

# MARYLAND, MY MARYLAND (1861)

**(A)**

**(B)**

**(C)**

**(D)**

**(E)**

**(F)**

**(G)**

**(H)**

**(I)**

**(J)**

**(K)**

**(L)**

**(M)**

**(N)**

**(O)**

**(P)**

**(Q)**

**(R)**

**(S)**

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**(W)**

**(X)**

**(Y)**

**(Z)**

**(AA)**

**(AB)**

**(AC)**

**(AD)**

**(AE)**

**(AF)**

**(AG)**

**(AH)**

**(AI)**

**(AJ)**

**(AK)**

**(AL)**

**(AM)**

**(AN)**

**(AO)**

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**(AQ)**

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2

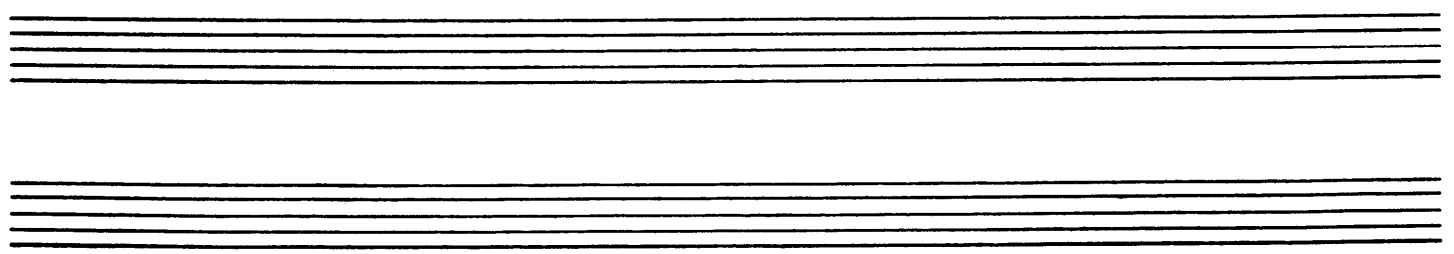
(TELL ME DO YOU LOVE ME)

# SWEETEST STORY EVER TOLD, THE (1892) R.M. STULTS

Tell me do you love me Tell me soft-ly sweet-ly as of old - Tell me that you  
 love me for that's the sweet-est sto-ry ever told - Tell me do you love me  
 Whis-per soft-ly, sweet-ly, as of old Tell me that you love me for  
 THAT'S THE SWEET-EST STO-RY EV-ER TOLD

# Just A Closer Walk with Thee Traditional

I AM weak but thou art strong Je-sus keep me from all wrong -  
 I'll be satis-fied as long - AS I WALK let me walk close to Thee  
 CHORUS Just A Clos-er Walk With Thee - Je-sus grant my hum-ble plea -  
 Dai-ly walk-ing close to Thee let it be Dem-ond let it be -



# Kentucky Babe (1896)

Lyric by RICHARD HENRY BUCK, Music by ADAM GEIBEL.

C Am C Am C

Hon - ey bees are hum - ming on the hon - ey - suck - le vine, Sleep, Ken - tuck - y

G7 Dm G7 Dm G7

Babe! Sand - man soon is com - ing to this lit - tle one of mine,

D D7 G7 C CMaj7

Sleep, Ken - tuck - y Babe! Sil - v'ry moon is shin - ing in the

C6 C CMaj7 G7

heav - ens up a - bove, Bob - o - link is pin - in' for his lit - tle la - dy love,

G Fm7 G Fm7 G D7 G7

You are might - y luck - y, Babe of old Ken - tuck - y, Close your eyes and sleep.

C

Fly a - way, fly a - way, Ken - tuck - y Babe, fly a - way and rest,

G7 C

Fly a - way, Rest your ti - ny ha - by head on your moth - er's breast,

Ad C Ad C G G7 C

Mm Mm Close your eyes and sleep.

# WHEN THE SAINTS GO MARCHING IN

Moderately Bright TRADITIONAL

C7 F F7 Bb

We are march - ing in the foot - steps of

F Dm Gm7 C7 F

those who've marched be - fore. And some day we'll

F7 Bb F Gm7 C7

be u - nit - ed when we meet those saints once

F CHORUS F

more. Oh when the saints go march - ing

in. Oh, when the saints go march - ing

C7 F F7

in. Oh, I want to be in that

Bb Bbm F Dm Gm7 C7 F

num - ber When the saints go march - ing in.

# 4 MAPLE LEAF RAG (1899)

SCOTT JOPLIN

Handwritten musical score for Maple Leaf Rag. The score consists of seven staves. The first staff is the piano part, and the second staff is the bass part. The music is in 4/4 time and features a variety of chords including C, A7, G7, Ab, Cm, and Cm7. The score includes a section labeled "CHORUS" and ends with a "D.S. fine" marking.

# MY WILD IRISH ROSE "1899" (Olcott)

Moderato

Printed musical score for My Wild Irish Rose. The score includes lyrics and piano accompaniment. The tempo is marked "Moderato". The music is in 4/4 time and features a variety of chords including C, Fm, G7, Am, D7, and F. The lyrics are: "My wild I- rish rose, The sweet- est flow'r that grows, You may search ev'- ry- where, but none can com- pare With my wild I- rish rose. My wild I- rish rose, The dear- est flow'r that grows, And some day for my sake, she may let me take The bloom from my wild I- rish rose." The score ends with a "D.S. fine" marking.

# ORIGINAL RAGS (1899)

SCOTT JOPLIN with 5  
CHAS. N. DANIELS

Handwritten musical score for "Original Rags" by Scott Joplin and Charles N. Daniels. The score consists of ten staves of music with various annotations including chords (e.g., CM, D7, G, A7, B $\flat$ 7, E $\flat$ 7, Am, A $^{\circ}$ , G, D7, F $^{\flat}$ 6, C $\sharp$ 0, G7, C, G7, C, G7, A $\flat$ 7, G7, G7, A7, Dm6, C, G7, C, G, G7, C, G, Am, D7, G, A7, D7, G, A), dynamics (f, mp), and performance instructions (8va Bass, Key of C, NO RHYTHM, repeat, jump end). The music is written in treble clef with a key signature of one sharp (F $\sharp$ ).



6 HIGH SOCIETY (1901) Porter Steele A New Orleans March

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The melody is written on the upper line, and the bass line is on the lower line. Chord symbols are placed above the notes. The score is divided into sections by Roman numerals: I, II, III, and a TRIO section. A 'Repeat' sign is used in the sixth staff. The piece ends with a 'fine' marking on the tenth staff. The notation includes various chord symbols such as F7, Bb, F+, I F C#0, F7, F+, F, C#0, II Bb, Eb, Eb, Bb, C7, C7, Eb, F7, Bb, Ab7, Bb, Eb, Bb7, Eb, Bb7, Eb, Bb7, G7, C9, F13, Bb, Ab7, Bb, Bb, Dm7, Bb7, Bb, Eb, Bb, b, Bb9, Bb7, Bb7, 3 3 3, TRIO, Eb, C0, Eb, Ab, Eb, I, C#0, Bb7, C#0, Bb7, Eb, C7, C#0, Bb, F7, Bb7, Gm, Bb, Gm, C#0, Bb7, II, Eb, Eb7, Ab, A0, Eb, F7, Bb7, Eb, Cm, D#5, G7, 4+, G7, F7, Em7, G0, C, I, C#0, G7, C, Fm7, A7, Cmi, G, Ami, G, G7, Emi, G, C#0, G7, II, C7, F, Bb7, C, Emi, D7, G7, C, fine.

**Cotton Balls** (1901) (A RAG) Chas. Hunter 7

(Theme) **A** **C**

**B**

fine

**A7** **D7** **Am** **G** **G+** **Em** **D7** **G**

**Repeat**  
**THEME**  
16 BARS

**D** **A7** **D7**

**G7** **C** **A7**

**Dm** **G7** **C**

DC. & Fine

Bill Bailey

**HUGIE CANNON** (1902)

**F**

Won't you come home, Bill Bai-ley, Won't you come home? She moans the whole day

**C7**

long, I'll do the cook-ing, hon-ey. I'll pay the rent; I know I've done you

**F**

wrong. 'Mem-ber that rain-y eve-ning I drove you out, With noth-ing but a

**Cm** **Gm** **Bb** **G7** **F**

fine tooth comb? I know I'm to blame, well ain't that a

**D7** **G7** **C7** **F**

shame? Bill Bai-ley, won't you please come home?

# THE ENTERTAINER

SCOTT JOPLIN (1902)

8

Handwritten musical score for "The Entertainer" by Scott Joplin. The score is written on ten staves, each containing piano and guitar notation. The key signature is one flat (B-flat major), and the time signature is 4/4. The score includes various chords such as C, C7, F, G7, D7, F7, and G#0. Section markers are present, including a boxed "A" at the beginning and a boxed "B" in the third staff. The notation includes eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. The score concludes with a double bar line and a fermata over the final note.



# MELODY of LOVE (1903) TOM GRAZER H. ENGELMANN

9

Musical notation for 'MELODY of LOVE' in G major, 2/4 time. The score consists of two staves. The first staff contains the main melody with chords: F, F7 D7+, D7, G7, I C7 Gm7 C7, C7 F. The second staff contains a bridge or ending section with chords: F#0 C7, II C7 Gm7 C7, F Bb F, and a final chord marked with a triangle.

## Kashmiri Song 1903

By LAURENCE HOPE and AMY WOODFORDE-FINDEN

Musical notation for 'Kashmiri Song 1903' in Bb major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "Pale hands I loved be-side the Shal-i-mar, Where are you now? Who lies be-neath your spell? Whom do you lead on Rapture's road-way, far, Be-fore you ag-o-nize them in fare-well, Be-fore you ag-o-nize them in fare well? Pale hands I loved be-side the Shal-i-mar, Where are you now? Where are you now? Pale hands, pink-tipped, like Lo-tus buds that float On those cool wa-ters where we used to dwell, I would have ra-ther felt you round my throat Crush-ing out life, than wav-ing me fare-well. Crush-ing out life than wav-ing me fare-well. Pale hands I loved be-side the Shal-i-mar, Where are you now? Where are you now?"

## IDA, (SWEET AS APPLE CIDER) (1903)

E. MUNSON

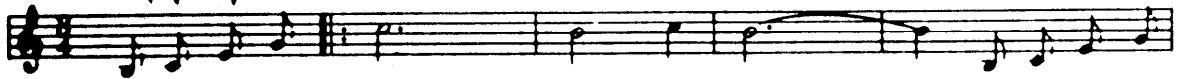
Musical notation for 'IDA, (SWEET AS APPLE CIDER)' in C major, 3/4 time. The score consists of four staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "I-DA SWEET AS AP-ple CI-der SWEET-ER THAN ALL I SEEMS THO' CAN'T LIVE WITH-OUT YOU LIST-EN ON HAN-ey KNOW DO! COME OUT IN THE SILV-'RY MOON-LIGHT I-DA I-DO-LIZE YER, OF LOVE we'll WHIS-PER SO SOFT AND LOW I love you I-DA DEED I DO!"



# FASCINATION

1904

F. D. Marchetti ~~1904~~ HIT PARADE 14 TIMES in '51



It was FAS - CI - NA - TION I know, And it might have

C Eb° Dm A7 Dm.



end - ed right then at the start, Just a pass - ing glance,

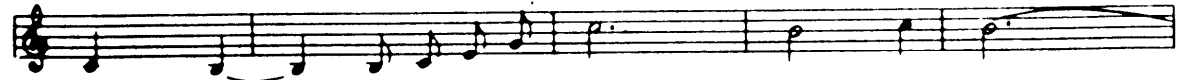
Dm7



Just a brief ro - mance, and I might have gone on my way emp - ty

Dm7 Dm7b5 G7

tacet . . . . . C



heart - ed. It was FAS - CI - NA - TION I know,

C Eb° Dm A7 Dm



see - ing you a - lone with the moon - light a - bove, then I touched your

Dm7 G7 Dm



hand, and next mo - ment I kissed you, FAS - CI - NA - TION turned



to love. It was FAS - CI - love.

# MY GAL SAL

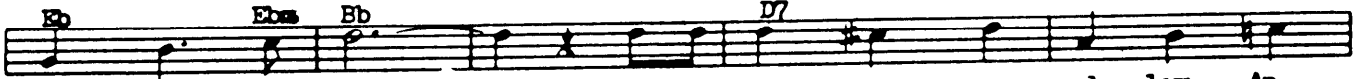
1905

(Dresser)

Slowly and tenderly



They called her friv - o - lous Sal, A pe - cu - liar



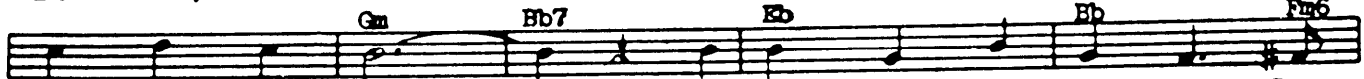
sort of a gal, With a heart that was mel - low, An



all - ' round good fel - low, Was my old pal. Your



trou - bles, sor - rows and care She was al - ways



wil - ling to share; A wild sort of dev - il, But



dead on the lev - el. Was MY GAL SAL.

12

# DILL PICKLES RAG (1907) Charles L. Johnson

Musical notation for 'Dill Pickles Rag' (1907) by Charles L. Johnson. The score is written in treble clef with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a G7 chord and contains several measures of eighth and sixteenth notes. The second staff continues the melody with an Am chord. The third staff features a first ending marked 'I' and a second ending marked 'II', with various chords including C, G7, D7, and G.

# SHINE ON HARVEST MOON (Norworth) 1908 Slowly

Musical notation for 'Shine on Harvest Moon' (1908) by Norworth. The score is in treble clef with a key signature of one sharp (F#) and a tempo marking of 'Slowly'. The lyrics are: "Oh, Shine on, SHINE ON HAR-VEST MOON up in the sky, I ain't had no lov- in' since A- pril, Jan-u- a- ry June or Ju- ly. Snow time ain't no time to stay- but doors and spoon, So shine on, SHINE ON HAR- VEST MOON, for me and my gal." The notation includes various chords such as E7, D7, G, Am7, Edim, and C7.

# You're A Grand Old Flag From The Broadway Musical "GEORGE M!" 1906 GEORGE M. COHAN

Musical notation for 'You're A Grand Old Flag' (1906) by George M. Cohan. The score is in treble clef with a key signature of one sharp (F#). The lyrics are: "You're a grand old flag, you're a high fly - ing flag: And for - ev - er, in peace, may you wave; You're the em - blem of the land I love, The home of the free and the brave. Ev - 'ry heart beats true. un - der Red, White and Blue: Where there's nev - er a boast or brag; But, should auld ac - quin - tance be for - got, Keep your eye on the grand old flag. You're a flag." The notation includes various chords such as D7, G, C, Bm, Am7, F7, G, B7, Em, and Ddim.

THE GLOW-WORM

1907 was outfit Parade 16 times in 1952 13

Paul Lincke (Glühwürmchen-1902 Germany)

When the night falls si-lent-ly— the night falls si-lent-ly— on for-ests dream-ing,  
 Lov-ers wan-der forth to see.— they wan-der forth to see— the bright stars gleam-ing;  
 And lest they should lose their way.— lest they should lose their way.— the glow-worms  
 night-ly Light their ti-ny lan-terns gay.— their ti-ny lan-terns gay— and twin-kle  
 bright-ly. Here and there, and ev-'ry-where, from mos-sy dell and hol-low,  
 Float-ing, glid-ing through the air, they call on us to fol-low! Shine, lit-tle glow-worm  
 glim-mer, shine, lit-tle glow-worm, glim-mer! Lead us, lest too far we wan-der,  
 Love's sweet voice is call-ing yon-der! Shine, lit-tle glow-worm, glim-mer,  
 shine, lit-tle glow-worm, glim-mer. Light the path be-low, a-bove, and lead us on to level

BLACK & WHITE RAG (1908)

Geo Botstford

INTRO Rhythm out ———

Am G A7 D7 G

Break at 1/2

D7 G D7 G

14

# PINE APPLE RAG (1908)

SCOTT JOPLIN

Handwritten musical score for "Pine Apple Rag" by Scott Joplin. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is in 2/4 time. The score includes various chords and annotations:

- Staff 1: Chords include  $(A) Bb$ ,  $Bb7$ ,  $Eb$ , and  $Ebm7$ .
- Staff 2: Chords include  $Bb$ ,  $Bbm7$ ,  $F7$ ,  $C7$ ,  $F$ ,  $Bb$ ,  $C7$ , and  $F7$ .
- Staff 3: Chords include  $F7$  and  $Bb$ .
- Staff 4: A section is marked "OMIT" with a scribbled-out passage. Chords include  $F7$ ,  $Bb$ ,  $E^{\circ} Bb$ , and  $Bb$ .
- Staff 5: Chords include  $Ebm7$ ,  $C^{\circ}$ ,  $Bb$ ,  $F7$ , and  $Bb$ .
- Staff 6: Chords include  $Bb7$ ,  $Eb$ ,  $Ebm7$ ,  $Bb$ ,  $C7$ ,  $F7$ ,  $Bb$ , and  $Bb7$ .
- Staff 7: Chords include  $E^{\circ} C^{\circ} E^{\circ} b$ ,  $A^{\circ}$ ,  $A^{\circ} b7$ ,  $E^{\circ} b$ ,  $E^{\circ} b7$ ,  $E^{\circ} b C^{\circ} E^{\circ} b$ ,  $E^{\circ} b7$ , and  $G^{\circ} m$ .
- Staff 8: Chords include  $D^{\circ} 7$ ,  $G^{\circ} m$ ,  $E^{\circ} b C^{\circ} E^{\circ} b$ ,  $E^{\circ} b A^{\circ} b$ ,  $A^{\circ} b7$ ,  $E^{\circ} b$ ,  $E^{\circ} b7$ ,  $A^{\circ} b$ , and  $C^{\circ}$ .
- Staff 9: Chords include  $E^{\circ} b$ ,  $Bb7$ ,  $Bb7$ ,  $E^{\circ} b$ ,  $E^{\circ} b$ , and  $Bb$ .
- Staff 10: Chords include  $E^{\circ} b$ ,  $Bb7$ ,  $Bb7$ ,  $E^{\circ} b$ ,  $E^{\circ} b$ , and  $A$ .



SOLACE (1909) Scott Joplin

Used by Marvin Hamlisch in "THE STING" ≡

Handwritten musical score for "Solace" by Scott Joplin. The score is written on four staves. The first staff is the main melody, starting with a treble clef and a key signature of one flat (Bb). It includes a box labeled "THEME". The second staff is a bass line. The third and fourth staves are piano accompaniment, featuring various chords and rhythmic markings. Chords include F, Bb, C7, F, Am, C, C7, Am/C7, F, Gm7, C7, F, F7, Bb, Bb, F, Bb, F, C7, F, Ab, C, F, F, F, F, C7, F, Ab, F, F7, Bb, Bb, F, F7, F, C7, F.

Some of these Days

Shelton Brooks

1910

Handwritten musical score for "Some of these Days" by Shelton Brooks. The score is written on six staves. The first staff is the main melody with lyrics: "Some of these DAYS you'll miss me hon-ey Some of these days you'll feel so". The second staff continues the melody with lyrics: "lone-ly you'll miss my hugg-in - you'll miss my kiss-ing - you'll miss me hon-ey". The third staff continues with lyrics: "when you go A-way I feel so lone-ly just for you on-ly For you know". The fourth staff continues with lyrics: "hon-ey you've had your way And when you leave me I know 'twill Grieve me". The fifth and sixth staves continue the melody with lyrics: "you'll miss your lit-tle BA-by Yes some of these DAYS". Chords include B7, Emi, B7, Emi, E+, E7, A7, D7, G7, C, Cmi, E7, Am, C, G, G, A7, D7, G.



I'M FALLING IN LOVE WITH SOMEONE 1910  
 VICTOR HERBERT

Valse lento

17

For I'm fall- ing in love with some one, some one  
 girl; I'm fall- ing in love with some one, head  
 a- whirl; Yes! I'm fall- ing in love with some one,  
 plain to see, I'm sure I could love some one  
 mad ly, If some one would on- ly love me!

LET ME CALL YOU SWEETHEART (Whitson) Slowly (with sentiment) 1910

LET ME CALL YOU SWEET - HEART, I'm in love with  
 you Let me hear you whis - per that you  
 love me, too Keep the love - light glow - ing  
 in your eyes so true LET ME CALL YOU  
 SWEET-HEART, I'm in love with you.

IF I WAS A MILLIONAIRE (G. Edwards) 1910

I'd buy up ever- y school- house in the na- tion, I'd  
 write up- on the blackboard big and clear, In- stead of one there will be two va-  
 ca- tions, Each va- ca- tion six months twice a year, There  
 would- 'nt be no school when it was rain- ing, I'd let you stay at home when it was  
 fair, You'd have free so- da foun- tains, Say I'd  
 build you ice- cream moun- tains If I was a mil- lion aire.

18

CHINATOWN, MY CHINATOWN (Schwartz) (1910) Allegro Moderato

Chi - na - town, my Chi - na - town, Where the lights are  
 low. Hearts that know no oth - er land  
 Drift - ing to and fro,  
 Dream - y, dream - y Chi - na - town, Al - mond  
 eyes of brown, Hearts seems light and  
 life seems bright In dream - y Chi - na - town.

CUDDLE UP A LITTLE CLOSER (K. Hoschna) (1908) Moderato

Cud - dle up a lit - tle clo - ser, Lov - ey nine,  
 Cud - dle up and be my lit - tle cling - ing vine.  
 Like to feel your cheek so ro - sy, Like to make you com - fy, co - zy  
 'Cause I love from head to toe - sy Lov - ey nine.

**DAWES MELODY**

"IT'S ALL IN THE GAME"

(1912) WORDS ADDED & LYRIC BY CARL SIGMAN  
NAME CHANGED IN 1958 MUSIC BY GEN. CHARLES G. DAWES

Man - y a tear has to fall, but It's All In The Game All in the won - der - ful  
 call, but It's All In The Game. Soon he'll be there at your  
 game that we know as love. You have words with him and your  
 side with a sweet bou - quet. And he'll kiss your  
 fu - ture's look - ing dim, But these things — your hearts can rise a - bove. Once in a while he won't  
 lips and ca - res your wait - ing fin - ger - tips, And your hearts will fly a - way.

# SPAGHETTI RAG (1910)

DICK Rodgers

Chorus

Chords: G, C, G7, D7, G7, A

Chords: C, G7

Repeat (A)

Chords: C7, A7

Chords: Dm, D7, G7, A7

Rehearsal marks: (-5), I, (III/AST), fine, II to Trio

(B) Interlude

Chords: Dm, G7, C7

Measures: 1, 2, 3, 4, 5, 6

BASS OBLIGATO

Chords: F, D7, C7

Chords: F7, F, G7, F

(C) TRIO

Chords: Dm7, F

Chords: C7, F, Am, Gm, F

Chords: F, G7

D.C. @ fine

**MY MELANCHOLY BABY** 1911 (Burnett) *Slowly*

Chords: Eb Bb7 Cdim EP EP Bbm6 C+ C7

Come to me my MEL-AN-CHO-LY BA - - - BY  
 Ev-'ry cloud must have a sil-ver li - - - - - ning

Chords: Fm Fm C7 Fm 12 Bb7

Cud-dle up and don't be blue - - - All your fears are  
 Wait un-til the sun shines through

Chords: Fm7 Bb7 F9 Bb7 Eb F7

fool-ish fan-cy may - - be You know, dear, that I'm in love with  
 you - - - - - Smile, my hon-ey dear While I kiss a-way each

Chords: C Fm C7 Fdim Fm Eb F9 Eb Abm6 Eb7

tear. Or else I shall be mel-an-cho-ly too.

**DOWN HOME RAG** - (W. C. Sweatman) 1911 *Moderato*

Dee-ten dat-ten doo-ten, If you hear some-bo - dy tod-in' it

Dee-ten-dat-ten dooten, That's a mus-i-cal jag - - - When they play they've got a way of  
 put-tin' lots o' cule in it Dee-ten dat-ten doo-ten, It's the DOWN HOME RAG: -

Down Home - - they've got rhy-thm an' how - - Down - - Home - - while they're  
 push-in' the plow - - Down - - Home - - they're all doo-ten it now - - Oh! they're

Dee-ten dat-ten doo-ten to the Down Home Rag. -

**I WANT A GIRL** (1911) HARRY VAN TILZER LYRICS - Wm DILLON

I WANT A GIRL, JUST like the girl that MAR-ried DEAR OLD DAD, - SHE WAS A PEARL

AND THE ON-LY GIRL THAT DAD-DY EV-ER HAD, - A Good old fash-ioned girl with HEART SO TRUE,

ONE WHO LOVES NO-BODY ELSE BUT YOU, I WANT A GIRL, JUST like the girl that MAR-ried DEAR OLD DAD. -

1896 MOTHER WAS A LADY (If Jack Were Only Here) valse JOE STERN

My mo- ther was a la- dy like yours you will al-  
 low, And you may have a sis- ter, who needs pro-  
 tec- tion now I've come to this great ci- ty  
 to find a bro- ther dear And you would-n't  
 dare in- sult me Sir, If Jack were on- ly here."

*Mood*

ON THE BANKS OF THE WABASH 1897 Paul Dresser

Oh, the moon- lights fair to- night a- long the Wa- bash, From the  
 field there comes the breath of new mown hay Thro' the  
 syc- a- mores the can- dle- lights are gleam- ing, On the  
 banks of the Wa- bash far a- way.

UNDER THE BAMBOO TREE 1902 Bob Cole

If you lak- a- me, lak I lak- a- you: And we lak- a- both the  
 same, I lak- a say, this ver- y day, I lak- a change your  
 name; 'Cause I love- a- you and love- a- you true And  
 if you- a love- a- me, One live as two,  
 two live as one Un- der the bam- boo tree.

22

(Rufus Rastus Johnson Brown) 1945 *w = Andrew Sterling*  
*m = Harry You Tiltzer*  
WHAT YOU GOIN' TO DO WHEN THE RENT COMES 'ROUND?

Ru- fus Ras- tus John- son Brown, — what you goin' to do when the  
rent comes 'round, What you goin' to say, how you goin' to pay, You'll  
nev- er have a bit of sense 'till judge- ment day; —  
You know, I know, rent means dough, —  
Land- lords goin' to put us out in the snow, Ru- fus Ras- tus  
John- son Brown, — what you goin' to do when the rent comes 'round. —

CASEY JONES (THE BRAVE ENGINEER) 1909 *E. NEWTON* Moderato  
*T. SIEBERT*

Come, all you rounders, if you want to hear — A sto-ry 'bout — a — brave en-gi- neer —  
Ca- sey Jones — was the round- er's name — On a six eight wheeler, boy, he won his fame. The  
call-er called Casey at a half — past four — Kissed his wife — at the sta- tion door —  
Mounted to the cab-in with his or-ders in his hand And he took his fare-well trip — to that Prom- ised Land: —  
Ca- sey Jones, Mounted to the ca- bin Ca- sey Jones, With his or- ders in his hand  
Ca- sey Jones, Mounted to the cab-in And he took his fare-well trip — to the Prom- ised Land.

*m = Kendis & Paley* *w = J. Goodwin*  
BILLY (I Always Dream Of Bill) 1911 Moderato

For when I walk — I al- ways walk with Bil- ly 'Cause  
Bil- ly knows just where to walk, — And when I talk — I al- ways  
talk with Bil- ly 'Cause Bil- ly knows just how to talk. —  
And when I dine — I al- ways dine with Bil- ly, He  
takes me where I get my fill. — Want you to  
know — I love him so, I just want to be with Bill.

RAGTIME COWBOY JOE L.F. Muir, G. Clarke & M. Abrahams

23

1912

He al-ways sings rag-gy mu-sic to the cat-tle, As he  
 swings back and for-ward in the sad-dle On a horse that is  
 syn-co-pa-ted, gait-ed; And there's such a fun-ny me-ter to the  
 roar of his re-peat-er! How they run, when they hear that fel-lows gun, Be-cause the  
 West-ern folks all know He's a high fa-lu-tin', scoot-in', shoot-in'  
 son of a gun From Ar-i-zo-na, RAG-TIME COW-BOY JOE!

W M TRACY BALLAD MacDonald M=L. Muir

1910

Slowly

Mis-ter Jeff-er-son Lord play that bar-ber shop chord  
 That sooth-ing harm-o-ny It makes an  
 aw-ful, aw-ful aw-ful hit with me, Play that strain,  
 just to please me a-gain, Cause, Mis-ter,  
 when you start that min-or part I feel your fin-gers slippin' and a-  
 grippin' at my heart oh! Lord! Play that bar-ber-shop chord.

BY HECK 1915 M=S.R. Henry W=L.W. Gilbert

Moderato

Old Josh who came to town from Os-ka-loo-sa To  
 sell his old-est milk-ing brin-dle cow, Said he Now she's a  
 reg'-lar lal-la-pa-loo-sa, Betch yer for-ty dol-lars she will  
 fetch ten beans; By Heck! this is a rat-ting live-ly ci-ty, By  
 Gosh! just look at all those 'lec-tric cars, By Gun! it sure-ly  
 is a doz-gone pi-tv. Did-n't put a half a dol-lar in my jeans.

(1911)

# PANAMA WATYERS

Handwritten musical score for "Panama" by Waters. The score consists of ten staves of music, primarily in treble clef with a key signature of one flat (Bb). The music is written in a style typical of early 20th-century jazz or blues, with many chords and melodic lines. The chords are often written above the notes, and some are circled or marked with letters like (C), (D), and (B). The score includes various chord progressions and melodic phrases, with some staves showing repeated notes and rests. The overall structure is a single melodic line with harmonic accompaniment indicated by the chords.

Chords and annotations visible in the score include: F, D<sup>o</sup>, C7, F, I, D<sup>o</sup>, C7, F, II, D7, G7, C7, F, D<sup>o</sup>, (B), Gm7, C7, F, D7, G7, C7, F, I, D<sup>o</sup>, II, F, (C), Bb, D+, Cm7, Cm7, F7, Cm7, F7, Bb, D+, Gm7, G#dim, Dmi, A7, Dm, F7, (D), Bb, G<sup>o</sup>, F7, F7, C7, F7, Bb, Bb7, Eb, G<sup>o</sup>, Bb, F7, Bb, F7, Bb.



# ALEXANDER'S RAGTIME BAND 25

IRVING BERLIN

-1911-

VERSE

C C7 F Dmi G7

OH, MA HON-ey OH, MA HON-ey Bet-ter Hur-ry And lets me - AN - DER, LET ME TAKE YOU TO AL - EX - AN - DER'S

AINT you GO-IN, Aint you GO-IN, To the lead-er MAN, rag-yed man-ter MAN?

C C7 F C G7 C C7

Grand stand brass band AINT you COM-IN' A-LOU-? COME ON AND

CHORUS

F C7 F

HEAR - COME ON AND HEAR AL - EX - AN - DER'S RAG - TIME BAND COME ON AND - COME - COME ON A - LOU- LET ME TAKE YOU BY THE HAND UP TO THE

Bb I

HEAR - COME ON AND HEAR IT'S THE BEST BAND IN THE LAND THEY CAN MAN UP TO THE MAN WHO'S THE LEAD - ER OF THE

F

PLAY A - BU - GLE CALL LIKE YOU NEV - ER HEARD BE - FORE SO NAT - UR - AL THAT YOU

C C7 G7 C C7

WANT TO GO FOWAR THAT'S JUST THE BEST - EST BAND WHAT AM HON - EX - AMB, COM - ON A

II Bb F7 Bb F

BAND And if you WANT TO HEAR the SWA - GEE RTU - ON played in rag - time come on &

F F# C7 F A

HEAR AL - EX - AN - DER'S RAG TIME BAND

# THE MEMPHIS BLUES (1912) W.C. HANDY

## WAITING FOR THE ROBERT E. LEE - (Gilbert-Muir)

1912

Watch them shuff- lin' a long See them shuff-  
 lin' a long Go take your best gal real pal, Go  
 down to the lev- ee I said to the lev- ee and  
 Join that shuff lin' throug Hear that  
 sic and song It's simp- ly great, mate,  
 Wait- in' on the lev- ee, Wait- in' for the Rob- art E. Lee.

**DALLAS BLUES** Howd CARRETT  
HART A. WARD (1912)

Handwritten musical score for "Dallas Blues". The score is written on seven staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 7/8 time signature. The music is a blues-influenced melody with various chord markings above the notes, including Bb, Eb, F7, and Bb7. The score includes first and second endings, indicated by Roman numerals I and II. The notation is in a cursive, handwritten style.

**PEG O' MY HEART** (F. Fisher) Slowly 1913

Printed musical score for "Peg O' My Heart" by F. Fisher, dated 1913. The score is in a standard printed format with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The tempo is marked "Slowly". The lyrics are written below the notes. The score includes various chord markings such as Bb, F7, Gdim, and C7. The lyrics are: "Peg O' My Heart I love you, Don't let us part, I love you, I al- ways knew, It would be you, Since I heard your lilt- ing laughter, It's your I- rish heart I'm af- ter Peg O' My Heart, Your glanc- es make my heart say How's chances? Come, be my own Come, make your home in my heart."

The Sweetheart Of Sigma Chi

Lyric by BYRON D. STOKES, Music by F. DUDLEIGH VERNOR

(1912)

The girl of my dreams is the sweet - est girl of all the girls I know. Each sweet co - ed, like a rain - bow trail, Fades in the af - ter glow. The blue of her eyes and the gold of her hair, are a blend of the west - em sky. And the moon - light beams on the girl of my dreams She's the Sweet - heart of Sig - ma Chi.

Chords: F, A7, A7(p5), D7, Adim, D7, Gm, C#dim, D7, Gm, Bbm6, Gm, Gm(Maj7), Bbm6, Am, C7, C+, F6, F, A7, Cdim, G7, Em, G7, C7, Gm7, C7, Gm7, C7, F, A7, A7(p5), D7, Adim, D7, Gm, C#dim, D+, Gdim, D7, Gm, D7, Gm, Fdim, E7, Fdim, F, F7, D7(+5), D7, G7, G7(+5), C7, Gm7, C7, F, Bbm6, F6

Ballin' The Jack

1913

Lyric by JIM BURRIS  
Music by CHRIS SMITH

First you put your two knees close up tight, — Then you sway 'em to the left, then you sway 'em to the right, Step a - round the floor kind of nice and light, — Then you twis' a - round and twis' a - round with all — your might, — Stretch your lov - in' arms straight out in space, — Then you do the Ea - gle Rock with sty - le and grace, — Swing your foot way 'round then bring it back, — Now that's what I call "Ball-in' The Jack." —

Chords: G7, C7, F7, Bb, D7, Ebdim, D7, G7, C7, Gb7, Bb, F#dim, Gm, G7, Cm, G, Cm, Cm7(b5), F7, Bb

MARCHETA (1913)

VICTOR SCHERTZINGER

(MAKES GOOD DIXIE)

Handwritten musical score for 'Marcheta' with various annotations and chord changes.

Chords: Eb, Cm, Bb7, Fm, Bb7, Eb, Cm, G7, Cm, C0, DZ 3 7, 1-3 7, Gm, Bb7, D.S., Cm, KEY OF F, Dm, C7, Gm, C7, F, Dm, A7, Dm, D0, EZ 3 7, 1-3 7, Am, D.S. fine

Annotations: fine, 1 STEP HIGHER KEY OF F, KEY OF F

(I WONDER WHERE MY)

EASY RIDER'S GONE SHELTON BRANKS 1973

Bb Gm Bb Bb7 Eb Eb7 C#7 Bb Eb7

Bb D7 G G7 C7 Cm Gm Bb F D7 G7 C7

F B7 F7 G#7 F7 G#7 F7 G#7 F7 G#7 F7 G#7 F7

Bb Bb7 Dm Gm7 Dm Gm7 Bb F G7 C7

F F C7 F7 Bb F Dm F Bb F Bb F Bb F C7 F

CHORUS Bb7 Gm Bb7 Gm Bb7 Gm Bb7 Eb7 Cm Eb7 Cm

Bb F7 Dm G#7 F7 Cm Dm Gm G#7 D7

2x to Coda

Gm Eb7 Gm Db7 F Bb F Dm F D7 G7 C7 F7 Eb7 Eb F7 D C7

CODA F7 Eb D Gm G#7 D7 Gm Bb Fm C7 Ebm F7

Bb Ebm Bb F7 Bb A

**ESTRELLITA** "LITTLE STAR" MANUEL M. POUCE (1914)

Handwritten musical score for 'Estrellita' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and quarter notes. Chords are indicated above the staff: F, A7, Bb, Gm7, C7, F (1914). The second staff continues the melody with chords F, A7, Bb, Gm, F, Gm7, C9. The third staff has chords F, Gm7, C7, F-37, Bb. The fourth staff starts with A7, F, and ends with a double bar line and the handwritten note 'D.S. al fine'.

**YELLOW DOG BLUES**

W. C. HANDY

1914

Handwritten musical score for 'Yellow Dog Blues' in G major, 4/4 time. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and quarter notes. Chords are indicated above the staff: D, D7, D, D7, D, D7, D. The second staff has chords G, G7, G, G7, D, A7, D. The third staff has chords D, Fm6, A7, D, A7, D. The fourth staff has chords G, D, D7, G, D. The fifth staff has chords E7, A, A, E7, A7, CHORUS, D7, G, B7. Below the fifth staff is the handwritten note '(Repeat)'. The sixth staff has chords D, G, G7, G, G7, D. The seventh staff has chords A7, D, D7, D7, A7, D, A7, D, A.



# 32 Are You From Dixie? (1915) Geo. L. Cobb

Handwritten musical notation for the piece "Are You From Dixie?". The score is written on three staves in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written with eighth and quarter notes. Chord symbols are written above the staff: G+, C, C+, F, I, C, G+, I, E7, A, D, G. The second staff continues the melody with chords: D7, G7, Dm, Bb7, +5, C7, F, C, C, G+, C. The third staff concludes the piece with chords: G+, C, D7, C, G7, C, and a final A symbol.

# TWELFTH STREET RAG (1914) BOWMAN

Handwritten musical notation for the piece "Twelfth Street Rag". The score is written on a single staff in 4/4 time. The melody is written with eighth and quarter notes. Chord symbols are written above the staff: C, F#, C#0, F#, F#.

Handwritten musical notation for the continuation of "Twelfth Street Rag". The score is written on seven staves in 4/4 time. The first staff has chords: G7, G7, G7, G7, C, G7. The second staff has chords: I, C, I, D7, G7, G7, G7. The third staff has chords: Rag out, C, C7, F, Ab7, C, D7, G7, C. The fourth staff has chords: C, G7, G7, C. The fifth staff has chords: I, D7, G7, Dm, G7, Dm7, G7, I, C7. The sixth staff has chords: F, Ab7, C, D7, G7, C, and a "TAG" section. The seventh staff has chords: C#0, G7, C, and a final A symbol.



# ST. LOUIS BLUES (1914) W.C. HANDY

33

**INTRO**

I HATE TO SEE  
Feel-in' this mornin'

de evenin' sun go Down  
I AK - AN feel to - day

Hate to see  
Feel to-mor-row

de evenin' sun go Down  
I AK AN feel to DAY

CARE my HAIR  
I'll PACK MY TRUNK

He done lot dis  
MAKE MA GET A

WAY

STAND

WOMEN  
Remember

WID HER DIA-MON'  
AN for stone DAUGHT

RINGS  
HAIR

RILL dat  
DE

MAN NO. 1  
MAN I NO. 1

BY HERA-PROV  
wand NIT gone NO.

STRINGS

THAT FOR where

Got de

ST LOUIS BLUES JES AS BLUE AS AN CAN  
ASH-es to ASH-es

AND dust to DUST

DAT  
I SAID

MAN GOT A HEART LAK A  
ASH-es to ASH-es

ROCK CAST IN THE  
And dust to

SEA  
DUST

OR  
if my

ELSE HE WOULD NT HAVE GONE  
BLUES DONT GET YOU

So far from me  
MY - JAZZ-ING must

(repeat)

## I AIN'T GOT NOBODY (S. Williams) 1915

Now I AIN'T GOT NO - - BOD - - Y, And no - bod - y  
cares for me, (I got the blues) (The weary blues) And I'm sad and  
lone - - ly, Wont some - bod - y come and take a chance with me?  
I'll sing sweet love songs, hon - ey, all the time,  
If you'll come and be my sweet ba - by mine, Cause I AIN'T GOT NO -  
BOD - - Y. And no - bod - y cares for me.

NOLA 1915 (F. Arndt)

Weary Blues

1915

Lyric by MORT GREENE & GEORGE CATES, Music by ARTIE MATTHEWS

# ALABAMA JUBILEE

1915 Music Gen. H. Cobb  
words Jack Yellon

Handwritten musical score for 'Alabama Jubilee'. The score is written on five staves in treble clef with a key signature of one sharp (F#). The lyrics are: 'see Deacon Jonas when he rattles the bones old Parson Brown - fool-in' roon like a clown - Aont de-ni-ma who is past eight-y three - shout-in' I'm full o' pop WATCH yo' step ONE lapped dog - danced A-rain' on his toe - Threw A-way his crutch and hol-lered - "let 'er go" - oh, hon-ey HAIL! HAIL! the gang's all here for AN - A - BA - MA Jub-i-lee'. Chords are indicated above the notes: A7, D7, G7, C7, Dm, D7, C, G7, F, C, D7, G7, C, D7, G7, Fm6, G7, Fm, Cmi, G7, Fm6, G7, 2 Fm6, G7, Dm7, Bb0, G7, Bb7, Eb, Bb7, Eb, Eb7, Ab, Amin, Eb, F7, Bb7, Eb7.

# ~~SHIMME-SHE-WARBLE~~ (1916) SPENCER WILLIAMS

Handwritten musical score for 'Shimme-She-Warble'. The score is written on five staves in treble clef with a key signature of two flats (Bb). The score includes a 'Verse' section and a 'CHORUS' section. Chords are indicated above the notes: Cm G7, Cm G7, Cmi, Cm G7, Cmi, D7, G7, Fm6, G7, Fm, Cmi, G7, Cmi, Fm6, G7, 2 Fm6, G7, Dm7, Bb0, G7, Bb7, Eb, Bb7, Eb, Eb7, Ab, Amin, Eb, F7, Bb7, Eb7.

# 36 PAPER DOLL

(J. Black) 1915

Slowly

I'm goin' to buy a PA PER DOLL that I can call my own, A doll that other fellows can-not  
 steal. And then the flir-ty, flir-ty guys with their flir-ty, flir-ty eyes, Will  
 have to flirt with dol-lies that are real. When I come home at night she will be wait-ing. She'll  
 be the tru-est doll in all this world. I'd rath-er have a PA-PER DOLL to  
 call my own, than have a fick-le-mind-ed real life girl.

# SONG OF THE ISLANDS (Na Lei O Hawaii) (C. King) 1915

Ha-wai-i-les of their beau-ty — Where skies are  
 val-leys with their rain-bows — Your moun-tains  
 blue and love is true — Where bal-m-y airs and gold-an  
 green, the a-zure sea. — Your fra-grant flowers en-chant-ing  
 moon-light — Ca-ress the wav-ing palms of Ho-no-  
 mu-sic — U-nite and sing a-lo-ha oe to  
 lu-lu. Your me.

# THE PERFECT SONG (AMOS & ANDY THEME SONG) J.C. BREIL (1915)

PER-FECT SONG OF { lov-ing HEARTS U-NIT-ED } { HEARTS FOR EV-ER PAI-ENT-ED } GOK-DEN DREAMS OF JOY WITH SUM-MER  
 HEA-VEN MEL-TING IN-TO DAY! BLENDS AND WIN-TER ENDS IN PER-FECT  
 love's June DAY!

# JOE TURNER BLUES (1915) W.C. HANDY

Handwritten musical score for "Joe Turner Blues" by W.C. Handy. The score consists of five staves of music in G major. The first staff has a treble clef and a key signature of one sharp (F#). Chords are indicated above the notes: B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>. The second staff has chords F7 and B<sup>b</sup>, and is marked with a Roman numeral "I". The third staff is marked "CHORUS" and "(PLAY CHORUS TWICE)", with chords E<sup>b</sup> and A<sup>b</sup>. The fourth staff has chords E<sup>b</sup> and B<sup>b</sup>7. The fifth staff has chords E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, and B<sup>b</sup>7.

# THE FLORIDA BLUES (1915) Wm King Phillips

Handwritten musical score for "The Florida Blues" by Wm King Phillips. The score consists of six staves of music in C major. The first staff has a treble clef and a key signature of no sharps or flats. Chords are indicated above the notes: C, C7, F, F7, C, F. The second staff has chords C, C<sup>#</sup>0, G7, E7, A<sup>m</sup>, G7, C, A<sup>b</sup>, G7. The third staff is marked "Refrain" and has chords C, G7, C, C7, F. The fourth staff has chords C, G7, C, F<sup>#</sup>7, G7, C, G7. The fifth staff is marked "CHAVE" and has chords C, C7, F, C. The sixth staff has chords C<sup>#</sup>0, G7, C<sup>#</sup>0, G7, E7, F, C.

(1916)

# POOR BUTTERFLY

M = R. Hubbel  
W = J. Golden

POOR BUT-TER FLY — 'NORTH THE BLOS-SOMS WAIT-ING POOR BUT-TER FLY —  
KNOW THAT HE BE FAITH-FUL I'm SURE HE'LL COME

FOR SHE LOVED HIM SO THE MOMENTS PASS IN-TO HOURS — THE HOURS  
TO ME BY AND BYE —

PASS IN-TO YEARS — AND AS SHE SMILES THROUGH HER TEARS — SHE MUR-MURS LOW, —

— THE MAN AND BUT IF HE DON'T COME BACK — THEN I MAY-BE SIGH OR CRY

— I JUST MUS' DIE POOR BUT-TER FLY —

# BEALE STREET BLUES

W.C. HANDY  
(1916)

Bb (Repeat)

Bb F7 Bb F7 Bb 2nd Time

Bb (Repeat)

REPEAT

Key of Eb

**I'M SORRY I MADE YOU CRY** 1916 N.J. CLESI *Moderato*

Handwritten musical score for "I'm Sorry I Made You Cry" (1916) by N.J. Clesi. The score is in 4/4 time and features a melody with lyrics. Chords are indicated above the staff: C, A7, D7, G7, C, D7, G7, A7, D7, G7, E, P, E7, A7, Dm, A, Dm, D7, Dm7, G7, C. The lyrics are: "I'm sor-ry, dear, so sor-ry, dear, I'm sor-ry I made you cry. Won't you for-get, won't you for-give? Don't let us say good-bye! One lit-tle word, one lit-tle smile, One lit-tle kiss, won't you try? It breaks my heart to hear you sigh, I'm sor-ry I made you cry!"

**FOR ME AND MY GAL** 1917 w= E. Leslie R. Goetz m= Geo. W. Meyer *moderato*

Handwritten musical score for "For Me and My Gal" (1917) by E. Leslie, R. Goetz, and Geo. W. Meyer. The score is in 4/4 time and features a melody with lyrics. Chords are indicated above the staff: Am7, D7, G, Am, D7, G, B7, Em6, Em, B7, Em, Em7, A7, Dm6, A7, D7, D7alt, D7, B, Eb, Bdim, B7, D7, Gdim, G7, Dm7, Gdim, G, Gdim, Ddim, D7, Am, D7, G. The lyrics are: "The bells are ring-ing for me and my gal, The birds are gal-ing for me and my gal. The par-son's sing-ing for me and my gal. Ev'ry body's been know-ing To a wed-ding they're wait-ing for me and my gal. go-ing And for-wed they've been sew-ing, Ev'ry Susie and Sal. They're con-gre-gal. And some-time I'm goin' to build a lit-tle home for two, For three or four or more, In Love-land for me and my gal."

**BELLS OF ST. MARY'S, THE** (A. E. Adams) 1917 *Moderate*

Handwritten musical score for "Bells of St. Mary's, The" (1917) by A. E. Adams. The score is in 4/4 time and features a melody with lyrics. Chords are indicated above the staff: Eb, Eb7, Eb, Ab, Eb, Eb7, Eb, F7, Eb7, Eb, Eb7, Eb, Ab, Cm, Cm, Cm, Cm, Cm, Cm, Ab, Cm, F7, Eb7, Eb, F7, Eb7, Eb. The lyrics are: "The Bells of St. Ma-ry's, Ah! hear they are call-ing The young loves the true loves Who come from the sea, and so my be-lov-ed Then red leaves are fall-ing, The love-bells shall ring out, ring out For you and me. The you and me."

# OLE MISS

W.C. HANDY  
(1916)

Musical staff 1: Treble clef, 4/4 time signature. Chords: F, Am, F7, Bb, Eb7+5.

Musical staff 2: Treble clef, 4/4 time signature. Chords: F, G9, C7, Eb. Section marker: VERSE. Chord: C7.

Musical staff 3: Treble clef, 4/4 time signature. Chords: F, C7, F, C7.

Musical staff 4: Treble clef, 4/4 time signature. Chords: C7, F, D7, G7, C7.

Musical staff 5: Treble clef, 4/4 time signature. Section marker: (A1A Blues). Chords: F, F7, Bb, Bb7, F, D0, G7.

Musical staff 6: Treble clef, 4/4 time signature. Chords: C7, Dm, A7, Dm, Am, E7, Am, F7, Bb, Bb, F.

Musical staff 7: Treble clef, 4/4 time signature. Chords: C7, F, Bbmi, Eb7, F, D.C.

