

I'M ON THE WATER WAGON NOW.



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OPERA CO.

WORDS
BY
PAUL WEST
MUSIC
BY
JOHN W. BRATTON

50¢
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E U K

I'm on the Water Wagon Now.

The moon was shining brightly as I rambled home one night;
The trees made shadows that appeared like streamlets to my sight.
I stepped across them lightly, so I wouldn't wet my feet,
But finally I came to one that took up all the street.
I thought I'd have to swim it, so I started to undress,
When a cop cried, "Here, young feller, I'll take care of you I guess"
I started to explain, but he exclaimed, "Come off your perch!
That ain't no pond, it's nothing but the shadow of a church!"

I'm on the water wagon now.
I never get a jag on now.
Just imagine if some women
Had come by when I was swimmin'!
But I'm on the water wagon now.

One night I met a college chum I hadn't seen for years.
We razzle-dazzled 'round the town, and gave the college cheers
Until the sun was shining; then for home we thought we'd start,
But to our great dismay we couldn't tell ourselves apart.
At last we went to his address - or mine - we didn't know.
We pulled the bell, and waited for his wife - or mine - to show.
And when a voice called "Well, who's there?" we cried in accents dim,
"Your husbands' here. Come down and see which one of us is him!"

I'm on the water wagon now.
I never get a jag on now.
Now I spend my nights in slumber -
I know both my name and number,
For I'm on the water wagon now.

One time when I was wrestling with the mighty Demon Rum,
The James Preserves attacked me, I thought my time had come.
Pink elephants and purple snakes and green ones too, appeared,
The doctor came, and oh, I saw blue serpents in his beard,
At last they got the lady who charms snakes up at the zoo,
She cured me very quickly and she took the serpents too,
Which causes me embarrassment, because whenever now
I pay a visit to the zoo, the snakes all smile and bow.

But I'm on the water wagon now,
I never get a jag on now.
I'm improving in my habits,
No more snakes or purple rabbits,
For I'm on the water wagon now!

One night, I never shall forget - I thought I'd leave the crowd.
They propped me up against a fence and went off singing loud.
The universe was going round, and everything seemed wrong;
And I was glad I had that fence to help me get along.
I hugged the fence, began to walk; indeed it seemed a friend.
But finally I wondered if I'd ever reach the end.
I walked and walked till daylight, when to my dismay I found,
The fence enclosed a monument, and I'd been walking 'round.

But I'm on the water wagon now.
I never get a jag on now.
No more ring-a-round-a-rosey,
Round a fence when sad and dozey;
For I'm on the water wagon now.

I'm On The Water Wagon Now.

Words by PAUL WEST.

Music by JOHN W. BRATTON.

Allegro moderato.

Piano.

1. Of all the sport-y, sport-y boys who sport a-round the town, I used to
2. I don't know how it hap-pened 'twas an ac-ci-dent, that's all, I went home
3. One night I went home ver-y late and pret-ty well lit up. I hunt-ed
4. The fate-ful day that I swore off I nev-er shall for-get. The pa-pers

be the sport-i-est and wore the King sports crown, 'Twas
so-ber by mis-take and en-tered my front hall, The
'round for one more drink, found some-thing in a cup. I
print-ed ex-tras, 'twas ex-cit-ing, you can bet. Bar-

John - ny - set - 'em - up a - gain, when a - ny one - I'd meet I
 watch dog saw me com - ing, and he grabbed my trous - ers tight, The
 drank it, though it tas - ted queer, then tum - bled in - to bed. Next
 tend - ers begged me not to quit. They cried with ba - ted breath That

drank most a - ny - thing that was - nt thick e - nough to eat, The brew - 'ries
 chil - dren did not know me, and they ran a - way in fright, My wife scream'd
 morn - my wife a - - wak - ened me. "Get up, we're robbed," she said. She'd put two
 if I did their fam - i - lies would sure - ly starve to death. Cab driv - ers

all worked o - ver - time to sat - is - fy my thirst, Of all the
 thieves and bur - glars, you'd have thought I was a mouse She called po -
 point - lace ti - dies in a cup to soak, said she, She could - nt
 wept to think that they would drive me home no more. Dis - till - er

hu - man res - er - voirs I must have been the worst. I
 lice, and said there is a strange man in the house. They
 find them a - ny - where, wher - ev - er could they be? I
 ies and brew - 'ries have "To Let" up on the door. And

bought an au - to - mo - bile, but I ru - ined the ma - chine, For
 took me to the sta - tion and my fin - ish I could see I
 act - ed ver' - y in - no - cent, but had to own my sin When
 eigh - ty - two drink chem - ists who had pla - ces on my beat, Have

ev - 'ry time I start - ed out I'd drink the gas - o - line.
 had to get a bun - dle on to prove that I was me.
 I - rish point lace whisk - ers start - ed sprout - ing on my chin.
 had to quit their bus' - ness and are work - ing in the street.

rall.

REFRAIN.

But I'm on the wa-ter wag-on now. I nev-er get a jag on
 But I'm on the wa-ter wag-on now. I nev-er get a jag on
 But I'm on the wa-ter wag-on now. I nev-er get a jag on
 For I'm on the wa-ter wag-on now. I nev-er get a jag on

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The piano part begins with a mezzo-forte (*mf*) dynamic and includes various musical notations such as slurs, ties, and accidentals.

now. I am rid-ing smooth and light-ly, To my
 now. No more cop-pers that are tor-rid, No cold
 now. Gin-ger ale or sars'-pa-ril-la Is suf-
 now. Keel-ey Cures and Car-rie Na-tion Point to

The second system continues the musical score. The piano accompaniment includes dynamics such as forte (*f*), piano (*p*), and crescendo (*cresc.*). It also features a triplet of eighth notes in the bass line.

seat I am strapp'd tight-ly, For I'm on the wa-ter wag-on now. —
 towls up-on my fore-head, For I'm on the wa-ter wag-on now. —
 fi-cient of a thril-ler, For I'm on the wa-ter wag-on now. —
 me with ad-mir-a-tion, For I'm on the wa-ter wag-on now. —

The third system concludes the musical score. The piano accompaniment features a forte (*f*) dynamic and includes a double bar line at the end of the piece.