BARBERSHOP CLASSICS

WORDS & MUSIC

Andy Razar

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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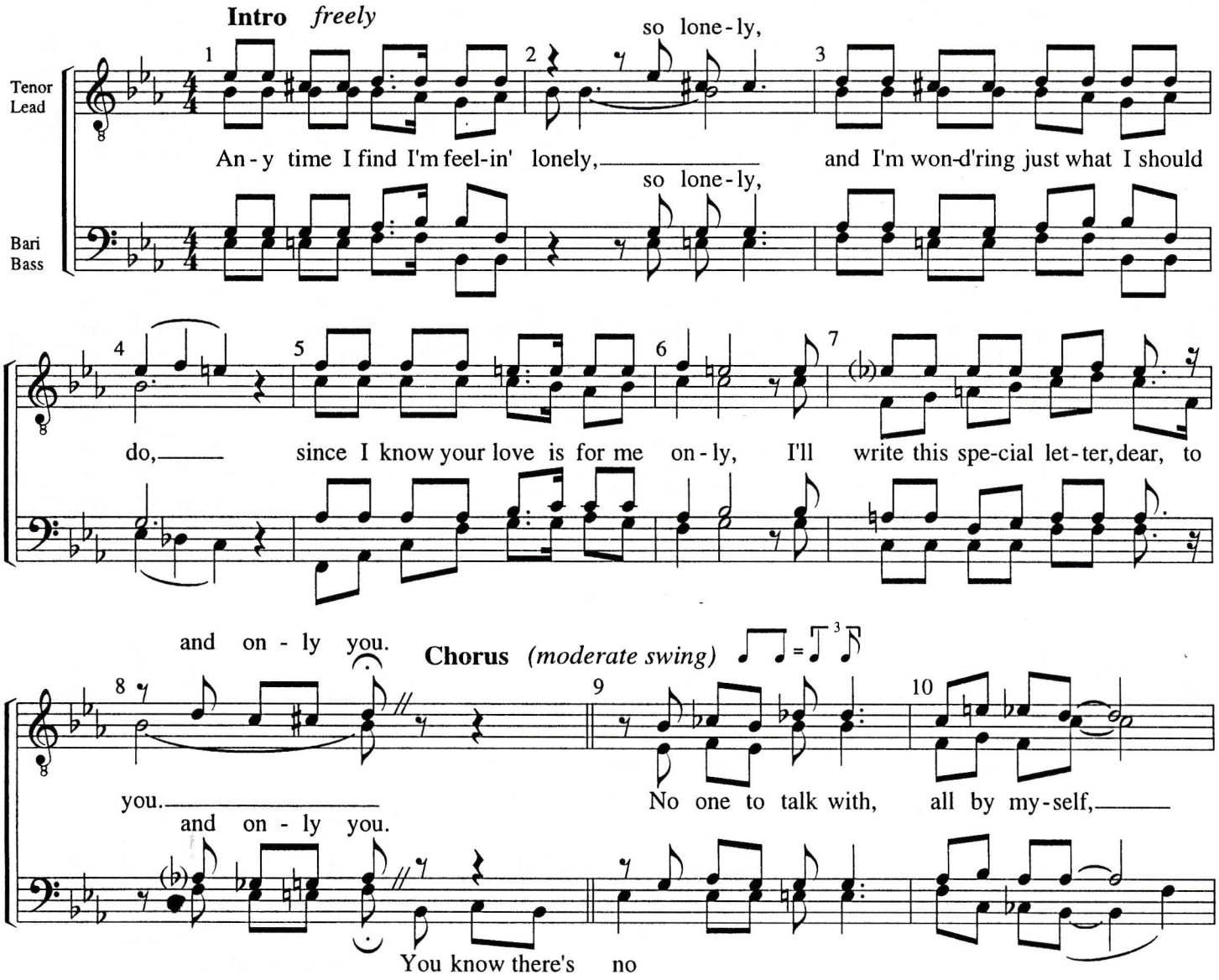
AIN'T MISBEHAVIN'