Musical staff 8: Treble clef, 4/4 time signature. Section marker: TRIO. Chords: F, F7, Bb, Bb7, Eb, Ebmi, Bb, Eb, Bb.

Musical staff 9: Treble clef, 4/4 time signature. Chords: C7, F, Bb, Bb7, Eb, Eb7, D7.

Musical staff 10: Treble clef, 4/4 time signature. Chords: Eb, Bb, Bb0, Bb, F7, Bb, Bb. Section marker: REPEAT TRIO.



# INDIANA (1917) MCDONALD/HANLEY

41

Musical staff for Indiana, first line. Chords: F, D7, G7, C7, F7. Includes a first ending bracket.

Musical staff for Indiana, second line. Chords: Bb, F, F, G7, C7, Dm, D7, C7. Includes a second ending bracket.

Musical staff for Indiana, third line. Chords: F, A7, Dm, D, F, G7. Ends with a double bar line and a fermata.

# Jazz Me Blues (1917) Tom Dalaway

Musical staff for Jazz Me Blues, first line. Chords: Eb, Verse, Cm, F7, Bb7.

Musical staff for Jazz Me Blues, second line. Chords: Eb, I II Rhythm out, III Break.

Musical staff for Jazz Me Blues, third line. Chords: Bb7, Bb, Bb7, Fm, D7, Bb7.

## CHORUS

Musical staff for Jazz Me Blues, chorus. Chords: C7, F7, Bb7, Eb, G, C7, Bb7, Eb. Includes lyrics: Jazz me — Come on pro-fess-or and — Jazz me — (Jazz-me) — You know I like my dan-cin' both day and night, And if I don't get my jazz-in I Don't feel right — Now if it's rag-time — please sir will you play it in jazz time — (Jazz-time) Don't want it fast Don't want it slow Take your time pro-fess-or play it sweet and low — I've got those dog-gone low down jazz me, jazz me blues.

42

# TISHOMINGO BLUES

SPENCER WILLIAMS  
1917

mf Goin' to Tish-o-min-go be-cause I'm sad to-day  
Down in Mis-sis-sip-pi A-mong the cy-press trees

I wish to lin-ger way down old Dix-ie way — on my wea-ry heart cries  
out in pain, Oh How I wish that I was back a-gain WITH A race in a place  
Where they take you wel-come All the time way They got you dip-py  
With their strange mel-o-dies — To re-sist temp-ta-tion I just can't re-fuse —  
In Tish-o-min-go I wish to lin-ger where they play the wea-ry Blues

toccata 2nd time

D.S. al fine

# SENSATION (1917)

ORIGINAL DIXIEHAND JAZZ BAND

mf Goin' to Tish-o-min-go be-cause I'm sad to-day  
Down in Mis-sis-sip-pi A-mong the cy-press trees

I wish to lin-ger way down old Dix-ie way — on my wea-ry heart cries  
out in pain, Oh How I wish that I was back a-gain WITH A race in a place  
Where they take you wel-come All the time way They got you dip-py  
With their strange mel-o-dies — To re-sist temp-ta-tion I just can't re-fuse —  
In Tish-o-min-go I wish to lin-ger where they play the wea-ry Blues

toccata 2nd time

D.S. al fine

# ROSE ROOM (1917)

KEY OF F  
KEY OF A $\flat$

Art HICKMAN

43

Handwritten musical score for "Rose Room" (1917) by Art Hickman. The score is written on five staves in a single system. It features a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. The first staff contains the main melody with chords F7, F7+5, G7, C7, F, and F7. The second staff continues the melody with chords Bb, Bbmi, F, D7, G7, and C7. The third staff includes a key change to Ab, indicated by "Key of Ab" and "Ab", with chords C7, F, Ab7, Ab7+5, Bb7, Eb7, and Ab. The fourth staff continues with chords Ab7, Db, Dbmi, Ab, and F7. The fifth staff concludes with chords Bb7, Eb7, and Ab.

# JOHNSON RAG

GUY HALL

HENRY KLEINKAUF

(1917)

Handwritten musical score for "Johnson Rag" (1917) by Guy Hall and Henry Kleinkauf. The score is written on four staves in a single system. It features a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. The first staff contains the main melody with chords Ab, Bb, Ab, Bb, and D0. The second staff continues with chords F7, D0, F7, Gb7, F7, Bb, Ab, Gb7, F7, and Bb. The third staff continues with chords Bb7, Bb4, Eb, Eb7, D7, Bb7, and C7. The fourth staff concludes with chords F7, A7, and D.S. (Da Capo), ending with a double bar line and the word "fine".

A Good Man Is Hard To Find

(1917)

By EDDIE GREEN

A good man is hard to find; You always get the other kind. Just when you think that he is your pal You look for him and find him fool-ing 'round some other gal. Then you rave; you even crave To see him lay-ing in his grave. So, if your man is nice, take my ad-vice And hug him in the morn-ing, Kiss him ev-'ry night, Give him plen-ty lov-in', Treat him right, For a good man now-a-days is hard to find.

Chords: A7, D7, D7+, G7, Dm7, G7, Dm7, G7, C, G7, C, A7, D7, G7, C, D#dim, C, A7, Dm7, G7, C, Fdim, C, Fdim, C, Cdim, C, D7, Dm7, G7, Dm7, G7, C, Dm7, Fm6, C.

LIVERY STABLE (BARN YARD) BLUES LOPEZ NUNEZ (1917)

Chords: Eb, D7, Eb, Eb, Ab, F7, Eb7, C7, F7, Eb, Bb7, Eb, Eb, Ab, Eb7, F7, Eb, Eb7, Ab, Eb, C, Eb, Bb7, Eb, Eb, Bb7, F7, Eb, Eb7, Ab, Eb, C, Eb, C7, F7, Bb7, Eb, Eb, TAG, D7, Eb.

D.J. "NICK" LARocca "1917"

# ORIGINAL DIXIELAND ONE-STEP

Chorus A:  $Bb$   $F7$

Chorus B:  $Bb$   $Bb0$   $Cm7$   $F7$   $Bb$   $Bb7$  (KEY OF  $Eb$ ) RHYTHM TACET

Chorus I:  $Eb$   $Fm7$   $Bb$   $Eb$   $A7$  Chorus II:  $Eb7$   $Ab$   $C7$   $Fm$   $Eb0$

Chorus:  $Bb7$   $Eb$   $Ab$   $C7$

$F7$   $Bb7$   $Eb7$

$Ab$   $Cm$   $G7$   $Cm$   $G7$

$Eb7$   $Ab$   $Dm$   $Ab$   $F7$

$Bb7$   $Eb7$   $Ab$   $C7$   $F$   $A7$

$D7$   $G7$

$C7$   $F$   $Am$

NEAR A BWO LEAD-OR MAN Give out with that ONE STEP BEAT IN A FLASH you are UP ON your FEET  
 Don't tell me to shut my mouth ONCE you HEAR that song OF THE SOUTH

$E7$   $Am$   $E7$   $C7$   $Dm$   $Bbmi$

NOT REMPT of car-i-rot Send you where you WAN-NA got with a time you're there

the blue + the tram-bone JUST seems to CAR-ry you JAZZ that mel-o-dy ANd his very day

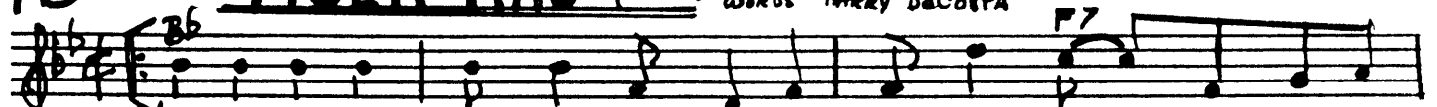
$F$   $D7$   $G7$   $C7$   $F$

It'll be ON my WAY, I'm ONE STEP FROM DIX-IE WITH THAT DIX-IE-LAND TUNE fine

# TIGER RAG (1917) ORIGINAL DIXIELAND JAZZ BAND

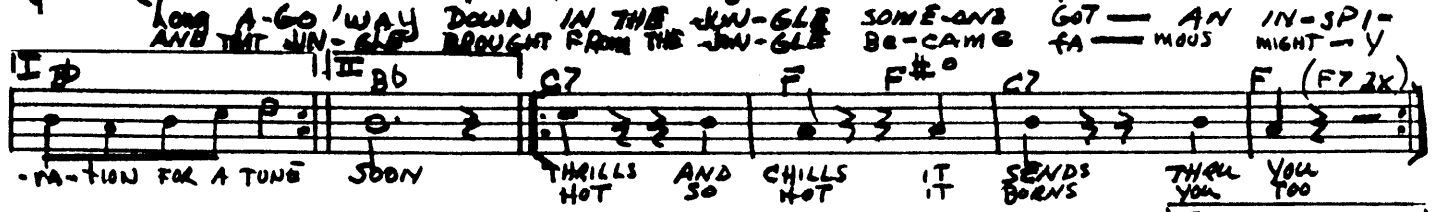
WORDS - HARRY DeCOSTA

**Bb** **F7**



long a-go way down in the jungle someone got an in-spi-ration for a tune soon

**I Bb** **Bb** **G7** **F** **F#o** **C7** **F (F7 2k)**



and that win-ble brought from the jungle be-came fa-mous might-y thrills and chills hot it sends burns thru you too

**Bb** **F7** **I Bb**



tho' it's just the growl of the tiger it was written in a syn-co-pated way more and more they howl for the ti-ger ev-ry where you go to

**II Bb** **C7** **F7** **CHORUS Bb**



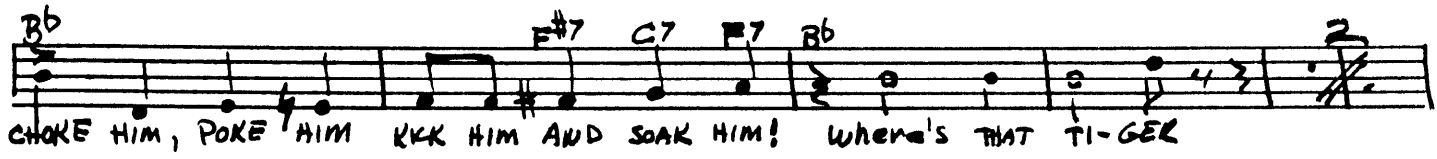
-day they're shout-in' where's that ti-ger! (Repeat words too)

**F7**



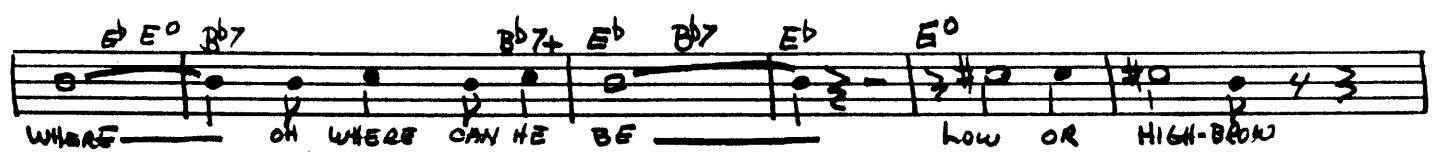
where's that tiger! hold that ti-ger! (Repeat words)

**Bb** **F#7** **C7** **F7** **Bb**



choke him, poke him kkk him and soak him! where's that ti-ger

**E0** **Bb7** **Bb7+** **Eb** **Bb7** **Eb** **E0**



where oh where can he be low or high-blow

**Bb** **Bb7** **G7** **C7** **F7** **F7+** **Bb** **Ebm** **Bb**



they all cry now please play that ti-ger rag for me that ti-ger (fine)


# DARKTOWN STRUTTER'S BALL THE 1917 Shelton Brooks Moderato

**C** **A7** **D7**



I'll be down to get you in a Tax-i, Hon-ey, You bet-ter be read-y a-bout

**G7**



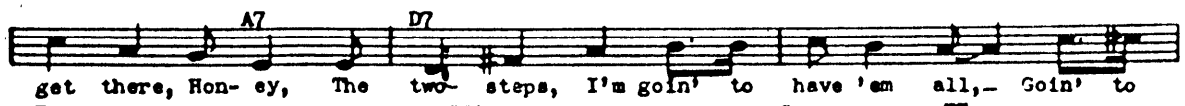
half past eight, Now dear-ie, don't be late, I want to

**C** **G7** **C**



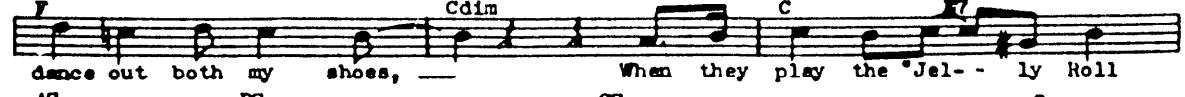
be there when the band starts play-ing Re-mem-ber when we

**A7** **D7**



get there, Hon-ey, The two-steps, I'm goin' to have 'em all, - Goin' to

**F** **Cdim** **C** **F7**



dance out both my shoes, When they play the 'Jel-ly Roll

**A7** **D7** **G7** **C**



Blues, To-mor-row night at the Dark-town Strutters' Ball.

**AFTER YOU'VE GONE** - (Creamer - Layton) **1918** Moderato **47**

F Fm C Em C A7  
 Af - ter you've gone, and left me cry - ing, Af - ter you've gone, There's no de - my - ing;  
 D7 G7 C C7  
 you'll feel blue, — You'll feel sad, — You'll miss the dearest pal you've ev - er had, —  
 F Fm C A7  
 There'll come a time, — now don't for - get it, There'll come a time, — when you'll re - gret it,  
 Dm A7 Dm Fm Bb7 C E7  
 Some day, when you grow lone - ly, Your heart will break like mine and  
 Am G7 C G7 C  
 I'll want me on - - ly, Af - ter you've gone, — Af - ter you've gone a - way —

**Hindustan 1918** Moderato By OLIVER G. WALLACE and HAROLD WEEKS

C G+ C Gdim G7  
 Hin - du - stan, — where we stopped to rest our tired car - a - van, —  
 Cdim G7 Cdim G7 C G7  
 Hin - du - stan, — where the paint - ed pea - cock proud - ly spread his fan, —  
 C G+ C Gm7 C7 F  
 Hin - du - stan, — where the pur - ple sun - bird flashed a - cross the sand, —  
 D7 Fm C Dm7 G7 C  
 Hin - du - stan, — Where I met her and the world be - gan. —

**Frankie And Johnny (New)** - Medium Blues tempo **1918** ASCA? Words: Boyd Bunch Music: Bert Leighton

C G7 C C7  
 1. FRANKIE AND JOHNNY were sweet - hearts — Oh! wh - a cou - ple in love  
 F C A7 F7 G7 C C7 Cdim Fm6 C Ab7 G7  
 Frank - ie was lov - ing al - to - John - ny — Just as true as stars in  
 C C F9 C F9 C F9 C C7 C7+  
 love He was her man — But he done her wrong —  
 F Cdim 7  
 2. This is the end — of my sto - ry — And this is the end — of my song  
 C A7 D7 D7b9 G7 G3 C Dm7 G7+ C6  
 Frank - ie is down in the jail - house — And she cries the whole night  
 long "He was my man — But he done me wrong" —





Rock-A-Bye Your Baby With A Dixie Melody (1918) Words Sam Louis Joe Young Music -> J. SCHWARTZ

C Cdim G7

Rock - a - bye your ba - by with a Dix - ie mel - o - dy;

C D7 G7

When you croon, croon a tune, - from the heart - of Dix - ie. -

C A7

Just hang my cra - dle, Mam - my mine, - Right on that Mas - on Dix - on Line. -

G D7 G7

And swing it from Vir - gin - ia, to Ten - nes - sie with all the love that's in - yer.

C Cdim G7

"Weep no more my la - dy," sing - that song a - gain for me; And "Old Black Joe," -

B7-5 E7 A7

just as tho' - you had me on your knee; A mil - lion ba - by kiss - es

D7

I'll de - liv - er, The min - ute that you sing the "Swan - ee Riv - er,"

C Ab7 C Cm D7 G7 C

Rock - a - bye your rock - a - bye ba - by with a Dix - ie mel - o - dy.

Jazz Band Ball (AT THE) D.W. KA ROCCA Harry Shields (1918)

GM F7 Bb G7

C7 F7 B GM C7

C7 F7 G7 C7

F7 Bb Eb7 Bb G7 B D G7

C7 Eb E40 Bb G7 C7 Cm F7 Bb A1

**SOMEBODY STOLE MY GAL**

(L. Wood)

1918

Brightly

Some-bod-y stole my gal  
The kiss-es I loved so  
Some-bod-y  
He's get-ting  
stole my pal  
Some-bod-y came and took her a-way  
now I  
She did-n't e-ven say she was leav-in',  
know And Gee! I know that she would come to  
me If she could see Her bro-ken heart-ed  
lons-some pal  
Some-bod-y stole my gal.

1919 **WORLD IS WAITING FOR THE SUNRISE, THE**

E. SEITZ

Rather slowly

Dear one the world is wait-ing for the sun-rise;  
Ev-'ry rose is heav-y with dew. The  
thruah on high, his sleep-y mate is call-ing  
And my heart is call-ing you!

**OH BY JINGO!**

(Brown-Von Tilzer) 1919

Moderate Swing Tempo

Oh, by Gee! by Gosh, by Gum, by Juv, Oh! BY JIN- GO,  
won't you hear our love? We will build for you a hut You will be our  
fav'rite hut, We'll have a lot of lit-tle Oh! by Gol-lies, Then we'll put them  
in the Fol-lies. By Jin-go said, by Gosh, by Gee, By Jim-i-ny,  
Please don't both-er me" So they all went a-way sing-ing Oh! by Gee, by  
Gosh by Gum, by Juv, by Jin-go, By Gee, you're the on-ly girl for me.

(1915) **KISS ME AGAIN**

LYRIC - H. BAUSSON  
VICTOR HERBERT

Valse lente  
F Dm7 F Gm7 D°

Sweet sum-mer breeze, whis-per-ing trees, Stars shin-ing soft - ly a - bove;  
Gm C7 F

Ros - es in bloom, waft - ed per-fume, Sleep - y birds dream - ing of, love.

Dm7 F7 Bb

Safe in your arms, far from a - larms, Day-light shall come but in vain.

E7 F D+(7) G7 C7 F

Ten-der - ly pressed close to my breast, Kiss me, Kiss me a - gain.

G7 C7 F

Kiss me a - gain! Kiss me! Kiss me a - gain!

**OH! YOU BEAUTIFUL DOLL**

(1911)

**NOT AYER - LYRIC SEYMOUR BROWN**

Eb Eb7 C7 F7 Bb7

Oh! You Beau-ti-ful Doll - You great big beau-ti-ful doll, Let me put my  
Eb Ab Cb Eb Eb7 C7

arms a - bout you, I could nev-er live with - out you. Oh! You Beau - ti - ful Doll - You  
F7 Eb Cb

great big beau-ti-ful doll, If you ev - er leave me, how my heart will ache, I want to hug - you but I  
Eb7 G Cm F7 Bb7 Eb

fear you'd break, Oh! Oh! Oh! Oh! Oh! You Beau - ti - ful Doll!

**IF YOU WERE THE ONLY GIRL IN THE WORLD**

Lyric by CLIFFORD GREY  
Music by NAT D. AYER  
C Eb° Dm7 G7

Tempo di Valse lento  
G7 C A7 D7 (1916) G7

If <sup>You</sup> I were the on - ly girl in the world, And <sup>I</sup> You were the on - ly boy,

C Dm7 G7 G+5 C

Noth - ing else would mat - ter in the world to - day, We could go on lov - ing in the same old way. A

A7 D7 G7 C Ebdim G7

Gar - den of E - den just made for two, With noth - ing to mar our joy.

Am Em 3 F F+ G7 G+ C 3 Gm6 A7

I would say such won-der-ful things to you, There would be such won-der-ful things to do, If

Dm Fm C A+ A7 D7 Dm7 G7 C

<sup>you</sup> I were the on - ly girl in the world And <sup>I</sup> you were the on - ly boy.

ROYAL GARDEN BLUES

SPENCER & CHARANCE WILLIAMS  
(1919)

Hon, don't you hear that trom-bone moan? Just Listen to that,  
That weep-in' mel-an- cho-ly strain\_ Say but it's sooth-in'

sax-o- phone Gee! hear that cla-ri- net and flute\_  
to the brain Just wan-na get right up and dance\_

Cor- net a-jazz-in' with a mute\_ Makes me just throw my-  
Don't care, I'll take most an -y chance No oth-er blues I'd

self a - way. When I hear 'em play

care to choose But Roy - al Gar - den Blues.

*mod.*  
~~YOU DIDN'T WANT ME WHEN YOU HAD ME~~ *1919 m=Ges Bennell w=Ben Russell & B GROSSMAN Moderato*

You did-n't want me when you had me, — So why do you want me  
now? — You fooled a- round 'till you found, I was yours from the start Then like a  
child, with a toy, you just played with my heart, — You nev-er meant the things you  
told me, — You could-n't be true, some- how You have heard the sto-ry of the  
moth and the flame, What a fool I'd be to play with fi- re a- gain, — You did-n't  
want me when you had me, — So why do you want me now?

SPENCER WILLIAMS & CHARANCE WILLIAMS  
I AIN'T GONNA GIVE NOBODY NONE O' THIS JELLY ROLL 1919

I ain't gonna give no-bod-y none of this jel-ly roll — I would-n't give you  
piece o' cake to save your soul — My ma told me to- day — Whenshe want a-way —  
— To be a good boy, she'd bring me a toy I am her pride and joy, There  
ain't no use of you to keep — on hang-in' round — I love you but I  
hate to turn — you down — This jel-ly roll — is sweet It's surely hard to  
beat I know you want it, you can't have it and I ain't gonna give you none.

# FIDGETY FEET

LARocca & SHELDON  
ORIGINAL DIXIE JAZZ BAND

(1919) 53  
CHORUS B♭

Handwritten musical score for 'Fidgety Feet' in B-flat major, 4/4 time. The score consists of seven staves of music with various chord markings above the notes. The chords include B♭7, E♭, G♭, B♭, I, B♭7, C7, E7, II, B♭, F7, Cm, E7, B♭, E♭, G7, A♭, E♭, B♭7, I, E♭, D7, Gm, C7, II, E♭, B♭, Cm, F7, B♭7, E♭, E♭7, and a TRIO section with A♭, D♭, D♭m, A♭, I, E♭7, A♭, D♭, D♭m, A♭, Fm, B♭7, E♭7, II, D♭, C7, D♭, Fm, A♭, E♭m, F7, B♭7, E♭7, A♭, and a final staff with E♭7, A♭, and a double bar line.

# SOMEDAY SWEETHEART

(Spikes)

1919

Moderato

Handwritten musical score for 'Someday Sweetheart' in B-flat major, 4/4 time. The score includes lyrics and chord markings. The lyrics are: "Some day sweet-heart, you may be sorry for what you've done to my poor heart, you may regret the vows you've brok-en, The things you did that made us drift a-part, You're hap-py now and can't see how the wear-y blues will ev-er come to you. But as you sow so shall you reap, dear, and what you reap will make you weep some day, sweet-heart." The chords include C7, F, Cm, E7, G7, F, Am, E7, Am, F7, B♭, C7, C7, F, Cm, D7, G7, C7, and F.

Blues (My Naughty Sweetie Gives To Me)

1919

Lyric and Music by  
ARTHUR N. SWANSTONE, CHAS. R. McCARRON  
and CAREY MORGAN

There are BLUES that you get from wor - ry There are BLUES  
There are BLUES that you get when sin - gle Those are BLUES  
There are BLUES that you get from sweet - ie When she 'phones

that you get from pain, And there are BLUES when you're lone - ly For your one and on -  
that will give you pain, And there are BLUES when you're lone - ly For your one and on -  
to an - oth - er guy, And there are BLUES when your hon - ey Spends all of your mon -

ly, The BLUES you can nev - er ex - plain; There are BLUES  
ly, The BLUES you can nev - er ex - plain; There are BLUES  
ey, And BLUES when she tells you a lie; There are BLUES

that you get from long - ing But the blu - est BLUES that he  
that you get from long - ing To hold some - one on your knee,  
that you get when mar - ried Wish - ing that you could be free,

Are the sort of BLUES that's on my mind, They're the ve - ry mean - est kind, The  
But the kind of BLUES that al - ways stabs, Comes from hi - ring tax - i - cabs, The  
But the kind of BLUES that's good and blue, Comes from buy - ing wine for two, The

BLUES my naught - y sweet - ie gives to me. There are  
BLUES my naught - y sweet - ie gives to me. There are  
kind of BLUES my sweet - ie gives to me.

CHINESE LULLABY - (R. H. Bower) "East Is West" 1919

Sing, song, sing, song, so hop Toy Al - lee same like Chi - na boy,

But he sel - lee girl with joy; Pi - ty poor Ming, Toy!

1. pi - ty poor Ming Toy! rip - ple I seem on  
life's mys - tic stream tossed at the wa - ters will.  
So I dare dream I'll be, like the poor rip - ple  
free. when the trou - bled wa - ters grow still.

Dardanels (1919) FELIX BERNARD  
JOHNNY BAKER

REPEAT

C G7

C-3 Ab G° E7

Ab G Em D7 D° G7

CHORUS

C G7

G7 C F C° C

A7 D7 G7 C

G7 C F E7 B7 E7

A7 E7 A7 A7 D7 C° C

G7 C

# A Pretty Girl is Like a Melody I. BERLIN 1919

56)

## SWANEE 1919 (G. Gershwin) "Sinbad" Allegro moderato

Swan Mam - ee mys How I love you How I love you My Down  
 Wait-ing for me Pray-ing for me me

dear by the old the Swan-ee Swan-ee I'd give the world to will  
 The folks up north

be A-mong the folks in D-I-X-I - E-even know my  
 see me no more When I go to the Swan-ee shore (I'll be happy I'll be happy)

Swan ee Swan-ee I am com-ing back to Swan-ee

I love the old folks at home.

## INDIAN SUMMER (V. Herbert) 1919 "An American Idyll" (w/ Ak. Dublin)

Sum-mer, You old In-dian Sum-mer, You're the tear that comes  
 o-ver Some heart that is brok-en By a word that comes

af-ter June-time's laughter, You see so many  
 bod-y left un-

dreams that don't come true Dreams we fashioned when Sum-mer  
 time was new.

You are here to watch spo-ken,  
 You're the ghost of a ro-mance in June go-ing a-stray, sad-ing too soon.

That's why I say Fare-well to you In-dian Sum-mer.





## THE JAPANESE SANDMAN (1920)

Lyric by RAYMOND B. EGAN  
Music by RICHARD A. WHITING

F

Here's the Jap - a - nese Sand - man Sneak - ing in the night - time Just an old sec - ond ,

G7 C7 F

hand man ..... He'll buy your old day from you He will take ev-'ry sor - row Of the day that is

A E7 A A° Gm C

through And he'll give you to - mor - row Just to start life a - new Then you'll be a bit

F F7 Bb Bbm

old - er In the dawn when you wake And you'll be a bit bold - er

Gm7 C7 F

With the new day you make Here's the Jap - a - nese Sand - man Trade him sil - ver for

Dm Bb G7 F Dm6 C7 Fm E° Fm

gold Just an old sec-ond hand man Trad-ing new days for old

## Stingaree Blues CLINTON A. KEMP 1920

G7 C7 F7 Bb7 Eb7 C7

F7 C7 Ebm F7 C7-5 F7 CHORUS Bb7

Eb7 Em Bbm F7 Bb

F7 Bb Eb Bb F+7 Bb

# (1920) AUNT HAGAR'S CHILDREN BLUES

W.C. HAYDY  
LYRIC - J.T. BRYMAN

59

OLD DEACON SAID HIS FLOCK WAS GIVIN' THE WAY OF LIVIN'  
WHY ALL THIS RAZ-ZING A-BOUT THE JAZZ-ING MY BOYS HAVE JUST COME

RIGHT NOW SAID HE, "NO WING-ING NO RAG-TIME SING-ING HERE TO NIGHT  
WITH LAT-EST MUG-SIC THEY PLAY IT ON THE SAX-O-PHONE

UP ON MY, AUNT HA-GAR AND SHOOT-ED WITH ALL HER MIGHT  
ON MY, UN-TEN THE DEACON SHOUT-ED WITH MOAN

**CHORUS**

HEAR AUNT HA-GAR'S CHILDREN HARMONIZ-ING, HEAR THAT SWEET MEL-O-

-DY IT'S LIKE A CHOIR FROM ON HIGH BROKE LOOSE IF THE

DEV-IL BROUGHT IT, THE GOOD LORD SENT IT RIGHT DOWN TO ME I

DON'T KNOW WHAT IT'S CALLED, BUT BE-LIEVE ME IT IS ONE HEAVEN-FUL BLUES

UM! 'TAIN'T NO USE IN TALK-IN' UM! HA-GAR'S CHILDREN SQUAWK-IN',

SUCH JAZZ-A-PATION SUCH MOD-U-LATION, WHEN MY FEET SAY DANCE I

JUST CAN'T RE-FUSE - WHEN I HEAR THAT MEL-O-DY THEY CALL THE

BLUES, AUNT HA-GAR'S CHILDREN BLUES SOME BLUES SOME BLUES.

ORIGINALLY INTRODUCED BY ERSKIN TATE'S ORCHESTRA - VENDOME THEATRE, CHICAGO  
ONE OF JACK TEAGARDEN'S BEST VOCAL & TRAMPONE SOLO (± 1932)

60 (1920)

# LENA FROM PALESTINA

CON CONRAD  
J. Pussell Robinson

VERSE

CM Ab7 G7 CM Ab7 G7 CM

IN THE BRONX OF NEW YORK CI-TY LIVES A GIRL, SHE'S NOT SO PRE-TY, LE-NA IS HER

Fm C A° D F#m D7

NAME — SUCH A CAB-ER GIRL IS LE-NA, HOW SHE PLAYS A CON-CER-TI-NA, REAL-LY 'TIS A

G7 D7 Am7 D7 G

SHAME — SHE'S SUCH A GOOD MU-SI-CIAN SHE GOT A SWELL PO-SI-TION, TO SO THEY SHIPPED POOR LE-NA 'WAY OUT TO PAL-ES-TEE-NA, BUT

I D7 G II D7

GO ACROSS THE SEA TO EN-TER-TAIN AND NOW I HEAR THAT SHE DON'T LOOK THE

G Eb7 D7 G7 CHORUS Cm

SAME!" THEY SAY THAT LE-NA IS THE QUEEN O' PAL-ES-TEE-NA, JUST BECAUSE THEY

G7 G7+ C A+

LIKE HER CON-CER-TI-NA, SHE PLAYS IT DAY AND NIGHT, SHE PLAYS WITH ALL HER MIGHT, SHE

D7 G6 D° D D7 G7 Dm7 G7 D7 G7 C C7 >

NEY-ER GETS IT RIGHT, - BUT HOW THEY LOVE IT, WANT MORE OF IT I HEARD' - ER

Fm Em Fm D7 G7 D7 C

PRAY ONCE OR TWICE — OH! MUR-DER STILL IT WAS NICE — SHE GOT FAT BUT

Cm C C° C AM

SHE GOT LEAN-ER PUSH-ING ON HER CON-CERT-TI-NA, DOWN OKD

G7 C

PAL-ES-TEE-NA WAY.

# AVALON (1920) M. JOLSON & VINCENT ROSE

61

I FOUND MY LOVE IN A-VA-LON — BE-SIDE — THE BAY — I LEFT MY  
 LOVE IN A-VA-LON — AND SAIL'D — A-WAY; — I Dream of HER AND  
 A-VA-LON — FROM DUSK — 'TIL DAWN — AND SO I THINK I'LL TRAV-EL ON —

**DO YOU EVER THINK OF ME** (1920)  
 (E. BURTHETT)

TO A-VA-LON —

WHEN YOU HAVE AN-OTH-ER'S ARMS A-BOU-T YOU, DO YOU EV-ER THINK — OF ME —  
 HEART UN-FEL-ING WHEN SOME HEART YOUR STEAL-ING DO YOU " " " "

WHEN YOU WHIS-PER "I CAN'T LIVE WITH-OUT YOU," DO YOU EVER THINK OF ME —

AND WHEN YOUR EYES DIS-GUISE THE SAME OLD LOVING MRS, YOU TELL SO TEND-ER —  
 -LY — Deep IN YOUR — OF ME

**BUENS & ALLEN RADIO THEME**

**LOVE NEST, THE** (1920) (M. Hirsch) "Mary" Moderato Giocoso

Just a love nest Co-zy with charm Like a  
 small room Tea set of blue Best of

dove nest Down on a farm A ver-  
 all room Dream room for two Bet-ter

an- than da with some sort of cling- ing vine Then a  
 a pal- ace with a gild- ed

1) kitch- en where some ramb- ler ros- es twine Then a  
 2) dome, Is a love nest You can call home.

62

WHISPERING 1920 (Schonberger)

Moderato

Whis- per- ing while you cud- dle near me, Whis- per- ing  
 so no one can hear me Each lit- tle whis- per seems to  
 cheer me I know it's true There's no one dear, but you, You're  
 whis- per- ing why you'll nev- er leave me Whis- per- ing  
 why you'll nev- er grieve me Whis- per and say that you be-  
 lieve me Whis- per- ing that I love you.

MARGIE

(Davis-Conrad-Robinson)

Moderato 1920

My lit- tle Mar- gie, I'm al- ways think- ing of you  
 Mar- gie, I'll tell the world I love you, Don't for- get your  
 prom- ise to me, I have bought a home and ring and  
 ev- 'ry- thing, For Mar- gie, You've been my in- spi- ra- tion,  
 Days are nev- er blue. Af- ter all is said and  
 done. There is real- ly on- ly one, Oh! Mar- gie, Mar- gie, it's you!

APRIL SHOWERS 1921 (L. Silvers)

Slow fox trot

Though A - pril show - ers may come your way, They bring the  
 flowers that bloom in May So if it's raining, have no re-  
 grets Be - cause it is - n't rain- ing rain you know, (It's rain- ing vi - o -  
 lets) And where you see clouds up - on the hills, You soon will  
 see crowds of dar - fo - dils, So keep on look- ing for a

CANADIAN CAPERS (1921) ("White-Chandler-Cohen) Moderato

63

On se-ro days - each maiden aways - Right in the arms of her own lov - in' Re-ki-  
 told - the weather's cold - It's al-ways win-ter-time up, where the North Pole  
 no - Most ev'ry night when all the northern lights are low - She lod-les  
 lies - But they cut up Can- a- dian Ca- pers if they're wise - And then they  
 round with her own northern flame - In all the Snow - while cold winds blow. Each lit-tle  
 watch the tem- per-ature begin to rise  
 Flo and lit-tle Joe - Just watch them go - swing to and fro oh (Tick- le-  
 toe) Now I've been (go- ing up) (show- ing up) (blow- ing up) (go- ing up)  
 They al-ways do Can- a- dian Ca- pers if the weather's cold e- nough hey hey Hot Stuff

ADOPTED FROM NEGRO SPIRITUAL  
 "DEEP RIVER" - Featured by  
 SIDNEY BECHET & B. Goodman

DEAR OLD SOUTHLAND - (T. Layton) Moderato con espressioni (1921)

Dear - old South-land - { I hear you call- ing me. - - - - - And I  
 { for you my heart is yearn- ing And I  
 long - how I long to roam back to my old - Ken- tuck- y home.  
 long - just to see once more The land I love - the Swan- ee shore (Fine)  
 I want to stray - - - to the town I was born, my home town,  
 My lit- tle home town. I want to play - - - in the cot- ton and  
 corn, to feel it, I used to steal it, I want to hear - dear old moth- er each  
 morn. - - - Say- ing 'go- long', 'go long', - - 'go- long, 'go- long to school.  
 (D.C. al Fine)

WABASH BLUES - (Ringle-Meinkin, 1921) Moderato.

Oh, those Wa- bash Blues, I  
 Can- die light that gleams,  
 know I got my cues, I  
 Haunts me in my dreams, I'll  
 lone- some soul as I, I  
 pack my walk- ing shoes,  
 feel that I could dis,  
 to lose those Wa- bash Blues.

INTRODUCED BY ISHAM JONES WITH LOUIS PANICO ON TRUMPET

64 IN A MONASTERY GARDEN (1921) (A. W. Ketelby) *Andante religioso*

Through the misty twilight falling, Voices from e-  
 far are call- ing, Call- ing all the wear- y  
 home- ward to their rest, — The eve- ning bell is  
 soft- ly peal- ing, While from out the cloist- ers steal- ing,  
 Comes this pray'r of mer- cy, peace- ful and so blest!

SHEIK OF ARABY. THE 1921 (T. Snyder) *Moderato*

I'm the Sheik of Ar- a- by, Your love be-  
 longs to me. At night when you're a- sleep, —  
 In- to your tent I'll creep. The  
 stars that shine a- bove, Will light our  
 way' to love. You'll rule this land with  
 me. The Sheik of Ar- a- by.

(I'M) NOBODY'S BABY 1921 BENNE DAVIS

Handwritten musical score for "I'm Nobody's Baby" by Bennie Davis. The score is written on a grand staff with treble and bass clefs. It includes several lines of music with handwritten chord symbols and a key signature of one flat (Bb). The chords include C7, Cm, C7, F, Fm7, G7, Gm7, C7, I +5, F, Bb, D0, D7, C0, Gm, Dm7, G7, Dm, G7, Gm, C7, Gm, C7, C7, C7, E7, A7, D, C0, D7, Gm, C0, Gm, D7, Gm, D7, Gm, C0, Gm7, G7, C7, F, Bb7.

SONG BY JUDY GARLAND IN THE 1940 MOVIE "ANDY HARDY MEETS A DEBUTANTE"



# STRUT MISS LIZZIE (1921)

CREAMER &  
LAYTON

65

Handwritten musical score for 'Strut Miss Lizzie' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third and fourth staves show the bass line with various chords and a double bar line. Chords are written above the notes, including B7, Eb, E7mi, Bb, G7, C7, F7, Bb, Bb, Bb, Eb, E7mi, Bb, D7, Gm, D7, Gm, Cm, Gm, D7, Gm, Eb, Bb, A7, Bb, C7, F7, Bb, F9, A7, Ab7, G7, Cm, Bb, G7, Cm7, Bb, Bb7, F9, A7, Ab7, G7, Cm, Bb.

# ALL BY MYSELF (1921)

IRVING BERLIN

Handwritten musical score for 'All by Myself' in C major, 4/4 time. The score includes lyrics and chords. The first staff is the vocal line with lyrics: "All by my-self - in the morn-ing - All by my-self - in the". The second staff continues the melody with lyrics: "I got love-ly - watch-ing the clock - in the". The third staff has lyrics: "night - I sit a-lone - in a co-sy Morris chair -". The fourth staff has lyrics: "so un-happy there play-ing sol-i-taire - shelf". The fifth staff has lyrics: "I'd love to rest my wear-y head on some-bo-dys shoul-der". The sixth staff has lyrics: "I hate - to grow old-er - All by my-self". Chords are written above the notes, including C, D7, G7, B7, G7, Am, D7, G7, F, C, A7, D7, G7, C.

66

## SECOND HAND ROSE

W = GRANT CLARK  
1921 MRS. S. HAWLEY. Tempo di Foxtrot

Musical score for "Second Hand Rose" in G major, 2/4 time. The score consists of 11 staves of music with lyrics underneath. Chords are indicated above the notes.

I'm wear- ing Sec- ond hand hats — Sec- ond hand clothes —  
 That's why they call — me sec- ond hand Rose. —  
 E- ven our pi- an- o in the par- lor  
 Fath- er bought for ten cents on the dol- lar  
 Sec- ond hand pearls — I'm wear- ing sec- ond hand curls —  
 I nev- er get a sin- gle thing that's new —  
 Ev- en Jake the plum- ber, he's the man I a- dore —  
 Had the nerve to tell me he's been mar- ried be- fore —  
 Ev- 'ry- one knows — that I'm just Sec- ond hand Rose —  
 from Sec- ond Av- en- ue.

## MY MAMMY

1921 W. Lewis &amp; Joe Young M = Walter Donaldson Slowly

Musical score for "My Mammy" in C major, 4/4 time. The score consists of 8 staves of music with lyrics underneath. Chords are indicated above the notes.

Mam- my Mam- my The sun shines East, the sun shines West, But  
 I've just learned where the sun shines best Mam- my Mam- my  
 My heart strings are tang- led a- round Al- a- bam- y I'se a  
 com- in' sor- ry that I made you wait I'se a com- in' —  
 hope and pray I'm not too late Mam- my Mam- my — I'd walk a  
 mil- lion miles for one of your smiles my Mam- my.

There'll Be Some Changes Made

1921

Recording of Ethel Waters" Lyric by BILLY HIGGINS, Music by W. BENTON OVERSTREET

For there's a change in the weath-er there's a change in the sea — Sofrom now on there'll be a change in the fash-ions, ask the fem - i - ninefolks — Ev-en Jack Ben-ny has been

change in me, — My walk will be dif - f'rent my talk and my name — Noth-in' a-bout me is goin' to chang-ing jokes, — I must make some chang - es from old to the new — I must do things just the same as

be the same, I'm goin' to change my way of liv - in' if that ain't e - nough, — Then I'll change the way that I oth-ers do, — I'm goin' to change my long, tall {Mam-ma Dad - dy for a little short Fat, — Goin' to change the num-ber where

strut my stuff, — 'cause no-bod - y wants — you when you're old and gray — There'll be some chang-es I live at. — I must have some lov - in' or I'll fade a - way, — There'll be some chang-es

made to - day — There'll be some chang- es made. For there's a made. made to - day — There'll be some chang- es made.

From the Musical Show, "Charlot's Revue of 1924"

LIMEHOUSE BLUES

1922

Lyric by DOUGLAS FURBER Music by PHILIP BRAHAM

Allegro Moderato Db9

Oh! Lime-house kid — Oh! Oh! Oh! Lime-house kid — Go - ing the way —

that the rest of them did — Poor bro - ken blos - som and

no - bod - y's child — Haunt - ing and taunt - ing you're just kind o' wild —

Oh! Oh! Oh! Lime-house blues — I've the real Lime-house blues —

Can't seem to shake — off those sad Chin - a blues — Rings on your fin - gers and

tears for your crown — that is the sto - ry of old Chi - na - town.

MY HONEY'S LOVIN' ARMS 1922 M=J. Meyer w=H. Rudy Moderato

I love your lov- in' arms, — They hold a world of charms, —  
 I love you more each day, — When years have passed a- way, —

A place to nes- tle when — I am lone- ly,  
 1. You'll find my love be- longs to you on- ly,

A co- sy Mor- ris chair, — Oh what a hap- py pair, —  
 One ca- rous, — Hap- pi- ness, — Seems to bless my lit- tle Hon- ey,  
 2. 'Cause when the world seems wrong, — I know that I be- long —  
 Right in my Hon- ey's lov- in' arms.

BLUE (1922) Lou HANDMAN A7 w=CLARKE LESLIE Moderato

Blue — be- cause we're part- ed, Blue —  
 Blue — and oh! so lone- ly, True —

and bro- ken heart- ed, There was a  
 I want you on- ly, We made a

time I was jol- ly, You know the  
 blun- der

rea- son I'm mel- an- chol- ly, and  
 lots of time I won- der If you're blue too.

WAY DOWN YONDER IN NEW ORLEANS 1922 CREAMER & LAYTON Moderato

'Way down yon- der in New Or- leans In the land of dreamy scenes  
 Cre- ole ba- bies with flash- ing eyes Soft- ly whis- per with ten- der sighs —

There's a garden of E- den That's what I mean, — Stop! Oh! won't you  
 give your la- dy fair a lit- tle smile, Stop! You bet your life you'll linger there —  
 a lit- tle while There is heav- en right here on earth With those beau- ti- ful  
 queens, 'Way down yon- der in New Or- leans.

**ROSE OF THE RIO GRANDE** (H. Warren) **1922** *Moderato*  
*Ross German*

69

Rose of the Ri- o Grande Rose  
of the Bor-der Land One word then bend in head  
We'll leave the preacher's side room *Am6 E A E B7 E7* *D7*  
Hap-py-lit-tle bride and bride-groom,  
Ov- er those hills of sand I've got your  
love nest planned You claim it I'll  
name it "Rose of Ri- Grande."

**RUNNIN' WILD** 1922 (Gibs-Grey-Wood) *Moderato*

Run-nin' wild, lost con-trol, Run-nin' wild,  
might-y bold, Feel-in' gay, reck- less too  
Care free mind all the time, nev- er blue.  
Al- ways goin' don't know where, Al- ways showin'  
I don't care, Don't love no- bod- y,  
it's not worth while. All a- lone, run- nin' wild.

(WHA I COULD SHIMMY LIKE MY)  
**SISTER KATE** (1922) *Armand J. Piron*

*Eb7 Ab*  
*Eb7 Ab Eb7*  
*Ab Ab7 Db D° Ab F7*  
*Bb7 Eb7 Ab*

# STUMBLING (1922) R. Confrey

Stum-bling all a-round, Stum-bling all a-round, Stum-bling all a-round so  
That's the lat-est step, that's the lat-est step, that's the lat-est step, my  
fun-ny, Stum-bling here and there, Stum-bling ev-'ry-where And I must de-clare,  
hon-ey, No- tice all the pep, no-tice all the pep, no-tice all the pep

1. I stepped right on her toes, And when she bumped my nose,  
I fell and when I rose, I felt a- shamed And told her

2. She said, Stop mum- bling, tho; you are stum- - bling, I like it  
just a lit- tle bit, just a lit- tle bit, quite a lit- tle bit.

## TOOT, TOOT, TOOTSIE:--(Kahn-Erdman-Russo) "The Jolson Story"

1922  
Toot, toot, Toot- sie, Goo' Bye! Toot, toot, Toot- sie, don't  
cry, The choo choo train that takes me, A- way from you no  
words can tell how sad it makes me, Kiss me, Toot- sie, and then,  
Do it o- ver a- gain, Watch for the mail, I'll nev- er fail,  
If you don't get a let- ter then you'll know I'm in jail,  
Tut, tut, Toot- sie don't cry, Toot, toot, Toot- sie, Goo' Bye!

# TREES

1922

Kilmer, Rasbac

I think that I shall never see  
A poem love-ly as a tree.  
A tree whose hungry mouth is prest  
A- gainst the earth's sweet flowing breast; A tree that  
looks at God all day, And lifts her leaf- y arms to pray;  
A tree that may in summer wear  
A nest of rob- ins in her hair; Up- on whose bos- om snow has  
lain: Who in- ti- mate- ly lives with rain. Po- ems are made by fools like  
me, But on- ly God can make a tree.

Harlem Blues *W.C. Handy 1922*

The musical score is written on ten staves. The first staff begins with the chords A7, Dm, Gm, A+7, Dm, Bb7, A7, and Dm. The second staff includes Fm, Bbm7, C7, Fm, Db7, C+7, Fm, and Db. The third staff features Bm, Fm7, G7, C, E7, A, Dm, Gm, and A+7. The fourth staff starts with Dm, Am(GD7), and then enters the CHORUS section with G, D7, G7, C, Cm, G, D7, and G. The fifth staff contains D#0, Em, G7, C, C7, G, D7, G, D7, G7, and C Cm. The sixth staff has G, D7, D#dim, Em, E0, G, A7, D7, and a boxed section with G, G#0, A7, and D7. The seventh staff is labeled 'Refrain' and includes G, G#0, D7, G7, F, Dm, G7, and C. The eighth staff contains G7, C, Am, Dm, D, G, B7, and E7. The ninth staff has A, F#m, B7, E, Am, G7, and C7. The tenth and final staff starts with F, Dm7, G7, and C, ending with a double bar line and a fermata.

# 72 ON THE ALAMO 1922 ISAM JONES

Handwritten musical score for "On the Alamo". It consists of three staves of music. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The second staff is in bass clef. The third staff is in bass clef. Chord symbols are written above the notes, including Eb, F7, Bb7 (+5), Eb, Bb, F7, Bb7, Bb7+5, Cm, G7, C, B7, Bb7, and Eb7.

# HOT LIPS HENRY BUSSE, HENRY LANGE & LOU DAVIS 1922

Handwritten musical score for "Hot Lips". It consists of four staves of music. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The second staff is in bass clef. The third staff is in bass clef. The fourth staff is in bass clef. Chord symbols are written above the notes, including F+7, Bb, Bb6 (Bbmi), G0, F9, +5, Bb, Bbmi, F+5, Bb, Bbmi, F, F, Fmi, F0, C9, F/F0, Bbmi, F, F+7, Bb7, E0, Bb, D7, Gm, Gm, Bbdim, F9, Bb, and A.

MY BUDDY 1922. (Donaldson-Kahn) Tenderly

Nights are long since you went a-way, I think a-  
 bout you all thru the day My Bud-dy, my  
 Bud-dy, No Bud-dy quite so true.  
 Miss your voice the touch of your hand, Just long to  
 know that you un-der-stand My Bud-dy, my  
 Bud-dy, Your Bud-dy, miss-es you.

Handwritten musical score for "My Buddy" with lyrics. The score is in treble clef with a key signature of one flat (Bb) and a common time signature. Chord symbols are written above the notes, including G, dim, D7, G, Am7, D7, G, G7, E7, Am, A7, D7, D+, dim, Am7, D7, G, G7, E7, Am, A7, Am7, D7, G.



