boo - joom,

sfz *sfz*



boo - joom, boo - joom - boo! ————— Let Ma -

rin - da, ————— teach you how to do CA - LIN - DA, —————

Fath - er, son and daugh - ter, Bal - ance jugs of wat - er, Moth - er does it

ad lib.
too. (Ev' - ry - bo - dy spin - ning like a top) You're done, stop, —————

If you should spill as much as one drop, — When the wick-ed
 judge has cried, 'Dis - qual - i - fied!'— you're through. —
 Ev --'ry win - ner — Gets a jug of wine for
 din - ner — So you bet - ter dance CA - LIN - DA,

boo - joom, boo - joom - boo!" "Come dance CA -

ff

boo! That's what they call it, the CA - LIN - DA,

(gradually dying out) *mf*

— You bet - ter learn to do CA - LIN - DA, — Come on and join us with a

p

boo - joom, boo - boo - joom, boo boo - joom - joom - boo!"

pp *ppp* *sfz* *sfz*