STOCK NO. 7360



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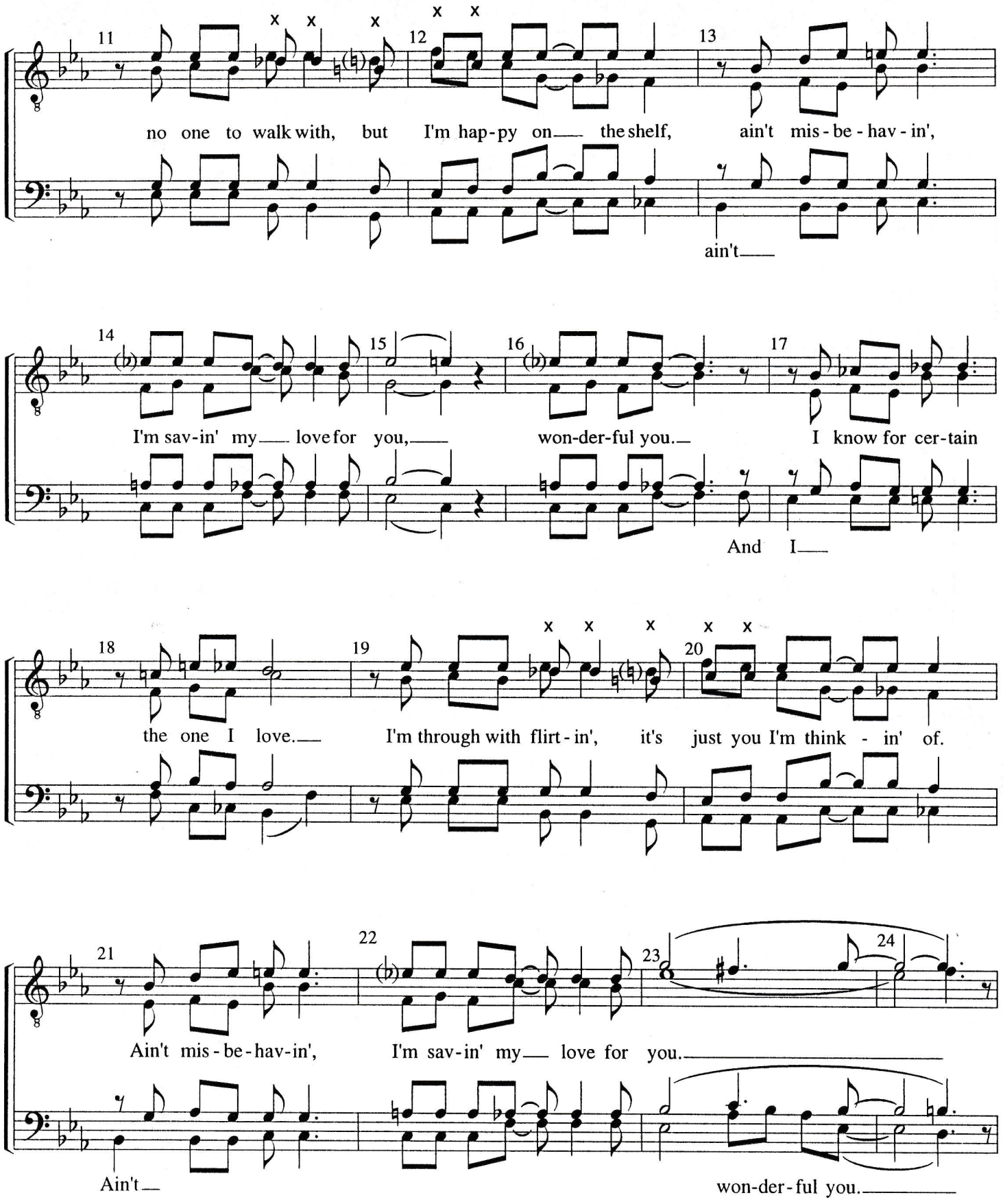
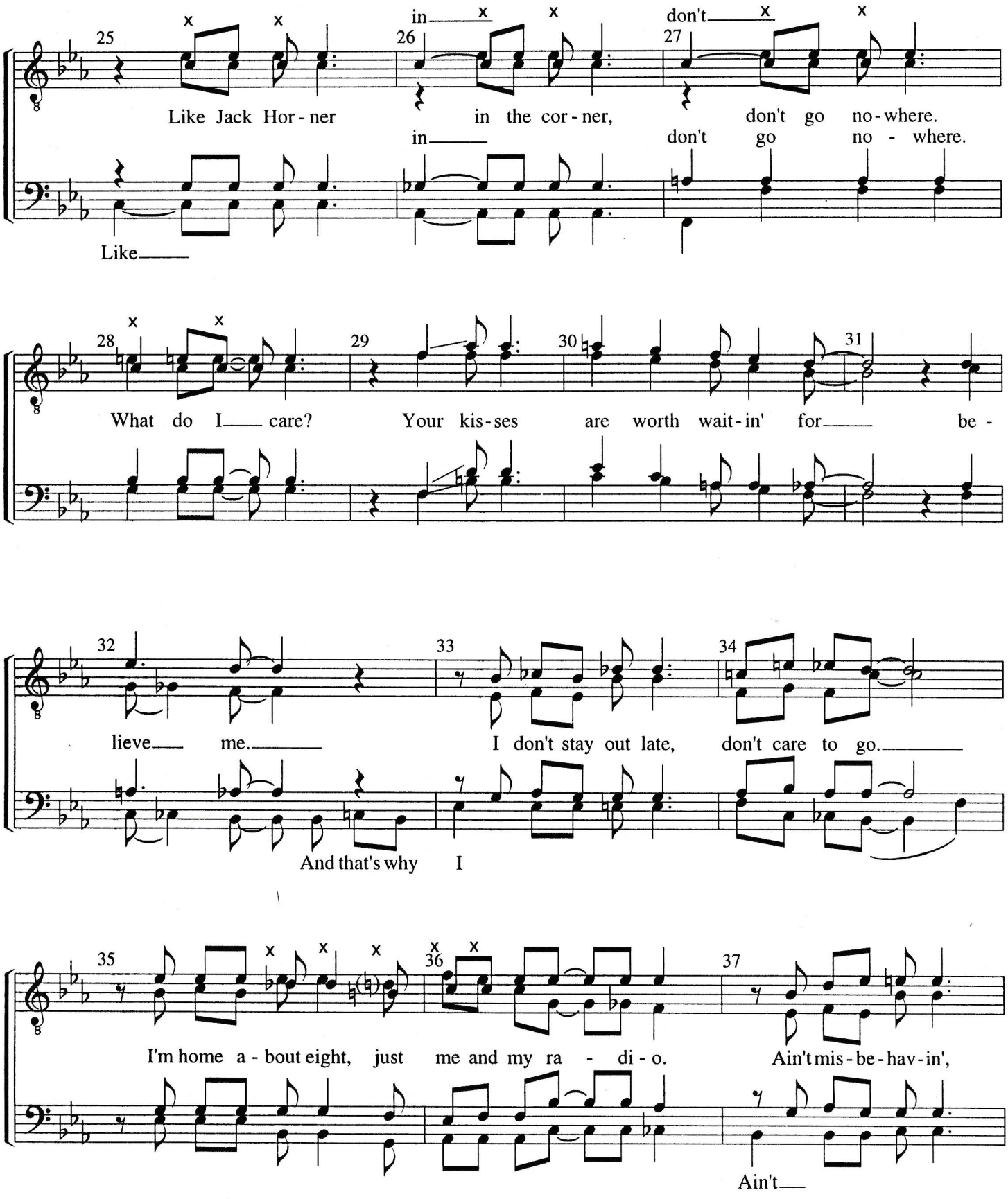
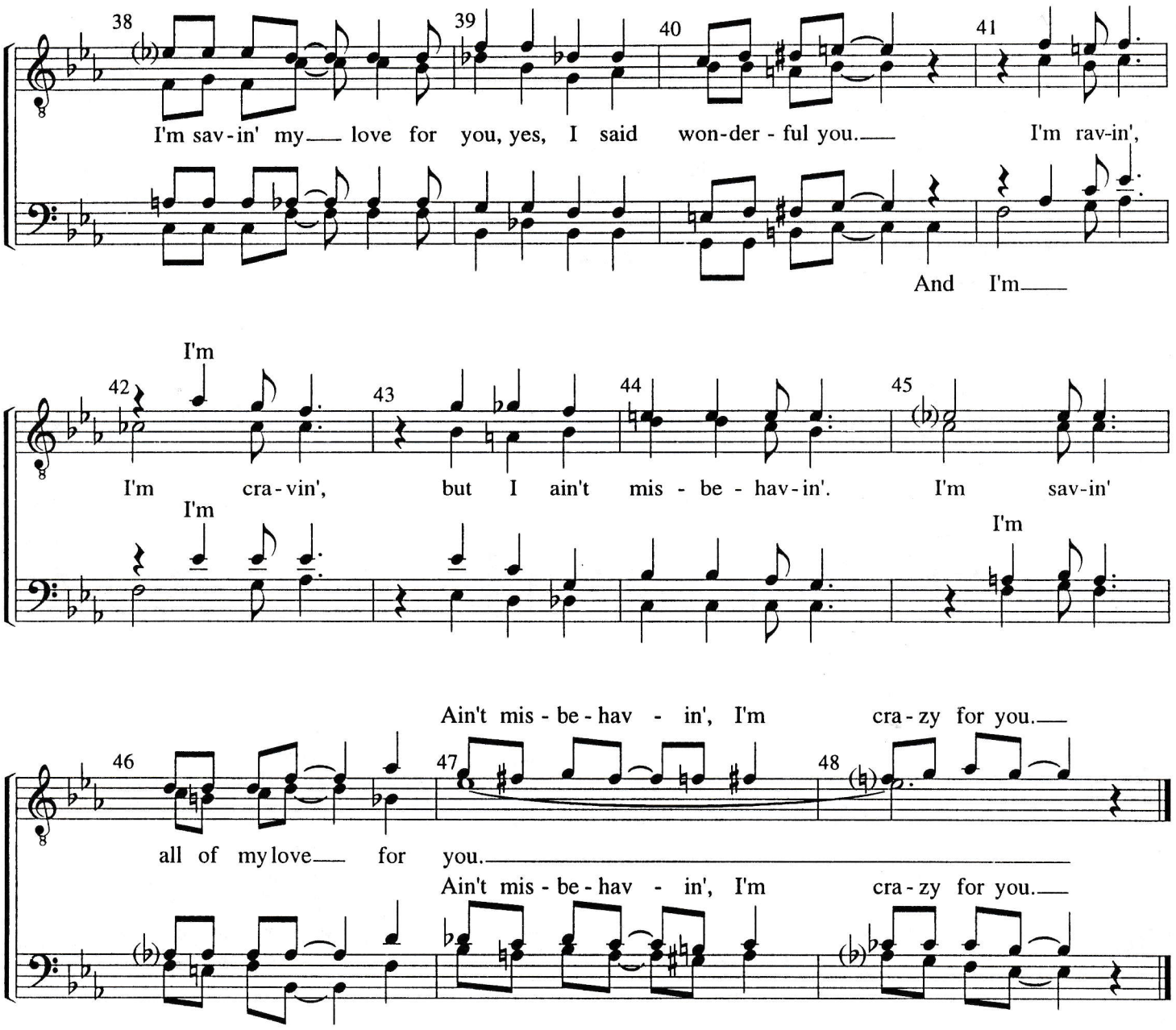

11 12 13
no one to walk with, but I'm hap-py on— the shelf, ain't mis-be-hav-in',
ain't—
14 15 16 17
I'm sav-in' my— love for you,— won-der-ful you.— I know for cer-tain
And I—
18 19 20
the one I love.— I'm through with flirt-in', it's just you I'm think-in' of.
21 22 23 24
Ain't mis-be-hav-in', I'm sav-in' my— love for you.———
Ain't— won-der-ful you.———


25
Like Jack Hor - ner
Like
26
in the cor - ner,
in
27
don't go no - where.
don't go no - where.
28
What do I care?
29
Your kis - ses
30
are worth wait - in' for
31
be -
32
lieve me.
33
I don't stay out late,
34
don't care to go.
And that's why I
35
I'm home a - bout eight, just me and my ra - di - o.
36
37
Ain't mis - be - hav - in',
Ain't



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.