CHICAGO - (Fisher)

1922

Moderato

73

Chi-ca-go, Chi-ca-go, — That tod-dl'-ing town, — Tod-dl'-ing Town, Chi-  
 On State Street That Great Street, I just want to say, — Just want to say, They  
 ca-go, Chi-ca-go, I'll show you a-round, I love it,  
 do things they

1. Bet your bot-tom dol-ler you lose the blues in Chi-ca-go, Chi-ca-go, The  
 town that Bil-ly Sun-day could not shut down, — don't do on Broad-way,  
 Say, They have the time, the time — of their life, I saw a man, he danced —  
 with his wife, In Chi-ca-go, Chi-ca-go, my home town.

CHINA BOY - (Winfree-Boutelje)

1922

Moderato

Chi-na boy go sleep, — Close your eyes, don't  
 peep, — Sand-men soon will come, — While I  
 soft-ly hum. — Sud-dha smiles on you, —  
 Moon-man loves you too. So, while their  
 watch they keep, — Chi-na boy, go sleep. —

I LOVE YOU (Je T'Amie!) (H. Archer) "Little Jesse James" 1923

I love you, I love you, Is all that  
 I can say. — I love you, I  
 love you. The same old words I'm say-ing in the  
 same old way. I love you, I love you. Three  
 words that are di-vine. — And now, my dear, I'm  
 wait-ing to hear — The words that make you mine. —

**74 I'M DRIFTING BACK TO DREAMLAND 1922**  
 CHARLES WORTH - HARRISON - SADLER

Valse moderato

I'm drift- ing back to dream- land, I'm sure I'll  
 find you there, With a smile for ev- 'ry tear,  
 And a kiss for ev- 'ry care, I'm  
 lone- some but I'm hap- py, For I know you'll  
 wait for me. So I'm drift- ing back to  
 dream- land. On the sea of mem- o- ry.

**DREAMY MELODY 1922** *Wachter, Magina & Nasot*

Valse moderato

Play that dream- y mel- o- dy That  
 mag- ic har- mo- ny 'Twill  
 sooth- ing re- frain Play it sweet and a ten- der- ly Oh I  
 lin- ger for- ev- er just like a mem- o- ry  
 don't let me know why it haunts me so I that  
 1. seem to hear it ev- 'ry- where I go.  
 2. mel- o- dy.

**LET THE REST OF THE WORLD GO BY 1919**

ERNEST R. BALL - LYRIC - J.K. BRANNAN

Moderately with expression

With some one like you, a pal good and true, I'd like to leave it  
 all be- hind, and go and find Some place that's known to God a-  
 lone, Just a spot to call our own. We'll find per- fect  
 peace, Where joys nev- er cease, Out there be- neath a kind- ly  
 sky, We'll build a sweet lit- tle nest some- where in the  
 west, And let the rest of the world go by.

**CAROLINA IN THE MORNING** - (W. Donaldson) (1922)

Nothing could be finer than to be in Car-o-lin-a in the morn- - - ing,  
 Stroll-ing with my girl-ie where the dew is peart-y ear-ly in the morn- - - ing.

No one could be sweeter than my sweet-ie when I meet her in the morn - - - ing.  
 But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at

Where the morn-ing glo-ries Twine a-round the door Whis-per-ing pret- - ty  
 sto-ries I long to hear once more. ing, If I had A-lad-din's lamp for  
 on-ly a day I'd make a wish and here's what I'd say: -

Nothing could be finer than to be in Car-o-lin-a in the morn - - - ing.

**Mexicali Rose** (1923)

HELEN STONE & JACK B. TENNEY

Mex-i-cal-i Rose, stop cry-ing; I'll come back to you some sun-ny day. -

Ev-'ry night you'll know that I'll be pin-ning. Ev-'ry hour a year while I'm a-way. -

Dry those big brown eyes and smile, dear: Ban-ish all those tears and please don't sigh. -

Kiss me once a-gain and hold me. Mex-i-cal-i Rose, good-bye. -

**MAMMA GOES WHERE PAPA GOES**

(1923)

Lyric by JACK YELLEN  
 Music by MILTON AGER

(Or Papa Don't Go Out Tonight)

Moderato

'Cause Mam-ma goes where Pa-pa goes Or Pa-pa don't go out to - night!

mam-ma goes 'cause mam-ma knows You can't be trust-ed out of her sight

Mam-ma's got a feel-in' that she must be near Just to help her Pa-pa keep his  
 Teach-er used to tell me when I went to school An-y gal who trusts a man's a

con-science clear; So Mam-ma goes where Pa-pa goes Or Pa-pa don't go out to - night.  
 dog-gone fool;

No! Pa - pa don't go out to - night! 'Cause

76

FAREWELL BLUES 1923 (SCHOEBEL-MARES-RAPPOLLO) Moderato

G D7 G

Sad- ness just makes me sigh, I've  
 Dream- ing of you is sweet, Some-

D7 G B-57 E7 Am Eb7 G

come to say good- bye, Al- tho' I go, I've  
 day a- gain we'll meet. My fears for years were

D7 G G

got those fare- well blues. Those fare-well blues make me yearn,  
 those sad fare- well blues. (Fine)

Dm E7

That part- ing kiss seems to burn. Fare- well,

Am Eb7 G D7

dear- ie, Some- day I will re- turn. *DC-A' FINE*

BUGLE CALL RAG 1923 PETTIS-MEYERS-SCHOEBEL Moderato

Eb Cdim Bb7 Eb Eb7 Bb Gdim

You're bound to fall For the bu- gle call, You're gon- na

C#7 F7 Bb Eb7 1. Bb

brag 'Bout that bu- gle call rag. Thin or fat,

(1.) Bb Cdim Bb7 2. Bb Bb7

young or old, Shake their shoulders bold, You're bound to

CHORUS Eb7 Eb F Fm G7

Hold me ba- by, Let's syn- co- pate to that blue mel- lo- dy, Just  
 While we're danc- ing Please hold me tight, Step live- ly don't lag,

C7 F7 1. Bb Eb7 2. Bb

hes- i- tate while a break they take shh!  
 Swing a- long to that bu- gle call rag.

ROSITA (1923) ALLEN STUART / Gustave HAENSCHEN Andante Moderato

C7 F 5 Gm

Sweet girl of my dreams hear my song I im- plore you,

C7 5 F

Soul of my soul, hear my gay ser- e- nade,

5 Gm

Deep in my heart I will al- ways a- dore you,

C7 5 Bb 5 F

I'll love but you, my Ros- i- ta for aye.



**GRANDPA'S SPELLS** "PIANO SOLO" **FEED JENNY ROLL** **MORTON**

(1923)

(A) ~~8/8~~

G Am B° C Dm Em F E° G7 E° G7

D7 G7 ~~8/8~~ Jump 4x

I C C7 Dm G7 II C C7 D° G7 C // BASS F# G#

(B) D7 G7 C E° D

G7 C 8va D7 D7-5

G7 C C7 A7 F E7 Am C+ C G°

D7 G7 [To Repeat (B)] D.S. ~~8/8~~ G7

C C7 D° G7 C C7 TRIO F B47 C7

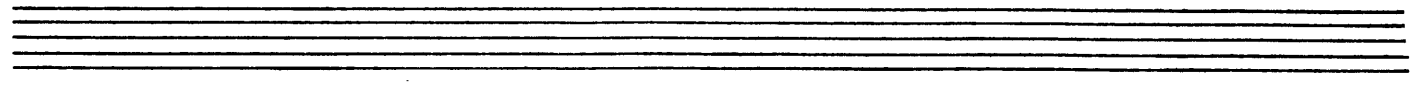
BASS 8VA - LOWER

TRIO F B47 C7

PARTLY 8VA - HIGHER

2 F7 I Bb G7

C7 II Bb G7 A7 F C7 F



Mr. Jelly-Lord PIANO SOLO "Jolly Roll" Maxton 1923 79

The musical score is written on ten staves. The first staff contains the title and composer information. The second staff begins the melody with a treble clef and a key signature of one flat (Bb). The notation includes various chords such as Cm7, Eb dim, F, G7 (-3), G7 (-5), C7, F7, Bb, Bb0, and F7. The third staff continues the melody with chords Bb7, Bb0, F7, +5, 2, Bb7, and Eb. The fourth staff features C7, F7, Bb7, Bb0, F7, F, and Bb7. The fifth staff includes Eb, Cm, A7, Bb, D0, G7, C7, and F7. The sixth staff starts with A7, followed by Fm, Bb7, +5, and Eb. The seventh staff contains Eb, A7, Fm, Fm7, Bb7, A7, Dm, Bb7, and Eb, with the instruction "RHYTHM OUT" written above. The eighth staff has Cm, A7, Bb7, Eb, and Eb +5. The ninth staff includes Ab, D7, Gm7, C7, F7, Bb7, Eb, and Eb. The tenth staff contains Fm, Bb7, +5, and Eb. The eleventh staff has Ab, D7, Eb, C7, F7, Bb7, and Eb. The twelfth staff includes Bb, Eb, D7, Eb, Bb7, Bb7, and Eb6 +9. The score concludes with a double bar line and a fermata over the final chord.





# CHARLESTON (1923)

CECIL MACK  
JIMMY JOHNSON

81

Handwritten musical score for 'Charleston' in G major, 4/4 time. The score consists of six staves of music with various chord markings above the notes. The chords include Gm, Gm7, Gm6, Gm, D7, Gm, Gm7, Gm6, A7, D, F7, Bb, D7, Gm, D, F, F°, F, Dm, Bmi, C7, F7, C7, F7, Bb, D7, G7, C7, F7, Gm7, G°, F7, C7, F, A7, D7, F7, Gm, Bb, Eb, D7, C7, Gm7, G°, F7, Bb, and an upward-pointing arrow at the end.

**SLEEP** 1923 (E. Lebieg) Allegro con moto

Musical score for 'Sleep' in C major, 4/4 time. The score includes lyrics and chord markings. The lyrics are: "Sleep, Sleep, Sleep. How we love to sleep At the close of day When the joys of the day fade a-way and the mem'ries sweet Of the day Gdim re-peat In our dreams they creep While we sleep, sleep, sleep." The chords include C, C#0, G7, G+, C, A7-5, G, D7, G7, C, C#0, G7, G+, Dm, Fm, C, G7, and C.

Recorded by FRED WARING'S PENNSYLVANIANS IN 1928

# CHIMES BLUES

JOSEPH KING OLIVER 1923  
(Louis Armstrong's FIRST TRUMPET SOLO ON WAX)

## INTRO

Chord progression: Bb / Gb F7 Bb Eb7 Bb F7 E7 F7 (A) Bb

Chord progression: Eb Ebmi Bb Eb 2b Bb7 Eb Eb Ebmi Bb Eb

Chord progression: Bb G7 C#0 F7 C7 Ebmi F#b C#0

Chord progression: Bb D#7 C7 Bb7 Bb F7 (B) Bb, Eb7 Bb, C#0 Bb7 Eb

Chord progression: Bb Bb7 G7 TRIT C7

Chord progression: F7 Bb

TO NEXT STRAIN: Bb F7 Cm1 F7

fine: Bb Bb6th Bb6th

CHIMES CHORUS (C)

Chord progression: Bb Eb (G7)

(Sim 3 note triads)

Chord progression: C7 Bb Eb Bb 3 (D) Bb G7

Chord progression: Bb Bb7 Eb C#0

Chord progression: Bb G7 C7 F#3

Chord progression: Bb C7 F7 Bb F7

Go to (B)

P.S. & fine

# WOLVERINE BLUES (1923)

FRED "JELLY ROLL" MORTON

83

## CHORUS

INTRODUCED BY KING OLIVER'S CREOLE JAZZ BAND

# THAT OLD GANG OF MINE 1923 (Henderson)

Slowly

# STAVIN' CHANCE (1923) Al Bernard

**Verse**

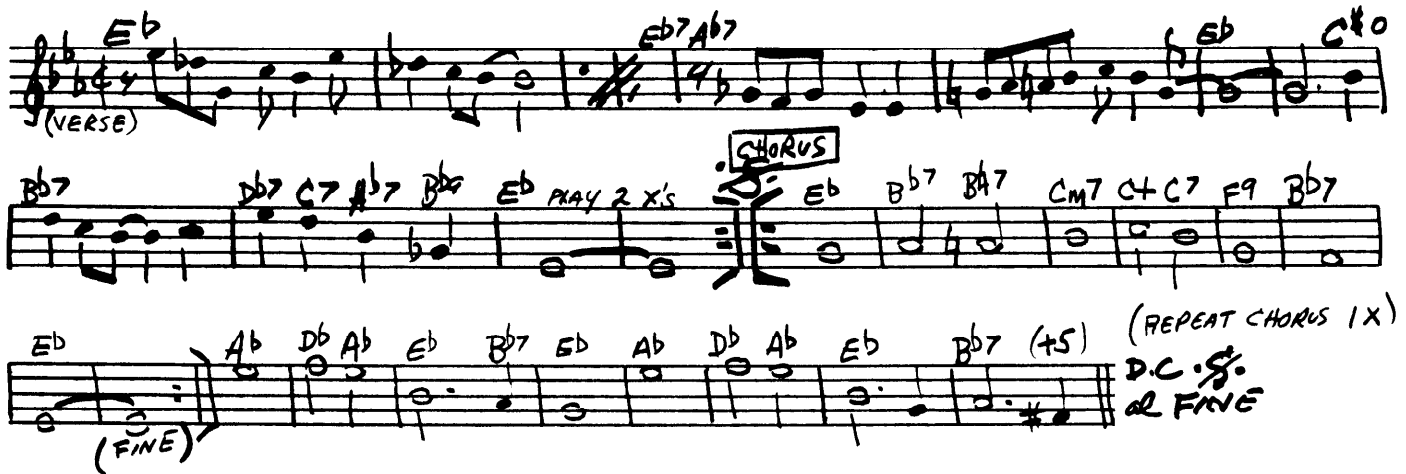
Chords: G, Em, A9, D7, G, G, Em, A9, D7, G7, C, C7, G, A7, Em, D, A7, D7, CHORUS, D7, G, D7, G, G7, C, Cm, G, G+5, Em, A7, D7, DC, D7, B9, E7, A7, A7, D7, G, C, E7, D7, G, G

# MOBILE BLUES

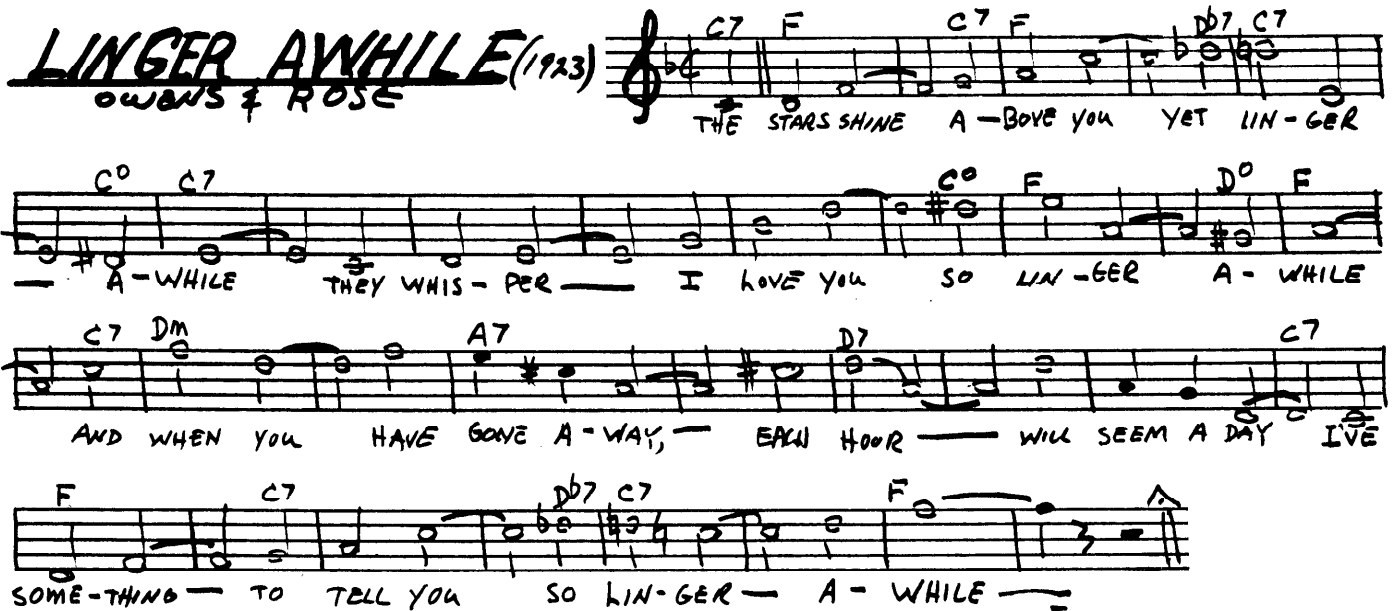
(1923)

FRED ROSE & ALBERT SHORT

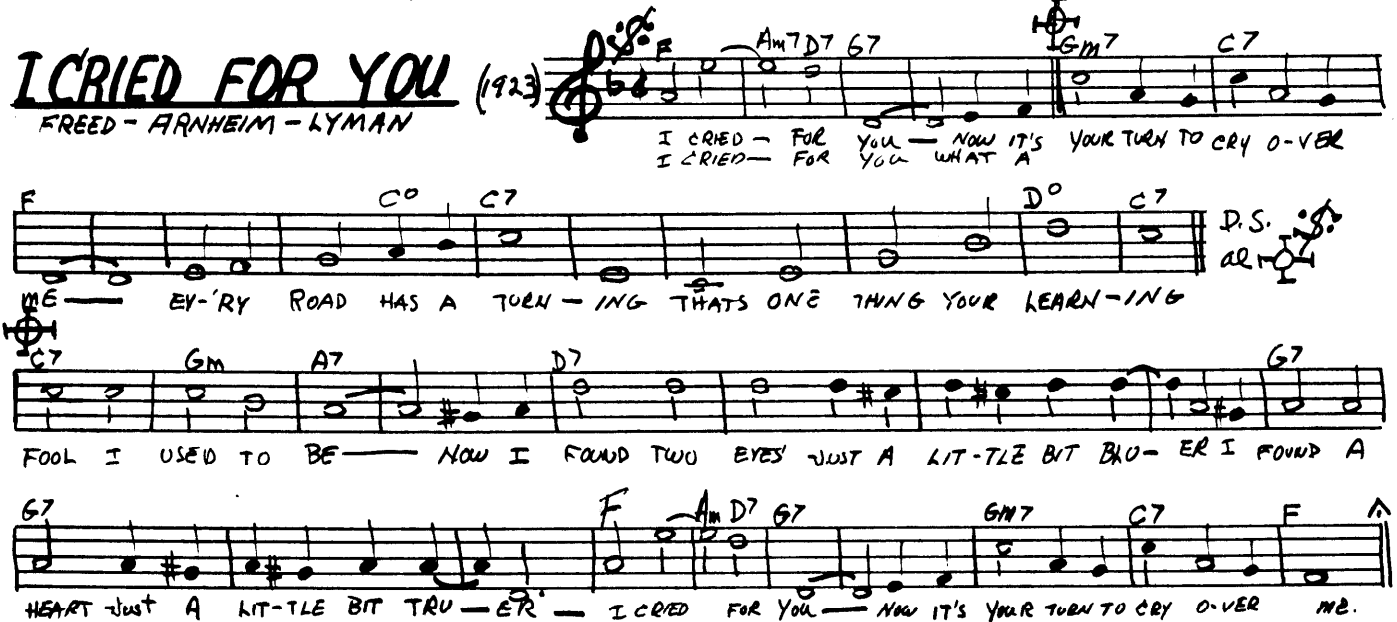
85



Musical score for "MOBILE BLUES" (1923) by Fred Rose & Albert Short. The score is written in G major, 4/4 time. It consists of three staves of music. The first staff is labeled "(VERSE)" and contains the first line of the melody. The second staff is labeled "CHORUS" and contains the second line of the melody, with the instruction "PRAY 2 X'S" written above it. The third staff is labeled "(FINE)" and contains the final line of the melody, with the instruction "(REPEAT CHORUS 1X)" written above it. Chords are indicated by letters above the notes.



Musical score for "LINGER AWHILE" (1923) by Owens & Rose. The score is written in G major, 4/4 time. It consists of three staves of music. The first staff is labeled "OWENS & ROSE" and contains the first line of the melody. The second staff contains the second line of the melody. The third staff contains the third line of the melody. Chords are indicated by letters above the notes. The lyrics are: "THE STARS SHINE A-BOVE YOU YET LIN-GER A-WHILE THEY WHIS-PER I LOVE YOU SO LIN-GER A-WHILE AND WHEN YOU HAVE GONE A-WAY, EACH HOUR WILL SEEM A DAY I'VE SOMETHING TO TELL YOU SO LIN-GER A-WHILE".



Musical score for "I CRIED FOR YOU" (1923) by Freed-Arnheim-Lyman. The score is written in G major, 4/4 time. It consists of three staves of music. The first staff is labeled "FREED-ARNHEIM-LYMAN" and contains the first line of the melody. The second staff contains the second line of the melody. The third staff contains the third line of the melody. Chords are indicated by letters above the notes. The lyrics are: "I CRIED FOR YOU NOW IT'S YOUR TURN TO CRY O-V-ER I CRIED FOR YOU WHAT A ME EV'RY ROAD HAS A TURN-ING THAT'S ONE THING YOUR LEARN-ING FOOL I USED TO BE NOW I FOUND TWO EYES JUST A LIT-TLE BIT BLU-ER I FOUND A HEART JUST A LIT-TLE BIT TRU-ER I CRIED FOR YOU NOW IT'S YOUR TURN TO CRY O-V-ER ME."

WHO'S SORRY NOW (T. Snyder) 1923

Valse moderato G7

Who's sor-ry now? Who's sor-ry now? Who's heart is  
 ach- ing for break- ing each vow? Who's sad and blue?  
 Who's cry- ing, too? Just like I cried e- ver you.  
 Right to the end, Just like a friend, I tried to  
 warn you some- how. You had your way,  
 now you must pay, I'm glad that you're sor- ry now.

YOU (1923) (see but your wonderful You) Al Wohlman & Bob Cooper

Chorus: You had your way, now you must pay, I'm glad that you're sorry now.

Chorus: You had your way, now you must pay, I'm glad that you're sorry now.

SWINGIN' DOWN THE LANE - (I. Jones) 1923

Moderato

Ev- 'ry- bod- y hand in hand, Swing-in' down the lane,  
 When the moon is on the rise, Hon- ey I'm so blue,  
 Ev- 'ry- bod- y feel- in' grand, Swing- in' down the lane,  
 Watch- in' lov- ers mak- in' eyes Like we used to do,  
 That's the time I miss the bliss That we might have known,  
 Nights like this When I'm all a- lone.  
 When the moon is on the wane Still I'm wait- in' all in  
 vain, Should be swingin' down the lane with you.

# BEALE STREET MAMA

Ray Turk & 1923 87  
 J. Russel Robinson  
 G C G A O D7 A7 D7

MAM-IE Neal down in BEALE GAve her PA-PA the AIR left him cold  
 " " " dem old beale Does-n't seem-quit the same Since you're gone

got him told that she did-n't care Poon Joe hen beam looks  
 I'm for-lovn life seems mighty tame I'm true to you And

Just like he would die If you're near him you can hear him,  
 tho' you've done me wrong Hear me stat-in' I'm still wait-in'

start this mourn-ful cry Beale Street MA-MA why don't you come back here  
 MA-MA don't be long " " " Don't mess A-round with me

It is-n't prop-er to leave your pa-pa All  
 Ther's fancy pot-tin' that I can get in Ten-nes-

-/one - Sometimes I was cruel that's true but MA-MA your sweet pa-pa nev-er

two times you Boo-hoo I'm Blue so how come you do ne like you do I'm cry-in

see I've bought a MA-200, ri-fle rope And knife A Postal card can  
 I AD-Ver-tized for you in the Mem-plis Press And four-teen MA-MAS

served to me } so Beale Street MA-MA come back Home  
 An-swerd yes }

**EVERYBODY LOVES MY BABY (1924)** S. WILLIAMS  
J. PALMBER

Ev- ry-bod-y { loves } my ba- by, But my ba- by don't { love } no- bod- y but  
wants (want)

1. A7 D7 D+ G 2. B F#7 B  
me — No- bo- dy but me me, — That's plain to see —

D7 G Cm6 G G Cm dim  
She's got a form like Ven- us, hon- est I aint talk- ing

G7 C G+ C A7  
Greek, No one can come be- tween us she's my She- ba, I'm her

D7 B7 Em  
Sheik, That's why ev- 'ry- bod- y loves my ba- by, But my ba- by don't

A7 D7 G  
love no- bod- y but me. — No- bod- y but me. —

**BIG BOY (1924)** W. = MILTON AGAR  
W. = JACK YELTON

There he goes! just look at the clothes on Big Boy! That's Big Boy! there's a man who,  
See that strut 'tain't nothin' else but that " Great big smile worth

Bb7 Bb+ Eb Eb dim Bb7 Eb  
cer- tain- ly can make love. — All the Lad- ies crave him. Six feet tall, no wonder they fall for  
go- in' a mile to

Bb7 F7 Bb7  
Big Boy, Sweet Big Boy! He's just the type a gal re- spects, He's the strongest weakness of the

2. C7 Cdim Bb7 Eb7 F7  
weaker sex. see. — Let me tell you out- side he is big and athletic; In- side, gee! he's

F7 Bb7 F7 Bb7 Eb Bb+ Eb  
so sym- pa- thet- ic, That's why the wo- men all cry for big Big Boy!

**I'LL SEE YOU IN MY DREAMS (1924)** ISHAM JONES  
W. = G. KAHN Moderato

I'll see you in my dreams —

F Ddim F D7  
Hold you in my dreams, — Some- one took you

G7 C7  
out of my arms, — Still I feel the thrill of your charms —

Bb Bbm F  
Lips that ones were mine, — Ten- der

Ddim F D7  
eyes that shine, — They will light my

A7 Dm Gm7 Bbm C7 F  
way to- night, I'll see you in my dreams. —



# Hard Hearted Hannah (1924)

(THE VAMP OF SAVANNAH)

Jack Yellen, Milton Auster  
Bob Bigelow & Chas. Bates

89

They call her Hard hearted HAN-NAH THE VAMP of SA-VAN-NAH,  
 The mean-est gal in town Leath-er is tough but Hannah's Heart is tough-er  
 She's A gal who loves to see men suf-fer! To tease 'em and thrill 'em, To  
 for-ture and kill 'em, Is her de-light, they say, - I saw her at the sea-shore with A  
 Great Big PAN; there was HAN-nah pour-ing wa-ter on A Drown-ing MAN, Shies  
 Hard Heart-ed MAN-NAH, The Vamp of SA VAN-nah G. A.

# AMAPOLA (1924)

J. Lacalle

A-MA-PO-HA my Prot-ty lit-tle Pop-py  
 You're like that love-ly flower so sweet & heav-en-ly since I found you  
 my heart is wrapped A-round you and lov-ing you it seems to beat a hap-py so-dy  
 A-MA-CHARM from you - A-MA-PO-HA Am-MA-PO-HA - How I  
 long to hear you say "I love - you"

© Jimmy Dorsey Record  
 1941 - Bob Eberly &  
 Helen O'Connell

(1941) → HIT Parade 19 weeks



MAN I LOVE THE 1924 (G. Gershwin) "Lady Be Good" 91

MARTON POWNEY  
 HAZEL SCOTT  
 DORIS DAY  
 HARRY JAMES

Some day he'll come a-long, The man I love; And he'll be big and strong,  
 He'll look at me and smile, I'll un-derstand; And in a lit-tle while,  
 The man I love; And when he comes my way, I'll do my best to make him stay.  
 He'll take my hand; And though it seems ab-surd,  
 I know we both won't say a word. May-be I shall meet him Sun-day, May-be  
 Mon-day, may-be not; Still I'm sure to meet him one day, May-be Tues-day Will be  
 my good news day. He'll build a lit-tle home, Just meant for two, From which I'll never roam.  
 Who would-would you? And so all else a-bove, I'm wait-ing for the man I love.

IT HAD TO BE YOU W = Gus Kahn M = Isham Jones 1924 Moderate swing

CHIF "Ukulele Ike" Edwards  
 Betty Hutton, Danny Thomas

IT HAD TO BE YOU, IT HAD TO BE YOU, I wan-dered a-round  
 might nev-er be mean --- Might never be cross.  
 and fin-ally found the some-body who Could make me be true,  
 or, try to be boss, ---  
 could make me be blue. And e-ven be glad, just to be sad.  
 thinking of you Some oth-ers I've seen, but they wouldn't do.  
 for no body else gave me a thrill, with all your faults, I love you still.  
 IT HAD TO BE YOU, won-der ful you, HAD TO BE YOU.

NOBODY'S SWEETHEART 1924 (Kahn) Moderato

You're no-bod-y's sweet-heart now, They don't bab-y  
 walk down the Av-e-e- nue, I just can't be  
 you some- Low. Fan- cy hose, silk-en gown,  
 lieve that it's you, ---  
 You'd be out of place # in your own home town, # when you  
 Paint-ed lips, paint-ed eyes, Wear-ing a  
 bird of Par-a-dise. It all seems wrong some-  
 how # That you're no- bod- y's sweet- heart now.

92

# KING PORTER STOMP

AS ARRANGED BY FLETCHER HENDERSON 1936 RECORD OF BENNY GOODMAN  
FERD "JELLY ROLL" MORTON

Musical staff 1: Treble clef, 4/4 time. Chords: Ab7, Db7, Bb7.

Musical staff 2: Treble clef, 4/4 time. Chords: Eb7, Ab (circled A), +5.

Musical staff 3: Treble clef, 4/4 time. Chords: Bbm, Eb7. Includes triplets.

Musical staff 4: Treble clef, 4/4 time. Chords: Ab, G7, Bbm, Eb7, Eb7, Ab (circled B), Gb, F7, Bbmi.

Musical staff 5: Treble clef, 4/4 time. Chords: Db, Dbmi, Ab, F7, Bb7, Eb7.

Musical staff 6: Treble clef, 4/4 time. Chords: Gb, G, Ab, Ab7 (circled C), Ab7, G7, Ab7.

Musical staff 7: Treble clef, 4/4 time. Chords: Ab, Ab7, Ab7, Ab7 (circled D), Gb, Gbmi, Db, Db7, Gb, Gbmi, Db, Bb7.

Musical staff 8: Treble clef, 4/4 time. Chords: Eb7, Eb7, Ab7, Ab7, Db7.

Musical staff 9: Treble clef, 4/4 time. Chords: Gb, Gbmi, Db, Db7, Gb, Gbmi, Db, Bb7, Eb7.

Musical staff 10: Treble clef, 4/4 time. Chords: Ab7, Gb7, Db, Db7, Gb7, Gb6, Db, Db7.

Musical staff 11: Treble clef, 4/4 time. Chords: Gb7, Gb6, Db, Bb7, Eb7, Ab7+5, Eb7, Db7+5.

# KING PORTER (continued)

93

Handwritten musical score for "King Porter" (continued). The score consists of five staves of music with various chord notations and performance markings.

Staff 1: **I** Db (E) Gb G7dim Db7(+5) Gb G7dim

Staff 2: Db7(+5) Gb G7dim Db6 Bb7 **I** Eb7 (A7) Ab7

Staff 3: **III** Eb7 Ab7 Dbmi (G) Gb6/G7 Dbm 2

Staff 4: Gb/G° Db Bb7 Eb7 A77 Dbm (G9) G7 Eb7 Dbm Bb

Staff 5: 2 Gb7 G7° Db Bb A77 Db / Gm (Add7) Gb6 Bb7E° -5 Eb7 Ab7 Db

# WHEN MY SUGAR WALKS DOWN THE STREET

1924

JIMMY MESHUGH & GENE AUSTIN

Handwritten musical score for the first system of "When My Sugar Walks Down the Street".

Staff 1: **I** F D7 G7 C7 F Bb F

When my su-gar walks down the street — All the lit-tle bird-ies go tweet tweet tweet  
 shd sso Af-fec-tionate & I'll say this, — that when she kiss-es me I sure stay kissed

Handwritten musical score for the second system of "When My Sugar Walks Down the Street".

Staff 2: **I** F F° C7 C7+ F

Staff 3: And in the ex-ning when the sun goes down — It's ne-ver dark when shd's a-round

Handwritten musical score for the third system of "When My Sugar Walks Down the Street".

Staff 4: **II** D7 Gm D7 Gm F D7 G7 C7 F

Staff 5: When my su-gar walks down the street the lit-tle bird-ies go tweet tweet tweet

JEALOUS 1924 (Little Jack Little)

Moderate

I'm jeal-ous of the moon that shines a-bove, pret-ty flow-ers, too

cause it smiled up-on the one I love, I'm jeal-ous of the miss the kiss they al-ways get from

bird-ies in the trees, They're a-ways sing-ing

sweet-est mel-o-dies. you. I'm

jeal-ous of the "tick-took" on the shelf, I'm

ev-en get-ting jeal-ous of my-self.

S - H - I - N - E

1924

(Dabney)

Moderato

Shine a-way your blues-ies, Shine,

start with your shoesies, Shine each place up,

make it look like new, Shine your face up, wear a smile,

or two, Shine your these and tho-sies, You'll find that

ev-ry-thing will turn out fine, Folks will shine up to ya,

Ev-ry-ones will how-dy-do ya, You'll make the whole world shine,

TEA FOR TWO (V. Youmans) "No No Nanette" 1924

Moderato

Pic-ture you up-on my knee just tea for two and two for tea, Just Day will brake and you'll a-wake and start to bake a sug-ar cake, For

me for you and you for me a-lone. No-bod-y near us to see us or hear us, No me to take for all the boys to

friends or re-la-tions on week end va-ca-tions, We won't have it know, dear, that we own a tel-e- phone, dear,

see. We will raise a fam-i-ly, A boy for you, A

girl for me Oh can't you see how hap-py we wou' be?

# COPENHAGEN (1924)

CHARLIE DAVIS LYRIC W. MCGROSE

95

INTRO

Chords: Bb, D0, G7, Cm, Eb, F2, Bb, F7, Cm, F7, Bb, F7, F7, Bb

(CHORUS)

Chords: Eb, Mai7, Eb, m6, Bb, Db+, G7, C9, C7

Pro-fess-er MAN Wou'nt you PLAY COP-EN-HAG-EN — CAUSE THAT'S ONE TUNE —  
 NO-BOD-Y KNOWS HOW THAT TUNE BURNS UP MY CLOTHS — SO HEY HEY HEY —

Chords: F9, Bb, (IX #+), Bb, Bb+, Cm, Bb, Gb

SURE HAS GOT ME RUN-NIN' WILD — DOO DA DA DOO DUM  
 SYN-CO-PATE IT ALL NIGHT LONG —

Chords: Bb, F7, Bb, I, F7, II, Bb, Bb+

STEP-PIN' DAD-DY — MAM-MA'S FEEL-IN' — GOOD —  
 SYN-CO-PATE ME — LIKE A DAD-DY — SHOULD —

Chords: Eb, Mai7, Eb, m6, Bb, Db+, G7, C9, C7

Pro-fess-er MAN Wou'nt you PLAY COP-EN-HAG-EN — 'CAUSE THAT'S THE TUNE —  
 BE GOOD TO ME JAZZ ME WITH THAT MEL-O-DY — SO HEY HEY HEY —

Chords: F9, Bb, I, Bb+, II, Bb, fine

DRIVES MY DAN-CIN' SAGES IN-SANE —  
 SYN-CO-PATE IT ALL NIGHT LONG —

# I WANT TO BE HAPPY (1924)

VINCENT YOUGMANS "NO NO NANETTE"

Chords: C, G7

I WANT TO BE HAP-PI BUT I WOU'NT BE HAP-PI TILL I MAKE  
 LIFE'S REA-LY WORTH LIV-ING WHEN WE ARE MIRTH GIV-ING WHY CAU'NT I

Chords: C, C7, F, Fm

YOU HAP-PI TOO — fine WHEN SKIES ARE GREY AND YOU SAY YOU ARE BLUE,  
 GIVE SOME TO YOU —

Chords: Dm7, G7, D.S.

I'LL SEND THE SUN SMIL-ING THROUGH — al fine

The Prisoner's Song (1921) Guy Massey

Musical notation for 'The Prisoner's Song' by Guy Massey. The score consists of two staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb and Eb). The melody is written in a simple, rhythmic style. The second staff continues the melody. Chord symbols are written above the notes: Bb7, Eb, Eb7, Ab, Bb7, Bb, Eb. The second staff has chord symbols: Bb7, Eb, Eb7, Ab, Bb7, Eb, Eb.

WHEN DAY IS DONE 1924 (Dr. Katscher) Slow with expression

Musical notation for 'When Day is Done' by Dr. Katscher. The score is in G major and 4/4 time. It features a melody with lyrics and piano accompaniment. Chord symbols are placed above the notes. The lyrics are: "When day is done and shadows fall, I dream of you; When day is done I think of all the joys we knew. That yearning re- turning to hold you in my arms, Won't go love, I know love, with- out you night has lost its charms! When day is done and grass is wet with twi- light's dew, My lone- ly heart is sink- ing with the sun. Al- though I miss your ten- der kiss the whole day through, I miss you most of all when day is done." Chord symbols include: Bb, Bbdim, F9, F7, Ebma7, Bb, F9, C7, F7, Edim, Bb, Bbdim, C#6, F9, Dm, Bb, Bbdim, F9, F7, D, Gm, Cdim, Gm, D7, Bb, Ab, Bb+, Ebma7, D7-5, G7, F#7, C#7, Dm, F7, Bb.

ALABAMA BOUND - (DeSylva-Green-Henderson) 1925 Marcia (brightly)

Musical notation for 'Alabama Bound' by DeSylva-Green-Henderson. The score is in G major and 4/4 time. It features a melody with lyrics and piano accompaniment. Chord symbols are placed above the notes. The lyrics are: "I'm Al - a - bam - y bound There'll be no 'Heeb - ie Jeeb - ies' hen- gin' 'round, Just gave the mean- est tick- et man on earth All I'm worth To put my toot- sies in an up - per berth Just hear that choo choo sound I know that soon we're goin' to cov- er ground And then I'll hol- lar so the world will know 'Here I go' I'm Al - a - bam - y bound." Chord symbols include: C9, D7, Eb, A7, D7, Ddim, D7, C9, A7, G, Dm, E, A7, D7, G.



# ONE I LOVE (1924)

ISHAM JONES  
w/ GUS KAHN

97

Handwritten musical score for 'One I Love' in G major, 4/4 time. The score consists of four staves of music with various chords and melodic lines. Chords include F, G7, Bb, Bbmi, C, Fmaj, Bb7, Gm7, C7, G9, F, G7, C7, C7, D7, Bb, Bbmi, F7, D7, Bb, F7-9, C7, and F.

# JUNE NIGHT (1914) A. BAER

Handwritten musical score for 'June Night' in G major, 4/4 time. The score includes lyrics and chords. Chords include G7, C, G7, C, C7, A7, D7, G7, C, Am, D7, G7, D.C. (rit.), Dm, A7, Dm, A7, Cm, D7, G7, C, Dm, A7, Fm, C, Cm, D7, G7, C, Dm, A7, Fm, C, Cm, D7, G7, C.

Just Give me A June NIGHT — THE MOON-LIGHT — AND YOU IN MY ARMS  
I'll HOLD YOU EN-FOLD YOU — THEN DREAMS WILL COME  
WITH ALL YOUR CHARMS 'NEATH STARS A-BOVE AND We'll MAKE love — TRUE SO  
GIVE ME — A June NIGHT — THE MOON-LIGHT AND YOU

# SOMEBODY LOVES ME

George Gershwin  
(GEORGE WHITE'S Scandals of 1924)

Handwritten musical score for 'Somebody Loves Me' in G major, 4/4 time. The score includes lyrics and chords. Chords include G, Am7, D7, G6, C9, F#7, C9, Am7, D7, G, D-9, G, Am7, D7, G, Em6#, Bm, C#9, F#7, Bm, Bm7, E7, Am, Dm6, Am, Dm6, Am6, Em7, A7, Em7, A7, D7, D.S., G6, Am7, D7, G.

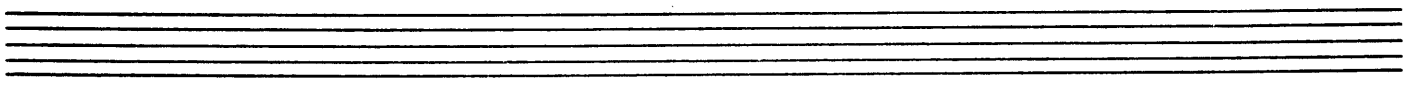
SOME-BOD-Y loves me I WON-DER who I wonder who she can be —  
Some-BODY loves me I wish I KNEW who can she be wor-ries me — For Ev-ry  
Girl who pass-es me I SHOOT, HEY! MAY-BE You were meant to BE MY LOV-ING  
MAY-BE IT'S you —

# 98 INDIAN LOVE CALL Rudolph Friml "Rose Marie" (1924)

Handwritten musical score for "Indian Love Call" by Rudolph Friml from the musical "Rose Marie" (1924). The score is written in G major, 4/4 time, and consists of four staves of music with lyrics underneath. The lyrics are: "WHEN I'm CALL-ING You TOO - - - - - Will You AN-SWER THAT MEANS I OF-FER MY LOVE TO YOU - TO BE YOUR OWN - IF YOU RE-FUSE ME, I WILL BE Blue - AND WAIT-ING ALL A-LONE" BUT if when you HEAR my LOVE CALL - RING-ING CLEAR - And I HEAR your AN-SWER-ING BEA-O SO DEAR - THEN I WILL KNOW - OUR LOVE WILL COME TRUE you'll BE-long TO ME I'll be-long TO YOU - fine". The score includes various chord markings such as Eb, Bb7, G7, D7, Cm, F7, Ab, and Eb.

# EUBIE BLAKE & NOBLE SISSELE YOU WERE MEANT FOR ME (1924)

Handwritten musical score for "You Were Meant for Me" by Eubie Blake and Noble Sissle (1924). The score is written in G major, 4/4 time, and consists of four staves of music with lyrics underneath. The lyrics are: "YOU WERE MEANT FOR ME - - - - - NA-TURE PAT-tered YOU AND WHEN SHE WAS DONE I WAS MEANT FOR YOU - - - - - YOU WERE ALL THE SWEET THINGS ROLLED UP IN ONE - YOU'RE LIKE A PRAIN-TIVE MEK-O - -DY - THAT NEU-ER LETS ME FREE - FOR I'M CON-TENT THE AN-GEAS MOST HAVE SENT YOU AND THEY MEANT YOU JUST FOR ME -". The score includes various chord markings such as C7, F, D7, G7, Cm, A7, and D7.



# LADY BE GOOD (1924) Geo & Iva Gershwin

99

Handwritten musical notation for 'Lady Be Good' in G major, 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). Chords are indicated above the staff: G, C7, G7, G#7, D7, G. Lyrics are written below the staff with three numbered vocal lines. A second staff shows a bass line with chords: C, D7, C, G, D7, Em, B7, Em, A7, Am7, D7, Bm, Am7, A7, D5.

1) OH, sweet AND love-ly IA-DY, BE GOOD OH } LA-DY, BE GOOD — TO ME —  
 2) I AM SO Awf-ly MIS-UN- DER- STOOD SO }  
 3) I'm just A lone-some BABE IN THE WOOD — SO }

OH, Please have some PIT-y — I'm All A-LOVE IN THIS BIG CIT-y I TELL YOU

# I'M SITTING ON TOP OF THE WORLD (1925) R. HENDERSON

Handwritten musical notation for 'I'm Sitting on Top of the World' in F major, 4/4 time. The melody is written on a treble clef staff with a key signature of one flat (Bb). Chords are indicated above the staff: F, Bb, F, G7. Lyrics are written below the staff. A second staff shows a bass line with chords: F, Dm, F7, D7, G7, C7, C#.

I'M SIT-TING ON THE TOP OF THE World, — just roll-ING A-long, —  
 I'M QUIT-TING THE BASES OF } SING-ING A SONG —

just roll-ING A LONG — just SING-ING A SONG —

Glor-y HAL-lo-lu-jah I just phoned the Par-son "HEY  
 PAR GET READ-y TO CALL" — Just LIKE HUMP-TY Dump-ty I'm GO-ING TO FALL I'M  
 SIT-TING ON TOP OF THE WORLD — just Roll-ING A-long — just roll-ING A-long —

# ALWAYS (1925) IRVING BARRIN

Handwritten musical notation for 'Always' in F major, 3/4 time. The melody is written on a treble clef staff with a key signature of one flat (Bb). Chords are indicated above the staff: F, C7, F, F7, A. Lyrics are written below the staff. A second staff shows a bass line with chords: A, E7, A7, C7, F, F7, (E97 E97), D7, Cm, Gm, Bb.

I'll BE LOV-ING YOU AL-WAYS

WITH A LOVE THAT'S TRUE AL-WAYS — WHEN THE THINGS YOU'VE PLANNED NEED A HELP-ING  
 HAND I WILL UN- DER- STAND AL-WAYS AL-WAYS DAYS MAY NOT BE FAIR  
 AL-WAYS — THAT'S WHEN I'll BE THERE AL-WAYS — NOT FOR JUST AN  
 HOUR NOT FOR JUST A DAY NOT FOR JUST A year BUT AL-WAYS — fine

# 100 SQUEEZE ME C. WILLIAMS & PATS WALLER (1925)

**Verse**

Dad-dy You've been dog-gone sweet on me — Dad-dy you're the only one I see

You know I need but you — 'Cause you're my MAN, — you love me like no one

can some-thing 'bout you I can't re-sist — when you kiss me, dad-dy I stay Kissed

**CHORUS**

Oh, daddy SQUEEZE ME AND SQUEEZE ME A-GAIN Oh, Hon-ey

don't stop, till I tell you when Now baby SQUEEZE ME AND KISS ME SOME MORE

Just like you did be-fore — your ba-bby Cupid is standing close by Oh, dad-dy

don't let your sweet ba-bby cry just pick me up on your knee I

feel so good-y good-y when you kiss me

## CECILIA

(D. Dreyer)

1925

Moderato

Does your Moth-er know you're out Ce- ci- lia.

Does she know that I'm a- bout to steal you, Oh, my when I

look in your eyes — Some-thing tells me you and I should

get to- geth- er, How a- bout a lit- tle kiss Ce- ci- lia,

Just a kiss you'll nev- er miss Ce- ci- lia, Why do we two

keep on wast- ing time, Oh, Ce- ci- lia, say that you'll be mine.

# ALL ALONE (1924) IRVING BERLIN

All A-lone — I'm so All A-lone — There is no one else but you —  
 All A-lone — BY THE Tel-e-Phone — WAITING FOR — A RING — A TING — A-  
 ling — I'm All A-lone ex-'RY EVE-NING — All A-lone — feeling Blue —  
 Wou-dring Where you ARE, — And How you ARE — And if you ARE All A-lone Too —

# NEVER AGAIN (1924) LYRIC: GUS KAHN MUSIC: ISHAM JONES

NEV-ER A-GAIN — TIME AND A-GAIN — WILL I BE LONE-LY — I'M SAY-ING NEV-ER A-GAIN — Will I Com-  
 DOWN TO THE RIV-ER — I WAN-DERED TIME AND A-GAIN —  
 PLAIN — TWO LOV-IN eyes, like THE SKIES, full of SUN-SHINE THEY SMILED A-WAY All the RAIN  
 WAIT UN-TIL you SEE 'EM — THOSE DAYS ARE THRU — THEY SAY THAT EV-RY BOD-Y MEETS A BOD-Y  
 So did I — AINT NO-BOD-Y EV-ER GON-NA HERE WE SIGH NO NEV-ER A-GAIN — Will I be Blue —

# 102 RHAPSODY in BLUE George Gershwin (1924)

tr Gloss  
F C7+ F7 Bb7 Bmi F C7  
F D Eb F D Eb F F G Ab Bb G Ab Bb C7 Eb C7  
Eb tr Bb Bb7 F7  
Bb C+7 A Dm7 G7  
C7+5 F B F Dm7 Bb  
D7 Gm7 Eb7 F  
Dm7 2x to coda G7 Dbm7 Gb7 Gb7  
C F F7 Fmi Ab C Db7 Am / F7  
C7 / Gm Eb7 G Cm G  
C7 D.S. al Fine Db7+5 C G7+9  
(CODA) ritard 3 3  
C F7 Ab7 C G7+9 C

(1924) **TIA JUANA** LARRY CONKEY  
GENE RODEMICH

Recorded by Bix Beiderbeck's Wolverines  
OCT 8, 1924 GENNETT 3565 - # 9115

Handwritten musical score for 'TIA JUANA' in G major, 4/4 time. The score consists of seven staves of music with various chord markings and performance instructions. Chords include G, Gb7, F7, E9, A7, D7, C7, G, G7, F, G7, C, Cm, G, A7, D7, G, G7, Em, Dm6, G7, C, C, G7, Em, Dm6, G7, C, Am, E7, Am, A7, D7, Ab7, G7, G7, Fm, Dm6, C, C9, F, C, F, Am, E7, Am, C7, Bb7, Bb7, A7, D7, G7, C, F7, C, G7, C, and fine.

**OH, BABY!** Lyric Bud G. DeSylva Music Walter Donattson  
(DON'T SAY NO-SAY MAYBE) (1924)

(to Coda last time)

Handwritten musical score for 'OH, BABY!' in G major, 4/4 time. The score includes lyrics and chord markings. Chords include C, Bb7, G7, A7, D7, G7, C, D7, G7, C, Bb7, E7, A7, F, D7, D7, G7, C, D7, G7, C, and fine.

OH, BA-bY OH, BA-bY Don't say NO say "May-be" THAT'S JUST AS Good AS  
 SHUT LEARN-IN Your les-sou Stop 'NO-IN' Keep Yes-IN  
 SO BA-BY OH, BA-BY Don't say NO say "MAY-be"

"Yes to me" AND YOU CAN LEAVE the rest to me UN-til You say let's

look for flats I'll fol-low YOU UN-TIL MY SOX-IES ARE SPATS

AND BA-BY, YOU'LL BE MINE (fine)

104

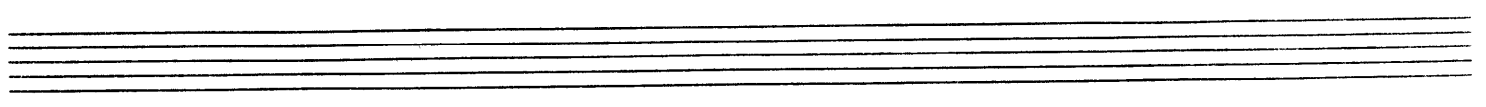
# CORNET CHOP SUEY

Louis Armstrong (1924)

Intro (No chords)

Chord symbols: F, G7, C7, F, F0, C7, F, C7, F, G7, F, C7, F, F7, Bb, Bbm6, F, F, G7, C7, F, F7, Bb, Bbm6, F, Am, E7, Am, F7, E7, Am, C7, F, F7, Bb, Bbm6, F, G7, C7, F, F7, Bb, Bbm6, F, Bb0, F, D7, G7, C7, F, F

THIS WAS RECORDED FEB. 1926 - THE ABOVE (NOTE FOR NOTE OFF THE RECORD) WAS THE FIRST OF MANY THAT SET THE ARMSTRONG STYLE. SOME OF THE LICKS ARE STILL USED 50 YEARS LATER. THIS SOLO IS PERHAPS THE GREATEST OF ALL ARMSTRONG ORIGINALS.





# WHAT'LL I DO (1924) Irving Berlin

105

WHAT 'LL I DO WHEN YOU ARE FAR AWAY AND I AM BLUE WHAT'LL I DO WHEN I AM WOND'RING WHO IS KISS-ING YOU WHAT'LL I DO WITH ON ANY DREAMS OF YOU THAT WON'T COME TRUE WHAT'LL I

DO WHAT 'LL I DO WITH JUST A PHOTOGRAPH TO TELL MY DO DO DO (CODA)

TROUBLES TO WHEN I'M A- DO

## FASCINATING RHYTHM

LYRIC IRA GERSHWIN MUSIC GEORGE GERSHWIN

(1924)

1) FAS-CI-NAT-ING RHY-THM YOU'VE GOT ME ON THE GO! FAS-CI-NAT-ING RHY-THM I'M ALL A QUIV-ER  
 2) ONCE-IT-DID-N'T MAT-TER BUT NOW YOU DO-ING WRONG WHEN YOU START TO PAT-TER I'M SO UN-HAP-PY

WHAT A MESS YOU'RE MAK-ING! THE NEIGH-BORS WANT TO KNOW WHY I'M ALWAYS SHAK-ING JUST LIKE A WOOD YOU TAKE THE DAY OFF DE-CIDE TO RUN A-LONG SOME-WHERE FAR-A-WAY OFF AND MAKE IT

FLIV-ER SNAP-PY EACH MORN-ING OH HOW I I GET UP WITH THE SUN (START-A-HOP-PING, NEVER STOP-ING) TO FIND AT

NIGHT NO WORK HAS BEEN DONE I KNOW THAT LONG TO BE THE MAN I USED TO BE

FAS-CI-NAT-ING RHY-THM OH WOULD YOU STOP PICK-ING ON ME

(1925)

# MILLENBERG JOYS

LEON ROYDOLLO  
PAUL MARCUS  
"JELLY ROLL" MORTON

**B $\flat$**  (VERSE)

NOW THERE'S A TUNE A BRAND NEW TUNE 'RIG-I-NAT-ED DOWN IN

DM G7 F7 F7 (+5)

DIX-IE-LAND E-li-za Green THE SHIM-MIE QUEEN SAYS THAT IT IS JUST

B $\flat$  B $\flat$  B $\flat$ 7

GRAND AND EV-RY NIGHT WITH ALL HER MIGHT SHE DOES A DANCE THATS HARD TO

E $\flat$  E $\flat$  B $\flat$ 7 DM D7 G7

BEAT THE WAY SHE SYN-CO-PATES D'ONT LEAVE NOTHING OUT

C7 F7 TO CHORUS

YOU SHOULD HEAR THIS BA-BY SHOUT

## CHORUS

B $\flat$  Fdim F7 B $\flat$

Rock my soul with the Mil-len-berg Joys Rock my soul

Fdim F7

with the Mil-len-berg Joys Play 'em - dad - dy don't re-fuse

Gdim F7 B $\flat$

Sep-a-rate me from the wea-ry blues Hey! Hey! Hey! Sweet boy syn-co-pate your ma-ma

Fdim F7 B $\flat$ 7

all night long with that Dix-ie-land strain Play it down

B $\flat$ +7 E $\flat$  G7

then do it a-gain Ev-ry time I hear that tune

B $\flat$  G7 Gdim F7 B $\flat$

good luck says I'll be with you soon That's just why I've got the Mil-len-berg Joys

NAMED AFTER "MILLENBERG", A RESORT ON LAKE PONCHARTRAIN NEAR NEW ORLEANS, THE FIRST PRINTER MISPELLED THE TITLE AND IT HAS ALWAYS BEEN ADHERED TO EVER SINCE. "JELLY ROLL" SPENT SOME OF HIS VACATIONS HERE, AS A YOUNG MAN, STRANGELY HE NEVER RECORDED HIS OWN SONG.

IF YOU KNEW SUZIE - (B. G. De Sylva) (1925) Moderato

107

If you knew Su-sie like I know Su-sie Oh!
   
 Oh! Oh! what a girl! There's none so clas-sy as this fair
   
 las-sie Oh! Oh! Ho-ly Mos-es! what a chas-sis!
   
 We went ri-ding She did-n't balk Back from
   
 Yon-kers I'm the one that had to walk! If you knew Su-sie like
   
 I know Su-sie Oh! Oh! what a girl.

Angry

1925 First Recorded in '23  
New Orleans By the Kings

Music by JULES CASSARD, HENRY BRUNIES & MERRITT BRUNIES  
LYRIC BY DUDLEY MECUM

An - gry please don't be an - gry 'Cause I was on - ly teas - ing
   
 you. I would - n't e - ven let you think of leav - in'
   
 Don't you know I love you true. Just be - cause I took a look at
   
 some - bod - y else That's no rea - son you should put poor me on the shelf An - gry
   
 please don't be an - gry 'Cause I was on - ly teas - ing you.

I NEVER KNEW - (T. Fiorito) 1925 Moderato

I Nev - er Knew that ros - es grew, Or if
   
 when breez - es blew, What a
   
 skies were blue or could gray, I Nev - er
   
 Sum - mer breeze say.
   
 Knew that dreams came true, And took your cares a -
   
 way. I Nev - er Knew what love could
   
 do, Un - til I met you to - day.

Riverboat Shuffle

Dick Voynow  
Hoagy Carmichael (1925)  
(MITCHELL PARISH ADDED WORDS IN 1939)

**Vers**

**CHORUS**

**PEPEAT**  
1st 4 BARS  
CHORUS

ORIGINALLY ENTITLED "Free Wheeling" Introduced by the Wolverines featuring Bix Beiderbecke

# JIM TOWN BLUES (1925)

By FRED ROSE and CHARLIE DAVIS

Moderately  
VERSE F

I've got the blues for that home town of mine. Some-how or oth-er I  
 can't change my mind. Scenes from my home town is all I need, To suc-ceed,-  
 yes in-deed, Can't help but wor-ry since I went a-way I bought a tick-et for  
 Jim-town to-day Look for my pic-ture in the vil-lage news, 'Cause I've got some wor-ries to  
 lose. I've got those mean Jim-town Blues, I've saved up my ones and  
 twos No more sing-ing this wear-y song when I go back where  
 I be-long I've got those mean Jim-town Blues.

**CHORUS**

1. F Bdim Bb7 C7 F F7 Bb7 C7+5 C7  
 2. F C7 F

## Five Feet Two, Eyes Of Blue

1925

SAM LEWIS, JOE YOUNG & RAY HENDERSON

Five Foot Two, Eyes of Blue, But oh! what those five foot could do, Has an-y-bod-y seen my  
 girl? Turned up nose, turned down hose, Nev-er had no oth-er beaus, Has an-y-bod-y  
 seen my girl? Now if you run ia-to a five foot two, cov-ered with fur,  
 Dia-mond rings and all those things, Bet-cha' life it ia-n't her, But could she love, could she woo?  
 Could she, could she, could she coo? Has an-y-bod-y seen my girl?

110

Queen Of Spades

(1925)

By "Jelly Roll" MORTON

The musical score consists of ten staves of music in a single system. The key signature is B-flat major (two flats). The notation includes treble clefs, a common time signature, and various rhythmic values. Chord annotations are placed above the notes on each staff. The chords are as follows:

- Staff 1: Gm, Ebdim, G7, Cm, G7, Cm, Bb, F7
- Staff 2: Bb, Dbdim, F7, Gm, Ebdim, G7
- Staff 3: Cm, G7, Cm, Bb, F7, Bb, Dbdim, F7, Gm
- Staff 4: D7, G7, Cm, Dm, F7
- Staff 5: Bb, Dbdim, F7, C#dim D7, Gm, D7, G7
- Staff 6: Cm, G7, Dbdim, F7, Bb7, A7, Ab7, G7, Gb7, F7, Bb, NC
- Staff 7: Bbdim, Bb7 NC, Bbdim, Bb7 NC, Bb7, Bbdim, Bb7, Bb9
- Staff 8: Bb7, Bb7sus, Bb9, Eb, F#dim, Bb7, Bb7+5, Eb, NC
- Staff 9: Bb7, Bb+, Eb, G7
- Staff 10: C7, C7b9, C7, Fm 3, F#dim
- Staff 11: Eb6, Edim, Bb7, Eb, Abm6, Eb, Abm6, Eb, Bb9+5, Eb

# THE MARDI GRAS RAG (1925) WINGY MANONE

111

Musical score for 'The Mardi Gras Rag' in 4/4 time. The score consists of four staves of music. The first staff has a treble clef and a key signature of two flats (Bb and Eb). The second staff has a bass clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are written above the notes: Bb, Eb, Fm6, G7, C7, F7, Cm, D7, Gmi, C7, F7, Cm, F7, Bb. A box labeled 'B' is around the first measure of the third staff. The word 'fine' is written below the first measure of the third staff. The word 'D.S. (TOP)' is written above the fourth staff.

## Sleepy Time Gal (1925) GLEN GREY CASANOVA ORCHESTRA CHIFF EDWARDS, FRANCES LANGFOLD LORENZO-WHITING

Musical score for 'Sleepy Time Gal' in 4/4 time. The score consists of seven staves of music. The first staff has a treble clef and a key signature of one flat (F). The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are written above the notes: G7, Eb7, D7, G, F7, E7, A7, D7, D+, G, Eb7, D7, B7, Em, G, Dm, E7, Am, Cm, D7, G. The lyrics are written below the notes: Sleep-y time gal,- You're turn - ing night in - to day, Sleep-y time gal,- You've danced the ev - 'ning a - way, Be - fore each sil - ver - y star - Fades out of sight, Please give me one lit - tle kiss, Then let us whis - per Good - night, It's get - tin' late and, dear, your pil - low's wait - in', Sleep - y time gal, When all your danc - in' is thru, Sleep - y time gal, I'll find a cot - tage for you, You'll learn to cook and to sew, What's more you'll love it, I know, When you're a Stay - at - home, Play - at - home, Eight - o - clock, Sleep - y time gal.

112

**MOONLIGHT AND ROSES (Bring Mem'ries Of You) 1925** *Bon Black & Chas Daniels* Moderato

Musical score for "Moonlight and Roses" with lyrics and chords. Chords include Ab, Db, Eb7, Ab, Eb7, Eb+, Ab, Db, Ab, Eb7, Ab, Bbm, Ab, Db, F7, Bb7, Eb7, Ab.

Moon- light and ros- es Bring won-der- ful  
 mem- 'ries of you My heart re- pos- es  
 In beau- ti- ful thoughts so true  
 June- light dis- clos- es Love's old- en dreams  
 spark- ling a- new Moon- light and  
 ros- es Bring mem- 'ries of you.

**San Sue Strut**

Medium **1925** WINGY MANONE

Musical score for "San Sue Strut" with lyrics and chords. Chords include D7, A7, D, A7, D, A7, D, D7, G, C#, E7, D, C7, B7, E9, A7, D, G, Cdim, E9, A7, D, A7.

San Sue Strut  
 D7 A7  
 D tacet 3 D A7  
 D D7 G C# E7 D C7 B7 3  
 1 E9 A7 D G Cdim 2 E9 A7 D A7

**SWEET GEORGIA BROWN (Bernie-Pinkard)**

**1925** Moderato

Ben Bernie Orchestra  
Matty Malneck (1954)

Musical score for "Sweet Georgia Brown" with lyrics and chords. Chords include E7, A7, D7, D7+9, G, F#7, B7, B7, Em, B7, G, E7, A7, D7, G, D7, G.

No gal made has got a shade On Sweet Georgia Brown  
 Its been said she looks 'em dead when she lands in town  
 Two left feet but oh so neat has Sweet Georgia Brown  
 Since she came why its a shame how she cools 'em down  
 They all sigh and wan-na die For Sweet Georgia Brown I'll tell you just  
 why you know I don't lie (spoken add lib) Not much!  
 Fel- lers she can't get are fel- lers  
 she ain't met Georgia claimed her Georgia named her Sweet Georgia Brown.



*max.*  
**CHEATIN' ON ME (1925)** *Low Pollack*  
 ARIC-JAUC YELLOW

113

G7 dim F7 G C dim G7 C G dim D7  
 You're cheat-in' on me, cheat-in' on me, You're not the  
 G E7 A7 D7 G7 dim F7 G B B7  
 kind of a sweet-heart I hoped you'd be. I trust-ed you, Thought you'd be  
 Em Ab7 A7 Ab7 A7 D  
 true, My love was so strong that I went a-long Never dream-ing you'd do me wrong.  
 G7 C C C A7  
 Love is a game and I've played on the square, But you're the kind-  
 A7 D7 E7 D7 G7 dim F7 G G7  
 who can nev-er play fair; I may for-give,  
 C Gdim G7 dim F7 G E7 A7 D G  
 but sure as you live Some-day you're going to be sor-ry you cheated on me-

**MANHATTAN 1925** Rodgers & HART

F Fdim Gm C7 Allegro moderato  
 We'll have Man-hat-ten The Bronx and Stat-en Is-land too;  
 And tell me what street com-pares with Mott Street in Ju-ly,  
 Fdim C7 Bb C7 C+ F 1. C7  
 It's love-ly go-ing through the Zoo;  
 Sweet push carts gent-ly glid-ing by!  
 1. F Fdim Gm C7 Gdim Dm A7  
 It's ver-y fan-cy On #old De-lan-cey Street, you know;  
 1. Dm Fm G7 C7  
 The sub-way charms us so, When balm-y breez-es blow To and fro;  
 2. D7 Gm7 Ebm F  
 The great big cit-y's a wond-'rous toy Just made for a girl and  
 G7 F Fdim G7 C7 F  
 boy We'll turn Man-hat-ten In-# to an isle of joy.

*W=B. id Green*

**I LOVE MY BABY 1925** M=HARRY WARREN

Allegro moderato

F7  
 I love my ba-by My ba-by loves me,  
 Some-times we quar-rel And may-be we fight  
 G7 C7  
 Don't know no-bo-dy As hap-py as we She's on-ly  
 But then we make up The fol-low-ing night. When we're to-  
 F7 1. Bb F7 G7 C7  
 twen-ty And I'm twen-ty-one We nev-er  
 geth-or we're  
 1. Ebm F7 2. Bb G7  
 wor-ry, We're just hav-in' fun great com-pan-y  
 C7 F7 Bb  
 I love my ba-by My ba-by loves me...

**114**  
**DINAH** 1925 M = Harry Akst w = Joe Young, Sam Lewis  
 Moderato

Din- ah { is there an- y- one fin- er, in the state of Car- o-  
 with her Dix-ie-eyes blaz-in', how I love to sit and  
 lin-a, If there is and you know 'er, show 'er to me?  
 gaze in- to the eyes of Din-ah  
 Lee. Ev- 'ry night why do I shake with fright  
 be- cause my Din- ah might change her mind a- bout me.  
 Din- ah, if she wan-dered to Chin- a I would hop an o- cean-  
 lin- er, Just to be with Din-ah Lee.

**HERE IN MY ARMS** 1925 RODGERS & HART  
 Moderato

Here in my arms it's a- dor- a- ble! It's de-  
 When lit- tle lips are so kiss- a- ble It's per-  
 plor- a- ble That you were nev- er there. Next to my  
 mis- si- ble For me to ask my share heart it is ev- er so lone- ly, I'm hold- ing on- ly  
 air, While here in my arms it's a- dor- a- ble!  
 It's de- plor- a- ble That you were nev- er there.

**DREAM OF LOVE AND YOU** 1925 (Hebestraum) G.E. Taylor

Dream of sweet Love, a Dream of June and  
 Two sweet lips That give a won- drous  
 Ros- es, Tak- ing me back to you.  
 prom- ise, Tell- ing of love so true.  
 Moon- light in the skies, Love- light in your eyes  
 That thrills me through, And makes my heart grow  
 fond- er, My Dream of Love and you.

# YES SIR! THAT'S MY BABY (1925)

LYRICS - GUSKAHN 115  
MUSIC - WALTER DONALDSON

8. Eb Eb0 Bb7 Cm6 Bb7

Yes, Sir THAT'S MY BA-BY No, Sir, DON'T MEAN "MAY-BE" Yes, Sir, THAT'S MY BA-BY  
 Yes, MA'AM We've de-cid-ed No, MA'AM, We won't hide it Yes MA'AM your in-vi-ted  
 Yes Sir THAT'S MY BA-BY No, SIR, DON'T MEAN "MAY-BE" Yes, Sir, THAT'S MY BA-BY

Eb Eb7 Bb7 Eb7 Ab7 (G7 Gb7) F7

ENDING

NOW — "fine" BY THE WAY BY THE WAY — When we reach the preach-er I'll

Bb7 D.S. al Fine

SAY (LI) THE LONESOMEST GIRL IN TOWN 1925  
 LYRICS 'AI DUBIN MUSIC JIMMY MSHUGH & IRVING MILLS

Eb C0 Eb7 D7 Bb7 C7 F7 Eb7 F7

RINGS ON YOUR fin-gers And heart-aches in —SIDE, You're the lone-som-est Girl in Town

Bb7 Fm6 F#0 Eb Ab G7 Cm Cm7 Bb Ebm F7 Bb7 C7 Bb7 Eb7

ev-'RY-ONE's Bud-dy but NO-BO-DY'S BRIDE, Your the lone-som-est Girl in Town TOOMAN-Y

Eb7 Ab Ab F7 Bb7 Cm7 Bb7 Eb

Part-ies that Bring you no fun, Too ma-ny Bright light in-STEAD OF THE SUN, Too MA-NY

F7 Ab7 Eb Ab G7 Cm F7 Bb7 Eb

SUB-HEARTS BUT NOT THE RIGHT ONE, You're the lone-som-est girl in town

# WHO? (1925) Jerome Kern

8. Eb Bb7

WHO — Stole my heart — A-WAY WHO — MAKES me DREAM — All DAY  
 WHO WOULD I AN — ser: YES to? — well, you OUGHT TO GUESS

Bb7 Eb Bb7

DREAMS I KNOW CAN NOV-ER BE TRUE, — Seems AS tho' I'll EV-ER BE BLUE —

Ab D.S. al Fine Eb

WHO — MEANS MY HAP — PI-NESS WHO — No ONE BUT YOU —

# 116 YOUR RED WAGON

WORDS ADDED 1940 BY DAVE RAY & GENE DEPAUL  
 RICHARD M. JONES - INSTRUMENTAL ONLY - 1925

1. If you WAN-NA GO CRA-ZY AND ACT THE clown, Be the laugh-ing stock All 'cause I'm -  
 2. SO THE GUY you left me for IS tired of you, - Ba-by, why call me 'cause I'm -  
 CHECK you left me for IS tired of you, - Ba-by, why call me 'cause I'm -

VER TOWN, THATS YOUR RED WAG-ON THATS YOUR RED WAG-ON So  
 tired too

Just keep drag-gin' YOUR RED WAG-ON A-LONG If you  
 So you

STICK YOUR NOSE SOME PLACE IT don't be-long, Don't you COME TO ME IN THINGS GO wrong  
 FALL FOR SOME-BOD - Y WHO PINNED YOUR EARS, BA- BY, DON'T BE SO U-IN ME your tons. THATS YOUR

Red Wag-on THATS YOUR RED WAG-ON So Just keep drag-gin Your

RED WAG-ON A-LONG WHEN YOU'RE MAK-ING YOUR BED re-mem-ber you'll  
 NOW YOU'VE FIN-AL-ly-learned that you get burned

do the ly-ing there when you play with fire - when you've BUT-TERED YOUR BREED DON'T EX-PECT  
 you CAN'T USE

me to eat your share - If you're GON-NA PLAY HOR-SES, AND BLOW YOUR DOUGH, DON'T you  
 me for your spare tire - If you did-n't have love songs to fit my key. BA- BY,

run to me if they DON'T SHOW, THATS YOUR RED WAG-ON THATS YOUR  
 don't you SING YOUR BLUES TO ME,

Red WAG-ON So Just keep drag-gin your Red WAG-ON A long

THIS ORIGINAL INSTRUMENTAL BY RICHARD M. JONES (A CHICAGO & NEW ORLEANS PIANO PLAYER) BECAME A BIG HIT WITH YOURS  
 AFTER WORDS WERE ADDED IN 1940 - RECORDED BY - RUTH HAYES  
 ANDREWS SISTERS - ELLA FITZGERALD - DICK HYMAN - JIMMY LUNDGREN  
 RAY McKENLEY - TONY PASADOR - JIMMY RUSTIAN & STETS -  
 JONES WAS AN ACTIVE & IMPORTANT PIANO PLAYER UP UNTIL  
 FROM THE 1930S UNTIL HIS DEATH IN 1945



118

# MUSKAT RAMBLE (1926)

RAY GILBERT & EDWARD "Kid" ORY (AS ARRANGED BY BOB HAGGART FOR THE BOB CROSBY BAND)

[A]  $Bb$   $F7$   $Bb$   $E7b9$

$Dmi$   $A7$   $Dmi$   $F7$   $G7$   $Cmi7$

$C7$   $F7$   $Bb7$  [B]  $C7$   $E7$   $F7$   $Bb$   $E7b9$   $F7$

$F7$   $Bb$   $Bb7$   $A7$   $A7$   $G7$   $Cmi7$   $Cmi7$

$C7$   $E7b9$   $F7$   $Bb$  [C]  $Bb$   $F7$   $Bb$   $E7b9$

$Dm7$   $A7$   $F7$   $G7$   $Cm$   $C7$   $E7b9$   $F7$

*ff*

$Bb$  [D]  $Bb$   $F7$   $Bb$   $E7b9$   $Dmi$

$A7$   $Dm$   $F7$   $G7$   $Cm$   $C7$   $Cm7$

$E7b9$   $Bb$   $F7$   $Bb$

$Dmi$   $A7$   $Dm$   $F7$  [F]  $Bb$   $F7$

$F7$   $Bb$   $G7$   $Cm$   $C7$   $E7b9$

$Bb$   $F7$   $Bb$  NO RHYTHM  $F7$   $Bb$  BREAK

**IN A LITTLE SPANISH TOWN**

1926 M. WAYNE

Moderato 119

In a lit- tle Span- ish town, 'Twas on a night like this,  
Ma- ny skies have turned to gray, Be- cause we're far a- part,  
Stars were peek-a-boo- ing down, 'Twas on a night like this,  
I whis- pered 'be true to me' And she sighed "Si,  
Si," Ma- ny moons have passed a- way and still she's in my  
heart, We made a prom- ise and sealed it with a kiss,  
In a lit- tle Spa- nish town, 'Twas on a night like this.

**GIMME A LITTLE KISS WILL YA HUH?**

TURK - SMITH - PINKARD

1926 Slow Fox Tempo

"Gim- me" a lit- tle kiss Will "Ya" Huh? What are "ya" gon- na miss  
Will "Ya" Huh? Gosh! oh gee! Why do you re- fuse? I can't see  
what you've got to lose, Aw, "gim- me" a lit- tle squeeze Will "Ya" Huh?  
Why do you "wan- na" make me blue? I would- n't say a word if I were  
ask- in' for the world, But what's a lit- tle kiss be- tween a "fel- ler" and his girl? Aw,  
"gim- me" a lit- tle kiss, Will "Ya," Huh? And I'll give it right back to you.

**I'VE FOUND A NEW BABY**

1926 J. Palmer & S. Williams

Brightly

I'VE FOUND A NEW BA- BY I've found a new girl,  
Her new kind o' lov- in', Done made me her slave,  
My fash- ion plate ba- by has got me a whirl.  
Her sweet tur- tle dov- in' Is all that I crave.  
Sweet- est miss, with a kiss, full o' bliss, cant re- sist some- how,  
Tells me lies, but she's wise, naugh- ty eyes mes- me- rize I vow, And  
how! I don't mean may- be, I just had to fall,  
I'VE FOUND A NEW BA- BY New ba- by that's all.





FALLING IN LOVE WITH YOU

1926

J. Meyer & B. Davis

121

Valse moderato

F F7 2 D7 G7

Fall-ing in love, fall-ing in love with you, dear, Learn-ing to  
Birds in the trees, sing mel-o-dies a-bout you, They seem to

C7 1. F Fdim

smile, Whis-per-ing I'll be true, dear. Ros-es are bloom-ing  
be jeal-ous of me,

1.) Gm7 C7 F Dm G7 C+

ev-'ry- where, I nev-er knew they grew so fair,

2. D7 Gm

They love you, too, E-ven the moon shin-ing a-

Gm6 A7 Dm D7

bove knows what I'm dream-ing of Fall-ing in

G7 C7 F

love, fall-ing in love with you.

(I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME) 1926

C. GASKILL & J. M. AUGER

C+57 F Fm C

Your eyes of blue, your kiss-es too, I nev-er knew what  
You're tell-ing ev-ry one I know, I'm on your mind each

D7 G7 1. C Dm7 G7

they could do, I can't be-lieve that you're in love with me.  
place you go, They

2. C E7 Em7 G E7

love with me. I have al-ways placed you far a-

A7 D7 Am7 F D7 G7

bove me, I just can't im-ag-ine that you love

C+57 F Fm C

me; And af-ter all is said and done, To think that I'm the

D7 G7 C

luck-y one, I can't be-lieve that you're in love with me.

1926 MOUNTAIN GREENERY Rodgers & Hart

Moderato

C Am Dm7 G7 C Am Dm7 G7

In a moun-tain green-er-y, Where God paints the scen-er-y,  
While you love your lov-er, let Blue skies be your cov-er-let,

C F D7 G 1. Gdim G

Just two craz-y peo-ple to- geth-er;  
When it rains we'll laugh at the weath-er

2. C+59 F C7 F

And if you're good I'll search for wood,

Fm6 Em7 D7 Dm7 G7

So you can cook While I stand look-ing.

C Am Dm7 G7 C Am Dm7 G7

Beans could get no keen-er Re-cep-tion in a bean-er-y

C Am Dm G7 C

Bless our moun-tain green-er-y home!

# I'D CLIMB THE HIGHEST MOUNTAIN (1926) LEW BROWN/SIDNEY CLARE

(IF I KNEW I'D FIND YOU)

Chords: Eb, Eb7, Ab, Bb, Fmi, F7

1) I'd climb the high-est moun-tain, if I knew that when I climb that moun-tain I'd  
 2) swim the deep-est riv-er, if I " " " " swam that riv-er I'd  
 3) pray to get to heav-en cause I know that if I got to heav-en I'd

Chords: Bb7, Eb, Bb, Fmi, B7, Eb, Ab, Eb, Abm, Eb, Ab

FIND YOU, I'D you, (fine) WITH-OUT YOU DEAR, MY LIFE MEANS  
 FIND YOU, you,

Chords: Eb, Bmi, C7, Fmi, Abmi, Bb7, D.S. al fine

NOTHING TO ME NO MAT-TER WHERE YOU ARE, THAT'S WHERE I WANT TO BE, I'D

BIX BEIDERBECKE & FRANK TRUMBauer USED THE CHARDS WITHOUT HINTING OF THE MABAODY O., THEIR MAY 13, 1927 RECORDING "FOR NO REASON AT ALL IN C"

# WHAT CAN I SAY AFTER I SAY I'M SORRY (1926) (DOW THADSON ETC)

Chords: G, G7, C, Cm

WHAT CAN I SAY, DEAR, AF-TER I SAY I'M SOR-RY? WHAT CAN I DO TO PROVE IT TO YOU I'M  
 I WAS ALL WRONG BUT RIGHT OR WRONG I DON'T BLAME YOU WHY SHOULD I TAKE SOME-BOD-Y LIKE YOU AND

Chords: G, Bm, G, Am, D7

SOR-RY? I DID-N'T MEAN TO EV-ER BE MEAN TO YOU IF I DID-N'T CARE I  
 SHAME- YOU.

Chords: G, D.S. al, G, E7

WOULD-N'T FEEL LIKE I DO I KNOW THAT I MADE YOU CRY, AND I'M  
 AM

Chords: D7, G

SO SOR-RY DEAR SO WHAT CAN I SAY, DEAR, AF-TER I SAY I'M SOR-RY?

# IF I COULD BE WITH YOU (1926) CREAMER JOHNSON

IF I COULD BE WITH YOU I'D LOVE YOU STRONG IF I COULD  
 IF I COULD BE WITH YOU ONE HOUR TO-NIGHT IF I WAS

Chords: Eb, F#0, G7, C7, F7, Bb, Eb, Gm, Bbmi, C7

BE WITH YOU I'D LOVE YOU LONG I WANT YOU TO KNOW I WOULD-N'T GO UN-TIL I TOLD YOU HOW I WANT  
 FREE TO DO THE THINGS I MIGHT I'M

Chords: F7, F#0, Bb7, F7, D7, Eb, G7, C7, F7, Bb7, Eb

LOVE YOU SO TELL-ING YOU TRUE I'D BE AN-Y-THING BUT BLUE IF I COULD BE WITH YOU

# BLUE ROOM

R. RODGERS (1926) "THE GIRL FRIEND"

1) We'll HAVE A BLUE-ROOM A NEW Room, FOR TWO ROOM WHERE EY-RY DAY'S A  
 2) NOT LIKE A BALL-ROOM A SMALL ROOM, A HALL ROOM WHERE I CAN SMOKE MY  
 3) YOU SEW YOUR TROUS-SEAL, AND ROB-IN-SAY CRU-SOE IS NOT SO FAR FROM

1) HOL-I-DAY BE-CAUSE YOU'RE MAR-RIED TO ME YOUR WEE HEAD UP-ON MY KNEE  
 2) PIPE A-WAY, WITH  
 3) WORLD-LY CARES AS OUR

(BRIDGE)

III ENDING Gm7 C7 F fine

Blue Room far A-WAY UP STAIRS We will thrive on, Keep A-live on Just NOTH-ING BUT

KIS-SES WITH MIS-TER AND MIS-SUS ON LIT-TLE BLUE CHAIRS

D.S.

# BREEZIN' ALONG WITH THE BREEZE

HAVEN GILLESPIE  
SEYMOUR SIMONS  
RICHARD A. WALTING

(1926)

1) I'm JUST BREEZ-IN' A-LONG WITH THE BREEZE TRAIL-IN' THE RAILS  
 2) LIKE THE BIRD-IES THAT SING IN THE TREES PLEAS-IN' TO LIVE  
 3) I'm JUST GO-IN' A-ROUN' AS I PLEASE BREEZ-IN' A-

ROAM-IN' THE SEAS THE SKY IS THE ONLY ROOF I  
 LIV-IN' TO PLEASE-

HAVE O-VER MY HEAD And when I'm Wea-ry Noth-er NA-ture MAKES ME A BED

LONG WITH THE BREEZE fine

124

# STARS ARE THE WINDOWS OF HEAVEN

TOM MALIE & JIMMY STEIGER

(1926) C Ab7 D7 G7 C

STARS ARE THE WIN-DOWS OF HEAV-EN WHERE AN-GELS Peep THRU,

C C° G E7 A7 D7 G G7 C7

UP IN THE SKY THEY KEEP AN EYE ON KIDS like me AND YOU. THEY CRY EACH

C7 G7 C7 F C7 F D7

TIME WE ARE NAUGH-TY, THEIR TEAR DROPS ARE THE RAIN BUT WHEN WE'RE

D7 A7 D7 G D7 G7 C

GOOD THEY ARE SMIL-ING AND THEY SHINE A-GAIN (MY MOM SAYS) STARS ARE THE

C Ab7 D7 Fm G7 C

WIN-DOWS OF HEAV-EN, WHERE AN-GELS PEEP THRU

# THERE AINT NO MAYBE IN MY BABY'S EYES 1926

LYRICS: GUS KRAM & RAYMOND EGAN

MUSIC: WALTER DONARDSON

F F7 Bb7

OH I KNOW MY BA-BY LOVES ME I CAN TELL MY BA-BY LOVES ME 'CAUSE THERE

THO SHE DONT EX-PRESS IT SHE MIGHT JUST AS WELL CON-FESS IT FOR THERE

F Dm G7 C7 I F G7 C7 C+ II end F Bb F

AINT NO MAY-BE IN MY BA-BY'S EYES EVEN 2) EYES 3) EYES (fine) we's teach

F7 (E7) F7 F7 B7 D G7 Bm

EV'-NING AND NEV-ER SPEAK I WISH EACH EV'-NING COULD LAST A WEEK

C7 C7+ to Top (sing topline)

FOR I

Empty musical staves for accompaniment.

# DESERT SONG, THE (1926) LYRIC OSCAR HAMMERSTEIN & OTTO HARBACH SIGMUND ROMBERG 125

Chords: C, C<sup>o</sup>, G7, Dm7, G7, C, E7, Am, I-Am, D7

BLUES ON, HEAVEN AND YOU AND I AND SAND - KISSING A MOON -  
GIVE WE THAT NIGHT DI-VINE. AND LET - MY ARM IN YOURS EN-  
SKY A DES-ERT BREEZE WHISP-'RING A Lull-A-BY ON-LY STARS A-BOVE YOU TO  
-TWINE A DES-ERT SONG CALL-ING IT'S VOICE ON-

Sec I love you - THRILL-ING WILL MAKE YOU MINE fine

# MOONLIGHT ON THE GANGES (1926) S. MEYER

OPTIONAL CHORD CHANGES - TOP LINE

LYRIC: CHESTER WALLACE

(Alt.) G9 F#9 F9 E#9 E#9 D9

Chords: G9, C#mb, Cm6, Bmb, Bmb, Am, G7, I, Eb, C, C7, C6, Dm7, Em, E7, Am, Amb, D7, G, C, C7+5, F, C+, F, Amb, C<sup>o</sup>, C C<sup>o</sup>, E#7, A, A7

1) MOON-LIGHT - ON THE GANGES - MY Lit-tle - HIN-DOO - WHEN I  
2) SOME DAY - " " " " I'll

WHIS-PER'D - LOVE'S SWEET MEL-O-DY - All OUR DREAMS AND OUR SCHEMES CAN BE TRUE

MEET YOU - ONCE MORE And I'll KISS YOU AND CA-ress YOU # WHERE THE

WA-TERS KISS THE SI-LENT SHORE - fin

# 126 KINK-A-JOU, THE (1926) "RIO RITA" H. TIERNEY

WHEN YOU DO THE KINK-A-JOU YOU DANCE BE-FRE YOU THINK YOU DO, YOU  
 CLAW A-ROUND YOU'RE FEELING OH, SO LAZ-Y 'FORE YOU KNOW YOU'RE SWEET-WAG WHOP-A-DAIS-LE  
 FIRST YOU FEEL A KINK OR TWO BUT HERE'S THE KICK FOR YOU, YOUR ONE DE-SIRE-- IS  
 TO AC-QUIRE EACH MOVE-MENT OF THIS DAIN-TY DANCE WILL THRILL YOU THEN OH, I  
 KNOW IT WILL EN-TRANCE YOU WHEN YOU DO THE KINK-A-JOU

# Jackass Blues 1926

By ART KASSEL and MEL STITZEL

Mis - ter, mis - ter, hear a broth - er that's been a fool I've got the Jack-ass Blues  
 I've just learned to care a - bout that dog-gone mule And him I'm gon-na lose So won't you  
 give him back 'cause I got the Jack - ass Blues. Noth - in' ev - er made me feel so  
 blue and for - lorn I've got the blues and how All my life I'll keep a - wish - in'  
 I've ne'er born If you take him now, So won't you give him back 'Cause I  
 got the Jack - ass Blues. Blues.

1. F F7 Fdim Gm7-5 F F#dim C7  
 2. F F7 Fdim Gm7-5 F C7 F

# DIPPER MOUTH BLUES

1926 Joe "KING" OLIVER 127

The musical score is written on 11 staves. It begins with a treble clef and a key signature of two flats (Bb and Eb). The first staff contains the initial melodic line with chords Bb0, F7, Cm7, F0, F7, and A Bb. The second staff continues the melody with chords Eb7, Bb6, Bb7, Eb9, and Bb6. The third staff features chords F7, Bb6, Cm7, C#b, Bb6, and B Bb. The fourth staff includes Eb9, Bb, Bb7, Eb9, and Bb. The fifth staff has F7, Bb, Cm7, C#b, Bb, C Bb mi, Bb, Bb mi, and Bb7. The sixth staff contains Eb9, Bb, F7, Bb, and F7. The seventh staff starts with Bb6 and includes a section marked 'D' with a 4/4 time signature and a repeat sign. The eighth staff is marked 'No Rhy' and includes Bb, Cm7, F7, Bb, Eb7, and Bb. The ninth staff begins with a section marked 'E' and contains Eb9, Bb, Bb7, Eb9, and Eb9. The tenth staff has Bb, Cm7, F7, Bb, and B Bb. The eleventh staff includes Bb, Bb7, Eb9, Bb, and Cm7. The final staff starts with F7 and ends with a double bar line.

FIRST CALLED "SUGAR FOOT STOMP" AND WRITTEN IN 1923  
THIS IS LOUIS ARMSTRONG'S FAMOUS TRUMPET SOLO OF 1926

1926

Lyric by WALTER MELROSE  
Music by FERD "Jelly Roll" MORTON

C F7 C F7

I got the blues and I sure have got 'em bad, Mean-est old blues that I ev-er, ev-er had.  
When I a-rise in the morn-ing for the day, Heart-break-in' blues say good morn-ing right a-way.

F F7 C E7+5 A7

My mind is wear-y and ev-'ry-thing is wrong, Ev-'ry day seems just nine years long,  
They haunt me just like a shad-ow haunts a tree, Ev-en taste 'em in my cof-fee,

D7 G D7 G D7 G7

That's just why I sing and cry this mourn-ful song. My ba-by's

CHORUS

C C7 Cdim Fm6 C F Fm C Cdim C7 Fdim

gone and I got the blues. It sure is  
gone and I got the blues. He went a -  
gone and I got the blues. He flew a -

F Fdim C E7 A7 NC

aw-ful to be lone-some like me wor-ried wear-y, up in a tree. That's  
way on the sly, did-n't say why, nev-er ev-en kissed me good-bye, That's  
way like a crow, why, I don't know, van-ished like a mi-grat-in' bo', That's

D7 G7 C D7 G7 G7+5

why you can hear me say night and day,  
why you can hear me say night and day,  
why you can hear me say night and day.

C C7 Cdim Fm6 C F Fm C Cdim C7 Fdim

where can my ba-by be? I roam the  
who took my man a-way? I roam the  
what will be-come of me? If I could

F Fdim C E7 A7 NC

streets ev-'ry-where, look here and there, Won-d'ring why he gave me the air,  
streets like a tramp, feet in a cramp, Search-ing for my two-tim-in' vamp. Good  
find an old boat, one that would float, I'd bap-tize my blues mak-in' goat.

D7 G7 1. C C7 Cdim Fm6 C D7 G7 G7+5 2. C C7 Cdim Fm6 C G7+5 C D C

Lawd, I've got the side-walk blues. My ba-by's blues.

NEXT PAGE →



SIDE WALK BLUES (continued)

3. C C7 Cdim Fm6 C Abdim C7 To Trio F F6 Cm6 D7 NC

blues.

D7 G9 C13 C+ F E C7

F F6 F#dim C6 NC Am E7 Eb7 E7

F#dim E7 Am F7Am C7 NC F F6 Cm6 D7

G9 Bbmaj7-5 A7 Dm A7 F7 NC

Bb Bdim F A7 A7-5 D7

G7 C13 C9 F Bbm6 F Bbm6 F

Detailed description: This block contains the musical notation for the 'Side Walk Blues' section. It consists of six staves of music in a 12-measure format. The first staff includes a box with the key signature and a list of chords: C, C7, Cdim, Fm6, C, Abdim, C7, and 'To Trio'. The tempo is marked 'blues.'. The subsequent staves show the melody and accompaniment with various chords indicated above the notes. The chords include D7, G9, C13, C+, F, E, C7, F, F6, F#dim, C6, NC, Am, E7, Eb7, E7, F#dim, E7, Am, F7Am, C7, NC, F, F6, Cm6, D7, G9, Bbmaj7-5, A7, Dm, A7, F7, NC, Bb, Bdim, F, A7, A7-5, D7, G7, C13, C9, F, Bbm6, F, Bbm6, and F.

IT ALL DEPENDS ON YOU 1926 B.G. DeSylva, Lew Brown & Ray Henderson Moderato

I can be hap- py, I can be sad, I can be good or I can be bad, It all de- pends on you — I can be lone- ly out in a crowd, I can be hum-ble, I can be proud, It all de- pends on you. — I can save mon-ey, or spend it, Go right on liv- ing, or end it, You're to blame hon- ey,, For what I do. — I know that I can be beg- gar, I can be king, I can be al- most an- y old thing. It all de- pends on you.

Detailed description: This block contains the musical notation for the song 'It All Depends on You'. It features a vocal line with lyrics and a piano accompaniment line with chords. The chords are indicated above the piano line. The chords include C, Cdim, G7, Dm, F+, Dm7, G7, Dm, F+, C, G7, C7, F, Fm, D7, G7, C, Gm, A7, D7, Dm7, G7, and C.

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Dead Man Blues

1926

By ANITA GONZALEZ and FERD "Jelly Roll" MORTON

The musical score for "Dead Man Blues" is written in G minor, 2/4 time. It consists of ten staves of music. The key signature has two flats (Bb and Eb). The score includes various chords and musical notations:

- Staff 1: Gm, Cm, Gm, D, Gm. Includes a triplet of eighth notes.
- Staff 2: D7, Gm, Cm, Gm, F7, Bb6, Bb7, Bb6, Bb7.
- Staff 3: Bb6, Bb7, Eb, Bb, D7.
- Staff 4: G7, C7, F7, Bb, F7, Bb. Includes a triplet of eighth notes.
- Staff 5: Bb7, Eb.
- Staff 6: Bb, D7, G7, C7, F7, Bb, F7.
- Staff 7: Bb, Bb7.
- Staff 8: Eb, Bb, D7, G7.
- Staff 9: C7, F7, Bb, D7, Gm, Cm, Gm.
- Staff 10: D, Gm, D7, Gm, Cm, Gm. Includes a triplet of eighth notes.

**BIRTH OF THE BLUES. THE 1926 R. Henderson** Tempo di Blues

They heard the breeze in the trees — Singing weird mel-o-dies — And they made  
 jail came the wail — Of a down - hearted frail, — And they played —  
 that — the start — of the blues. — And from a — From a whip-poor-  
 that — As part — of the blues. —  
 will Out on a hill, — They took a new — note, — Rushed it thru a horn 'Till it was worn —  
 — In-to a blue — note! — And then they nursed it, re-hearsed — it, And gave —  
 — out the news — That the South — land — gave birth to the blues!

**BABY FACE 1926 (Davis-Akst)**

Moderato to

Ba - by face — You've got the cut - est lit - tle ba - by face —  
 There's not an- oth - er one could take your place —  
 Ba - by face — My poor heart — is jump-in' You sure have start - ed some-thing —  
 Ba - by face — I'm up in heav-en when I'm in your  
 food em - brace — I did -n't need a shove — 'Cause I just  
 fell in love — With your pret - ty Ba - by Face.

**'Deed I Do**

1926

By WALTER HIRSCH and FRED ROSE

Moderato

Do I — want you? — Oh my, — do I? — Hon-ey, — 'deed I  
 Do I — need you? — Oh my, — do I? — Hon-ey, — 'deed I  
 Do I — love you? — Oh my, — do I? — Hon-ey, — 'deed I  
 do! — do!  
 I'm glad that I'm the one who  
 found you, That's why I'm al-ways hang-in' 'round you.  
 do!

# I KNOW THAT YOU KNOW

Lyric by ANNE CALDWELL  
Music by VINCENT YOUMANS

Moderato

B7 C7 C#7 D7 G7 C G+ C A7+5

So, dar-ling, I know that you know That I'll go where you go.

A7 D7 G7 C G C G7 C Fm C G7 G6

I choose you; won't lose you. I wish you knew how much I long to hold you in

Am Cm6 D7 G7 C G+ B7 Gm6 A7 D7 F7 B

my arms. This time is my time, 'Twill soon be good-bye time, Then in the

C A7+5 A7 D7 Fm G7 C G C Dm7 G7 Dm7 G7 C Fmaj7 Fm7 Fm6 C

star-light, Hold me tight. With one more lit-tle kiss, Say Night-y night!

**BYE BYE BLACKBIRD** 1926 *R. Henderson* *Lyrics: Mort Dixon* Moderato

F C7 F

Pack up all my care and woe Here I go sing-ing low BYE

Ddim C7

BYE BLACK BIRD Where some-bod-y waits for me

F

Sug-ar's sweet so is she BYE BYE BLACK-BIRD

F7 Cm6 D7 Gm

No one here can love and un-der-stand me On what hard luck

Bbm6 C7 F

sto-ries they all hand me Make my bed and light the light

C7 D7 Gm C7 F

I'll ar-rive late to-night Black-bird Bye Bye.

**Sugar** 1926 *ETHEL WATERS & PEGGY LEE* JOE YOUNG & GEORGE W. MEYER

G E7 A7 D7 Gmaj7 D+ G Bbdim Am7 G#dim *to Coda*

Su-gar, I call my ba-by my Su-gar, I nev-er 'may-be' my Su-gar,  
Su-gar, I nev-er cheat on my Su-gar, 'Cause I'm to sweet on my Su-gar,

D7 D+ G Dm6 E7 D7 G E7 A7 D7 Gmaj7 D+

That's why my ba-by is so con-fec-tion-ar-y, Fun-ny, She nev-er pleads for my mon-ey,

G Gm D D#dim Em7 A7 D7 Dm6 D° D7 Ddim D7 C#dim

R+ when she feeds me on hon-ey, She gets her needs ev-ry time. I'd make a

G7 Dm7 G7 Dm7 G7 Dm7 G7 C

mil-lion trips to her lips. If I were a bee, 'Cause they are sweet-er than

E7 A7 D7 D.C. al A7 G 1. 2.

an-y can-dy to me, She's gran-u-lat-ed That su-gar ba-by of mine.

# Washboard Blues

HOAGY CARMICHAEL

133

(1926)

(SHOW)

Chords: Eb, Bb7, Eb, Bb7, Eb7, Ab, B7

Chords: Eb6, Bb7, Eb6, Bb7, Eb, Bb7

CHORUS

Chords: Eb, Ab, Eb, Bb7, Eb, Bbm, C7, Fm7

Chords: Eb, Ab, Eb, Bb7, Eb, Bbm, C7, Fm7, Bb7

Chords: Eb, Ab, Eb, Eb9, Ab, Eb7, Ab, Eb7, Ab, Eb7, Ab, B, F#7

Chords: B, F#7, B, Bb7, Eb, Bbm, C7, Fm7, Bb7

Chords: Eb, Ab, to Coda, Eb, Bb7, Eb (INTERLUDE), Eb7, D7, D7, C7, B7, Eb

Chords: Eb7, D7, D7, C7, B7, Eb, Eb, Fm7, Eb, Fm7, Eb7, Eb, Bb7

Chords: Ab, Eb, Fm7, Bb11, Eb, Gm7, C9, Eb, F7

Chords: Bb7, Eb, Fm7, Bb11, Eb, Bb7, D9, Coda

CODA

Chords: Fm7, Eb, D9, Eb



Chicago Breakdown 1926

By FERD "Jelly Roll" MORTON

Bb Dbdim C7 F7 Bb Dbdim C7 F7

Bb7 Eb Ebdim G7 C7 F7 Bb Dbdim

C7 F7 Bb7 Eb Gb7 Bb Fm G7

Cm F7 

1. Bb	2. To next strain Bb NC	3. To Trio Bb NC
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 C7

F7 Bb NC F9

Bb6 C7 F7 Bb NC

Eb Ebm Bb Dbdim F9 

1. Bb Edim Ebm Bb	2. D.S. al Trio
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Trio F7 Bb7 Eb Bb7 Eb Edim

F7 Bb7 Eb Edim Bb G9 C7 F7 Bb7 Ebm6 Bbdim

Bb7 NC F7 Bb7 Eb Bb7 Eb

Bbm7 Eb7 Ab Eb G7-5 C7 F9

Gm 

1. Eb NC Eb F Abdim C7	2. Eb Eb7 Ab Bb7 Eb
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# ARE YOU LONESOME TONIGHT?

Ray Turk (1926)

Love Handwritten

BEST SELLING RECORD OF 1960 - BY ELVIS PRESLEY

Are you lone-some to-NIGHT do you miss me to-NIGHT Are you Sor-ry we drift-ed A-

Part Don't your mem-o-ry stray to a Bright sum-mer day, when I Kissed you And

Called-You Sweet-heart Do the chairs in your par-lor seem empty And bare? Do you

Gaze At your door-step AND picture me there? Is your heart filled with pain Shall I

come back A-gain " Tell me dear, Are you lone-some to-NIGHT? —

(1926)

# LONESOME & SORRY

BENNY DAVIS & CO. COMPOSERS

LONE-SOME AND SOR-RY BE-CAUSE YOU WENT NIGHT-TIME COMES SING-ING I WISH-EDER HOW

A WAY lone-SOME AND SOR-RY I MISS YOU MORE-EACH

DAY WHEN feel-ING ARE YOU LONE-SOME AND SOR-RY-

THE SAME, DEAR AS ME? —



# Deep Henderson (1926) Fred Rose

*Verse*

Yesterday I hap-pened by a won-dar-ful sign —  
 Ab-u-sis-ing some-thing that hurt Have torn a Mike  
 RIGHT-A-WAY I start-ed in a pic-tur-in' the sun-ny south-ern  
 views of Hen-der-son There's no use dis-guis-ing what I've  
 now I'm re-A-liz-ing there's just  
 GOT ON MY MIND — some-thing that can cure me of the  
 one way to find  
 deep-est of the low-est kind of blues —

## Deep Henderson CHORUS

Lyric and Music by FRED ROSE

Deep - er than the riv - er in the ear - ly spring, That's the kind of wear-y blues I  
 sing. How I wish that I was born with wings! (I'd real - ly do a swal - low.) Night is  
 clos - ing 'round my weath - er beat - en soul, Dark - er than the black-est kind of coal.  
 Gloom has got me un - der his con - trol, Got me in his goal. I've got a feel-in' steal - in' through my  
 brain, I won't be hap - py till I'm home a - gain.  
 Hen - der - son! There's the on - ly place I real - ly want to be.  
 Might - y plain for an - y - one to see Blues have made an aw - ful wreck of me. Deep Hen - der - son!

# CHARMAINE

ERNO RAPEE (1926)  
LEW POLLACK

I WON-DER WHY YOU KEEP ME WAIT-ING CHAR-MAINE CRIES IN VAIN I WON-DER WHEN  
 BLUE BIRDS ARE MAT-ING WILL YOU COME BACK A-GAIN I WONDER IF I KEEP ON  
 PRAY-ING WILL OUR DREAMS BE THE SAME I WONDER IF YOU EVER THINK OF ME  
 TOO CHAR-MAINE'S WAIT-ING JUST WAIT-ING FOR YOU

# SUNDAY

MILLER, COMB, ST. LOUIS

I'M BLUE EV-RY MON-DAY THINK-ING O' VER-SUN-DAY THAT ONE I AM WHEN I WAKE  
 UP SAT-UR-DAY IS MY FINE-EST DAY I SHINE ALL DAY (SUN-DA-AY) THAT ONE I AM  
 IT SEEMS THAT HOW I LONG FOR YOU AND THEN COMES THURS-DAY SEE! IT'S LONG, IT  
 NEVER GOES BY FRI-DAY MAKES ME FEEL LIKE I'M GON-NA DIE BUT A THUR-SDAY I CAN LIVE

**RAIN** EUGENE FORD (1926)

**(THE) HAWAIIAN WEDDING SONG**

CHAS. KING (1926)

Musical notation for 'The Hawaiian Wedding Song' in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes.

THIS IS THE mo-ment I've wait-ed for I can hear my heart sing-ing Sun bells will be  
 ring-ing This is the mo-ment of sweet "A-lo-ha I will love you long-er than fr-  
 Vou, dear Prom-ise me that you will leave me  
 ev-er Here And Now dear  
 nev-er I will love you long-er than fr- ev-er  
 All my love I Now that we are ONE CLOUDS WON'T HIDE THE SUN Blue  
 SKIES OF HA-WAI-I Smile on this" our wed-ding DAY, I Do love you WITH ALL MY HEART-

**MARY LOU** (Lyman-Wagner-Robinson)

Moderate

Musical notation for 'Mary Lou' in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes.

Mar-y Lou, Mar-y Lou, Cross my heart  
 I love you! Ev-ry bell in the stee-ple is  
 read-y to ring, And all the peo-ple are plan-ning pret-ty  
 pres-ents all for you, Mar-y Lou, Won't you give your  
 prom-ise true? Why for miles a-round they're wait-ing, to start the ce-le-  
 brat-ing, When you say "I do," Mar-y Lou!

INTRODUCED  
 ABE LYMAN ORCHESTRA

# 140 IT MADE YOU HAPPY (1926) (WHEN YOU MADE ME CRY) LYRIC & MUSIC BY WALTER DONALDSON

It MADE YOU HAP-PIE WHEN YOU MADE ME CRY — I MADE YOU HAP-PIE WHEN WE  
 I THOUGHT THAT I WAS YOURS AND YOU WERE MINE — But you were SOMEONE ELSE'S

SAID 'GOOD-BYE' ALL THE TIME BY ALL THE STARS A-BOVE YOU (OH, SEE!) I'D HATE TO HATE YOU LIKE I

love you —, You MADE ME love you — You MADE ME SIGH And yet it MADE YOU HAP-PIE

When you MADE ME CRY — **THINKING of YOU**  
 (The Great Stone Wall) (1926) Words & Music Walter Donaldson & Paul Ash

I've Grown so lone-some THINK-ING OF YOU — THINK-ING OF YOU (to BRASS)  
 All BY MY own-some THINK-ING OF YOU — THINK-ING OF YOU  
 I've Grown so lone-some THINK-ING OF YOU — THINK-ING OF YOU

**BRIDGE**  
 when you were MINE, DEAR THE World WAS MINE, DEAR And the SKIES WERE Blue —

THINK-ING THINK-ING OF YOU

WHEN THE RED RED ROBIN COMES BOB BOB BOBBIN' ALONG  
HARRY WOODS - 1926

Moderato

When the red, red rob-in comes bob, bob, bob-bin' a-long, a-  
 long, There'll be no more bob-bin' When he starts throb-bin' his  
 old sweet song, Wake up, wake up you sleep-y head,  
 Get up, get up, get out of bed, Cheer up, cheer  
 up, the sun is red, Live, Love, laugh and be hap-py,  
 What if I've been blue now I'm walk-in' through fields of  
 flow'rs, Rain may glis-ten but still I lis-ten for  
 hours and hours. I'm just a kid a-gain  
 do-in' what I did a-gain sing-ing a song When the  
 red, red, rob-in comes bob, bob, bob-bin' a-long.

SWEETHEART OF ALL MY DREAMS, 1926" A. FITCH - K. FITCH - B. LOWE

Moderato

I love you, I love you, I love you Sweet-heart of  
 can't live with-out you My life is  
 all my dreams I emp-ty, it seems You may  
 do what you may What-ev-er you say You know that  
 I'll al-ways love you this way I love you, I love you, I  
 love you You are my sweet-heart in dreams, it  
 seems, Sweet-heart of all my dreams.

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# GIRL FRIEND, THE 1926 R. Rodgers

Allegretto

C C#dim G7 D7+ C E7 F

Is-n't she cute! Is-n't she sweet! She's gen-tle and men-tal-ly, nearly com-pleta. She's  
 Take her to dance, take her to tea! It's sun-ning how cun-ning this la-dy can be. A

C C#dim G7 C F 1. C+ G7 2. A7

knock-out, she's re-ful, her beau-ty's il-le-gal, She's the girl friend! She is smart  
 look at this vis-ion will cause a col-li-sion, She's the girl friend!

B7 Em B7 Em G7 C G7

she's re-fined, How can she be real? She has heart, she has mind,

C C#dim G7 F Gdim G7 C C#dim G7 C#dim C E7

Hell, the girls I - deal! Is-n't she cute, Is-n't she sweet? An eye-ful you'd die full of

F C C#dim G7 C C G7C

plea-sure to meet. In my fun-ny fash-ion I'm cursed with a pas-sion for the girl friend!

# AIN'T SHE SWEET - (M. Ager)

1927

Moderato

Eb A7+ Bb7 Eb A7+ Bb7

Ain't she sweet? See her com-ing down the street! Now I  
 Ain't she nice? Look her o-ver once or twice. Now I

E7 G7 C7 F7 Bb7 1. Eb Bb7 2. Eb7 A7

ask you ve-ry con-fi-den-tial-ly ain't she sweet? nice? Just cast an eye  
 ask you ve-ry con-fi-den-tial-ly ain't she

A7 Eb Eb7 Ab7

in her di-rec-tion Oh, me! oh, my!

Ab7 Eb Bb7 Eb A7+ Bb7

Ain't that per-fec-tion? I re-peat, don't you

E7 A7+ Bb7 Eb G7 C7 F7 Bb7 Eb

think that's kind of neat? And I ask you ve-ry con-fi-den-tial-ly Ain't she sweet?

# AT SUNDOWN (W. Donaldson)

1927

Moderato P

C7 Gm C7

Ev-ry lit-tle breeze is sigh-ing of love un-dy-ing at } Sun-down-  
 In a lit-tle cot-tage coz-y The world seems ros-y at }

D7 Gm C7

{ Ev-ry lit-tle bird is rest-ing and feath-er nest-ing at }  
 { Where a lov-ing smile will greet-me And al-ways meet-me at }

F A7 D7 G7

Sun-down { Each lit-tle rose-bud is sleep-ing -  
 I seem to sigh, I'm in heav-en, -

1. C7 C+ F

While shad-ows are creep-ing  
 When

2. Gm C7 F

night is fall-ing and love is call-ing me home.

AMONG MY SOUVENIRS - (H. Nichols) 1927

143

Moderato

There's no-thing left for me, — Or days that used to be, —  
Some let-ters tied with blue, — A pho-to-graph or two, —  
I live in mem-o-ry a-mong my sou-ven-irs.  
I see a rose from you  
A few more to-kens rest with-in my trea-sure chest, —  
And tho' they do their best — To give me con-so-la-tion,  
I count them all a-part, — And as the tear drops start, —  
I find a bro-ken heart a-mong my sou-ven-irs.

BEST THINGS IN LIFE ARE FREE. THE "GOOD NEWS" 1927 *Basylva BROWN/HENDERSON*

Moderato

The moon be- longs to ev-'ry- one, — The best things in  
life are free, — The stars be- long to ev-'ry- one —  
They gleam there for you and me. — The  
flow-ers in Spring, — The rob- bins that sing, — The  
sun- beams that shine — They're yours, They're mine! And love can  
come to ev-'ry- one, — The best things in life are free. —

GIRL OF MY DREAMS 1927 (S. CLAPP)

Moderato

Girl of my dreams, I love you, hon-est I do, You  
are so sweet, — If I could just hold your charms a-  
gain in my arms, Then life would be com-plete; —  
Since you've been gone, dear life don't seem the same, Please  
come back a- gain. — And af-ter all's said and done,  
there's on-ly one, Girl of my dreams. it's you.

144

# SOMETIMES I'M HAPPY (1927)

INCLUDES Goodman's Arrangement  
V. Youmans Fletcher Henderson's Famous Sax Chorus  
±1938

F C7 F C7 F C7

SOME-TIMES I'M HA P-PY You SOME-TIMES I'm Blue HATE You MY dis-po-si-TION, BUT when I HATE You,

F C7 F C7 Bb Bbm6

de-pends ON You I NEV-ER WIND THE RAIN from the skies, ITS 'CAUSE I love you THAT'S how I AM, SO WHAT CAN I do?

F Cm D7 Gm7 C7 F Gm7 C7 F

if I CAN find the sun in your eyes I'm Happy When I'm with you

to Instrumental! Ab C Bbm7 Eb7 Ab Ab D7 Eb9 (4) Ab Ab (SAX CHORUS)

Bbm7 Eb7 Bbm7 Ab Ab Bbm7 Eb9 Ab F0 Bbm7 Eb9 Ab

Ab7 Db Dbmi Ab Cm7 F9

Bb9 Eb9 Ab sus Ab Bbm7 Eb9 Ab Bbm7 Eb7

Ab Bbm7 Eb9 Ab7 A7 Ab Ab7 A7 Ab7

Db Dbmi Ab Bbm7 Eb7 (-9) Ab

FLETCHER HENDERSON'S ARRANGEMENT (STARTS AT Ab INTRO)  
 WAS A MILESTONE IS SUBLE SWING - SOME OF THE MUSICIANS  
 PRAYING IT AT THE FIRT TIME TRIED TO TALK FLETCHER INTO  
 USING THE SAX CHORUS AS AN ORIGINAL SONG BUT HE NEVER DID.





146 1927  
**MISS ANNABELLE LEE**

Sidney Clare/Kew Pollack

Moderato

Who's won-der-ful Who's mar-vel-ous } MISS ANN- A-BELLE LEE.  
 Who's dig-ni-fied Who's glor-i-fied, }

Who's kiss-a-ble Who's lov-a-ble MISS ANN- A-BELLE LEE. Ain't she a  
 What makes them fall she has — it all, Just look and you'll

pret-ty ba-by? What would you give — Es-cort- in' her

Sup- port- in' her Don't for- get that she's ex-clus- ive. see, So

you ain't tell- in' me a thing, Boy I'm tell- in' you —

Who's won- der-ful Who's mar- vel-ous MISS ANN- A- BELLE LEE.

**DREAM KISSES** 1927 W=Jack Yellen M=M.K. Jerome

Moderato

Dream kiss- es, Dream Kiss- es from that dream girl  
 of mine — They thr'll me and  
 fill me with a rap- ture — di- vine — When I  
 wake at the break of the dawn they are gone — And I pray all the  
 day for the night to come on — With those sweet bliss- es,  
 dream kiss- es, from that dream girl — of mine!

**HERE AM I - BROKENHEARTED** 1927 De Sylva, Brown & Henderson

There she is — My old gal — there he is — my old pal, — and  
 Mine in May — His in June — she for- got might-y soon, — And

here am I — Brok- en heart- ed brok- en heart- ed

The last time that we said "good- bye," I knew that she was

through, It's bad e- nough that I lost her, I had to lose him

too. There they go — in their joy — Hap- py girl —

Luck-y boy, — And here am I — Brok- en heart- ed.

SIDE BY SIDE 1927

LYRICS & MUSIC - HARRY WOODS

147

Moderato

Oh! we ain't got a bar-rel of mon-ey, May-be we're rag-ged and  
 Don't know what's comin' to-mor-row, May-be it's trou-ble and

fun-ny, But we'll trav-el a-long Sing-in' a song Side By Side  
 sor-row, the road, Shar-in' our load

Thru all kinds of weath-er What if the sky should fall Just as  
 long as we're to-gether, It does-n't mat-ter at all When they've  
 all had their quarrels and part-ed We'll be the same as we start-ed Just  
 trav-'lin' a-long Sing-in' a song Side By Side

I'M LOOKING OVER A FOUR LEAF CLOVER 1927

LYRIC - MORT DIXON MUSIC - HARRY WOODS

Moderato

I'm look- ing o- ver a four leaf clo- ver that  
 No need ex- plain- ing the one re- main- ing is

I o- ver- looked be- fore One leaf is  
 some- bod- y I be- a- fore

sun- shine the sec- ond is rain Third is the  
 ros- es that grow in the lane I'm look- ing o- ver a  
 four leaf clo- ver that I o- ver- looked be- fore.

MISSISSIPPI MUD 1927 HARRY BARRIS - JAMES CANNARUGH

Moderato - slow

When the sun goes down, the tide goes out The darkies gather 'round and they  
 all begin to shout Hey! Hey! Un- cle Dud, It's a treat to beat your feet on the  
 Mis- si- sip- pi Mud It's a treat to beat your feet on the Mis- sis- sip- pi Mud "What a dance do they do!"  
 Lord- y, how I'm tell- in' you They don't need no band They keep time by clappin' their  
 hand Just as hap- py as a - row Chew- in' on a cud When the darkies beat their feet on the Mis- sis- sip- pi Mud.

# MY HEART STOOD STILL

(1927) RICHARD RODGERS LYRIC: LORENZ HART

I TOOK ONE LOOK AT YOU THATS ALL I MEANT TO DO AND THEN MY HEART STOOD  
 MY FEET COULD STEP AND WALK MY LIPS COULD MOVE AND TALK AND YET MY  
 I NEVER LIVED AT ALL UN-TIL THE  
 STILL — (fine) STILL — THOUGH NOT A SIN-GLE WORD WAS SP-oken, I COULD TELL YOU KNEW  
 — THAT UN-FEELT CLASP OF HANDS TOLD ME SO WELL YOU KNEW (TO TOP) THRILL OF THAT  
 MO-MENT WHEN MY HEART STOOD STILL.

## Doctor Jazz

Words by WALTER MELROSE  
Music by JOSEPH "KING" OLIVER

Moderately (1927)

Oh, hel - lo Cen - tral, give me Doc - tor Jazz He's got just what I  
 need, I'll say he has When the world goes wrong, and  
 I got the blues, He's the man who makes me get out both my danc - ing  
 shoes. The more I get, the more I want, it seems.  
 I page old Doc - tor Jazz in all my dreams. When I'm trou - ble  
 bound and mixed, He's the guy that gets me fixed, Hel - lo, Cen - tral,  
 give me Doc - tor Jazz. Jazz.

# PLEASE DON'T TALK ABOUT ME WHEN I'M GONE

Words and Music by SIDNEY CLARE, SAM H. STEPT and BEE PALMER

Moderato  
Eb

G7 1927 C7 C+ C7

Please don't talk a - bout me when I'm gone, ... Oh, hon - ev,

F7 B7 Bb7 Bb+ Eb Adim Bb7 Eb

though our friend - ship ceas - es, from now on; ... And, lis - ten, if you can't say an -

G7 C7 C+ C7 F7 Bb7 Eb Abm

y - thing real nice, ... It's bet - ter not to talk at all, ... is my ad - vice...

Eb G7 C7

We're part - ing, you go your way I'll go mine, ... it's best that we do; ...

F7 Bb7 A7 Ab7 Bb7 Bb+ Eb

Here's a kiss! I hope that this brings lots of luck to you. Makes no diff - rence how...

G7 C7 C+ C7 F7 Bb7 Fm7 Bb7 Eb Abm Eb

I car - ry on, ... Re - mem - ber, please don't talk a - bout me when I'm gone. ...

From the Musical Comedy, "Hit The Deck"

# HALLELUJAH! 1927

Lyric by LEO ROBIN and CLIFFORD GREY  
Music by VINCENT YOUMANS

Eb Eb6 Bb7 Fm Bb7 Eb Eb6 Eb Ab6 Abmaj7 Eb Eb6 Bb7

Sing "Hal - le - jah! Hal - le - lu - jah!" and you'll shoo the  
sue ya, "Hal - le - lu - jah!" Gets you through the  
lu - jah! "Hal - le - lu - jah!" Helps to shoo the

Eb Eb6 Eb 1. Eb6 Eb 2. 3. Eb6 Eb Eb6 Fine Eb

blues a - way; When cares pur -  
dark - est day.  
clouds a - way.

Abm Abm7 Abm6 Bbm Gbmaj7 Gb6 Db6 Db

Sa - tan lies a - wait - in' and cre -

Abm6 Bb7 Eb Eb6 Eb Bb7 D.S. al Fine Ab Bb7

at - in' skies of gray, But "Hal - le -

# DAVENPORT BLUES

BY BEIDER BECKE

1927

Handwritten musical score for Davenport Blues. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and bar lines. Above the staff, there are numerous chord symbols including F, Gm, Cm, Bb, C7, Eb, Dmi, Am, C9, Dm6, C13, Dm7, G7, C, Bbm7, Am, C7, F, Gm, F D0, C7, F, Am7, Dm7, Gm7, C13, F, Gm, F D0, C, F, Am7, E7, F, C7+5, F13, A7, Bb, F0, Eb0, D0, Bmi, Abmi, Am, Eb, D7, A7, D7+, Dm, Bbm7, G7, C13, D7, E7, F#, E7, D+, G7, C7, and D.S. The score concludes with a double bar line and a fermata.

## JALOUSIE (Jealousy) 1927

(J. Gade)

con fuoco

TANGO

Handwritten musical score for Jalousie (Jealousy) 1927 by J. Gade. The score is written on a grand staff with treble and bass clefs. It includes lyrics and chord symbols. The lyrics are: "We dance to a lan-go of love, Your head beats with shat-ter the mine spell as we sway. Your eyes give the an-swer I'm dreaming of, That soft word your cruel lips will never say I lend. To make me be-lieve, When your eyes just de-ceive, And it's on-ly the lan-go you Love." The score includes various musical notations such as notes, rests, and bar lines, along with chord symbols like Am7, G7, C9, B, C, Dm7, G7, F, Bdim7, and C.

# IN A MIST (1927)

BX BEIDERBECKE

151

Handwritten musical score for 'In a Mist' (1927) by BX Beiderbecke. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of six staves of music. The first staff begins with a C major chord and a 2-measure rest, followed by a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords above include A7+ D9, G7+, A9, D9, G9, F#7, C, Em, and A9. The second staff continues the melody with notes G4, F4, E4, D4, C4, Bb4, A4, G4. Chords include D9, G7+, F, Dm, G7, C, C, Am, Dm, G7, and a 2-measure rest. The third staff has notes G4, F4, E4, D4, C4, Bb4, A4, G4. Chords include C, F, Gb, Ab9, C, Am, Dm, G9, and C. The fourth staff has notes G4, F4, E4, D4, C4, Bb4, A4, G4. Chords include C, G7, C, and a section labeled 'RHYTHM OUT' with a wavy line above. Below this section are chords (D9)(Db9)(C9), (B9), and (Bb7). The fifth staff has notes G4, F4, E4, D4, C4, Bb4, A4, G4. Chords include D.S. (Da Capo), A9, E7, F7, F#7, G+, G7+, D7, G7, C, and A. The sixth staff has notes G4, F4, E4, D4, C4, Bb4, A4, G4. Chords include (D9)(Db9)(C9), (Cb9), (Bb9), and (G7+).

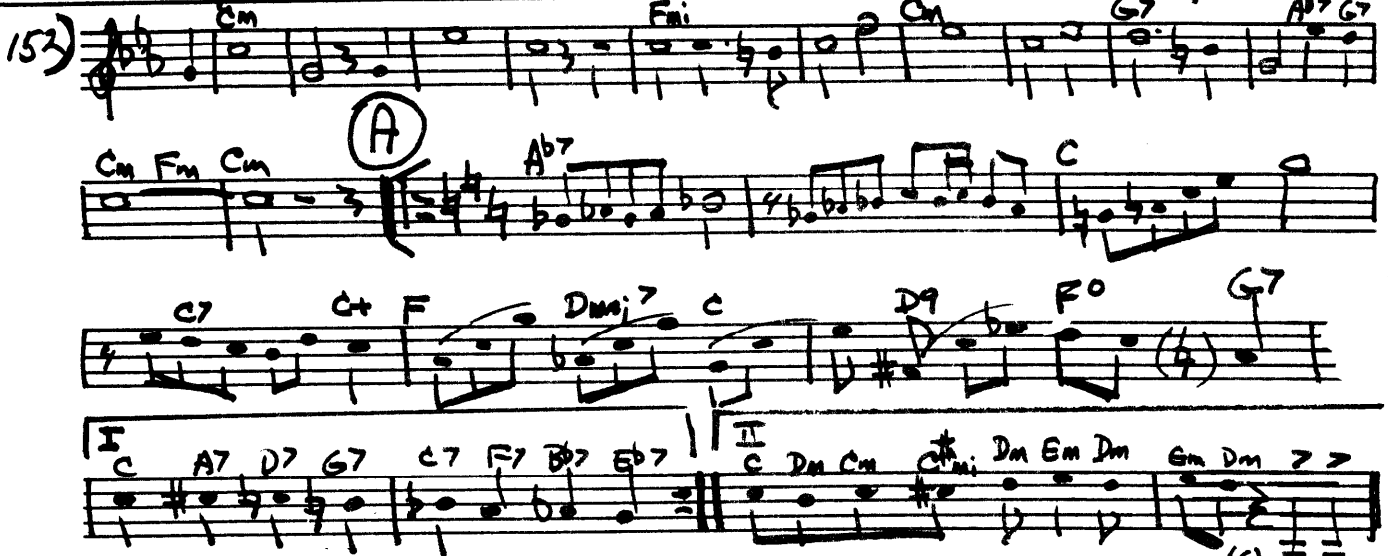
# Ted Lewis Blues 1927

By FERD "Jelly Roll" MORTON

Printed musical score for 'Ted Lewis Blues' (1927) by Ferd 'Jelly Roll' Morton. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of seven staves of music. The first staff is labeled 'VERSE' and has notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords include Gb7, F7, Bb, Gb7, F7, and Bb. The second staff has notes G4, F4, E4, D4, C4, Bb4, A4, G4. Chords include Gb7, Gm, G7, C7, Gb7, F7, Gb7, and F7. The third staff is labeled 'CHORUS' and has notes G4, F4, E4, D4, C4, Bb4, A4, G4. Chords include Bb, A7, F7, D7, Gm, D7, Eb7, and D7. The fourth staff has notes G4, F4, E4, D4, C4, Bb4, A4, G4. Chords include Gm, D7, Gm, D7, Eb7, D7, and Gm. The fifth staff has notes G4, F4, E4, D4, C4, Bb4, A4, G4. Chords include G7, Cm, F7, and Cm7. The sixth staff has notes G4, F4, E4, D4, C4, Bb4, A4, G4. Chords include F7, NC, D7, Gm, D7, Eb7, D7, Cm, and D7. The seventh staff has notes G4, F4, E4, D4, C4, Bb4, A4, G4. Chords include Gm, D7, Gm, Eb, D7, NC, Cm7, C7, NC, Edm, F7, Bb, Edm, Ebm6, and Bb.

# BLACK & TAN FANTASY

BUB MILEY & DUKE ELLINGTON (1927)

152) 

## Blues "Ad lib"

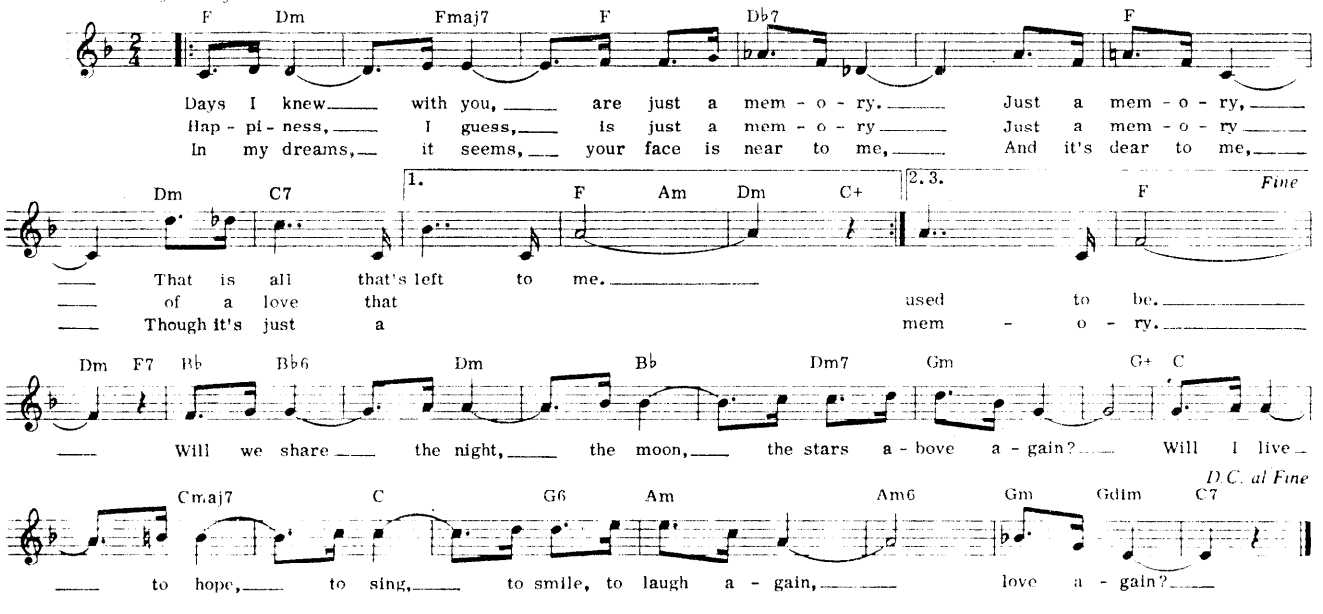
(B) 

(C) 

# JUST A MEMORY

Very slowly 1927

Lyric by B. G. DeSYLVA and LEW BROWN  
Music by RAY HENDERSON



Days I knew with you, are just a mem - o - ry. Just a mem - o - ry,  
Hap - pi - ness, I guess, is just a mem - o - ry. Just a mem - o - ry  
In my dreams, it seems, your face is near to me, And it's dear to me,

1. That is all that's left to me. 2. 3. Fine  
of a love that used to be.  
Though it's just a mem - o - ry.

Will we share the night, the moon, the stars a - bove a - gain? Will I live -  
to hope, to sing, to smile, to laugh a - gain, love a - gain?



# DOLL DANCE (What A Peculiar Tune) (W. H. Brown)

Moderato

1927

153

What a pe- cul- iar tune, Thrilling me night and noon, What a pe- cul- iar  
 tune. Has such a fun- ny swing, It's such a  
 catch- y thing, Mak- in' me like a loon It  
 teas- es me, Pleas- es me, It's in the air,  
 It's ev- ry- where, It's haunt- ing me, teunt- ing me,  
 What a re- frain, play it a- gain, Mak- in' me want to dance, Mak- in' me  
 want to prance, That mel- o- dy so queer. Mak- in' me  
 want to twirl, Keep- in' my brain a- whirl Rhyth- m is all I hear.  
 The Doll Dance is it's name. It's gon- na  
 drive you in- sane, Such a pe- cul- iar tune, You're gon- na  
 hum it soon, What a pe- cul- iar tune.

# DIANE 1927

# Rapee-Pollack

Moderato

I'm in Heav- en when I see you smile  
 You have light- ed the road lead- ing home  
 Smile for me my Di- ana  
 Pray for me when you can  
 And tho' ev- 'ry- thing's dark all the while  
 But no mat- ter where- ev- er I roam  
 I can see you Di- ana  
 Smile for me my Di- ana.

# 154) CHANGES (1927) WALTER DONALDSON

**CHANGES!** **CHANGES!** THAT'S ALL HE CAN PLAY SO SWEET,  
 2. STRANGEST " " HE PLAYS 'EM ALL DAY

SO I RE-PEAT **CHANGES!** **CHANGES!** I COULD-N'T HELP SAY: HE PLAYS THOSE

**CHORUS** Em Ebmi Dmi EMI / Ebmi / Dmi <sup>Am</sup> / Abmi Gmi / Bb / C7 Em EMI Dm EMI  
 Beau-ti-ful chang-es in dif-fer-ent keys — Beau-ti-ful chang-

es And HAR-MO-NIES He starts in "C" THEN CHANG-ES TO

"D" HE'S FOOL-ING A-round 'MOST AN-Y OLD KEY (Break)

WHAT'S THAT? HEAR THAT MI-NOR STRAIN, THAT'S IT THERE, IT GOES A-GAIN

THERE'S SO MAN-Y BA-BIES THAT HE CAN SQUEEZE And it's

AI-WAYS CHANG-IN' THOSE KEYS

## DANCING TAMBOURINE

Moderato (in a graceful style) 1927

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Lyric by PHIL PONCE  
Music by W. C. POLLA

Eb F#dim Bb7  
 Lit - tle dream girl, Where do you whirl In your danc-ing tam - bour - ine?

Fm7 Bb7 Cm C7 Cm F7 Bb7  
 Why do you hide far from my side In some dis - tant wood - land scene?

Eb Eb9 Eb7+5 Ab  
 Al - ways I fall hunt - ing the trail To your nest-ing place un - seen;

Abm Eb F7 Eb Ab Abm6 Eb  
 On a dream flight take me to - night In your danc - ing tam - bour - ine.

# WILD MAN BLUES

JELLY ROLL MORTON  
LOUIS ARMSTRONG  
(1927)

INTRO G A<sup>b</sup> G7 C7

B<sup>b</sup> Gm<sup>7</sup> C7 F7 B<sup>b</sup> B<sup>b</sup>7 E<sup>o</sup> E<sup>b</sup>mi B<sup>b</sup> E<sup>b</sup> D7

(A) C<sup>m</sup> E<sup>b</sup>7 D7 Gm Gm C<sup>m</sup> / E<sup>b</sup>7 D7

Gm Gm / C<sup>m</sup> C<sup>#o</sup> B<sup>b</sup> A7 A<sup>b</sup>7 G7 C<sup>m</sup>

C9 C7 C<sup>#o</sup> F7 D7 D.S.<sup>x</sup>

B<sup>b</sup> E<sup>b</sup> A7 D7 G7 RHYTHM TACIT

TACIT C7 TACIT E<sup>o</sup> B<sup>b</sup> Gm<sup>7</sup>

C7 F7 B<sup>b</sup> B<sup>b</sup>7 A7 A<sup>b</sup>7 B<sup>b</sup>

# STRANGE BLUES

WINGY MAN'ONE  
(1927)

E<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>9 E<sup>b</sup> D<sup>b</sup>9 B<sup>b</sup>13 A<sup>b</sup> A<sup>b</sup>7 B<sup>b</sup>13

(Bridge) B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7 F<sup>o</sup> B<sup>b</sup>7 fine

E<sup>b</sup>m B<sup>b</sup> B<sup>b</sup>7 D.S.

# 156 MELANCHOLY (1927)

MARTY BLOOM

WALTER MELROSE

(RECORDED BY LOUIS ARMSTRONG & JOHNNY DODDS)

## VERSE

Way down in my heart deep friends that I used to know  
 The blues just make me weep don't ev-er say hel-lo  
 Ev-ry eve-nin' by my win-dow

When the sun goes down they leave me weep-ing

## CHORUS

I'm so mel-anchol-y I'm just as blue and lone-some as can be  
 How can I be so lonesome that no one wants me  
 That's why I've got the mel-anchol-y blues

When no-bod-y cares 'bout me just like the flow-ers need the sun and crave the dew when

Day is done I need some one to tell my trou-bles to "but it just

## RAMONA

1927 M = MABLE WAYNE LYRIC = L. WOLFE GILBERT

RA MON-A I HEAR THE MIS-SION BELLS A-BOVE  
 " " WHEN DAY IS DONE YOU'LL HEAR MY CALL - RA-

MON-A {THEY'RE RING-ING OUT OUR SONG OF LOVE I PRESS YOU, CA-RESS YOU, AND  
 " " {WE'LL MEET BE-SIDE THE WAT-ER

BLESS THE DAY YOU TAUGHT ME TO CARE TO AI-WAYS RE-MEM-BER THE RAM-BUNG ROSE YOU WORE IN YOUR

HAR fall, I DREAD THE DAWN WHEN I A-WAKE TO FIND YOU GONE, RA-

MON-A I Need You my OWN

# RUSSIAN LULLABY

(1927) IRVING BERLIN

157

Musical notation for the first system of 'Russian Lullaby'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff with various notes and rests. Chord symbols are placed above the staff: Dm, A+, F, Dm7, C7 Dm, E7, A7, Dm.

EV-'RY NIGHT You'll Hear her CROON A RUSS-IAN Lull-A-BY  
 JUST A lit-tle PAIN-TIVE TUNE WHEN BA-BY STARTS TO CRY Rock-A-  
 -BYE my BA-BY Some-where there MAY Be A LAND THAT'S Free for  
 You AND me AND A RUSS-IAN Lull-A-BY

## VARSITY DRAG, THE (DeSylva-Brown-Hen.etc) "Good News" (1927)

Musical notation for the first system of 'Varsity Drag, The'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff with various notes and rests. Chord symbols are placed above the staff: C, C7, F, Fm.

Here is the Drag, See how it goes. Down on the heels, up on the toes.  
 Hot-ter than hot, New-er than new. Mean-er than mean, Blu-er than blue  
 That's the way to do the Var-si-ty Drag. please as wav-ing the  
 Flag. You can pass man-y a class, wheth-er you're dumb or  
 wise. If you all an-swer the call, when your pro-fess-or  
 cries: Ev-'ry-bo-dy down on the heels, up on the toes, Stay af-ter school,  
 Learn how it goes. Ev-'ry-bo-dy do the Var-si-ty Drag.

## GONNA GET A GIRL (1927)

HOWARD SIMON  
PAUL ASA  
LYRIC: AL LEWIS

Musical notation for the first system of 'Gonna Get a Girl'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff with various notes and rests. Chord symbols are placed above the staff: F, D7, G7, C7, F, Dm.

1) GON-NA GET A GIRL — BE-CAUSE I OUGHT TO HAVE A GIRL — BE-CAUSE I  
 2) GONNA GET A MISS — FOR KISS-ING GON-NA BE A KISS — I'm MISS-ING  
 NEVER HAD A GIRL, THAT'S WHY I'M GON-NA GET A GIRL — (FINE)  
 BRAIN IS IN A WHIRL, THAT'S WHY I'M GON-NA GET A GIRL —  
 I've BEEN GET-TIN' WISE WATCH-ING OTH-ER GUY'S WALK-IN THEIR CU-TIES —  
 MAK-IN' UP MY MIND GOT-TA GO AND FIND ONE OF THOSE BEAU-TIES — CAN'T STOP ME



**CHLO-E** (1927) N. MORET LYRIC: GUS KAHN 159

(TACET) *f* E7 (TACET) *f* D<sup>o</sup> Am Em

CHAO-E! CHAO-E! CHAO-E! SOME-ONE CALL-ING,

F7 C7 F7 C7 | II Am Em F C

NO RE-PLY NIGHT SHADES FALL-ING HEAR HIM SIGH, EMP-TY SPAC-ES MEET HIS EYES,

D7 G7 C<sup>o</sup> F# G7

EMP-TY ARMS OUT STRET-CHED HE'S CRY-ING THROUGH THE BLACK OF NIGHT  
THROUGH THE SMOKE AND FRANKS,

C7

GOT TO GO WHERE YOU ARE IF IT'S WRONG OR RIGHT I GOT TO GO WHERE YOU ARE  
GOT TO GO WHERE YOU ARE FOR NO

C+ F G7 C Am D7

I'LL ROAM THROUGH THE DIS-MAL SWAMP-LAND SEARCH-ING FOR YOU 'CAUSE I'

G7 D.S.<sup>al</sup> C7 F

YOU ARE LOST THERE LET ME BE THERE TOO — PHASE COULD BE TOO FAR WHERE YOU ARE

D7 A7 G7 D7 G7 C

AIN'T NO CHAINS CAN BIND YOU IF YOU LIVE, I'LL FIND YOU LOVE IS CALL-ING ME, I GOT TO GO WHERE YOU ARE

**CAN'T HELP LOVIN' DAT MAN** 1927 JEROME KERN "SHAUBRAT"

Tempo di Blues

Fish got to swim- and birds got to fly, — I got to love one  
Tell me he's la- zy, tell me he's slow, — Tell me I'm cra- zy,

man til I die, — Can't help lov-in' dat man — of mine.  
may- be, I know, —

1. Ab6

2. When he goes a- way Dat's a rain- y day,  
And when he comes back dat day is fine, — The sun will shine.  
He can come home — as late as can be, — Home with- out him — ain't  
no home to me, — Can't help lov-in' that man — of mine.

160

# SOON (1927) GEO GERSHWIN LYRIC/IRA GERSHWIN

Eb Ebm6 Bbm6 C7+5 C7 FM C7 Amib  
 SOON THE LONE-LY NIGHTS WILL BE END-ED SOON TWO HEARTS AS ONE WILL BE  
 SOON A LITT-LE COT-TAGE WILL FIND US SAFE WITH ALL OUR CARES FAR BE-  
 Bb7+5 Bb7 Eb Bb7 Eb I Eb Eb7 Cm ED7+5 Abb Fm C7 Fm Fm6 G7 Cm7 Fm7b7  
 -HIND US I'VE FOUND THE HAP-PI-NESS I'VE WAIT-ED FOR THE ON-ly GIRL THAT I WAS FAT-ED FOR ON!  
 THE DAY YOU'RE  
 II Eb7 Eb7+5 Ab Abmi Eb Ab Bb7 Eb  
 MINE THIS WORLD WILL BE IN TUNE LETS MAKE THAT DAY COME SOON

## SO TIRED

Lyrics: Geo. A. Little (1927)  
 Music: Arthur Sizemore

Eb Eb7 Fm Ami Eb Eb7  
 1) SO TIRED OF CRY-ING So tired of  
 2) SO TIRED AND Wea-ry MY SNEES ARE  
 3) SO TIRED OF YEARN-ING FOR YOUR re-

Ab Abmi Eb F7 Bb7 I Eb F7 Bb7 III ENDING Eb Ab Eb (fine) G7  
 SIGH-ING So tired of BE-ING A- lone — Tho You Keep Drift-ING AND  
 DREAM-ly Why Must You Wander And ROOM — "  
 turn-ING So tired of WAIT-ING for You —

C7 F7 Bb7 (to top)  
 We've far a-part — My Arms Are emp-ty Bot Nev-er my heart —

## SILVER MOON (1927)

LYRIC DOROTHY DONNELLY  
 MUSIC SIGMUND ROMBERG

F F+F Dm6 Dm G G+C C7 Cm7 C9 C7  
 THE SAME SIL-VER MOON SHIN-ING DOWN THRO' THE TREES We've the SAME NIGHT IN YOUR HEART We've the  
 WE ARE A - PART We've the SAME STARS A-BOVE I HAVE YOUR FAITH-FUL HEART YOU'RE THE

I F Bb F II G7 C7 F III  
 SAME SWEET BREEZE — WHEN ONE I — love —

## EVERYBODY LOVES MY GIRL (1927)

M: MAURICE ABRAHAMS  
 LYRIC LEWIS & YOUNG

Eb Eb7 Ab Bb7  
 FILL YOUR EYES FULL OF THAT, I'M NOT TALK-ING THEN MY HAT  
 TAKE A LOOK AIN'T SHE SMART? DON'T LOOK TWICE YOU'LL BREAK MY HEART  
 WHAT A NECK LIKE A SWAN, THATS THE NECK I'M NECK-IN ON

Eb F7 Bb7 I Eb F7 Bb7 II Eb F7+5 G7 C7  
 EV-ry) BOY loves MY GIRL WHAT A VOICE WHAT A VOICE Just like a bird —

F7 Bb7 D.S.  
 SHE CAN SING AN-Y THING AND STILL SHE NEV-ER SMOKED A "LUCK-Y"







# WHEN YOU'RE SMILING

MARK FISHER & LARRY SHAY  
JOE GOODWIN

(1928)

when you're smil-ing when you're smil-ing the whole world smiles with you  
 when you laugh-ing when you laugh-ing the sun comes smil-ing than get when you  
 cry-ing Bring on the rain So stop your sigh-ING BE HAPPY A-GAIN  
 Keep ON SMIL-ING 'CAUSE when you're SMIL-ING the whole world smiles with you

# SWEET SUE = (Just you) VICTOR YOUNG 1928

EV-'RY STAR A-BOVE - KNOWS THE ONE I LOVE - SWEET SUE - Just you  
 AND THE MOON ON HIGH - KNOWS THE REAS-ON WHY }  
 IN THIS HEART OF MINE - YOU LIVE ALL THE TIME }

NO ONE ELSE it seems EV-ER SHARES MY DREAMS AND WITH-OUT YOU DEAR, I  
 DON'T KNOW WHAT I'D DO  
 SUE, Just you

# CHERRY (D. Redman) (1928)

Moderato swing

CHER-RY, CHER-RY, ain't it a shame, That you  
 Al-ways flirt-in', hav-in' your fun, Nev-er  
 can't be sweet as your name; But if I am,  
 cer-tain if I'm the one;  
 I'll hang a-roun' Till you grow up and  
 set-tle down; But will ya, while your heart's on a spree,  
 CHER-RY. save your lov-ing for me.

# 164. JUST LIKE A MELODY OUT OF THE SKY

WORDS & MUSIC  
WALTER DONALDSON (1928)

8. F F7 G7

WHEN NIGHT IS FALL-ING AND LOVE IS CALL-ING THE EV-NING Breez-es SIGH  
 MY lit-tle love nest IS just A Dream Nest A Bab-ling Brook rolls By  
 It's just like Hea-ven, it sounds like HEAV-EN TO HEAR A BA-RV

F Am Gm C7 F // Dm Gmi C7 F Bmi F Gmi F7

Just like A mel-o-dy from out of THE SKY  
 Just like A mel-o-dy from out of THE SKY Its just like

Gm7 Dm Dmi C7 (+5)

Par-A-dise To Some-bod-y AND me If it were Half AS NICE How Happy wou'd

A+ // A7 Ami D.S. Gm C7 F

Be Gee! cRY just like A mel-o-dy from out of the SKY

# GET OUT & GET UNDER THE MOON

(1928)

lyrics CHAS TOBIAS  
 Wm. Jerome  
 Music HARRY SHAW

G G7

When you're All A-lone AN-Y OLD NIGHT And you're feeling OUT OF TUNE  
 UN-DER THE BRIGHT SIL-Ver-y NIGHT You'll be feeling bot-ter soon  
 ALL you GOT-TA DO AN-Y OLD NIGHT WHEN you're feeling out of tune

C Cmi G E7 A7 D7 G (G7 to Bridge) C

PICK UP YOUR HAT CHOSE UP your HAT GET OUT AND GET UN-DER THE MOON look look  
 " " " " " " " " " " " " " " " " " " (fine)

C G E7 A7

look at the STARS A-BOVE look, look look at those sweet-ies love OH BOY

A7 D7 (OPTIONAL E7 A D7) D.S. al fine

GIVE ME A NIGHT IN June I MEAN IT

# MANHATTAN SERENADE (1928)

Louis Alter

165

repeat

CM6 FM G+G7 C7 F0 C7

I F0 C7 DM7 Gm6 Ab7 G7+5 G7

II C7 FM6 CM6 Ab7 G7

TO NEXT STRAIN

CM Eb11 Em7-5 E07

III C7 Fm6 Cm6 Ab7 G7 CM Bbm7 C. 4 + = 1

fine

Ab6 Bb9 Eb7 Fm Eb Eb7 Ab7

F7 Bb7 Eb7 Eb7-5 Ab7 Ab6 Bb9 Eb11 Eb7 D9 Eb9

Ab F7 Eb Eb7 D7 D7 C9 Bb9 Bb9 G7 C7

F Dm G7 A Fm B7 A A9 + + + b Ab9

G9 4 + + + C7 F Dm G7 C13 C7-5 C7

F Dm G7 F G9 F Dm Gm7 C7

-5 Eb7 G7

DS.  $\frac{3}{4}$

al Fine

TAKB III ENDING

# 166 YOU'RE A REAL SWEETHEART

MUSIC CLIFF FRIEND  
LYRIC IRVING CAESAR

(1928)

when my Pal turned me down — you're the ONE PAL I found — You're A Real SWEET-  
HEART — when my DARK-EST DAY came you smiled ON JUST THE SAME — You're A  
Real SWEET — HEART — Now that I find — fate has been kind I'll build you a love  
nest that's all sil-ver lined — And I'll work AND I'll slave FOR THE things that you CRAVE

# KING FOR A DAY

LYRIC: LEWIS & YOUNG (1928)

MUSIC TED FLORITO

YOU'RE A REAL SWEET HEART —  
LIFE IS BUT A DREAM MAKE THAT DREAM SU-PREME YOU'RE KING FOR A DAY —  
BE THAT HAP-PIE ONE SMILE UP AT THE SUN  
DON'T FOR-GET THAT CAS-TLES CRUM-BLE FOR-TUNES TUM-BLE LOVE AND LOVE A-ONE 'S  
GOLD WILL CHANGE YOU LIKE MOPAS — IS — TO RE-MEM-BER THIS THO' LOVE MAKES YOU A MON-TE  
HUM-ble GATH-ER FLOW-ERS WHILE YOU MAY — KING FOR A DAY —  
CRIS-to

# MARIE

IRVING BERLIN  
(1928)

MA-RIE — THE DAWN IS BREAK-ING MA-RIE  
MOON — IN ALL ITS SPEN-DOR THE  
RIE — you'll soon be WAK-ING TO FIND — your HEART IS ACH-ING AND  
KISS — SO VER-Y TEN-DER THE WORDS — WILL YOU SUR-REN-DER  
TEARS WILL FALL AS you RE-CALL, THE WE —, MA-RIE —,



# WEST END BLUES (Louis Armstrong's SOLO) KING OLIVER (1928)

168

TROMPET CADENZA (NO RHYTHM)

TOP LINE  
ARMSTRANG SOLO  
BOTTOM LINE  
ORIGINAL SONG

Bb7 Eb  
I GOT THE Blues from my head to my SHOES I'm Blue to

Bb Eb A Ab7  
day I've GOT A MEAN EVIL feel-in' My belly's full of

Eb Bb7  
GIN I'm ON MY WAY to the West End, And

that's where troubles will be-gin

(M4)  
(B7)

Eb Ab7 Eb Eb7 Ab7  
GAL MY PAL, low Down, MEAN Houn'- There're in town There cotton is



Ab7 WEST END BLUES (CONTINUED) (1928)

up, - Yes they're run-nin' round soon I'm gon-na

TAKe A WALK AND KNOCK UP-ON her door NOW these Folks - IN

West End FolKS IN West End They're gon-na see - some stoo-in like

they- NEV-ER SAW be- fore MY gal AND my- best pal will

NEV-ER CHEAT IN West End AN-y more I GOT THE BLUES

from my head to my shoes Blue to-day I've got a

mean low-down feel-in' I'm gon-na hear bad news - I'm IN MY

WAY to the West END - to lose those West END Blues fine

**TOGETHER** DeSilya BROWN HENDERSON (1928)

WE STROLLED THE LAVE, TO-GETH-ER - Laughed at the ONE DAY WE CRIED, TO-GETH-ER -

RAIN TO-GETHER - Sang love's re-frain, TO-GETH-ER AND Wad BOTH Pre-TEND It would

NEV-ER END CAST LOVE A-SIDE TO-GETH-ER You're GONe FROM ME BUT IN

MY MEM-o-ry WE AL-WAYS WILL BE TO-GETH-ER

# 170 CAROLINA MOON (1928)

BENNY DAVIS &  
JOE BURKE

1 CAR - O - LIN - A MOON KEEP SHIN - ING SHIN - ING ON THE  
 2 " " " " " I'M PIN - ING PIN - ING FOR THE  
 3 TELL - HER - THAT - I'M BAVE AND LONE - LY DREAM - Y CAR - O

ONE WHO WAITS FOR ME - (ENDING)  
 PLACE I LONG TO BE - HOW I'M  
 LIN - A MOON -  
 HOP - ING - TO - NIGHT YOU'LL GO GO TO THE RIGHT WIN - DOW SCAT - TER YOUR LIGHT  
 SAY I'M ALL RIGHT, PLEASE DO

Chords: G, C, Cm, G, D7, G, I Am D7, A7 D7 GCE7 G A

(1928) DESYLVIA BROWN HENDERSON (VERSE) Eb Gm

SONNY BOY CNMB UP-ON MY KNEE SON-NY BOY YOU ARE ONLY THREE, SON-NY

BOY YOU'VE NO WAY OF KNOWING THERE'S NO WAY OF SHOWING WHAT YOU MEAN TO ME SON-NY BOY

(CHORUS) Eb Bbm C7 Fm Fm7 Bb7 Eb I Eb D Fm7 Bb7

WHEN THERE ARE GRAY SKIES I DON'T MIND THE GRAY SKIES YOU MAKE THEM BLUE SON-NY BOY  
 FRIENDS MAY FOR-SAKE ME LET THEM ALL FOR-SAKE ME YOU! POLL ME  
 AN - GELS GREW LOVE - LY TOOK YOU 'CAUSE THERE LOVE - LY I'M LONE - LY

II Fm7 Bb7 Eb Ab7 Eb Fm G7 C7

THROUGH, SON-NY BOY YOU'RE SENT FROM HEAV-EN AND I KNOW YOUR WORTH

III Fm7 Eb Abm Eb

YOU'VE MADE A HEAV-EN, FOR ME RIGHT HERE ON EARTH AND THEN THE TOO, SON-NY BOY (fine)

# You're The Cream In My Coffee 1928

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By B.G. DeSYLVA, LEW BROWN  
and RAY HENDERSON

E<sup>b</sup>
Gm7 Ebdim Bb9
Bb7
Bb9

You're the cream in my coffee You're the salt in my stew  
 You're the starch in my collar You're the lace in my shoe

Bb7
Bb9
Bb7
Bb9
Bb7
1. E<sup>b</sup>

You will always be my ne-ces-si-ty I'd be lost with-out you.

2. E<sup>b</sup>
Eb7
Ab

you. Most men tell love-tales And each phrase dove tails

F7
Fm7 F7 Bb7
Eb

You've heard each known way This way is my own way You're the sail of my

Gm7 Ebdim Bb9
Bb7
Bb9
Bb7

love-boat You're the cap-tain and crew You will always be

Bb9
Bb7
Bb9
Bb7
Eb

my ne-ces-si-ty I'd be lost with-out you.

# Button Up Your Overcoat (1928)

From the Musical "FOLLOW THRU"

By B.G. DeSYLVA, LEW BROWN  
and RAY HENDERSON

G
Am C G Dm6 E7 A7
Fdim D7

But-ton up your o-ver-coat When the wind is free Take good

Fdim D7
G D7 E G Am C G Dm6 E7

care of your-self you be-long to me! Eat an ap-ple ev-'ry day;

A7
Fdim D7 Fdim D7 G

Get to bed by three Take good care of your-self you be-long to me!

G7 Dm7 G7 C
G Em7

Be-care-ful cross-ing streets Oo-oo! Don't eat meats Oo-oo! Cut out sweets

A7 D7 Em7 D9 Gmaj7 Am7 C#7 G
Am C G Dm6 E7

Oo-oo! You'll get a pain and ru-in your tum-tum! Keep a-way from boot-leg hootch

A7
Bdim D7 Bdim D7 G C7 G

When you're on a spree Take good care of your-self you be-long to me.

~~LOUISIANA~~ JIMMIE KAGAN - SCHMIDT (1928)  
 (PLAYED BY RED NICHOLS)

Handwritten musical score for 'LOUISIANA' in E-flat major, 4/4 time. The score consists of six staves of music. Chords are written above the notes: Eb, Ab, Ab7, Eb7, Eb, Ab, Ab7, Bb7, C7, Bb7, Bb7, Ab, F7, Bb7, Ab7, Ab.

**LOVER, COME BACK TO ME** (1928)

Lyric by OSCAR HAMMERSTEIN II  
 Music by SIGMUND ROMBERG

Moderato

Printed musical score for 'LOVER, COME BACK TO ME' in G major, 4/4 time. The score includes lyrics and chords. Chords are: B7, Em, A7, G, A7, D7, G, C, Cm6, G, D7, G, B7, Em, Am, Em, B7, F#-9sus, B7, Em, Am, Em, A7, D7, sus4D7, G, B7, Em, Gdim, Am, G, Am, D7, G, C, Cm6, G.

The sky was blue, And high a-bove The moon was new And so was love. This eag-er heart of mine was  
 You came at last, Love had its day, That day is past, You've gone a-way. This ach-ing heart of mine is  
 sing - ing: "Lov-er, where can you be?" me!" When I re-mem-ber ev-'ry lit-tle  
 sing - ing: "Lov-er, come back to me!"  
 thing you used to do, I'm so lone - ly, Ev-'ry road I walk a - long I've walked a - long with you,  
 No won-der I am lone - ly. The sky is blue, The night is cold, The moon is new,  
 But love is 'old, And, while I'm wait-ing here, This heart of mine is sing-ing: "Lov-er come back to me!"

1928 D. Dreger BILLY ROSE ar Johnson THERE'S A RAINBOW 'ROUND MY SHOULDER Moderato

There's a rain-bow 'round my shoul- der, { And a sky of blue a-  
And it fits me like a  
bove, Oh the sun shines bright, the world's all right, 'Cause I'm in love  
glove, Let it blow and storm, But I'll be warm, 'Cause I'm in  
love Hal-le- lu- jah, How the folks will stare, — When they see the dia-mond  
sol- i- taire, — That my lit- tle sug- ar ba- by, — Is go- ing to  
wear, (Yes Sir!) There's a rain- bow 'round my shoul- der And a sky of blue a-  
bove, And I'm shout- ing so the world will know that I'm in love.

I MUST HAVE THAT MAN 1928 Dorothy Fields Jimmy McHugh Slowly

Don't want my man-ny, I don't need a friend, — My heart is brok- en, it —  
I'm like an e- ven that's crying for heat, — He treats me aw- ful, each —  
won't ev- er mend, — I ain't much car- in' just where I will end, — I  
time that we meet — It's just un- law- ful how that boy can cheat, But I  
must have that man! — He's hot as  
He- des, a La- dy's not safe in his arms — when she's  
kissed, — But I'm a- fraid that he's cooled off and  
may- be I'm ruled off his list, — I'll nev- er be missed, —  
I need that per- son much worse 'n just bad, —  
I'm half a- live 'n he's driv- in' me mad, — He's on- ly hu- man, if  
he's to be had, — I must have that man!

OH BABY 1928 OWEN MURPHY

It's a fun-ny lit-tle thing But I nev- er knew I could ev- er feel The  
 Nev- er had a thrill Till I held your hand Dont know what it is But  
 way that I do Till I looked in- to Your sweet eyes of blue Oh, ba- by!  
 I un- der-stand That it's some-thing new It's diff- rent it's grand Oh,  
 Ba- by! \_\_\_\_\_ And when you kiss I know I miss A  
 beat or two in my heart I don't mind There's noth- ing more to  
 live for What if I should die And tra- vel to where I would have to climb The  
 heav- en- ly stair Wouldn't it be hell, if you were- n't there Oh, ba- by!—  
 Copyright 1928 by Ager, Yellen, & Bornstein, Inc. N.Y.

LONESOME ROAD, THE 1928 Gene Austin / N. Shilkret  
 Traditional Moderato (with mournful stress)

Look down, look down that lone- some road, Be- fore you trav- el  
 on. Look up, look up and seek yo' mak- er 'Fore  
 Gabri- el blows his horn. Wear- y to- ten' such a load,  
 Tredg- ing down that lone- some road. Look down, look down that  
 lone- some road, Be- fore you trav- el on.  
 Copyright 1928 by Spier & Coslow, Inc.--Assigned 1928 to Paramount Music Corp. N.Y.

YOU TOOK ADVANTAGE OF ME 1928 Rodgers & Hart  
 Allegretto moderato

I'm a sen- ti- ment- al sap, that's all. What's the use of trying not to fall? I  
 I'm just like an apple on the bough And you re gonna shake me down somehow. So  
 have no will, You've made your kill 'Cause you took ad- vant- age of me!  
 what's the use, you've cooked my goose  
 I'm so hot and both- ered that I don't know My el- bow from my ear; I  
 suf- fer something awful each time you go And much worse when you're near.  
 Here I am with all my bridg- es burned, Just a babe in arms where you're concerned So  
 lock the doors and call me yours 'Cause you took ad- vant- age of me.

# MACK the KNIFE (1928) KURT WEILL (The Three Penny Opera) 175

OH, THE SHARK HAS — pret-ty teeth dem And he shows tharn Pearly-y  
 SHARK BITES — WITH HIS TEETH dem Scar-let bil-lows — START TO  
 white dot A black-knife has mac-nearth dem — And he keys **(E)** — one of sight —  
 spread Fan-cy gloves, though — wears mac-nearth dem — So there's not A trace of red —  
 — when the red — on THE **(D)** **(Db)** **(Db6)** **(Ebm)** **(Ebm7)** **(Ab9)**  
 SIDE-WALK SUN-NAY MORN-ING — LIES A RED-DY CRIME  
**(Db6)** **(Bmi)** **(Bmi7)** **(Ebm7)** **(Ebm7)**  
 LIFE — SOME-ONE'S SNEAK-ING — 'Round the cor-NER — Is the some-ONE  
**(Ab7)** **(Db)** **(Ab7)** **(D)** **(Db)** **(Em)** **(Em7)**  
 MACK THE KNIFE? — From A TUG BOAT BY THE RIV-ER A CEM-  
**(A7)** **(Db)** **(Bmi)** **(Bmi7)** **(Em7)**  
 MENT BAG'S DROP-PING DOWN — THE CE-MENTS JUST — for the WEIGHT DEAR  
**(A7)** **(D)** **(Bb7)** **(Eb)** **(Eb7)**  
 BET YOU MACK-IES — BACK IN TOWN — how-IE MIL-LER — DIS-A-  
**(Fmi)** **(Bb9)** **(Eb6)** **(Cmi)** **(Cmi7)**  
 -pearred dem After drawing — out his CASH And mac-nearth spards like A  
**(Fm7)** **(Fm7)** **(Bb7)** **(Eb6)** **(C9)** **(F)** **(F6)** **(Gmi)**  
 SAIKOR DID OUR BOY DO something Rash — su-key TAW-KEY — Jen-ny DIV-ER  
**(Gmi)** **(Gm7)** **(C9)** **(F6)** **(Dm)** **(Dm7)**  
 Pol-ly PEACH-UM — LU-CY BROWN OH THE LINE FORMS ON THE  
**(Gm7)** **(C7)** **(F)**  
 RIGHT DEAR — NOW THAT MACK-IES — BACK IN TOWN —

I CAN'T GIVE YOU ANYTHING BUT LOVE J. McHugh & D. FIELDS

Andante con moto
G 1928 Edim Am D7 G
I can't give you any thing but love, Ba-by, That's the on-ly
thing I've plen-ty of, Ba-by, Dream a-while, scheme a-while, We're sure to find
Hap-pi-ness and I guess All those things you ve al-ways pined for,
Gee I'd like to see you look- ing swell, Ba-by, Dia- mond brace-lets
Wool-worth does-n't sell, Ba-by, Till that luck- y day, you know darned
well, Ba-by, I can't give you any- thing but love.

IF I HAD YOU (Shapiro-Campbell-Connelly) Moderato 1928

Eb Eb7 Eb
I could show the world how to smile, I could be glad all of the
leave the old days be- hind, Leave all my pals, I'd nev- er
while I could, change the grey skies to blue If I Had You.
mind, start my life all a- new
2. If I Had You. I could climb the snow capp'd moun- tains,
Sail the might- y o- cean wide, I could cross the burn- ing des-ert,
If I Had You by my side. I could be a king, dear, un-crown'd, Hum-ble or
poor, rich or, re- nowned, There is noth- ing I could-n't do If I Had You.

I'll Get By (As Long As I Have You) (1928) ROY TURK & FRED E. AHLERT

C Ddim C G7 C Bm7 E7 E7+ F6 A7
I'll get by as long as I have you. Tho'
there be rain and dark-ness too, I'll not com-plain, I'll
see it through, Pov-er-ty may come to me, that's
true but what care I. Say, I'll get by as
long as I have you. you.



Sweethearts On Parade 1928

Lyric by CHARLES NEWMAN, Music by CARMEN LOMBARDO

Two by two, They go march - ing thru, the sweet - hearts on pa -  
 rade, I can't help cry, As they pass me by, the  
 sweet - hearts on pa - rade, I'd love to join their fun but they  
 bar me, 'cause it takes more than one to join their ar - my, How I pine,  
 Just to fall in line. With the sweet - hearts on pa - rade.

HONEY - (Simons-Gillespie-Whiting)

Moderately **1928**

I'm in love with you Hon- ey, Say you love me too  
 Hon- ey No one else will do, Hon- ey, Seems  
 fun- ny, but it's true. Loved you from the start,  
 Hon- ey, Bless your lit- tle heart, Hon- ey,  
 Ev- 'ry day would be so sun- ny. Hon- ey, with you.

THE HOUR OF PARTING - (M. Spoliansky) 1928

Moderato

Love, the hour of part - ing is near, And in my heart I can hear  
 The song we heard when I met you. Love, it was a night of ro - mance  
 That all be - gan with a dance I nev - er will for - get, A dream - y  
 tan - go I still hear them play - ing. Tan - go  
 they played while we two were say - ing, Love, we know that love can not  
 die. But now we're say - ing "Good - bye." The part - ing hour is here.

178 HAPPY DAYS AND LONELY NIGHTS

1928 W = Billy Rose *Moderato*

M = Fred FISHER

With the part- ing of the ways, — You took all my face  
 Morn- ing nev- er comes too soon, — I can face the  
 hap- py days — And left me lone- ly nights. —  
 af- ter- noon, — But oh, those lone- ly nights. —  
 I feel your arms a- round me, your kiss- es ling- er  
 yet, You taught me how to love you, now teach me to for-  
 get! You broke my heart a mil- lion ways, — When you took my  
 hap- py days — And left me lone- ly nights. —

LET'S DO IT (LET'S FALL IN LOVE) 1928 COLE PORTER *Moderato*

Chinks do it, Japs do it, Up in Lap- land, lit- tle  
 best up- per sets do it, Lith- u- an- i- ans and  
 laps do it, Let's do it Let's fall in love. — In Spain, the  
 Let's do it, Gm Cm7 Bb  
 love. — The Dutch in old Am- ster- dam do it, Not to men- tion the  
 Ab Eb Ab7 Db F F+  
 Finns Folk in Si- am do it, Think of Si- am- ese twins. Some Ar- gen-  
 Eb F7 Bb  
 tines, with- out means, do it, Peo- ple say, in Bos- ton, ev- en  
 Eb Bb Bb6 Ebm6 F7 Bb  
 beans do it, Let's do it, let's fall in love.

MAKIN' WHOOPEE! 1928 Lyric Gus Kahn / Music Walter Donaldson *Moderato*

An-oth- er bride — an-oth- er June — An-oth- er sun- ny hon- ey-  
 shoes — a lot of rice — the groom is nerv- ous — he an- swers  
 C Cm6 G Eb7 D7 G  
 moon — An- oth- er sea- son, — an- oth- er rea- son — for mak- in' whoop- ee! —  
 twice — it's real- ly kill- ing — that he's so will- ing — to make whoop- ee! —  
 1. Cm D7 2. Bdim Am Cm6  
 — A lot of Pic- ture a lit- tle love- nest, Down where the ros- es  
 G Bdim Am Cm6 G  
 :ling, Pic- ture the same sweet Love- nest, Think what a year can bring. — He's wash- ing  
 G D7 G G7  
 dish- es — and ba- by clothes — He's so am- bit- ious — he ev- en  
 C Cm6 G Eb7 D7 G  
 sews — But don't for- get, folks that's what you get, folks, — for mak- in' whoopee! —  
 N. Y.

NAGASAKI 1928 H. WARRON — lyrics = Mort Dixon

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Hot gin-ger and dy-na-mite There's nothing but that at night  
The way they can en-ter-tain Would hur-ry a hur-ri-cane

Back in Nagasak-i where the fellers chew tobaccy And the women wick-y wack-y woo.

Oh Fu-ji-a-ma You get a Mon-mer And then your troubles in-crease  
In some pa-go-da She or-ders soda The earth shakes milk-shakes ten cents a piece

They kiss-ee and hug-ee nice— By Jin-go! it's worth the price

Back in Naga-saki where the fellers chew tobaccy And the wo-men wick-y wack-y woo.

WAS IT A DREAM? 1928 COSKOW, SPIER & BRITT

Was it a dream? Was it a dream? We were a-lone, And  
you were in my arms last night, Was it a dream? Was it a  
dream? We made a vow be-neath the pale moon-light,  
I nev-er knew, I nev-er thought, Such bliss as this could  
fill me with a love di-vine; I'm a-raid I'll wake and  
find, It was on-ly in my mind; Was it a dream, or are you real-ly mine!

THAT'S MY WEAKNESS NOW 1928 BUD GREEN/SAM STAPÉ

She's got {eyes of blue,} I nev-er cared for  
{dim-pled cheeks,}

{eyes of blue,} But she's got {eyes of blue,} And that's my weak-ness  
{dim-pled cheeks,} {dim-pled cheeks,}

now. now. Oh! my, Oh! me, Oh! I  
should be good I would be good, but gee,  
She likes to bill and coo, I nev-er liked to bill and coo, But  
she likes too bill and coo, And that's my weak-ness now.

# 180 LAUGH CLOWN, LAUGH

LYRIC: LEWIS & YOUNG (1928)  
MUSIC: TED FIORITO

Handwritten musical notation for the first line of the song. It features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chords C and G7 are indicated above the staff.

E-ven tho' you're ON-ly MAKE BE-LIEV-ING HAUGH CHOWN LAUGH E-ven tho' some-  
You're sup-posed to bright-en up A place AND HAUGH CHOWN LAUGH PAAT A lot of

Handwritten musical notation for the second line. It continues the melody with chords C, E7, A7, and EDm. The notation includes eighth and quarter notes.

thing IN-SIDE IS GRIEV-ING LAUGH CHOWN HAUGH Don't let your HEART GROW TOO Mel-ious-  
Smiles A-noon your face AND HAUGH CHOWN HAUGH Jest IN your Ves-ti-ty

Handwritten musical notation for the third line. It features chords Dm, Bb7, Em, Dm, G7, and EDm. The notation includes eighth and quarter notes.

Just be a real Pun-chi-nel-lo fol-low Giub-ba BE A PA-GIL-AC-CIO

Handwritten musical notation for the start of the second song. It features a treble clef, a 3/4 time signature, and a key signature of one sharp. Chords D7, G7, and C are indicated.

## GOT RELIGION IN MY SOUL

UNPUBLISHED MANUSCRIPT OF FATS WALLER  
(ESTIMATED WRITTEN IN 1928)

Handwritten musical notation for the first line of the second song. It features a treble clef, a 4/4 time signature, and a key signature of two flats. Chords Bb+, Eb, Bb, Eb7, Ab, and Abmi are indicated.

Handwritten musical notation for the second line of the second song. It features chords Eb, Cm7, Bbm6, C7, Bb7, Ab, Bb13, Eb, Bb7, Fm7, Bb7, Eb, and G7.

Handwritten musical notation for the third line of the second song. It features chords Cm7, Eb, D7, G7, C, C7, Fm7, G7, C7, F7, Bb7, and D.S. (Da Capo).

Handwritten musical notation for the start of the third song. It features a treble clef, a 3/4 time signature, and a key signature of one flat. Chords Fm7, Bb7, Bb7, and Eb are indicated.

## COQUETTE

JOHN GREEN (1928)  
GUS KAHN  
Carmen Lombardo

Handwritten musical notation for the first line of the third song. It features a treble clef, a 3/4 time signature, and a key signature of one flat. Chords Eb, G7, and Fm7 are indicated.

TELL ME WHY YOU KEEP FOOL-ING AROUND  
BREAK-ING HEARTS YOU ARE RU-ING  
AND WHEN YOU'RE ALL ALONE WITH PAIN RE-VER-

Handwritten musical notation for the second line of the third song. It features chords Bb7, Bb7, Eb, F7, Bb7, and EDm. The notation includes eighth and quarter notes.

MAK-ING FUN OF THE DREAMS YOU  
TRUE HEARTS FOR-GET THE DREAMS YOU  
You know little Coquette I  
LOVED YOU fine SOME DAY YOU WILL FALL IN LOVE

Handwritten musical notation for the third line of the third song. It features chords F7, Bb7, Bb7, and Bb7. The notation includes eighth and quarter notes.

IF YOU GO AWAY WITH YOU MAY-BE SOME ONE YOU LOVE WILL JUST BE FOO-LY

LOVE ME OR LEAVE ME 1928 Walter Donaldson / GUS KAHN

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Love me or leave me and let me be lone-ly, You won't be lieve me, and I love you on ly, I'd  
 might find the night time the right time for kiss- ing, but night time is my time for just rein- cis- cing Re-  
 rather be lone-ly than hap- py with some- body else. You There'll be no one un-  
 get- ting in- stead of for- get- ting with some- body else.  
 less that some- one is you I intend to be in- de- pend- ent- ly  
 blue. I want your love out I don't want to bor- row to have it to day and to  
 give back to- mor- row, for my love is your love, There's no love for no- bod- y else!

AIN'T MISBEHAVIN' 1929 **FATS WALLER**  
 Lyric Andy RAZAF

No one to talk with, all by my- self, No one to walk with, but  
 I know for cer- tain the one I love, I'm thru with flirtin' it's  
 I'm hap- py on the shelf, Ain't mis- be- hav- in', I'm sav- in' my love for  
 just you I'm think- in' of,  
 you. you. Like Jack Horner in the cor- ner, don't go no- where,  
 what do I care, Your kiss- es are worth wait- in' for, be- lieve me  
 I don't stay out late, don't care to go, I'm home a- bout eight, just  
 me and my ra- di- o, Ain't mis- be- hav- in' I'm sav- in' my love for you.

THEN YOU'VE NEVER BEEN BLUE 1929 W. Ted FIORITO  
 W. Lewis / Young

If you've nev- er had to count a mil- lion sheep Then you've nev- er been blue  
 nev- er been blue If you nev- er had to cry your- self to sleep Then you've nev- er been blue  
 nev- er been blue I know I could go on laugh- ing at troub- le, plain  
 troub- le But when it con- cerns the heart the pain seems doub- le  
 Nev- er wor- ry 'bout a lit- tle hurt or two There's nothing at all both- er- ing you If you  
 nev- er had a pal who stole your gal Then you've nev- er no you've nev- er been blue.

AT THE CROSS ROADS 1929 W= Bob Russell EARNESTO LECUONA Moderato

**"MALAGUEVA"** C7 Db

At the CROSS-ROADS I could see wea-ry ca-ra-vans  
As the bid the dark, end-less night good-bye

Just like me, won-der-ing which way to look. Would the an-  
And the sun, rose der-like a bea-con, I knew just be-yond

swer to our hopes and our plans lie on the  
the CROSS-ROADS

(1.) C 2. Db  
road we took? waits a peace-ful

sky A- long the road that leads to you.

Bbm C

**AM I BLUE?** 1929 W= Grant Clarke HARRY AKST Moderato

Am I blue? Am I blue? Ain't those tears in these eyes  
You'd be too If each plan with your man

tel-ling you? Am I blue? Was a time  
done fell through.

I was his on-ly one, But now I'm the sad and lonely one,

"Law-dy," Was I gay? 'til to-day, Now he's gone

and we're through, Am I blue?

**I'VE GOT A FEELING I'M FALLING** W= FATS WALLER (1929) W= BILLIE ROSE & HANK

I'm fly-ing high but I've got a feel-ing I'm fall-ing  
You caught my eye and I've got a feel-ing I'm fall-ing

fall-ing for no-body else but you. jump right  
show me the ring and I'll

thru I used to trav-el single O we chanced to  
mingle O now I'm a tingle o-ver you. Hey mis-ter

Par-son stand by for I've got a feel-ing I'm fall-ing  
fall-ing for no-body else but you.

SLEEPY VALLEY

1929 W=A. Sterling  
M=J. HANLEY

183

Just a co-zy rest, Sweet and Heav-en blest, Like a blue-bird's  
Love is eve-ry- where, Hap- pi- ness is there, Love be- yond com-  
nest } in Sleep- y Val- ley. All of my  
pare }

trou- bles, Cares of the day, Like sil- ver bub- bles  
Drift- ing a- way. Ros- es 'round the door, Ba- bies on the  
floor, Who could ask for more In Sleep- y Val- ley!

MISS YOU

1929

Words- Charlie Tobias Harry Tobias Music Henry Tobias

I MISS YOU, since you went a- way, dear  
MISS YOU more than I can say, dear, Day - time night - time  
noth - ing I do Can make me for - get that I still  
love you. Kiss you in my dreams I kiss you  
Whis - p ring. "Dar - ling how I MISS YOU," Tell me.  
do you ev - er miss me as I MISS YOU.

1929 W=I. KAHAL W. RASKIN M=SAMMY FAIN

WEDDING BELLS

(Are Breaking Up That Old Gang Of Mine)

Not a soul down on the cor- ner, That's a pret- ty cer- tain sign, That }  
All the boys are sing- ing love songs, They for- got "Sweet A- de- line" Those }

wed- ding bells are break- ing up\_ that old gang of mine. old gang of  
mine. There goes Jack, - there goes Jim, - Down to lov- er's lane,  
Now and then we meet a- gain, But they don't seem the same. Gee I  
get a lone- some feel- ing, When I hear the church bells chime, Those  
wed- ding bells are break- ing up\_ that old gang of mine.

184 **DEEP NIGHT** 1929 CHARLES HENDERSON  
 LYRIC: RUDY VALLEE

Moderato

Em E F E F Fm  
 C Deep night stars in the sky a - bove, Moon - light  
 G7 C Em E F E  
 light - ing our place of love. Night - winds seem to have gone to rest,  
 F F Fm C G+ C D7 G+  
 Em G7 C D7 G+ D Em Dm  
 Two eyes bright - ly with love are gleam - ing. Come to my arms my  
 B7 Em E F E F F  
 dar - ling, my sweet - heart, my own. Vow that you'll love me al - ways, and be mine a -  
 C G Am Am7 D7 C G G+ C  
 lone. Deep night whis - per - ing trees a - bove, Kind night  
 bringing you near - er, dear - er and dear - er Deep night deep in the arms of love.

1929 CAMPBELL-CONNELLY-WALLACE

**WHEN THE ORGAN PLAYED AT TWILIGHT**

Slowly with expression

G E7 A7  
 When the or - gan play'd at twi - light The  
 D7 G E7  
 song that reached my heart, It seem'd to me I  
 A7 D7 Edim  
 heard you sigh, Say "Au re - voir," but not "Good -  
 D7 G9 G7 C  
 bye," A - gain you said, "I'll love you," "Al -  
 E7 A7 D7 G E7  
 though we're far a - part," When the or - gan play'd at  
 A7 Eb7 G D7 Cm6 G  
 twi - light The song that reach'd my heart.

**PAINTING THE CLOUDS WITH SUNSHINE**

1929 JOE BURKE  
 LYRIC: AL DUBIN  
 Moderato

G C G  
 When I pre - tend I'm gay I nev - er feel that way,  
 Ddim D7 D+ G  
 back a tear To make a smile ap - pear,  
 D7 G G7 C Cm  
 I'm on - ly paint - ing the clouds with sun - shine, When I hold  
 I'm on - ly paint - ing the clouds with sun - shine, Paint - ing the blues beau - ti - ful hues, Col - ored with  
 G Eb7 D7 G A7  
 gold and old rose; Play - ing the clown, Try - ing to drown All of my  
 Am7 D7 G G C G  
 woes; Tho' things may not look bright They'll all turn out al - right  
 Ddim D7 G  
 If I keep painting the clouds with sun - shine.



# STAR DUST

MUSIC HOAGY CARMICHAEL  
LYRICS MITCHELL PARISH (1929)

185

VERSE

C F7 E7 A7

AND NOW THE PUR-PLE DUST OF THE NIGHT TIME STEALS A-CROSS THE MEAD-OWS OF MY HEART  
YOU WAN-DERED DOWN THE LANE AN FAR A WAY, LEAV-ING ME A SONG THAT WILL NOT DIE,

Dm (2x) C L AM C# B7 Cm? C G7

HIGH UP IN THE SKY THE LIT-TLE STARS CLIMB AI-WAYS RE-MIND-ING ME THAT WERE A-PART  
LOVE IS NOW THE STAR DUST OF YES-TER-DAY

G7 C || C7+5 CHORUS Dm

THE MUS-IC OF THE YEARS GONE BY || SOME-TIMES I WON-DER WHY I SPEND THE HOURS  
-SIDE A GAY-DEN WALL WHEN STARS ARE

F#m C Em Dm

NIGHT DREAM-ING OF A SONG, THE MEL-O-DY HAUNTS MY RE-VE-RIE AND I AM ONCE A-GAIN WITH  
BRIGHT YOU ARE IN MY ARMS, THE NIGHT-IN-GALE TELLS HIS FAIR-Y TALE OF RA-RA-DISE, WHERE ROS-ES

Dm-5 F# G7 C#0 G7 G7+5 C

YOU — WHEN OUR LOVE WAS NEW AND EACH KISS AN 'IN-SPIR-A-TION — BUT  
GREW — THO' I

D7 G7 Dm6 G7 E D G7 C7

THAT WAS LONG-A-GO NOW MY CON-SO-LA-TION IS IN THE STAR-DUST OF A SONG BE-

Bb7 C G Am Bm7 Dm A7 C#

DREAM IN VAIN, — IN MY HEART IT WILL RE-MAIN! MY STAR DUST MEL-O-DY,

G7 C

THE MEM-O-RY OF LOVE'S RE-FRAIN —

(1929)  
**I'M A DREAMER,  
AREN'T WE ALL?**  
De SILVA, BROWN & HENDERSON

C B7 Bb7 A7

I'M A DREAM-ER AREN'T WE ALL — JUST A DREAM-ER AREN'T WE ALL —  
HE'S SO CHARM-ING STRONG AND TALL — IT'S A-LARM-ING HOW I FALL —

Dm7 F#m C Am D7 F#m G7

IN MY DREAMS EACH NIGHT, IT SEEMS MY SWEET-HEART COMES TO CALL —  
HE'S MY I-DEAL! BUT

C B7 G7 Am D7 G7 C

THEN HE IS-N'T REAL, AND I'M A FOOL! BUT AREN'T WE ALL —

186

(WHAT DID I DO TO BE SO)

# BLACK AND BLUE

MUSIC: FAT'S WALLER  
(H. BROOKS)  
LYRIC: ANDY RAZAF (1929)

Musical notation for the first line of the song, featuring a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff with various notes and rests. Chord symbols are placed above the staff: Gm, Cm, Gm, C7, Bb, Gb7, F7, and I Bb F0 D7.

Musical notation for the ending of the first line, starting with a double bar line and the word 'Ending' above. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. Chord symbols include Bb, Gb7, Bb, Db7, Gb7, Gm, C, Eb7, D7, and D.S. @ Fine. A '(fine)' marking is present below the staff.

## "BLACK & BLUE" (KEY OF C - VOCAL)

Musical notation for the vocal line of the song, starting with a treble clef, a key signature of one flat, and a 4/4 time signature. Chord symbols above the staff include Am, Dm, Am, D7, and C. The lyrics are written below the staff.

COHO EMP-TY BED - SPRINGS HARD AS LEAD - PAINS IN MY HEAD Feel like old Ned - What did I do -  
 No JOY for Me - NO CO-OP - Y. E - van the mouse RAN from My House - All MY life you -  
 I'm So far - torn - life's just A thorn, - MY HEART IS TORN Why WAS I BORN - What did I do -

Musical notation for the second line of the song, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. Chord symbols include G7, I G7, E7, II G7, C, and Ab7. The lyrics are written below the staff.

to BE so Black And BLUE I've been so BLACK AND BLUE (fine) I'm white - IN - SIDE -

Musical notation for the third line of the song, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. Chord symbols include C, Eb7, Ab7, Am, D, F7, E7, and D.S. @ fine. The lyrics are written below the staff.

IT DON'T help my CASE 'CAUSE I - CAN'T HIDE - WHAT IS ON MY FACE, OOH!

# MEAN TO ME (1929) FRED AHLERT & ROY TURK

Musical notation for the first line of the song, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. Chord symbols include F, Dm, Gm7, C7, Am, Dm, Bb, and D7. The lyrics are written below the staff.

You're MEAN TO ME - WHY MUST YOU BE MEAN TO ME GEE HON - EV IT  
 I STAY HOME EACH NIGHT WHEN YOU SAY YOU'LL PHONE YOU DON'T AND I'M  
 IT MUST BE - GREAT FUN TO BE MEAN TO ME YOU SHOULD-NT FOR

Musical notation for the second line of the song, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. Chord symbols include F, Cm6, D+, D, Gm7, C7, I Fm7, Dm7, G7, and Gm7 C7. The lyrics are written below the staff.

SEEMS TO ME - YOU LOVE TO SEE ME CRY-IN' I DON'T KNOW WHY  
 LEFT A - LONG SING - IN' THE BLUES AND

Musical notation for the third line of the song, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. Chord symbols include I Fm7, Cm7, F7-9, Bb9, Bb, F7-9, Bb, Eb9, D9, D7, and Gm. The lyrics are written below the staff.

SIGH - IN' you treat me cold - AY EACH DAY IN THE YEAR you Al-ways SCOLD ME

Musical notation for the fourth line of the song, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. Chord symbols include Eb9, D9+, D9, G7, Gm7, C7, D.S. @ fine, I Fm7, F, Dm, Gm7, C7, and F. The lyrics are written below the staff.

When ev-er some-BOD-Y IS NEAR DEAR CAN'T you see WHAT YOU MEAN TO - ME

# KANSAS CITY KITTY (1929) 187

MUSIC WALTER DONATSON LYRIC EDGAR LESTIE

THE LEFT FRIS-CO KATE, SWING-IN' ON THE GOLD-EN GATE, WHEN KAN-SAS OI-TY  
 EV-ERY LEFT MA AND PA GOT THE O-MA-HA-HA-HA  
 AND JACK AND JACK WELL KNOW HACK-EN-SACK

KIT-TY SMILED AT ME ————— ME ————— SHE COMES FROM MISS-OU-RI AND SHE

SHOWED ME Like A TEX-AS STEER SHE BUF-FA-LOED ME; ME —————

# (1929) WAITING AT THE END OF THE ROAD

IRVING BERLIN

THE WAY IS LONG — THE NIGHT IS DARK, BUT  
 CAN'T GO WRONG I SO LONG I  
 RAIN MAY FALL FROM UP ABOVE, BUT

I DON'T MIND, CAUSE A HAP-PIE MARK WILL BE SING-ING AT THE END OF THE ROAD — AND  
 I WANT TO CAUSE A GUID-ING LIGHT WILL BE SWIN-ING AT THE END OF THE ROAD  
 CAUSE THE ONE I LOVE WILL BE WAIT-ING AT THE END OF THE ROAD

ROAD — THERE MAY BE THORNS IN MY PATH BUT I WEAR A SMILE CAUSE IN A LITTLE WHILE

MY PATH WILL BE ROS — ES THE

# CORRINE CORRINA (1929)

J. MAYO WILLIAMS & B. O. CHATMAN

1) COR-RINE CO-RIN-A Where have you been So long? — COR-RINE CO-RIN-A Where have you been So  
 2) - RIN-A FAR A-CROSS THE SEA — FAR A-CROSS THE SEA — FAR A-CROSS THE SEA — FAR A-CROSS THE SEA —  
 3) LOVE ME WHY DONT YOU TELL ME SO — If you DONT LOVE ME WHY DONT YOU TELL ME

long? — AINT HAD NO lov-IN' EV-ER SINCE you HAVE seen GONE COR-RINE CO-  
 SEA — DONT WRITE NO LET-TERS WHY - DONT YOU EVER FOR ME IF YOU DONT  
 SO — A MAN AINT NOTH-ING WITH-OUT ANY PRANCE TO GO —

# 188 HONEYSUCKLE ROSE FATS WALLER

*(1927)*

1) EV-'RY HOU-SE BE FILLS WITH JEAL-OUS-Y WHEN THEY SEE YOU OUT WITH  
 2) WHEN YOUR PASS-IN' BY FLOW-ERS DROP AND SIGH AND I KNOW THE REAS-ON  
 3) WHEN I'M TAK-IN' SIPS FROM YOUR TAS-TY LIPS SEEMS THE HOU-SE FAIR

me I DON'T BLAME THEM } GOOD-NESS KNOWS — HON-ey-SUCK-LE ROSE — (fine)

WHY YOU'RE MUCH SWEET-ER }  
 JUDS YOURS CON-FE-TION }

DON'T BOY SUB-AR You JUST HAVE TO TOUCH MY CUP — YOU'RE MY SUG-AR

IT'S SWEET WHEN YOU STIR IT UP

*D.C.'s.*

*Sea Robin*  
*Sam Costello*  
*Richard Whiting*

**TRUE BLUE LOU** *(1927)*

SHE WAS A DAME — IN LOVE WITH A GUY —  
 SHE GAVE HER NOTH-ING SHE GAVE HIM ALL —  
 MAY-BE SOME-WHERE IN HEAV-EN BY A-BOYD —

SHE STUCK TO HIM — BUT DIDN'T KNOW WHY —  
 BUT WHEN HE HAD HIS BACK TO THE WALL —  
 THREW A RE-WARD FOR THAT KIND OF LOVE —  
 UNTO FOUGHT TO SAVE HER —  
 AN-GBAS WOUL' BLAME HER

STILL THEY ALL NAMED HER } TRUE — BLUE — LOU — (fine) HE GOT A BREAK AND  
 SMILED AND FOR-GAVE HIM }  
 THYBY TOO WILL NAME HER }

Went A-WAY TO GET A NEW START BUT Poor Kid SHE NEV-ER GOT A BREAK EX-CEPT THE

ONE WAY DOWN IN HER HEART

*D.S.'s.*

**JUST A GIGOLO** *W.B. Yeats*  
 1929

Just A Gi-go-lo EV-'ry where I go Peo-ple know the part I'm PLAY-ING — Paid for ev-ery Dance

Selling each Ro-mance EV-'RY NIGHT SOME HEART DE-TRAY-ING There will come a DAY Youth will pass A-WAY

THEN WHAT will They Say A-BOU me, when the end comes I Know they'll say Just A Gi-go-lo AS Life goes on with-out me

LIZA (G. Gershwin) "Ziegfield Show Girl" 1927 Moderato

IRA GERSHWIN GUS KAHN

Li- za, Li- za, (skies are gray, But if you'll  
don't de- lay, Come, keep me

smile on me All the clouds-ll roll a- way. See  
com- pa- ny, And the clouds-ll roll a- way.

the hon- ey- moon a- shin- in' down; We should make a date with

Per- son Brown. So, Li- za, Li- za, name the

day When you be- long to me And the clouds-ll roll a- way.

I MAY BE WRONG - (Ager-Sullivan) (1924)

I may be wrong, but, I think you're won-der-ful! I may be  
I like your style; say, I think you're mar-vel-lous. But I can't

wrong, but, I think you're swell! tell? All of my shirts are un-  
see, so, how can I

sight-ly All of my lies are a crime. If dear in you I've picked right-ly

It's the ve-ry first time. You came a- long, say, I think you're

won-der-ful! I think you're grand; but, I may be wrong.

SINGIN' IN THE RAIN (N.H. Brown) "Hollywood Revue Of 1929" Moderato

ARTHUR FREED

I'm Sing- in' In The Rain, Just Sing- in' In The Rain. What a

glo- ri-ous feel- ing I'm hap- py a- gain, I'm laugh- ing at clouds So

dark up a- bove, The sun's in my heart And I'm rea- dy for

love. Let the storm- y clouds chase Ev-ry- one from the place, Come

on with the rain, I've a smile on my face, I'll walk down the

lane With a hap- py re- frain, And sing- in' just Sing- in' In The Rain.

**190 GREEN EYES (1929)** N. MENENDEZ (MADE HIT PARADE 13 TIMES) IN 1941 @ JIMMY DORSEY & HELEN O'CONNELL VOCAL

your Green Eyes with their SOFT LIGHTS your eyes that promise SWEET NIGHTS - BRING TO MY SOUL A

long-ING A THIRST FOR LOVE DI-VINE IN DREAMS I SEEM TO HOLD YOU TO FIND AND EN-FOLD YOU

OUR LIPS MEET AND OUR HEARTS TOO - WITH A THRILL SO SUB-LIME THOSE COOL AND LIM-PID GREEN EYES

A Pool WHERE IN MY LOVE LIES SO DEEP THAT IN MY SEARCH-ING FOR HAP-PI-NESS I FEAR

THAT THEY WILL EV-ER HAUNT ME All through my life they'll TAUNT ME BUT WILL THEY EV-ER

WANT ME GREEN EYES MAKE MY DREAMS COME TRUE -

(CAN BE USED AS TWO BEAT DIXIE)  
**PAGAN LOVE SONG**

COME WITH ME where moon-beams NA-TIVE HILLS ARE CALL-ING LIGHT TA-HI-TIAN SKIES - And the star-lit WA-TERS TO THEM

LIN-GER IN YOUR EYES - We be-long - And we'll CHEER each oth-er

WITH the Pag-AN love SONG

**I'LL ALWAYS BE IN LOVE WITH YOU** (1929)  
BUD GREEN, HERMAN RUBY & SAM STEPT

SWEET-HEART IF YOU SHOULD STRAY A MIL-LION MILES A-WAY I'll Al-ways BE IN LOVE WITH YOU - And

love with you - (fine) I CAN'T DO AN-Y MORE I'VE TRIED SO HARD TO PLEASE BOT LET ME THANK YOU

FOR SUCH TEN-DER MEM-O-RIES I

Jungle Drums (Canto Karabali) **1929**

Lyric by CARMEN LOMBARDO and CHARLES O'FLYNN  
Music by ERNESTO LECUONA

Jun - gle Drums, Through the black of night, Send your mes - sage to  
me. (Bring love's mes - sage to me.) Guid - ing me through the  
trop - ic maze, With their weird mel - o - dy. (Chant - ing their mel - o - dy.)  
"You are mine" is the mes - sage they cry, "I am  
thine long as stars light the sky." Jun - gle Drums  
at your call I fly, To the pa - gan I love.

From "Happy End"  
**THE BILBAO SONG**

Moderately **1929**

English Lyric by JOHNNY MERCER  
Original German Lyric by BERT BRECHT  
Music by KURT WEILL

That old Bil - ba - o moon, I won't for - get it soon, That old Bil - ba - o moon,  
2. on the door, The grass grew through the floor, Of To - ny's two by four  
3. ba - o guys, They loved to har - mo - nize, Who stopped to re - al - ize  
Just like a big bal - loon, That old Bil - ba - o moon, Would rise a -  
On the Bil - ba - o shore, But there were friends ga - lore, And there was  
How fast the sum - mer flies! The moon was on the rise, We'd catch the  
nove the dune, While To - ny's beach sa - loon, Rocked with an old time tune,  
beer to pour, And moon - light on the shore, That old Bil - ba - o shore.  
la - dies' eyes, And whis - per Span - ish lies, They nev - er did get wise.  
We'd sing a song the whole night long, And I can still re - call, Those were the  
We'd sing all night with all our might, And I can still re - call, Those were the  
We'd sing a song the whole night long, And I can still re - call, Those were the  
great - est, Those were the great - est, Those were the great - est  
great - est, Those were the great - est, Those were the great - est  
great - est, Those were the great - est, Those were the great - est  
1. 2. 3.  
F7 Bb # F7 Cm7 F+ Bb  
nights of them all, 2. No paint was  
nights of them all, 3. Those old Bil -  
days of them all.

CAN'T WE BE FRIENDS - (K. Swift) 1929 Andantino

I thought I'd found the man of my dreams. Now it seems this is how the story—  
 I thought for once it couldn't go wrong. Not for long! I can see the way this—

Ends: "He's goin' to turn me down and say, 'Can't we be friends?'"

Never a-gain! Through with love, Through with men! They play their game without shame,  
 and who's to blame? I thought I'd found a man I could trust, What a bust!

This is how the story— ends: "He's goin' to turn me down and say, 'Can't we be friends?'"

CRYIN' FOR THE CAROLINES

Lyric by SAM LEWIS and JOE YOUNG  
Music by HARRY WARREN

Moderato  
Em 1929

Where is the song I had in my heart That har-mon-ized with the pines  
 Where is the brook that kiss-es the lane— Cov-ered with "Glo-ry Vines"  
 Where is the gal that I used to meet— Down where the pale moon shines.

1. An-v one can see what's troub- lin' me I'm cry-in' for the Car-o- lines

2. 3. cry-in' for the Car-o- lines How can I smile mile af-ter mile There's not a bit of  
 green here— Bird-ies all stav far far a- way They're sel-dom ev-er seen here.—

D.C. al Fine

Blue, Turning Grey Over You (1929)

Lyric by ANDY RAZAF  
Music by THOMAS WALLER

My, how I miss, your ten-der kiss, and the won-der-ful things—  
 you would do; I run my hands, Thru' sil-v'ry strands 'Cause I'm  
 blue, turn-ing grey o-ver you; You used to be,  
 so good to me, That's when I was a nov-el-ty; Now you have new thrills in view,  
 found some-one new. Left me blue, turn-ing grey o-ver you.



WHAT IS THIS THING CALLED LOVE?

Slow (In the manner of a "Blues")

1929

Words and Music by COLE PORTER

Ab7 Dbm6 Eb7

What is this thing called love? This fun - ny thing

Eb7+5 Ab Abmaj7 Ab6 Ab Ab7 A° Dbm6

called love? Just who can solve its mys - ter - y? Why

Eb7 Eb7+5 Ab Ab7 Dbm Ab' Abm Db7 Gb

should it make a fool of me? I saw you there one won - der - ful day,

Fb Fb+ Dbm Dbm7 Eb Abm6 Eb7 (Guitar tacet) Ab

You took my heart and threw it a - way That's why I ask the Lawd

A° Dbm6 Eb7 Eb+ Ab Dbm6 Ab

in Heav - en a - bove, What is this thing called love?

I GUESS I'LL HAVE TO CHANGE MY PLAN

Rather slow

(1929)

Lyric by HOWARD DIETZ  
Music by ARTHUR SCHWARTZ  
G7sus G7

G7 C Em Am C

I guess I'll have to change my plan I should have re - a - lized there'd be an - oth - er man! I o - ver -  
I guess I'll have to change my plan I should have re - a - lized there'd be an - oth - er man! Why did I

Em F#7 Fmaj7 G7 G6sus C Cm Cmaj7 Cm D7 G7sus C7

looked that point com - plete - ly Un - til the big af - fair be - gan; Be -  
buy those blue pa - ja - mas Be - fore the big af - fair be - gan? My

C Em Am C C7 F

fore I knew where I was at I found my - self up - on the shelf, and that was that I tried to  
boil - ing point is much too low For me to try to be a fly Lo - tha - ri - o! I think I'll

Fm7 Bdim C Em G7 Gdim G7

reach the moon but when I got there, All that I could get was the air, My  
crawl right back and in - to my shell, Dwell - ing in my per - son - al Hell. I'll

C Em Am C Fm7 G7 1.C G7 C G7 2.C

feet are back up - on the ground I've lost the one girl I found, I found.  
have to change my plan a - round I've lost the one girl I

# 194 MORE THAN YOU KNOW

VINCENT YOU MANUS  
lyric W. Rose & S. Eliscu

MORE THAN YOU KNOW WHEN-ER YOU'RE RIGHT OH, NOW I'D CRY  
 MORE THAN YOU KNOW WHEN-ER YOUR WRONG MAN O' MY HEART I LOVE YOU SO LATE-ly I  
 FIND YOU'RE ON MY MIND MORE THAN YOU KNOW SO MORE THAN YOU'LL EV-ER KNOW LOV-ING YOU THE  
 WAY THAT I DO THER'S NOTHING I CAN DO A-BOUT IT LOV-ING MAY BE ALL YOU CAN GIVE BUT  
 SHOW MORE THAN YOU'D EV-ER KNOW (fine)

HON-ey I CAN'T LIVE WITH-OUT IT

# LOUISE (1929) Leo Robin/Richard Whiting

EV-ry LIT-TLE BIRD SEEMS TO WHIS-per "hou-ise" BIRDS IN THE TREES - SEEM TO  
 AN -Y-ONE CAN SEE THAT I FEEL IN MY HEART SEEMS TO RE-PEAT WHAT I  
 TWIT-TER "hou-ise" - EACH LIT-TLE ROSE TELLS ME IT KNOWS I love you love you  
 WON-DER IS THIS CAN IT BE TRUE CAN IT BE TRUE SOME-ONE LIKE YOU COULD  
 -DOR = you hou-ise love me hou-ise Just to see and hear you brings joy I NEU-ER

KNEW BOT TO BE SO NEAR YOU THELLS ME THROUGHT AND THROUGHT -

# I COULD WRITE A BOOK

RODGERS & HART "PAL JOEY" (1929)

IF THEY ASKED ME I COULD WRITE A BOOK - A-BOUT THE  
 SIM-PLER SE-CRET OF THE PLOT - IS JUST TO  
 WAY YOU WALK AND WHIS-PER AND LOOK - I COULD WRIT A Pre-face ON HOW WE MET SO THE  
 TELL THEM THAT I LOVE YOU A LOT - THEN THE WORLD DIS-COV-ERS AS  
 WORLD WOULD NEU-ER FOR-GET - AND THE MY BOOK ENDS, HOW TO  
 MAKE TWO COU-ERS OF FRIENDS -

# HOW AM I TO KNOW (1929) J. KING

195

KEY OF F

OH How AM I TO KNOW IF IT'S REAL-LY LOVE THAT FOUND IT'S  
 OH " " " " " WILL IT LIN-GER ON  
 OH " " " " " CAN IT BE THAT LOVE

WAY HERE — HAS COME TO STAY HERE And leave me THEN —

I DARE NOT GUESS AT THIS STRANGE HAP-PI-NESS FOR

## WITHOUT A SONG (1929)

Words by WILLIAM ROSE and EDWARD ELISCU  
 Music by VINCENT YOUMANS

Slowly

With-out a song the day would nev-er end; With-out a  
 corn would nev-er see a plow; That field of  
 know what makes the rain to fall; I'll nev-er

song the road would nev-er bend; When things go wrong a man ain't  
 corn would be de-sert-ed now; A dark-y's born, but he's no  
 know what makes the grass so tall; I on-ly know there ain't no

got a friend, With-out a song. That field of  
 good no-how, With-out a song. I got my  
 love at all, With-out a song.

trou-bles and woe, But sure as I know the Jor-dan will roll.  
 Am E7 Am7 D7 C G7 C F C9 C7 D.S. al Fine

I'll get a-long as long as a song is strong in my soul. I'll nev-er

196

S'posin' (1929)

Lyric by ANDY RAZAF, Music by PAUL DENNIKER

Eb Fm Eb Gm Fm7 Bb9 Fm7 Bb9 Eb Fm Eb Ebdim  
 S'pos - in' I should fall in love with you, Do you think that you could love me  
 Fm7 Bb9 Fm7 Bb7 Eb Fm Eb Gm Cm Cm7  
 too? S'pos - in' I should hold you and ca - ress you, Would it im -  
 F9 Bb7 Fm Bb9 Eb Fm Eb Gm  
 press you or dis - tress you? S'pos - in' I should say "For you I  
 Fm7 Bb9 Fm7 Bb9 Eb Bb9 Eb7 Eb9 Ab G7 Cm Eb7  
 yearn," Would you think I'm speak - ing out of tum? And s'pos - in' I'd de -  
 Ebdim Fm7 G7 Cm Eb Fm Gm Ab Fm Gm Eb  
 clare it, would you take my love and share it? I'm not s'pos-in', I'm in love with you.

SHOULD I

From the Metro-Goldwyn-Mayer Musical Production "LORD BYRON OF BROADWAY" (1929)

Words by ARTHUR FREED

Music by NACIO HERB BROWN

Moderately G D7  
 Should I re - veal ex - act - ly how I feel, Should I con - fess I  
 I re - cite be - neath the pale moon - light, And swear by stars a -  
 I re - veal ex - act - ly how I feel, Should I con - fess I  
 Fine 12C 3 C G7 C  
 love you. Should bove you. Could I re - peat the  
 G7 C A7 Em7 A7 Adim A7 Am7 D7 D9 D.S. al Fine D7  
 sweet - est sto - ry told. Could I en - treat would it be too bold. Should

SIBONEY (1929)

American Lyric by DOLLY MORSE  
Spanish Lyric and Music by ERNESTO LECUONA

Moderately C Gdim  
 Si - bo - ney, that's the tune that they croon at you down Ha -  
 tune brings you dreams so it seems un - der - neath the  
 G7 F G7  
 van - a way, Si - bo - ney, that's the  
 sil - ver moon, As they play Si - bo -  
 Dm7 G7 1C  
 dance that they dance at the Ca - fe. And that  
 ney, ev - 'ry care will fade a -  
 2C Fm Cm Fm Cm G7 C  
 way. Fas - ci - nat - ing, cap - ti - vat - ing, Si - bo - ney.

# SUNNY SIDE UP

DeSylva, Brown &  
HENDERSON  
(1929)

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Handwritten musical score for 'SUNNY SIDE UP'. The score is written on four staves in treble clef. The lyrics are: 'KEEP YOUR SUN - NY SIDE UP UP Hide THE SIDE THAT GETS BIG - KEEP YOUR FUN - NY SIDE UP UP'. The second line of lyrics is: 'IF YOU HAVE NINE SOUS IN A ROW BASE BALL TEAMS MAKE MON - DAY YOU KNOW'. The third line is: 'Let your LAUGH - TER COME THRU DO STAUD UP - ON - your legs Be like two'. The fourth line is: 'Fried EGGS Keep your Son - NY SIDE UP'. Chords are written above the notes, including C, Fmi, G7, C, Ct, G7, G°, G7, C°, C, D7, Am, B°, D, G7, D°, G, D, S, A7, E7, AM, A7, F, Fmi, C, A7, F, G7, C, F7G7, C, A.

# YOU WERE MEANT FOR ME

Used by permission

Words by ARTHUR FRIED  
Music by NACIO HERB BROWN

Printed musical score for 'YOU WERE MEANT FOR ME'. The tempo is 'Moderately' and the year is '1929'. The score is written on six staves in treble clef. The lyrics are: 'You Were Meant For Me I was meant for you Na - ture pat - terned you and when she was done You were all the sweet things rolled up in one You're like a plain - tive mel o - dy That nev - er lets me free Im con - tent The an - gels must have sent you and they meant you just for me'. Chords are written above the notes, including C7, F, C7, D7, A7, D7, G7, Cdim, C7, Cdim, C7, Ddim, F, Db, C7, F, C7, Gm, Gm16, A7, D7, Gm, D7, Gm, C7, Gm7, C7, F, Db, Db6, Db7, C7, F, Bbm6, F.

198  
**EYE EYE BLUES** 1930 HAMM-BENNETT-LOWN-GRAY

Moderato

Ab7 C Gm  
 BYE BYE BLUES BYE BYE

A7 D7 G7  
 BLUES Bells ring, birds sing

C Cdim G7 G+ C  
 Sun is shin- ing No more pin- ing Just we

Ab7 C Gm A7 D7  
 two Smil- ing thru Don't

G7 C Ab7 C  
 sigh, Don't cry, BYE BYE BLUES.

**MY FUTURE JUST PASSED** 1930 G. MARION/M: Richard Whiting

Moderato

Eb Cm Fm Bb7  
 There goes the girl I dreamed all thru school a- bout,  
 Don't e- ven now if she has been spo- ken for.

Eb Cm Fm7 Bb7  
 There goes the girl I'll now be a fool a- bout  
 If she is tied, the ties must be bro- ken, for

Eb G7 C7 Fm  
 Ring down the cur- tain, I'm cer- tain at pre- sent  
 life can't be that way: to wake me then break me

Eb Bb7 1. Eb 2. Eb Gm  
 My fu- ture just passed! passed! Stars in the blue, tho'

D7 Gm G  
 you're at a dis- tance You can at least do this.

D7  
 Some times a boy en- coun- ters re- sis- tance

G Bb7 Eb Cm  
 Help me to win this miss. Here are my arms, May

Fm7 Bb7 Eb Cm  
 she find il- lus- ion there. Look in my heart There

Fm7 Bb7 Eb G7  
 is no con- fus- ion there Now that I'm lov- ing, I'm

C7 F9 Eb Bb7 Eb  
 liv- ing at last, My fu- ture just passed.

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DANCING ON THE CEILING

Roby and HART 1930 199 Moderato

F Am F+ Gm G7 C Em

He dances o-ver-head on the ceil-ing, near my bed,  
I try to hide in vain Un-der-neath my coun-ter-pane;

C7 F Gm C7 Dm F Dm F C7

In my sight, Through the night, I whis-per  
Theres my love up a-bove!

C7 F C7

"Go a-way, my lov-er, It's not fair," But I'm so grate-ful to dis-cov-er

F Cdim7 C7 F Am F+ Gm G7

He's still there. I love my ceil-ing more Since it is a

C Emi Gm C7 F

danc-ing floor Just for my love.

BABY WON'T YOU PLEASE COME HOME 1930 Moderato

CHAS WARFIELD & CLARENCE WILLIAMS

Ab C7 F7 Bb7

Ba-by, won't you please come home - 'Cause your mam-ma's all a-

Eb7 Gdim Fm Eb7 Bb-7

lone - I have tried - in vain nev-er no more to call your name -

Eb7 Eb+ Ab C7 F7

When you left you broke my heart Be-

Ebm Db7 C7 Db E7

cause I nev-er thought we'd part Ev-'ry hour in the day, - you will

Ab C7 F7 Bb7 Eb7 Ab

hear me say, - Ba-by won't you please come home.

TEN CENTS A DANCE 1930

M = Richard Rodgers W = Lorenz HART

Eb F#dim F7 Bb7 Eb F7 Gm F#m Bb7

Ten cents a dance, That's what they pay me. Gosh, how they weigh me down!

Eb F#dim F7 Bb7 Eb7 Ab D3# G7 Edim

Ten cents a dance, Pan-sies and rough guys, Tough guys who tear my gown! Sev-en to mid-night, I

Fm Edim Fm D7 Gm

hear drums, Loudly the sax-o-phone blows, Trumpets are tear-ing my ear-drums.

Edim F7 Bb7 Eb F#dim F7 Bb7 Eb Ab

cus-tom-ers crush my toes. Sometimes I think I've found my he-ro But it's a queer ro-

D3# G7 Edim F3b Eb Eb5# Cm E7 Gm Bb7 Eb

mance All that you need - is a tick-et; Come on, big boy, ten cents a dance.

200  
YOU'RE DRIVING ME CRAZY 1930 WALTER DONAHSON

Moderato

YOU! — you're driving me cra-zy! — what did I do? — what did I do?  
 My tears for you — make ev - 'ry-think ha - zy —  
 Clouding the skies — of blue. — How TRUE! — were the  
 friends who were near me, to cheer me, be-lieve me they knew — But YOU! were the  
 kind who would hurt me, de - sert me, when I need - ed you! — YES! YOU! —  
 — you're driv-ing me cra - zy! — what did I do — to you? —

BUT NOT FOR ME 1930 GEO & IRA GERSHWIN

Moderato

They're writing songs of love, — But not for me. — A luck-y  
 fool to fall, — And get that way; — Heigh-to! A -  
 star's a - bove, — But not for me. — With love to lead the way  
 las! and al - so, Lack-a - day! — Al-though I can't dis- miss  
 I've found more clouds of gray Than an-y Rus - sian play Could guaran -  
 The mem-ry tee. I was a of his kiss, I guess he's  
 not for me.

Lyric Gus Arnheim - Gordon CHIFFOLD Music - Harry Barris

IT MUST BE TRUE (You Are Mine. All Mine) Moderato 1930

Be- side a shed- y nook, A mo- ments bliss we took To  
 talk of love Be- neath the stars a- bove. I held your hand and  
 then I whis-pered dear, I love you, I love you, Or was it  
 just a dream, An i- dle scheme of mine To  
 fool my heart? And yet it seemed di- vine. It must be true, I  
 was with you And you are mine, all mine.



FINE AND DANDY 1930

Lyrics K. Paul Music K. Swift Gaily 201

Chords: F, Ddim, Gm7, C7, F, Ddim, Gm7, C7, F7, Bb7, Ab7, C7, Gm7, F7, Bb, Bbm, F, Dm, G7, C7, F

1.) Gee, it's all fine and dan- dy, Sug- ar Can-  
 When you're gone Sug- ar Can- dy, I get lone-  
 dy, when I've got you. Then I on- ly see the  
 some, I get so blue.

2.) sum- ny side, E- ven troub- le has its  
 fun- ny side. When you're han- dy it's fine and dan-  
 dy, But when you're gone what can I do?

BIDIN' MY TIME (1930) Geoff Ira Gershwin Moderato

Chords: Eb, Eb, Ab, Fm7, Bb7, Eb, Ab, Fm7, Bb7, Eb, C7, Fm7, Abm/F, Eb, Bb7, Eb, G7, C, G7, C, G7, F, C, Bb7, Eb, Bb7, Eb, Cm7, Ebm, F7, Bb7, Bb7, Eb, Ab, Fm7, Bb7, Eb, Ab, Fm7, Bb7, Eb, C7, Fm7, Abm addF, Eb, Bb7, Eb

But I'm Bid-in' My Time; 'Cause that's the kind-a guy I'm, While  
 oth-er folks grow dizzy I keep bus-y Bid-in' My Time. Next year,  
 next year, Some-things bound to hap-pen; This year this year,  
 I'll just keep on nap-pin', And Bid-in' My time 'Cause that's the kind-a guy  
 I'm. There's no re-gret-tin' When I'm set-tin' Bid-in' My Time.

MY BABY JUST CARES FOR ME 1930 M=WALTER DONALDSON W=G. KAHN Moderato

Chords: B, Gdim, Am, B7, Eb, A7, D7, G, Eb, Am, F#7, Eb, E7, Am, A7, D7, G

My ba- by don't care for shows, My ba- by don't care for clothes,  
 My ba- by just cares for me! My ba-by don't care for furs and  
 la- ces, My ba- by don't care for high-toned plac- es.  
 My ba- by don't care for rings, Or oth- er ex- pen- sive things,  
 She's sen- si- ble as can be, My ba- by don't  
 care who knows it, My ba- by just cares for me!

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PEANUT VENDOR, THE

1930

M. SUNSHINE  
lyric L. WOLFE & GILBERT  
music M. SIMONS

Allegretto

Pea- nuts!

Pea-nuts! If you have- n't got ba-

na- nas don't be blue, Pea- nuts in a lit- tle

bag are call- ing you.

For at the ve- ry break- of day, The pea- nut ven-

dor's on his way Thru ev-'ry ci- ty town -

and coun- try lane, You'll hear him sing his plain- tive lit- tle strain

And as he goes by to you he'll say,

Pea- nuts, roast- ed to- day

Fresh- ly roast- ed to- day! If you're look- ing for a

mor- al to his song Fif- ty mil- lion lit- tle mon- keys can't be wrong.

PLEASE DON'T TALK ABOUT ME WHEN I'M GONE (1930) Moderato

CLARE - STEFF PALMER

Please don't talk a- bout me when I'm gone, Oh, hon- ey,  
if you can't say an- y- thing real nice, It's bet- ter

though our friend- ship ceas- es, from now on; And, lis- ten,

not to talk at all, is my ad- vice. We're parting, you go your- way

I'll go mine, it's best that we do; Here's a kiss! I hope that this brings

lots of luck to you. Makes no diff'-rence how I car- ry on,

Re- mem- ber, please don't talk a- bout me when I'm gone.

LOVING YOU THE WAY I DO

M = EUBIE BLAKE

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1930

W = Scholl, Morrissey

Moderato

Tho' I've noth-ing but love to of-fer There is noth-ing I could-n't  
 I could di-et on bread and wa-ter Locked in chains with my thoughts or

do Eith-er right or wrong I could get a-long } Lov-ing you the way I  
 you Gosh! but love's a crime But I'd serve my time }

do do Nothing in this world could di-vide us tho; dark clouds hide us for a

while I could find the dull-est day ex-ci-ting To go on fight-ing for your

smile, dear, Now I've told you just how I'm feel-ing If you're feeling the same way

too, Ba-by, now's the time Say you're glad that I'm Lov-ing you the way I do.

MOONLIGHT ON THE COLORADO MOLL-KING

Tempo di Valse (Dreamily)

1930

Moon-light on the riv-er Col-o-ra-do How I wish that  
 As I sit and pine, each lone-ly sha-dow Takes me back to

I were there with you. knew.

We were to wed in har-vest time, you said, That's why I'm

long-ing for you. When it's moon-light on the Col-o-

ra-do I won-der if you're wait-ing for me too.

HITTIN' THE BOTTLE

M = Harold Arlen

W = Ted Koehler

Moderato

1930

First you take the bottle, an old emp-ty bottle Then you find a lev-el space up-

on the floor to place the bottle Then you start to tod-dle Keep watch-

in the bottle Then you step a-round a bit, be care-ful not to Hit The Bottle Then

just like a clown Start messin' a-round Keep go-in' to town

Now do a break and wig-gle like a snake, That's Hit-fin' The Bottle It's

easy to do EV-ry - - bod-y Hits The Bot-tle-

# I'M CONFESSIN'

(1930) by DAUGHERTY & Ellis Reynolds

G D+ G D+ E9

I'M CON-FESS-IN' THAT I LOVE YOU TELL ME DO YOU LOVE ME TOO —  
IN YOUR EYES I READ SUCH STRANGE THINGS BUT YOUR LIPS DE-NY they're TRUE —

A7 D9 D7 3 I G Am7 D7-9

I'M CON-FESS-IN' THAT I NEED YOU HON-EST I DO Need you ev-'RY MOM-ENT  
WILL your AN-SWER Real-ly CHANGE THINGS MAR-ING ME

2x END G7 C G+

BLUES — I'M A-fraid some DAY you'll leave me SAY-ING "CAN'T WE STILL BE

C A7 A9 D9 Am7 Cm D7

friends If you GO, you KNOW you'll GRIEVE ME, All in life on you de-Pends

G D+ G G D+ Dm E9 A7

AM I GUESS-IN' THAT you love me DREAM-ING DREAMS OF YOU IN-YAIN I'M CON-FESS-IN THAT I

D9 G

love you O-VER A-GAIN —

## ROCKIN' CHAIR (1930)

HOAGY CARMICHAEL

F F7 Bb Bb7 F D7

OLD ROCK-IN' CHAIR'S GOT ME CAME BY MY SIDE Fetch me THAT GIN SOU  
" " " CHAIR GETS ME Judge-wor-day is HERE CHAINED TO MY

G7 C7 F Dm E7 Am C7

'fore I tan your hide CAN'T GET from this CAB-IN GAIN' No-where Just sit me here

C7 F C7 F Bb7

GRAB-BIN' AT the flies round this Rock-in' CHAIR my JEER OLD Aunt Har-ni - et

F E7 Am G7 D.S. al Fine

IN HEAV-EN SHE BE SEND ME SUGET CHA-PI-OT FORTHE END OF THE TROU-BCE I SEE

G7 Gb7 F

ROCK-IN' CHAIR —

LOVE FOR SALE "THE NEW YORKERS" *Wm Cole Porter ~ 1930*

Love Love for for sale sale, Ap-pe-tiz-ing young love for for sale sale, Love that's fresh and still un-spoiled, Love that's on-ly slight-ly soiled, Love - for sale Who will buy? who would like to sam-ple my sup-ply? Who's pre-pared to pay the price for a trip to par-a-dise? Love for sale Let the po-ets pipe of love In their child-ish way I know ev-'ry type of love Bet-ter far than they If you want the thrill of love, I've been thru the mill of love; Old love, new love, Ev-'ry love but true love. D.S. Fol-low me and climb the stairs, Love for sale Love - for sale

**TIME ON MY HANDS**  
(You In My Arms)

(1930)

Words by HAROLD ADAMSON and MACK GORDON  
Music by VINCENT YOUMANS

Slowly F Fmaj7 E7 Gm7

Time On My Hands, — You in my arms, — Noth-ing but love —  
Then if you fall, — Once and for all, — I'll see my dreams.

Bbm6 1 Gm7 C7-9 2 A7 A7+ A7 D7+ 3

in view; — come true. — Mo-ments to spare —

D7 G9 Gm7 C9 F 3 Dm7 G7

for some-one you care — for, One love af-fair — for

Gm7 C9 C7+ C7-9 F 3 Fmaj7 F D7+ 3

two — ooh — With Time On My Hands — And you in my arms —

D7 G9 3 Gm7 C7-9 F

And love in my heart all for you.

**IT HAPPENED IN MONTEREY**

1930

Words by BILLY ROSE  
Music by MABEL WAYNE

Slowly F7 Gm Bb F9 To Coda F7

It Hap-pened In Mon-te-rey, A long time a-go, I  
Hap-pened In Mon-te-rey, With-out think-ing

F9 F7 Gm Bb Bb+ Bb

met her in Mon-te-rey, In old Mex-i-co

F7 Cdim F7

Stars — and steel gui-tars, — And lus-cious lips, — as red as wine,

Bb F9 D.S. at Coda F7

Broke — some-bo-dy's heart, — And I'm a fraid — that it was mine. It

Coda F7 F9 F7 A7-5 D7 G7

twice, I left her and threw a-way the key — to Par-a-dise, My in-dis-

C7 F9 F7 Bb

cree-t heart, longs for the sweet-heart That I left in old Mon-te-rey.

# EMBRACEABLE YOU ~1930~

Lyrics: Ira Gershwin  
 Music: George Gershwin  
 from "Girl Crazy"

INSTRUMENTAL KEY OF "F" / VOCAL IN "G"

Handwritten musical notation for the instrumental part in the key of F major. The notation consists of four staves of music with various chords and melodic lines. Chords include F, B°, C7, Bb, C°, C7, Gmi, Eb7, C7, F, Dmi, Dmi7, Dmi(#6), E7, Ami, Ab+5, C, D7, C, C#°, G7, C, F C7, F C7, Bb, Gm(#6), A7, Dmi, Db+5, F, Dmi(#6), F, Bbmi, C7, F.

(KEY OF G)

Handwritten musical notation for the vocal part in the key of G major. The notation includes lyrics and chords. Chords include G, C#°, D7, C, D°, D7, Em, F7, D7, G, Emi, Emi7, Emi(#6), F#7, Bmi, Bb(+5), D, E7, D, D#°, A7, D, G, D7, G, D7, C, Ami(#6), Emi, Eb+5, G, Emi(#6), G, Cmi, D7, G.

Em - brace me, My sweet em - brace - a - ble you.  
 I love all the ma - ny charms a - bout you.

Em - brace me, you ir - re - place - a - ble you!  
 A - bove all I want ry arms a - bout you!

Just one look at you, my heart grew tip - sy in me You and you a - lone bring out the gyp - sy in me Don't be a naugh - ty ba - by

Come to pa - pa, Come to pa - pa, do! My sweet em - brace - a - ble you!

# 208 BEYOND THE BLUE HORIZON

LEO ROBIN  
RICHARD WHITING  
FRANK HARKING

1930

Be - yond the Blue ho - ri - zon waits a Bea - ti - ful day — Good  
See a New ho - ri - zon

Bye to things that bore me joy is wait - ing for me

my life has on - ly be - gun — be - yond the blue hor - i - zon lies a  
set - ting sun —

# GEORGIA ON MY MIND

Lyric: Stuart Gorrell Music: Hoagy Carmichael

Geor - gia Geor - gia

THE WHOLE DAY through Just an old sweet song keeps Georgia on my  
A SONG OF YOU COMES AS SWEET AND CLEAR AS  
NO PEACE I FIND JUST AN OLD SWEET SONG KEEPS

MIND (Georgia on my MIND) MOONLIGHT through the PINES " O - ther arms reach out to me  
GEOR - GIA ON MY MIND - fine

O - ther eyes smile ten - der - ly still in peace - ful dreams I see the road leads back to you —

# A COTTAGE FOR SALE

Lyric: Harry Conley Music: Willard Robison

OUR little dream CAS - tle WITH  
AWN WE ARE PROUD OF IS  
KEYS IN THE MAIL BOX THE

BE - ry dream GONG IS lone - ly AND SI - lent THE SHADES ARE ALL DRAWN — AND  
WAY - in I HAV OUR BEAU - ti - ful GAR - DEN HAS WITH ERRORS A - way — WHERE  
SAME AS BE - fore BUT NO ONE IS WAIT - ING FOR ME AN - y MORE — THE

MY HEART IS HEAV - y AS I GAZE UP - ON — A COT - tage for SALE THE  
YOU PAINT - ED ROS - ES THE Woods seem to Say —  
END OF OUR STOR - Y IS TOLD ON THE DOOR

A COT - tage FOR SALE (fine) From ev - ry sin - gle WIN - Dow I SEE YOU FACE

BUT WHEN I REACH A WIN - Dow THERE'S EMP - TY SPACE THE



# LITTLE WHITE LIES

1930 w/ m Walter Donaldson

209

G C G Cm G G#0

THE MOON WAS ALL A-GLOW AND HEAV-EN WAS IN YOUR EYES THE NIGHT THAT YOU  
 STARS ALL SEEMED TO KNOW THAT YOU DID-N'T MEAN ALL THOSE SIGNS  
 DEVIL WAS IN YOUR HEART BUT HEAV-EN WAS IN YOUR EYES " " " "

D7 I G D7 II D7 G Em B

told ME THOSE lit-TLE WHITE LIES THE WHITE LIES I TRY BUT THERE'S

F#7 B F#7 A7 D A7 D A7

NO FOR-GET-TING WHEN EVE-NING AP-PEARS I SIGH BUT THERE'S NO Re-Gret-TING IN SPITE OF MY

D7 D5al B D7 G A

TEARS THE THOSE lit-TLE WHITE LIES

## I GOT RHYTHM

Lyric Ira Gershwin Music George Gershwin (1930)

Bb Bb6 Cm7 F7 Bb6 E0 Cm7 F7 Bb Bb6 Cm7 F7 Ebm6

I GOT RHY-THM I GOT MU-SIC I GOT MY MAN WHO COULD  
 GOT DAB-LES IN Green PAS-TURES GOT MY MAN WHO COULD  
 GOT STAR-NIGHT I GOT SWEET DREAMS I GOT MY MAN WHO COULD

Bb F7 Fm II Bb C#0 F7 Bb D7 Am7 Fm D7 G D+5 Dm G7

ASK FOR AN-Y-THING MORE MORE OLD MAN TROUB-LE I - DON'T MIND HIM

C7 Gm7 Em6 C9 C7 F7 C7 F7 D5al B CODA G7 C7 F7 Bb

You WONT FIND HIM 'Round my Door MORE WHO COULD ASK for AN-Y-THING MORE

**THE KISS WALTZ** 3/4 F#0 G7

LYRIC: AL DUBIN (1930) MUSIC: JOE BURKE

KISS ME SWEET-HEART THIS WALTZ IS THE KISS WALTZ -- THAT'S WHAT THE KISS WALTZ IS SAY-ING Bring Your

C#dim A7 C#dim Dm D7 Fm G7 D5al Eb

lips close to MINE WHILE WE'RE SWAY - ING Oh, MY DEAR CAUT YOU HEAR WHAT THEY'RE PLAY-ING TELL-ING US

Eb Am C7 F Fm Em A Gm A7 Dm A7 Dm G7 G+5 C

BOTH WHAT TO DO -- SO KISS ME SWEET-HEART KISS ME -- WHILE I DANCE THE KISS WALTZ WITH YOU

# 210 STRUTTIN' WITH SOME BARBECUE

LYRIC: DON RAYE  
1930  
Music: Louis Armstrong

Strut-tin' with some Bar-be-cue and swingin' with the band Like the hap-py peo-ple do,  
 in Dix-ie land Hear that 'ol trom - bone and trump-et ad lib. have to hear a  
 lick while I do my pick-in' (yeh) Pick-in' on a juic-e-y rib Strut-tin' with some bar-be-cue and feel-in' might-y  
 fine Pass-an-oth-er help - in' of that good 'ol Dix-ie-land and Mis-ter Wai-ter  
 if you please an - noth-er rib or two and I'll go strut-tin- struttin- with some bar-be - cue

# EXACTLY LIKE YOU

Lyric: Dorothy Fields  
Music: Jimmy McHugh

I know why I've wait - ed know why I've been blue, Prayed each night for  
 why should we spend man - cy on a show to be true, No one does me for  
 Now I know why mott - er taught me to be true, She meant me for  
 You make me  
 feel so grand I want to hand the world to you You seem to  
 un - der - stand each fool-ish lit-tle scheme I'm schem-ing, Dream I'm dream-ing

come - one love scenes some - one  
 Ex - act - ly like you  
 Ex - act - ly like you  
 Ex - act - ly like you

D.S. al FINE

# I STILL GET A THRILL ~1930~ LYRIC: BENNY DAVIS MUSE: J. FRED COTTS **211**

Be-cause I still get a thrill think-ing of you ——— And I still feel your lips kiss-ing me

too ——— Al - tho' our love af-fair ——— was-n't to be ——— I won - der

if you care ——— care a-bout me ——— I still re-mem-ber that night un-der the moon

I re - call that it all en-ded too soon ——— I can't be-lieve you're gone

Mem-o-ries ling-er on ——— 'Cause I still get a thrill think-ing of you ———

# SUNNY SIDE OF THE STREET ~1930~ LYRIC: DARATHY FIELDS MUSE: JIMMY McHUGH

Grab your coat and get your hat? Leave your wor-ny on the door - step  
 Can't you hear a pit-tyer cent? I'll And that hap-py as June - e - your fel - ter

Just di-rect your feet to } The sun-ny side - of the street. street, I used to  
 Like can be at my feet } on on

street walk in the shade with those blues on pa-rade ——— But

I'm not a - fraid ——— This Ro-ver Cressed o - ver If I

D. S. of FINE

# 212 I'M ALONE BECAUSE I LOVE YOU w/m Joe Young & John Siras ~1930~

Chords:  $\text{A}^{\flat}$  F7 B $\flat$ 7 E $\flat$ 7

I'm a - lone be - cause I love you, Love you with

1.  $\text{A}^{\flat}$  Ad E $\flat$ 7 To (B) 2. Last Time  $\text{A}^{\flat}$  (B)  $\text{A}^{\flat}$  F7

all my heart; I'm a - all my heart! lone be - cause I

B $\flat$ 7 E $\flat$ 7 A $\flat$ 7

had to be true; Sor - ry I can't say the same a - bout you. Yes - ter - day's

D $\flat$  B $\flat$ 7 E $\flat$ 7

kiss - es are bring - ing me pain, Yes - ter - day's sun - shine has turned in - to rain: I'm a  
D. S.

# YOU BROUGHT A NEW KIND OF LOVE TO ME w/m Sammy Fain, Irving Kahal & Pierre Norman ~1930~

Chords:  $\text{B}^{\flat}\text{m}7$  E $\flat$ 7  $\text{A}^{\flat}$  B $\flat$

If the night - in - gales could sing like you They'd sing much sweet - er  
sand - man brought me dreams of you I'd want to sleep my  
work and slave the whole day thru, If I could hur - ry

F7 B $\flat$ 7 E $\flat$ 47 E $\flat$ 7  $\text{A}^{\flat}$  E $\flat$ 7

then they do For you've brought a new kind of love to me. If the  
whole life thru, For you've brought a new kind of  
home to you, For you've brought a new kind of

2. E $\flat$ 47 E $\flat$ 7  $\text{A}^{\flat}$  Fm C  $\text{A}^{\flat}7$  Fm6 D $\flat$ 7 C7

love to me. I know that I'm the slave, you're the queen. But still you can un - der  
love to me.

Fm E $\flat$  Gm Cm7 Ed B $\flat$ 7 E $\flat$ 7

stand That un - der neath it all you're a maid And I am on - ly a man. I would  
D. S.

# THEM THERE EYES

w/m Maceo Pinkard, w/m Tracy & Doris Tauber  
1930

213

Ami G+ Ami | C

I fell in love with you first time I looked in-to Them there eyes. You've got a cer-tain lil'  
My heart is jump-in you sure start-ed some-thing with Them there eyes.

1) Ami Dmi D7 G7 C

cute way of flir-tin' with Them there eyes They make me feel hap-py They make me

1) E7 A7 D7 G7 G° G7

Blue No stal-lin' I'm fal-lin' go-ing in a big way for sweet lit-tle you.

2) G7 C° G7 Dmi C°

You'd bet-ter wath them if you're wise They spar-kle They bub-ble

C C° G7 C D7 G7 C

They're gon-na get you in a whole lot of trou-ble you're o-ver work-in 'em there's dan-ger work-in in Them there eyes

# MEMORIES OF YOU

Lyric: Andy Razaf

Music: EUBIE BLAKE ~1930~

Eb Fmi D7 Gmi Cmi F7

Wak-ing skies At sun-rise Ev'-ry-ry-where EV'-ry-ry-where  
Here and there, In my dreams Seems that  
Your face beams In my dreams Sprite we once too  
do

3) Eb Gmi F7 Fmi Eb Bb7 2 Eb G7 To B)

Seems to be all thing Bring-ing re-to-me call Mem-o-ries of of you you  
And Ev'ry-ry-thing Just Seems to bring Mem-o-ries of of you you

3) Eb FINE (last time) B) Cmi G7 Cmi Fmi F° Fmi Cmi G7 Cmi

How I wish I could for-get those hap-py yes-ter-

F7 Eb F7 Gmi F#mi Fmi

years That have left a ro-sa-ry of tears. D.C. at FINE

# 214) WALKIN' MY BABY BACK HOME

w/m Roy Turk  
Fred Ahlert ~1930~  
& Harry Richman

See it's great af-ter be-in' out late. Walk-in my Ba - by back  
 wife go long har-mo-niz-in' a my or I'm re - cit - ing a my  
 Af-ter I kind a straight-en tie.) she has to bor - ing row

Home: poem. comp. Arm in arm o - ver mead - ow and farm } Walk-in' my ba - by back  
 one o'ls go by then I and they cord - fin - ue the eye - gain

1' Eb 2 Eb 3 Eb FINE 4 Gmi 5 Gmi7

Home Home We Home stop for a while she

gives me a smile - and snug-gles her head - to my chest we start-in' to pet, - and

that's what I get - Her tal - cum all ov - er my vest -

D.C. al Fine

# THREE LITTLE WORDS

Lyric: Bert Kalmar  
Music: Harry Ruby ~1930~

Three lit - tle words Oh, what I'd give for that won - der - ful phrase  
 Three lit - tle words That's all I'd live for the rest of my days  
 Three lit - tle words eight lit - tle let - ters which

To And hear what I feel in my heart - they tell sin -

cerely, No oth - er words, can tell it half so

clear - ly. D.S. simp - ly mean "I love you!"

**BODY AND SOUL (1930)** Johnny Green  
 LYRICS BY BARB EYMAN, ROBIT SORR AND FRANK EYTON

215

My heart is sad and lone-ly for you I sigh, for you dear, on-ly.  
 I spend my days in lon-ging, And won-dring why its me you're wronging.  
 Why have-n't you seen it? I'm all for you Bod-y, and soul!  
 Soul! I can't be-lieve it, It's hard to con-ceive it That you'd turn a way ro-mance  
 Are you pre-tending it looks like the end-ing Un-less I could have one more chance to prove, dear,  
 My life a wreck you're mak-ing, You know I long for just the tak-ing; I'd gladly str-  
 ren-der my self to you, Bod-y and Soul.

KEY of  $D\flat$   $E\flat$   $B\flat$   $A\flat$   $F\flat$   $C\flat$   $G\flat$   $D\flat$   $A\flat$   $F\flat$

I Ending | II  
 fine

**PORTER'S LOVE SONG TO A CHAMBERMAID, A**

1930 ANDY RAZAF & JIMMY JOHNSON

Moderato

I will be the oil mop, — if you'll be the oil, — Then we both could  
 wash-board, — If you'll be the tub, — Think of all the  
 min-gle, — Ev'-ry time we toil; — I will be the — I will be your  
 Mon-days, — We can rub-a-dub; —  
 shoe-brush, If you will be my shoe, Then I'll keep you bright dear,  
 feel-ing good as new; If you'll be my ra-zor, — I will be your  
 blade, — That's A POR-TER'S LOVE SONG — TO A CHAM-BER MAID. —

# REACHING FOR THE MOON

IRVING BERLIN ~1930~

THE MOON AND YOU APPEAR TO  
WON-DER IF WE'LL EV-ER

BE MEET SO NEAR AND YET SO FAR FROM ME AND HERE AM I  
MY SONG OF LOVE IS IN COM-PLI-TE I'M JUST THE

IT'S A NIGHT IN JUNE — REACH-ING FOR THE MOON — AND YOU — I

WORDS LOOK-ING FOR THE TUNE REACH-ING FOR THE MOON AND YOU — fine

# FOR YOU

LYRIC AL DUBIN ~1930~  
MUSIC JOE BURKE

I WILL GATH-ER STARS OUT OF THE BLUE — } FOR YOU — FOR YOU  
MAKE A STRING OF PEARLS OUT OF THE DEW — } " " " "  
NOTH-ING IN THIS WORLD I WOULD-N'T DO — } " " " "

O-V-ER THE HIGH-WAY AND O-V-ER THE STREET CAR-PETS OF CHO-V-ER I'LL

LAY AT YOUR FEET OH, THERE'S FOR YOU —

# MY IDEAL

LYRIC: LEO ROBIN (1930)  
MUSIC: RICHARD A. WHITING & NEWELL CHASE

WILL I EV-ER FIND THE BOY IN MY MIND THE ONE WHO IS MY I-DEAL MAY-BE HE'S A DREAM &  
WILL I REC-OG-NIZE A LIGHT IN HIS EYES THAT NO OTH-ER EYES RE-

YET HE MIGHT BE JUST A-ROUND THE COR-NER WAIT-ING FOR ME — VEA! OR

WILL I PASS HIM BY AND NEV-ER E-VEN KNOW THAT HE IS MY I-DEAL



I'm Yours 1930

E. Y. HARBURG & JOHNNY GREEN

Ask the sky a - bove and ask the earth be - low, Why I'm so in love and why I love you so, Could-n't tell you tho' I  
 try, dear, just Why, dear, I'm yours; When you went a - way you left a glow - ing spark, Try - ing to be gay is  
 whist - ling in the dark; I am on - ly what you make me, Come take me, I'm yours. How hap - py I would be to beg and  
 bor - row, or sor - row with you, E - ven tho' I knew to - mor - row You'd say we were through. If we drift a - part, then  
 I'll be lost a - lone, Though you use my heart just for a step - ping stone, How can I help dream - ing of you? I love you, I'm yours.

GOOFUS - (King-Harold) 1930

Tempo di Rube

I was born on a farm out in I - o - way, A  
 Got a job but I just could - n't keep it long, The  
 flam - ing youth who was bound that he'd fly a - way, I packed my grip and I  
 lead - er said that I played all the mus - ic wrong, So I stepped out with an  
 grabbed my sax - o - phone. Can't read notes, but I play an - y - thing by ear, I  
 out - fit of my own. Got to - geth - er a new kind of or - ches - tree, And  
 made up tunes on the sounds that I used to hear. # When  
 we all played just the same goo - fus har - mon - y, And  
 I'd start to play folks used to say, \*Sounds a lit - tle Goo - fus to me.  
 I must ad - mit we made a hit, Goo - fus has been luck - y for me!

When Your Hair Has Turned To Silver (I Will Love You Just The Same) 1930

Lyric by CHARLIE TOBIAS  
 Music by PETER DE ROSE

When your hair has turned to sil - ver, I will love you just the  
 same; I will on - ly call you sweet - heart, That will  
 al - ways be your name. Through a gar - den filled with  
 ros - es Down the sun - set trail we'll stray: When your hair has  
 turned to sil - ver I will love you as to - day.

# CANDLELIGHTS

BIX BEIDERBECKE ~1930~

**A** A9 +5 A<sup>11</sup> G9<sup>-5</sup> +5 A9 b b G9<sup>-5</sup> +5 D9 E<sup>b</sup>7 E7 +5 E7

D7 G13 | I Dm7 Cmaj7 F6 | II Fmaj7 Fmi Gb9 G9

**B** A9 D9<sup>+5</sup> A9 B9 A<sup>b</sup>9<sup>-5</sup> B9 G<sup>b</sup>9<sup>-5</sup> "

**C** F6 Cmaj7 Bb7 > > F Cmaj7 Bb7 > > D7 FAmi<sup>11</sup>

D7 Db7 C7 || II E7 Ami7 D7 G C9 **E** A9 +5 A<sup>11</sup>

G9<sup>-5</sup> +5 A9 b b G9<sup>-5</sup> +5 D9 E<sup>b</sup>7 E7 +5 E7 D7

I Dm7 Cmaj7 F6 | II Fmaj7 Fmi Gb9 G9 C

**F** Emi Emi9 E9 Dmi E9 Dmi7 B9 D9 " " Emi Emi9

A9 Am7 D9 E<sup>b</sup>9 B9 D9 " " Emi Emi9

E9 Dmi E9 Dmi7 B9 D9 " " **G** Emi F9 2

Emi Em7 A7 Emi7 A7 C<sup>11</sup>9 E<sup>11</sup>9 D7 Ami C7 D7 +5 D7 DS. al.

**C** Fmaj7 G9 C

Bix Beiderbecke, famous before he was 20, died at 28; was one of the greatest JAZZ MUSICIANS of all time. In addition to the Cornet, he played piano. This is one of 4) PIANO Solo's he wrote. NOTICE THE MODERN CHORDS, started out 50 years ago "NOODLING" AT THE PIANO BETWEEN SETS

# GET HAPPY

(1930)

219

LYRIC: Ted Koehler Music: Harold Arlen

FOR-GET YOUR TROUB-LES AND JUST GET HAP-PY YOU BET-TER CHASE ALL YOUR CARES A-WAY  
WAY (SING) (SHOUT) HAL-LE-LU-JAH, COME ON GET HAP-PY GET READ-Y FOR THE Judge-ment  
DAY THE SUN IS SHIN-ING COME ON GET HAP-PY THE LORD IS WAIT-ING TO TAKE YOUR HAND  
HAND SHOUT HAL-LE-LU-JAH! COME ON, GET HAP-PY WE'RE GO-ING TO THE PROM-ISED  
LAND WE'RE HEAD-ING CROSS THE RIV-ER-WASH YOUR SINS WAY IN THE TIDE IT'S ALL SO  
PEACE-FUL ON THE OTH-ER SIDE FOR-GET YOUR - Y FOR THE JUDGE-MENT DAY

# WALTZ YOU SAVED FOR ME, THE (1930)

LYRIC GUS KAHN MUSIC WAYNE KING & ERIC FLINDT

EV-ER IN DREAMS WITH YOU I'LL SWAY DEAR TO THE WALTZ YOU SAVED FOR ME  
-BYE AND GENT-LY SAY DEAR THAT IN ALL THE DAYS TO  
ME EVER IN DREAMS WHEN I'M A-WAY DEAR I'LL HEAR THIS MEL-O-DY  
WHIS-PER GOOD-BE YOU WILL SOME-TIMES RE-MEM-  
-BER THE WALTZ YOU SAVED FOR ME

BABY'S BIRTHDAY PARTY w/m Ann Ronell - 1930-

M. Ronell (1930)

Dm Eb Eb6 Eb7 Eb6 Eb7 Eb6  
 Lit-tle flowers are nodding a-way the hours. And sending the summer showers home.  
 Ev-ry one's in-vit-ed, the neighborhoods so ex-cit-ed. They're com-ing with such de-light-ed smiles.  
 This is ba-by's birth-day party day.

Eb G7 Dm Db7 G7 C7  
 'Cross the gar-den, lan-terns gay are swing-ing.

F7 Eb6 Abm F7 Fm7 Bb7 Ab Edim  
 All the fan-cy pa-per bells are ring-ing. Here come the  
 Eb Eb6 Eb6 Eb6  
 clowns and trick magi-cians. The dancers are in po-si-tions, and soon we will hear mu-si-cians play.

F7 Eb Cm Fm7 Bb7 Eb Ab Bb7 Eb  
 This is ba-by's birth-day party day.

DANCING WITH TEARS IN MY EYES

Al Dubin & Joe Burke  
1930  
Valse moderato

Fm7 Bb7 Eb B7 Eb  
 For I'm danc-ing with tears in my eyes, 'Cause the  
 Cdim Fm7 Fdim Fm  
 girl in my arms is-n't you, Danc-ing with some-bod-y  
 Bb7 Bb+ Eb Cm Eb7  
 new, When it's you that my heart's call-ing to.

Gm Cm Gm A7 D7 Gm  
 Try-ing to smile once in a while, But I find it

Cm G D7 Bb7 Fm Bb7 Eb B7 Eb  
 so hard to do, For I'm danc-ing with tears in my

Bbs C7 Cdim Fm7 Bb+ Eb Ab Eb  
 eyes, 'Cause the girl boy in my arms is-n't you.

CHEERFUL LITTLE EARFUL

Lyrics: Irving Gershwin M: Harry Warren  
Billy Rose 1930 Moderato

Edim Bb7 Eb Bb7  
 There's a cheer-ful lit-tle ear-ful Gosh I miss it some-thing  
 Stocks can go down bus'-ness slow down But the milk and hon-ey

Eb Eb7 C7 Fmin Abm Eb Bb7  
 fear-ful And this cheer-ful lit-tle ear-ful {Is} the well known "I love  
 Flow down with a {Of}

1. Eb 2. Eb Ab Eb7 Ab Eb7  
 you? you" In ev-'ry play it's a set phrase What the pub-lic

Ab F7 Eb Cm F7 Bb7  
 get phrase But as a pet phrase it 'll do do do Poop-a

Bb7 Eb Bb7 Eb  
 roo-it soft and cu-it Make me hap-py you can do it With a

Edim C7 Fmin Abm Eb Bb7 Eb  
 cheer-ful lit-tle ear-ful Of the well known "I love you."

**I'M IN THE MARKET FOR YOU (1930)** Lyric: Joseph M. S. Carthy Music: James Hanley **221**

Moderato C7

I'll have to see my broker, Find out what he can do, 'Cause  
 There won't be any jok-er, with mar- gin I'm all through, 'Cause

I'm in the mar- ket for you oo- oo. out-right it's  
 I want you

tacet true. You're go- ing up, up, up in my es- ti- ma- tion

I want a thou- sand shares of your ca- ress- es too

We'll count the hugs and kiss- es, When di- vi- dends are  
 due, 'Cause I'm in the mar- ket for you.

**DON'T TELL HER** "1930" B. G. DeSylva, Lew Brown & Ray Henderson Moderato

Tell me where she is Tell me where she goes, Tell me what she does,  
 If she says her life now is like a song, Tell me she was right,

Tell me who she knows But } Don't Tell Her what's happened to me!  
 tell her I was wrong, But }

me! Let her re- mem- ber me as I used to  
 be When her love for me made me strong and free,

Ask her if the new kiss- es are di- vine, Ask her if they thrill  
 just as much as mine. But Don't Tell Her what's hap- pened to me.

**LOST (Without You)** Lyric: Benny Davis Music: J. Fred Coots (1930)

Lost with- out { your ten- der words of love,  
 my dreams of hap- pi- ness, }

Lost with out { my luck- y star a- bove, Lost with- out your  
 your heav- en- ly ca- ress, Like a ship at

smile, miss you all the while, Life is such a trial with- out

you, dear, sea, drift- ing end- less- ly,

I'll con- fess I'm lost, dear. with- out you.

222

(1930)

# KEEP A SONG IN YOUR SOUL

FATS WALLER & ALEXANDER HILL

Chords: G, Eb7, C, D7, G, Eb7, C, D7

WHEN THE SUN IS OUT OF SIGHT E-VEN THO' YOU MISS THE NIGHT  
 WHEN THE DARK CLOUDS GATH-ER 'ROUND AND YOUR CAS-TLES TUM-BLE DOWN  
 IF YOU KEEP THIS THOUGHT IN VIEW AN-Y - THING THAT TROUB-LES YOU

Chords: G7, C, Cmi, DSus, D7, G / C7 D7

JUST TO KEEP THINGS GO-ING RIGHT } Keep A SONG IN YOUR SOUL -  
 THAT'S NO TIME TO WEAR A FROWN  
 DIS-AP-PEARS LIKE MOR-NING DEW

Chords: G, Gb7, Bb, Eb, Ami, Eb, Ami, A7, Gb7

SOUL - If you'll ON-LY Heed my STOR-y, YOU'LL BE IN-TRO-DUCED TO

Chords: Emi, Bmi, DSus, D7, D.S. al fine, G, C7, G, G6

GLOR-y GLOR-y SOUL

# TIP-TOE THRU' THE TULIPS WITH ME

LYRIC: AL DUBIN

1930

MUSIC: JOE BURKE

Chords: Eb, C7, Fmi, Bb7, Eb, G7, Ad, Admi

TIP-TOE TO THE WIN-DOW BY THE WIN-DOW THAT IS WHERE I'll BE, COME  
 TIP-TOE FROM YOUR PIL-LOW TO THE SHA-DOW OF THE WIL-LOW TREE AND  
 KISS YOU IN THE GAR-DEN IN THE MOON-LIGHT WILL YOU PAR-DON ME, COME

Chords: Eb, C7, Fmi, Bb7, Eb, Admi, Eb, F7, Bb7, Eb, Admi, Eb, Bb7

TIP-TOE THRU THE TU-LIPS WITH ME ME KNEE

Chords: Ab6, F#o, Gmi, F#o, Bb7, C7, D7, D7, Gmi, F#o, Bb7

DEED - IN FLOW-ERS WE'LL STRAY We'll KEEP THE SHAW-ERS A-WAY

Chords: C7, F7, Bb7, D.S. al fine

AND IF I

**LAZY LOUISIANA MOON** *Wm Walter Davidson (1930)* Valse moderato **223**

F Fdim C7  
 La-zy Lou-,si-an- a Moon, start shin-ing Give the ev-'ningsky a  
 F F Dm  
 sil- ver lin- ing. La- zy Lou- 'si- an- a Moon take  
 Am F7 E7 Am C7  
 warn- ing 'Cause morn- ing will soon be dawn- ing.  
 F Fdim C7  
 La- zy Lou-,si-an- a Moon say 'how- dy' Make be- lieve the skies are  
 A7 D7 Gm  
 not so cloud- y Come from your heav- en- ly  
 F Cm D7 Gm Bbm C7 F  
 hide-a- way and light the way to love!

**LADY, PLAY YOUR MANDOLIN** *Alyric: Irving CAPELL Music: OSCAR KEMANI (1930)*

F D7 Gm (1930) F Gm7 C7 D7  
 La- dy play your man- do- lin... La- dy let that tune be am. When you sing your  
 La- dy when you play for me... Night turns in- to day for me. And though an- gels  
 Gm C7 Am F F#m7 Dm C 2 F#m7 F#m7 F#m7 F#m7  
 song of sin- I'm a sin- ner too! Se- no- ri- ta,  
 pray for me I be- long to you! Dm F Fdim7  
 Sweet Chi- qui- ta, I could eat your heart. Ah, sh-  
 C F D7 Gm F Gm7 C7  
 t La- dy play your man- do- lin... La- dy sing your song of sin-  
 F D7 Gm E7 Am Amadd9  
 Thought I fear you Let me hear you play...  
 Gm Bb+ Cm7 C7 F#m7 C#b C7 F  
 Play your man- do- lin

**IF I WERE KING** *Alyric: Sam ROBIN Music: (1930) NEWELL CHASE (SAM COSLOW)* Not fast

F#m7 Ebm F#m7  
 If I were king, no one but you a- lone would ev- er  
 Bb7 C7 Fm Ab G7 F#7 G7 C7 Gdim  
 oc- cu- py and glo- ri- fy my throne, If I were king what  
 C Fm D7  
 won- ders I would do! The birds would sing your prais- es all day  
 Gm Cm7 Bb7 Eb7 Cdim Bbm Fm rit. Abm (lacenza)  
 thru... And I would bring the whole wide world to wor- ship you,  
 Fm7 Cm Abm Eb Cm Gm Cm Ab Bb7 E7  
 And I would wor- ship too, If I were king.

224

# JUST ONE MORE CHANCE (1931)

SAM COSLOW & ARTHUR JOHNSTON

*f* *F* *F#dim* *C7* *F#dim* *C7*

Just one more chance — To prove it's you a-love I care for each night I say a lit-tle  
 Just one more NIGHT To taste the kiss-es that en-chant me I'd want no oth-ers if you'd  
 Just one more word I said that I was glad to start out but now I'm back to cry my

*Gm7* *C9* *3rd x* *I* *F* *Db7* *Gm7* *C7* *II LAST* *Gb7* *F6* *||*

Prayer for GRANT ME HEART OUT FOR JUST ONE MORE CHANCE JUST ONE MORE CHANCE (fine)  
 JUST ONE MORE CHANCE

*F7* *Bb* *Bbm* *F* *F#dim*

I'VE LEARNED THE MEAN-ING OF RE-PEN-TANCE Now You're the Ju-ry at my trial I KNOW THAT I SHOULD SERVE MY

*Gm* *G7* *C7* *Bb* *Bbm* *C7* *D.S.*

SEN-TENCE STILL I'M HOP-ING ALL THE WHILE" You'll Give Me

# HOME (1931)

HARRY CLARKSON  
JEFF CLARKSON  
PETER VAN STEEDEN

*Eb* *C0* *Fmi* *Bb7* *Fmi*

WHEN SHA-DOWS FALL AND TREES WHIS-PER DAY IS END-ING MY THOUGHTS ARE EV-ER  
 WHEN CRICK-ETS CALL, MY HEART IS FOR EV-ER YEARN-ING ONCE MORE TO BE RE-  
 NIGHT COV-ERS ALL, AND, THOUGH FOR-TUNE MAY FOR-SAKE ME SWEET DREAMS WILL EV-ER

*I* *Bb7* *Eb* *Fm7* *Bb7* *II LAST* *Bb7* *Eb* *Abmi* *Eb*

WEND-ING HOME TURN-ING HOME TAKE ME HOME (fine) WHEN THE HILLS CON-SEAL THE SET-TING SUN —

*Abmi* *Abmi6* *Bb7* *D.S.*

STARTS BE-GIN A-PEEP-ING ONE BY ONE —

## You Call It Madness (But I Call It Love) 1931 CON CONRAD, GLADYS DuBOIS, RUSS COLUMBO & PAUL GREGORY

*C* *Cm* *Cdim* *G* *B7* *E9* *Am7* *Gdim*

I can't for-get the night I met you. That's all I'm think-ing of And now you call it  
 mad-ness. But I call it love You made a prom-ise to be faith-ful By all the stars a love And  
 now you call it mad-ness. I still call it love. My heart is beat-ing it keeps re-pea-ting  
 for you con-stant-ly You're all I'm need-ing. And so I'm plead-ing, "Please come back to me." You made a play thing out of  
 ro-mance! What do you know of love? That's why you call it mad-ness. But I call it love!



# SWEET & LOVELY

(1931) { GUS ARHEIM  
HARRY TOBIAS  
JULES LEMARE

225

C7 F7 Bb / Bmi

SWEET AND LOVE-ly SWEET-ER THAN THE ROSES IN MAY SWEET AND LOVE-ly  
SKIES AND A DOVE ME NEV-ER WERE AS BLUE AS HER EYES AND SHE LOVES-ly  
SWEET AND LOVE-ly SWEET-ER THAN THE ROSES IN MAY " " " "

C G7 C Bb7 C

HEAV-EN MUST HAVE SENT HER MY WAY WHO WOULD WANT A SWEET-ER SUR-PRIZE WHEN SHE NES-TLES IN MY ARMS SO TEN-DER-ly  
THERE IS NOTH-ING MORE I CAN SAY (fine)

Bb7 C (fine) Bb7 Eb

There's A thrill that words CAN-NOT EX-PRESS IN MY HEART A SONG OF LOVE IS TAUNT-ING ME

Ab7 G7 D.S. al fine

Mel-o-dy- HAUNT-ING ME

# ALL OF ME

(1931)

SEYMOUR SIMON'S  
& GERALD MARKS

C E7 A7

ALL OF ME WHY NOT TAKE ALL OF ME CAN'T YOU SEE I'M NO GOOD WITH-  
YOUR GOOD BYE left me WITH EYES THAT CRY HOW CAN I GO ON DEAR WITH-

Dm E7 Am D7 G7

- OUT YOU TAKE MY KISS I WANT TO LOSE THEM TAKE MY ARMS - I'll NEVER USE THEM  
- OUT YOU

F Fm C Gm A7 Fm G7 ME

You TOOK THE PART THAT ONCE WAS MY HEART SO WHY NOT TAKE ALL OF ME -

# LOVE LETTERS IN THE SAND

(1931)

J. FRED COOTS CHAS KENNY  
NICK KENNY

G Eb7 Am A7 D7 I Am Cui G

ON A DAY LIKE TO-DAY WE PASSED THE TIME A-WAY WRIT-TING LOVE LET-TERS IN THE SAND HOW YOU  
LAUGHED WHEN I CRIED EACH TIME I SAW THE TIDE TAKE OUR POOR HEART JUST ACHES - WITH EV'-RY WAVE IT BREAKS OV-ER " " "

E7#9 D7 G B7 Em A7

IN THE SAND YOU MADE A VOW THAT YOU WOULD ALWAYS BE TRUE - BOT SOME-HOW THAT

D7 D.S. al fine

VOW MEANT NO-THING TO YOU - NOW MY

# 226 RIVER SAINTE MARIE. (BY THE) Harry Warren

(1931)

F Dm F Am C7 Gm7 C7 Bbm7 C7

THE LEFTHER BY THE RIV-ER SAINTE MA-RIE — WE PREGGED OUR LOVE UN-TIL E-TER-NI-  
 THE AN-GE-LUS RANG OUT UP-ON THE SEA — I SAW HER KNEEL AND SAY A PRAYER FOR

F Dm F Am D7 Fmi

-TY — A — LONG THE PEBBL' — D PATH-WAY FROM HER DOOR — WE KISSED AND THEN WE

C C0 G C7 D.S. al f F C7

KISSED A-GAIN AND PART-ED ON THE SHORE When WIN-TERS GONE AND SPRING IS

F C0 C7 C7 F

ON — I'll MEET HER BY THE RIV-ER SAINTE MA-RIE — (fine)

## JUST FRIENDS LYRICS: SAM M. LEWIS MUSIC: JOHN KLENNER (1931)

G7 C Cm G Eb7

Just FRIENDS LOV-ERS NO MORE — JUST FRIENDS — BUT NOT LIKE BE-FORE — TO  
 FRIENDS DRIFT-ING A — PART — TWO FRIENDS — BUT ONE BROK-EN HEART — WE

Am7 D7 G Em A7 A9 A7

THINK OF WHAT WE'VE BEEN AND NOT TO KISS A-GAIN SEEMS LIKE Pre-TEND-ING IT IS-N'T THE

D7 G7 D.S. al f D7 Am B7 Em A7 D7 G

END-ING — TWO CRIED AND SUS-DEN-ly love DIED THE STORY ENDS AND WERE JUST FRIENDS — (fine)

## JUST FRIENDS Key of Bb

D7s Eb7 Ebmi Dm7 Bb F#7 Cmi F7 Bbm7

Bb D7 Gm Gm7 C7 Cm7 F7 Bb D.S. al f F7 Cm D7

Gm D7 Gm C7 F7 Bb Bbm Eb / Bb A

(fine)

THIS WAS ONE OF THE FIRST "TIGHT" ORCHESTRATED ARRANGEMENTS  
IT WAS PLAYED AT A VERY FAST PACE

Casa Loma Stomp

1931

By H. EUGENE GIFFORD

B $\flat$  Cm7 C $\sharp$ dim B $\flat$  E $\flat$  Edim B $\flat$  F G7 C7 F7

B $\flat$  Cm7 C $\sharp$ dim B $\flat$  E $\flat$  Edim B $\flat$  F G7 1. C7 F7 B $\flat$  2. C7 F7 B $\flat$

F7 Fdim F7 B $\flat$  F+ B $\flat$  F7 Fdim F7 B $\flat$  F+ B $\flat$

G7 Gdim G7 Cm G7 Cm F7 Fdim F7 B $\flat$  E $\flat$ m B $\flat$

F7 Fdim F7 B $\flat$  F+ B $\flat$  F7 Fdim F7 B $\flat$  F+ B $\flat$

G7 Gdim G7 Cm G7 Cm F7 Fdim F7 B $\flat$ 7 B $\flat$ dim E $\flat$ m6 B $\flat$

E $\flat$  C7 F7

B $\flat$ 7 E $\flat$  E $\flat$

C7 F7 B $\flat$ 7 E $\flat$

A $\flat$  F7 B $\flat$ 7 E $\flat$ 7

A $\flat$ <sub>3</sub> 3 3 A $\flat$  F7

B $\flat$ 7 E $\flat$ 7 A $\flat$ <sub>3</sub> 3 3 E7 E $\flat$ 7 A $\flat$ 6

# 228 SLEEPY TIME DOWN SOUTH

L. RENE  
O. RENE (1931)  
C. MOUSE

Pale Moon Shin-ing on the Feeds be-low — FOLKS ARE CROON-ING SONGS SOFT AND LOW —  
 SOFT WINDS BLOW-ING thru the PINE WOOD TREES FOLKS DOWN THERE LIVE A LIFE OF EASE —  
 DEAR OLD SOUTH-LAND WITH IT'S DREAM-Y SONGS TAKE ME BACK THERE WHERE I BE-LONG —

NEED-N'T TELL ME SO BE-CAUSE I KNOW IT'S SLEEP-Y TIME DOWN SOUTH  
 WHEN OL' MAM-MY FALLS UP-ON HER KNEES " " " " (FINE) SOU-TH  
 HOW I'D LOVE TO BE IN MAM-MY'S ARMS WHEN ITS " " " "

(REPEAT)  
 STEAM-BOATS ON THE RIVER-ER A-COM-IN' A GO-IN', SPLASH-ING THE NIGHT A-WAY —  
 HEAR THOSE BANG-JOS RING-IN THE FOLKS ARE A SING-IN', THEY DANCE TILL BREAK OF DAY —

## LIES

HARRY BARRETT  
GEO. SPRINGER (1931)

LIES THAT MADE ME HAP-PIE LIES THAT  
 LIES THAT BROKE MY HEART, DEAR I BE-

MADE ME BLUE YOU — LIED TO ME THE DAY THAT YOU PROM-ISED YOU'D BE TRUE —  
 LIEYED THEM TOO BOT THE MEAN-EST LIE THAT YOU TOLD TO ME WAS I

## WHEN YOUR LOVER HAS GONE

WORDS & MUSIC E.A. SWAN (1931)

WHEN YOU'RE A-LONE WHO CARES FOR STAR-LIT SKIES WHEN YOU'RE A-LONE THE MAG-IC MOON-LIGHT DIES  
 WHAT LONE-LY HOURS THE EVE-NING SHAD-OWS BRING WHAT LONE-LY HOURS WITH MEM-RIES LIN-GER-ING

AT BREAK OF DAWN THERE IS NO SUN-RISE WHEN YOUR LOV-ER HAS GONE  
 LIKE FAD-ED FLOW'RS

LIFE CAN'T MEAN AN-Y-THING WHEN YOUR LOV-ER HAS GONE

I'M THRU WITH LOVE

1931

Words by GUS KAHN  
Music by MATT MALNECK and FUD LIVINGSTON

Moderately  $\text{♩}$

F Abdim Gm C7 F F+

I'm Thru With Love, I'll nev - er fall a - gain, Said "A - dieu" to love, "Don't  
locked my heart, I'll keep my feel - ings there, I have stocked my heart with  
bye to spring, and all it meant to me, It can nev - er bring the

B $\flat$  B $\flat$ m F D7-9 Gm C7

ev - er call a - gain" For I must have you or no one, And so I'm Thru With  
i - cy frig - id - aire, And I mean to care for no one, Be - cause I'm Thru With  
thing that used to be, For I must have you or no one, And so I'm Thru With

$\text{Fma}$   $\text{j7}$   $\text{F6}$   $\text{F}$  *Fine* Am F Am6 F

Love. I've Love. Love. Why did you lead me to think you could care,

Am F D7 C C+

You did - n't need me, for you had your share, Of slaves a - round you to

Am G7 G Gm7 C7 *D.S. al Fine*  $\text{♩}$

hound you and swear, with deep e - mo - tion, de - vo - tion to you. Good-

MASQUERADE

1931

Words by PAUL FRANCIS WEBSTER  
Music by JOHN JACOB LOEB

Moderately  $\text{♩}$

G Gdim D7 C D7 G D7 C D7

Twilight soon will fade, I'll meet you at the Mas - quer - ade.  
Lover dressed in jade, Hold me tight at the Mas - quer - ade.  
Mid - night shadows fade, No one's left at the Mas - quer - ade.

G Am E7 Am D7 G D7 G  $\text{♩}$  *Fine*

While our hearts are swing - ing to vi - o - lins sing - ing till dawn.  
If the mu - sic halts, dear, Then my heart will waltz, dear, right on.  
Ev - 'ry thing is through, dear, But my love for you, dear, lives on.

$\text{G}$   $\text{Bm}$   $\text{F}\sharp 7$   $\text{Bm}$   $\text{D}\sharp$   $\text{Bm}$   $\text{D}\sharp$   $\text{Bm}$   $\text{Gdim}$

Twelve o - clock is chim - ing on the clock up a - bove;

D Bm  $\text{F}\sharp m$  D  $\text{F}\sharp m$  D  $\text{E9}$  A7 D7 D $\sharp$  *D.C. al Fine*

Now if you'll un - mask your heart I'll love you, love you.

AS TIME GOES BY (H. Hupfeld) "Casablanca"

You must re-mem-ber this, a kiss is still a kiss, A sigh is just a sigh;  
 when two lov-ers woo, they still say "I love you"; On that you can re-ly,  
 The fim-da-men-tal things ap- ply, AS TIME GOES BY. And  
 No mat-ter what the fu-ture brings AS TIME GOES BY.  
 BY. Moon-light and love- songs nev-er out of date, Hearts full of pas- sion,  
 Adm. jeal-ous-y and hate, Wo-man needs man- and man must have his mate, That  
 no one can de- ny. It's still the same old sto-ry, a fight for love and glo-ry, A  
 case of do or die! The world will al-ways wel- come lov-ers, AS TIME GOES BY.

(WHERE THE) BLUE OF THE NIGHT 1931 (Turk-Crosby-Ahlert)

Where The Blue Of The Night meets the gold of the  
 And the gold of her hair crowns the blue of her  
 day, Like a Some- one waits for me. If  
 eyes Like a ha- lo, ten- der ly.  
 on- ly I could see her, Oh, how hap- py  
 I would be! Where The Blue Of The Night meets the  
 gold of the day, Some- one waits for me.

GOOD NIGHT SWEETHEART

(1931)

Words and Music by RAY NOBLE, JIMMY CAMPBELL and REG CONNELLY  
 American Version by RUDY VALLEE

Moderately C Cdim C Cdim C Cdim C F C  
 Good Night Sweet- heart, Till we meet to- mor- row  
 Good Night Sweet- heart, Tho' I'm not be- side you  
 Good Night Sweet- heart, Sleep will ba- nish sor- row Tears and  
 Good Night Sweet- heart, Still my love will guide you Dreams en-  
 part- ing may make us for- lorn But with the dawn, a  
 fold you,  
 new day is born (so I'll say) in each one I'll hold you  
 Good Night Sweet- heart, good- night.

CALL ME DARLING

DOROTHY DYCK, B. Reisfeld  
MART FRYBERG - ROlf MARBOT

231

1931

Call me dar-ling, call me sweet-heart, call me dear - thrill me  
dar-ling, with the words I want to hear. - In your dark eyes, so  
smiling, a prom-ise I see, But your two lips won't seem to  
care for me. Oh my dar-ling, if my day-dreams would come true, - You would  
meet me at a secret rendez-vous, - You'd find the paradise that lies  
deep in your eyes call me dar-ling, call me sweet-heart, call me dear -

CAN'T WE TALK IT OVER? *Ned Washington / Victor Young* Moderato 1931

Can't we talk it o-ver, Let's talk it o-ver Be-fore you tell me, you're  
through, Can't we sit to- geth- er And fig- ure weth-er  
This is the right thing to do. I hate the thought of spending  
nights all a- lone, Miss- ing the thrill of nights that we've known;  
Can't we talk it o-ver be-fore its o-ver, Be-fore you whisper "Good-  
bye for ev- er" Let's talk it o-ver dear.

DANCING IN THE DARK 1931 *Lyric: Howard Dietz M. Arthur Schwartz* Moderato

Danc- ing in the dark light Till the tune ends, We're  
look up for the Of a new love to  
danc- ing in the dark And it soon ends; We're  
bright- en up the night, I have you, love, And  
waltz- ing in the won- der of why we're here.  
we can face the mu- sic to -  
Time hur- ries by we're here. and gone.  
geth- er, Danc- ing in the dark.

**FADED SUMMER LOVE, A** - (P. Baxter) *Andante moderato* 1931

Leaves come tumbling down, Round my head, Some of them are brown, Some are red, —  
Sway-ing high a-bove in the trees, They were so in love with the breeze

Beau-ti-ful to see, But re-mind-ing me of a fad-ed sum-mer love. —  
Now the au-tumn wind brings to them the end of a fad-ed sum-mer love. — I'm like the poor leaves that swayed with the breeze, I thought that life was

sweet. You are the sweet breeze that tried hard to please, Then swept me off my feet. Sum-mer morn-ing dew turns to frost, Leaves that once were new Pay the cost, Beau-ti-ful to see, But re-mind-ing me of a fad-ed sum-mer love. —

**Guilty** (1931) *Moderato* Revived in 1947 - Made Hit Parade 14 TIMES By Gus Kahn, Harry Akst and Richard A. Whiting

Is it a sin, — is it a crime Lov-ing you, dear, — Like I do? —  
May-be I'm wrong dream-ing of you — Dream-ing the lone - ly night thru, — }

If it's a crime then I'm Guil-ty, Guil-ty of lov-ing you. — Guil-ty of dream-ing of you.

What can I do, — What can I say, — Af-ter I've tak - en the blame? You say you're thru,

You'll go your way But I'll al-ways feel just the same. May-be I'm right may-be I'm wrong

Lov-ing you, dear, like I do, — If it's a crime then I'm Guil-ty, Guil-ty of lov - ing you.

**I DON'T KNOW WHY** (I Just Do) 1931

Words by ROY TURK  
Music by FRED E. AHLERT

I Don't Know Why — I love you like I do, — I Don't Know Why, — I just do.

I Don't Know Why, — you thrill me like I do, — I Don't Why, — you just do. You

nev - er seem to want my ro-manc - ing, The on-ly time you hold me is when we're danc - ing,

I Don't Know Why — I love you like I do, — I Don't Know Why, — I just do.



**I SURRENDER DEAR** 1931 Lyric Gordon Clifford M: Harry Barris 233

We've played the game of stay a-way But it costs more  
 I may seem proud, I may act gay, It's just a pose,  
 than I can pay. With- out you I can't make my way, I sur-ren- der  
 I'm not that way, 'Cause deep down in my heart I say  
 dear. dear. Lit-tle mean things we were do-ing. Must have been part of the  
 game, Lend-ing a spice to the woo-ing, — But I don't care who's to  
 blame. When stars ap-pear And shad-ows fall, Why then you'll hear  
 My poor heart call, To you my love, my life, my all I sur- ren-der, dear.

**LAZY RIVER** (1931) W's M Hoagy Carmichael & Sidney Arden  
 REVISED IN 1961 BY SIZENTNER Moderato

Up a LA-ZY RIV-ER by the old mill - run, That  
 Up a LA-ZY RIV-ER where the rob- in's song A -  
 la - zy, la-zy riv-er in the noon-day sun, Lin-ger in the shade of a  
 wakes a bright new morn-ing, We can loaf a - long  
 kind old tree; Throw a-way your trou- bles, dream a dream with me  
 Blue skies up a - bove, ev-'ry one's in love, Up a LA-ZY RIV-ER, how  
 hap- py you can be Up a LA-ZY RIV-ER with me.

**OUT OF NOWHERE** 1931 Lyric: Edward Heyman Music: Johnny Green

You came to me from out of no- where, — You took my heart —  
 and found it free. — Won-der- ful dreams, won-der- ful schemes from  
 no- where; Made ev'- ry hour sweet as a flow- er for me.  
 If you should go back to your no- where, — Leav- ing me with  
 a mem- o- ry — I'll al- ways wait for your re- turn out of  
 no- where; Hop- ing you'll bring your love to me.

# MOOD INDIGO

ALBANY BIGBAND  
DUKE ELLINGTON  
(1931)

Chords: **Ab Bb7 Ebm Eb7<sup>+5</sup> Ab Bb9**

YOU AIN'T BEEN BLUE — NO NO NO YOU AIN'T BEEN BLUE

Chords: **E7 Bmi7 E7 Eb7 Bbm Eb7 Ab7 Bb7 Ab7**

'TILL YOUVE HAD THAT MOOD IN-DI-GO THAT FEEL'N GOES SEAL-IN

Chords: **Db Gb7<sup>+5</sup> Eb7 Ab Bb9 Ebm7 Eb7 Ab (fine)**

DOWN TO MY SHOES WHILE I SIT & SIGH GO 'LONG BLUES

Chords: **Ab Bb7 Bbm7 Eb7**

Al- ways get that mood in- di- go, — Since my ba- by said good-

Chords: **Ab Eb7 Ab Bb7**

bye, In the eve- nin' when lights are low, —

Chords: **E7 Eb7 Ab7**

I'm so lone- some I could cry, 'Cause there's no- bo- dy who

Chords: **Eb E7 Eb7**

cares a- bout me, — I'm just a soul who's blu- er than blue — can be,

Chords: **Ab Bb7 Ebm7 Eb7 Ab**

When I get that mood in- di- go, — I could lay me down and die.

D.S. al fine

## 1931 NOW YOU'RE IN MY ARMS Allie Wrubbel & Morton Downey

Chords: **C Am Dm7 G7 C C7**

I saw you up in the moon, — I held your  
deep in a rose, — I heard your

Chords: **F Fm C G7 Dm7 G7 Dm7 G7**

hand when I touch'd a moon-beam; And now you're in my arms! — in my  
voice when the birds were sing-ing; arms! —

Chords: **C Am B7 Em Eb+ Em7 Em6 Em7 Em6**

arms! — Bliss like this is al- most in- con- ceiv- a- ble,

Chords: **A7-5 G D7 G7**

Speak to me and make sure it's be- liev- a- ble.

Chords: **Dm7 G7 C Am Dm7 G7 C C7**

(Can it be true?) — I kissed you once in my dreams, — My heart cried,

Chords: **F Fm C Dm7 G7 C Fm C**

"Please, let me nev- er wake up!" — And now you're in my arms! —

**DREAM A LITTLE DREAM OF ME** 1931 *Lyric: Gus Kahn Music: W. Schwartz E.F. Andree* Moderato **235**

Stars shin-ing bright a-bove you, Night breez-es seem to whis-per, "I love you,"  
Say "night-ie-night" and kiss me, Just hold me tight and tell me you'll miss me;

Birds singing in the syc-a more tree, "Dream a lit-tle dream of me."  
While I'm a-lone and blue as can be,

dream of me. Stars fad-ing, but I ling-er on, dear, Still crav-ing your  
kiss, I'm long-ing to ling-er till dawn, dear, Just say-ing this:  
Sweet dreams till sun-beams find you, Sweet dreams that leave all worries be-hind you  
But in your dreams what-ev-er they be, Dream a lit-tle dream of me.

**HAVE YOU FORGOTTEN** 1931 *M=DANA SULESSE W= Leo Robin* Moderato

Have you for-got-ten the night? Have you for-got-ten the moon?  
Was-n't it o-ver too soon?

On-ly we two Lost in the blue, Drift-ing.  
While in the dawn We ling-ered on Dream-ing?

Though I know that you no long-er love me,  
May-be oth-er lips re-mind you of me, Tell me,  
Have you for-got-ten the night? Have you for-got-ten the thrill?  
Where are you still Drift-ing while I'm Dream-ing?

**I'M HAPPY WHEN YOU'RE HAPPY** 1931 *Lyric: Benny Davis Music: Abel Baer* Not too fast

I'm hap-py when you're hap-py, and I'm wor-ry when you wor-ry, It's sad,  
blue when you're blue true When you feel ba-by, but lone-ly, hon-ey, I'm lone-ly too I'm that way, so What can I do? I'm hap-py When you're hap-py 'cause I love you.

**Prisoner Of Love (1931)** *Introduced: Russ Columbo* *Revised '46: Perry Como* Lyric and Music by LEO ROBIN, CLARENCE GASKILL & RUSS COLUMBO

*Fm7* *Gm A7 A7 B7 E7*

A - lone from night to night, you'll find me, Too weak to break the chains that

*Gm(add E) Fm Gm Bdim Cm F7*

bind me; I need no shack - les to re - mind me, I'm just a pris - 'ner of

*Fm7 B7 Fm7 Gm A7 A7 B7 E7*

love. For one com - mand I stand and wait now, From one who's mas - ter of my

*Gm(add E) Fm Gm B7 E7 A7m(add E)*

Fate now: I can't es - cape, for it's too late now, I'm just a pris - 'ner of

*E7 Cm(add A) D7 Gm D7 Gm D7 Gm D7*

love. What's the good of my car - ing, if some - one is shar - ing Those arms with

*Gm D7 Gm D7 G D7 G D7 G D7*

me? Al - though he has an - oth - er, I can't have an - oth - er: For I'm not

*B7 Fm7 Gm A7 A7 B7 E7*

free. \_\_\_\_\_ He's in my dreams a - wake or sleep - ing, Up - on my knees to him I'm

*Gm(add E) Fm Gm B7 E7 A7m(add F) E7*

creep - ing; My ver - y life is in his keep - ing, I'm just a pris - 'ner of love.

**I FOUND A MILLION DOLLAR BABY**

(In A Five And Ten Cent Store)  
Moderato

1931

Lyric by BILLY ROSE and MORT DIXON  
Music by HARRY WARREN

*F* *G7*

It was a luck - y A - pril show - er, — It was the most con - ven - ient door  
The rain con - tin - ued for an hour, — I hung a - round for three or four,  
If you should run in - to a show - er, — Just step in - side my cot - tage door

*C7 Cdim C7* 1. *C+ F*

I Found A Mil - lion Dol - lar Ba - by In A Five And Ten Cent Store;  
A - round a mil - lion dol - lar ba - by In a  
And meet the mil - lion dol - lar ba - by From the

2. 3. *C7* *Fine* *F* *A7* *Dm A7*

Five And Ten Cent Store, She was sell - ing chi - na — And when she made those eyes —  
Five and Ten Cent Store, \_\_\_\_\_

*Gm7 C7 D.C. al Fine* *G7 C7*

I kept buy - ing chi - na — un - til the crowd got wise — In - ci - dent' - ly,

1131 M = Fred MARKUSH W = MITCHELL PARISH 237

**TAKE ME IN YOUR ARMS**

Am Em Am Am6 B7

TAKE ME IN YOUR ARMS Before you take your love a-way,  
 Let me thrill a-gain To your car-ess of yes-ter-day,

B7 Em 1. B7 2. D7

TAKE ME IN YOUR ARMS Before we part.  
 Let me fill a-gain My hun-gry heart. One hour of gladness

C G Am6 B7

That we knew in the past, One mo-ment's mad-ness,

Am Em C7 B7 Em

Al-though it be the last, hold me fast. Blind me with your charms, With all the

Am Am6 B7 Em

star dust in the sky, TAKE ME IN YOUR ARMS And then good-bye.

1131 M: Harry BARRIS lyric TED KOCHLER BILLY MOLL

**WRAP YOUR TROUBLES IN DREAMS**

G+ C G7 C G+ C Em Am

When skies are cloud-y and gray They're on-ly gray for a day, So }  
 Un-til that sun-shine peeps thru, There's on-ly one thing to do, Just }

Am6 D7 1. G+ C 2. G+ C

wrap your trou-bles in dreams, And dream your trou-bles a-way, trou-bles a-

C E7 Am B7 E7 A7 D7 G7 G+

way. Your cas-tles may tum-ble, that's Fate, after all, - life's really fun-ny that

C E7 Am B7 E7 A7 D7 G7 G+

way, No use to grum-ble, just smile as they fall, - Were-n't you King - for a

C G+ C G7 C G+ C Em Am

day? Say! Just re-mem-ber that sun- shine Al- ways fol- lows the rain, So

Am6 D7 Dm7 G+ C

wrap your trou-bles in dreams, And dream your trou-bles a-way.

1131 W = WILLY JASON & VA' BURTON

**PENTHOUSE SERENADE (When We're Alone)**

C6 7 D#dim Dmi7

Just pic-ture a penthouse way up in the sky, With hinges on chain-ways for  
 all of so-ci-e-ty well stay a-loof and live in a pent-house city

G7 Dmi7 G7 Dmi7 G7 C Ap7 Dmi7 G7

stars to go by; A sweet slice of heaven for just you and I when we're a-lone. From  
 there on the roof, Two heav-en-ly her-mits we will be in truth When

F7 G7 C G7 Cdim G7 G+ C E7

we're a-lone We'll see life's mad pat-tern As we view all Man-

Ami D7 G7 Dmi7

nat-tan, Then we can thank our luck-y stars, That were liv-ing as we are. In

C6 D#dim Dmi7

our lit-tle penthouse, we'll al-ways con-true to keep love and ro-mance for-

G7 Dmi7 G7 Dmi7 G C Bb7 C

ev-er a-live, In view of the Hud-son just o-ver the Drive When we're a-lone.

When I Take My Sugar To Tea 1931

By SAMMY FAIN, IRVING KAHAL and PIERRE NORMAN

When I take my sug - ar to tea, All the boys are jeal - ous of me; 'Cause I }  
row - dy, that's me, She's a high - hat ba - by, That's she. So I }

nev - er take her where the gang goes, When I take my sug - ar to tea. I'm a  
tea. Ev - 'ry Sun - day af - ter - noon, We for - get a - bout our cares,  
Rub - bing el - bows at the Ritz With those mil - lion - aires. When I  
take my sug - ar to tea, I'm as Ritz - y as I can be, 'Cause I  
nev - er take her where the gang goes, When I take my sug - ar to tea.

Chords: F, F#dim, C7, F, F#dim, C7, D7, Gm7, Bbm, F, C7, F, Bb, Eb7, F, G7, Db7, C7, F, F#dim, C7, F, F#dim, C7, D7, Gm7, Bbm, F, C7, F.

ALL ON ACCOUNT OF YOUR KISSES 1931 DAVE OPPENHEIM

Chords: Eb, D7, Bbm, C, C7, Bb, F7, Eb, Bb7, C7, F9, Bb7, Eb, Bb7, F7, Bridge, Eb, Gm, D7, Gm, (Eb7), D7, Bb, F7, Bb7, Bb0, Bb7, D.S. e fine.

**PARADISE**

From the RKO Motion Picture "A WOMAN COMMANDS"

Words by NACIO HERB BROWN and GORDON CLIFFORD

Music by NACIO HERB BROWN

Moderately

Bb

1931

F7

And then she holds my hand, Mm And then I  
dims the lights, Mm And then she

un - der - stand. Mm Her eyes a - fire with  
holds me tight. Mm Her

one de - sire, Then a heav-en - ly kiss, Could I re - sist? And then she

kiss, each fond ca - ress, they lead the way to hap - pi - ness, She takes

me to Par - a - dise.

**WAS THAT THE HUMAN THING TO DO**

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Lyric by JOE YOUNG

Music by SAMMY FAIN

Bb

1931

Gm7

Dm

Bb

Ne - ver thought that an - y - one in their right mind Could ev - er treat an - oth - er hu - man  
Al - ways thought that yours was such a heart of gold, But af - ter I was sold on all the

so un - kind; Did - n't you sneak a - way and leave a note be - hind Was That The Hu - man Thing To  
tales you told, Did - n't you let your kiss - es turn from hot to cold, Was That The Hu - man Thing To

Do? Do? Now I'm not try - ing to patch things up, What's been done must be,  
Now I just wan - na be un - der - stood, I'm no false a - larm,

Lord! I would - n't e - ven treat a pup The way you treat - ed me,  
If I could - n't do a hu - man good I would - n't do 'em harm.

How could an - y - bod - y be so darn un - fair, You let me hang a - round un - til I learned to care,  
How you let me fall and how you let me be! And when I begged you for a lit - tle sym - pa - thy,

Did - n't you e - ven laugh and leave me cry - ing there! Was That The Hu - man Thing To Do?  
Did - n't you e - ven try to hi de hi de me? Was That The Hu - man Thing To Do?

## Mama Inez (Oh! Mom-E-Nez) 1931 (RHUMBA)

Lyric by L. WOLFE GILBERT  
Music by ELISEO GRENET

G D7 G

In Slop - py Joe's, in Hav - an - a I ling - ered quench - ing my thirst I saw a danc - er there  
A quies - tan - to dos los ne - gros Que ve - ni - mos a ro - gar Que nos con - ce - dan per -

D7 G Gdim D7 G D7

That was real - ly where I saw her first Such grace - ful beau - ty and rhy - thm Had  
mi so pa - ra can - tar y bai - lar Yo ta - ba ca - sa ma - dri - na Que a

G D7 G

nev - er come to my sight She made me want to stay Danced my heart a - way Most ev - 'ry night.  
yer me man - do a bus - car Que del so - lar de la es - qui na ne - lla vi ve en el man - glar!

D7 G Gdim D7 Em7 Edim

OH MOM - E - NEZ, OH MOM - E - NEZ They hum and  
OH MOM - E - NEZ, OH MOM - E - NEZ I'm deaf and  
Ay! Ma - ma Y - nes Ay! Ma - ma Y - nes to - dos los

D7 G D7 Em7 D7 G

strum that LA RUM - BA for you OH MOM - E - NEZ,  
dumb when LA RUM - BA I see OH MOM - E - NEZ,  
ne - gros to - ma - mos ca - fé Ay! Ma - ma Y - nes

Gdim D7 Em7 Edim D7

OH MOM - E - NEZ, Though oth - ers come, their LA RUM - BA won't  
OH MOM - E - NEZ My limbs get numb, oh LA RUM - BA for  
Ay! Ma - ma Y - nes to - dos los ne - gros to - ma - mos ca -

G G7 C G7 C G7 C G7

do me fé When I first saw this she - bang - o I fell so hard for the  
me Ha - wai - ians dance in a crude way The Af - ric - ans in a  
fé Nos va - mos "pa - la" so las don - de va lan - to ne -

C G7 C G7 C G7 C Am7

tan - go But now this brand - new fan - dang - o's got me like noth - ing got me be -  
lewd way And though you dance in a nude way Ev - ery - one loves your won - der - ful  
gri - to a bai - lar el can - gre - ji - to tai - ti - ca va - mo al man -

D D7 G A7 D7 Em7 Edim

fore OH MOM - F - NEZ, OH MOM - E - NEZ No Cu - ban  
style, OH MOM - E - NEZ, OH MOM - E - NEZ I'm blue and  
glar Ay! Ma - ma Y - nes Ay! Ma - ma Y - nes to - dos los

D7 G 1 D7 2 G

rum like LA RUM - BA for me. OH MOM - E -  
glum, dance LA RUM - BA for me.  
ne - gros to - ma - mos ca - fé. Ay! Ma - ma Y -



# BETWEEN THE DEVIL & THE DEEP BLUE SEA

LYRIC: TED KOEHLER  
MUSIC: HAROLD ARLEN  
(1931)

F Gm7 C7 F Gm7 C7 // F7

① I DON'T WANT YOU BUT I'D HATE TO LOSE YOU } YOU'VE GOT ME  
 2) I FOR-GIVE YOU 'CAUSE I CAN'T FOR-GET YOU }  
 3) I SHOULD HATE YOU BUT I GUESS I LOVE YOU }  
 (2x) E9 A

Bb Bbm F Gm7 F (C7+) A

IN BETWEEN THE DEVIL AND THE DEEP BLUE SEA I OUGHT TO CROSS YOU (fine)

D E7 A C° A E7 C G7-9

OFF MY LIST BUT WHEN YOU COME KNOCK-ING AT MY DOOR FATE SEEMS TO GIVE MY HEART A TWIST AND

Ab9 G9 G9 C7 / DS. al fine

I COME RUN-NING BACK FOR MORE,

# I APOLOGIZE

W/M AL HOFFMAN, AL GOODHART  
# ED NELSON (1931)

ED Fm7 Bb7 C7 Fm7 G7

IF I TOLD A LIE, IF I MADE YOU CRY WHEN I SAID GOOD-BYE I'M SOR-RY  
 IF I CAUSED YOU PAIN, I KNOW I'M TO BLAME MUST HAVE BEEN ILL-SAVE, BE-LIEVE ME  
 IF I'VE MADE YOU BLUE I'VE HAD HEART-ACHES TOO, NOW I BEG OF YOU FOR-GIVE ME

ED C° ED C7 I Fm7 Bb7 ED Fm7 Bb7 ED

FROM THE BOT-TOM OF MY HEART, DEAR, I A-POL-O-GIZE I A-POL-O-GIZE

to BRIDGE

Fm7 Bb7 ED Gm A7 Cm D7 Gm

I A-POL-O-GIZE I RE-AL-IZ-E I'VE BEEN UN-FAIR TO YOU PLEASE LET ME MAKE A-MENDS

Bb Bbm C7 Ebm F7 Bb7

DON'T SAY THAT YOU FOR-GOT THE LOVE WE KNEW AF-TER ALL, WE WERE MORE THAN FRIENDS

# GOT A DATE WITH AN ANGEL

Lyric CLIFFORD GREY  
SONNY MILLER  
Music JACK WALLER  
JOSEPH TURNBRIDGE

Chords: F, D7 (1931), Gm, Bb

GOT A DATE WITH AN AN-GEEL,  
SHE'S SO HOPE-FY BE SIDE ME,  
I'VE BEEN WAIT-ING A LIFE TIME,  
GOT TO MEET HER AT SEV-EN,  
AND WHAT-EV-ER BE-TIDE ME,  
FOR THIS EVE-NING AT SEV-EN,

Chords: F, F7, G7, C7, C+, F

GOT A DATE WITH AN AN-GEEL, AND } I'M ON MY WAY TO HEAV-EN. (fine)  
GOT AN AN-GEEL TO GUIDE ME, SO }  
GOT A DATE WITH AN AN-GEEL AND }

Chords: Bb, A, D7, G, C7

SOON I'LL HEAR THE BELLS RING OUT AND THE CHO-IR WILL SING OUT WHEN THE PEARLY GATES

Chords: F, A7, D7, G7, Gm, C7, D.S. al. fine

SWING OUT SHE'LL BECK-ON TO ME.

THIS TUNE MADE FAMOUS BY THE BERT & ARPAVAGNOL  
FEATURING SKINNY BANNIS - 'LATER USED AS  
HIS THEM WHEN SKINNY STARTED HIS BAND

# NEVERTHELESS

w/m Bert Kalmar & HARRY RUBY

Chords: Bb, Gm, F7, Fmib, G7

① MAY-BE I'M RIGHT, AND MAY-BE I'M WRONG, AND MAY-BE I'M WEAK AND MAY-BE I'M STRONG: BUT  
② MAY-BE I'LL WIN AND MAY-BE I'LL LOSE " " " " IN FOR CRY-IN' THE BAWES "  
③ MAY-BE I'LL GIVE A LIFE OF RE-GRET " " " " I'LL GIVE NIX MORE THAN I'LL GET "

Chords: Cm, G7, C7, I. F7, Bb, F7, II. F7, Bb

NEV-ER-THE-LESS I'M IN LOVE WITH YOU WITH YOU (fine) SOME-HOW I

Chords: Fm7, Bb7, Fm7, Bb7, Eb, Gm7, C7, Gm7, C7

KNOW AT A GLANCE, THE TER-RI-BLE CHAN-CES I'M TAK-ING FINE AT THE START, THEN LEFT WITH A HEART THAT IS

# LADY OF SPAIN

w/m ERELL REAVES & TORCHARD EVANS

Chords: F7, D.S. al. fine, C, G7

BREAK-ING

LA-DY OF SPAIN, I A-DORE YOU RIGHT FROM THE  
LA-DY OF SPAIN, I'M AP-PEAR-ING W.M. SHOULD MY

Chords: G+, C, A7, Dm 3

NIGHT I FIRST SAW-- YOU MY HEART HAS BEEN YEARN-ING FOR-- YOU  
LIPS BE CON-CEAL-ING

Chords: D7, I. D7, Fm, G7, II. G7, C

WHAT ELSE COULD AN-Y HEART DO?-- SPAIN I LOVE YOU--

# HELLO BEAUTIFUL w/m Walter Donaldson (1931)

213

Hel-lo! Beau-ti-ful! — How'd you get so beau-ti-ful? —  
 Tell me, } where you go-ing, }

How'd you get that sun-shine in your smile?  
 Like to ro-mance for a while?

When you're near what joy and cheer you're bring-ing,  
 Can't you hear the bees and bird-ies sing-ing? Oh!

Hel-lo! Beau-ti-ful! — How can you be du-ti-ful,  
 And still be moth-er's an-gel child?

# I LOVE YOU IN THE SAME SWEET WAY LYRICS: PAUL HENNING, 1931 MUSIC: ROBERT MCGEE, 1931

I love you in the same sweet way, dear  
 strolled thru Lov-er's Lane to- geth- er

Love you more than I can say I lost my  
 Dream-ing of a wed-

heart when I met you In your sun- bon- net with  
 cute rib- bons on it We ding day

Years may come and go But in my heart I know I  
 love you in the same sweet way.

# BY MY SIDE LYRIC: BERT LOWN, DOROTHY DICIC MUSIC: HARRY LINK, CHAUNCEY GRAY (1931)

An-y one can see how hap-py I could be, With you by my side I'm plan-ning  
 What a luck-y break, if I could ev-er make you stay by my side, be-lieve me,

ev-ry night and day, A way to keep you by my side.  
 I'd do an-y thing, if it would bring you by my

side, I'd be a mil-lion-aire, If we had a nest that we could share.  
 With a fire-place and co-zy chair, And my arms a- round

you. If I ev-er saw your slip-pers on the floor, and mine right be-  
 side them dear, Then I'd be sat- is-fied I'd al-ways have you by my side.

**BEAUTIFUL LOVE** Lyric: Haven Gillespie Music: VICTOR WAYNE (1:1)

Beau- ti- ful Love, you're all a mis- ter- y!  
 Love, I've roamed your par- a- dise,

Beau- ti- ful Love, what have you done to me?  
 search- ing for Love, my dream to re- a- lize,

I was con- tent- ed till you came a- long  
 Reach- ing for Heav- en, de- pend- ing on you,

thrill- ing my soul with your song. Beau- ti- ful  
 Beau- ti- ful

Love, will my dreams come true?

**THAT'S MY TRUE STORY** LYRIC: AL. J. NEIBURG Music: R. Colombo (1931)

I ro- manced be- neath the moon a- bove, I was just a  
 When I pressed your ten- der lips to mine I sur- ren- dere

fool to call it love, You came a- long, And proved I was wrong. (That's My True  
 to that thrill di- vine You're all I crave My heart won't be have.)

Story. What did I know of true love, How could I un- der- stand And  
 now that I've found it's you, love, I'm here at your com- mand. I was meant to  
 share my life with you, Please be- lieve the things I say and do,  
 Look in my eyes, I'm not tell- ing lies That's My True Sto- ry.

**DO YOU BELIEVE IN LOVE AT SIGHT?** LYRIC: GUS KAHN Music: Ted Fiorini

Do you be- lieve in love at sight?  
 that it was Fate

Be- lieve that dreams come true, dear? I was in  
 That I should wait for you, dear? Now that you're

doubt un- til to- night, But when we met I  
 knew. here, I know I'm right!

Do you be- lieve in love at sight?  
 Be- lieve in love at sight?

# NOW'S THE TIME TO FALL IN LOVE

w/lyrics by AI SHERMAN, \$AI LEWIS (1931)

EDNE CANTOR'S BIG "GET OUT OF THE DEPRESSION" SONG

Po-ta-toes are cheap — ER, TO-MA-TOES ARE CHEAP — ER NOWS THE TIME TO FALL IN LOVE —  
 — THE BUTCH-ER, THE BA — KER THE CAN-DLE STICK MAK — ER GAVE THEIR PRICE A DOWN-WARD SHOVE  
 GRAB YOUR — SELF SOME-ONE TO FRY YOUR EGGS AND BA-CON SHE CAN LIVE JUST LIKE A  
 QUEEN ON WHAT YOU'RE MAK-ING YOU'LL FIND A MAR-RIAGE IS CHEAP — ER A CAR-RAGE IS CHEAP —  
 ER. NOW'S THE TIME TO FALL IN LOVE —

# HEARTACHES

lyrics: John Klenner  
music: AL HOFFMAN (1931)

HEART-ACHES HEART-ACHES MY LOV-ING YOU MEANT ON-LY HEART — ACHES YOUR KISS WAS  
 " " " " WHAT DOES IT  
 SUCH A SA-CRED THING TO ME, — I CAN'T BE — LIEVE IT'S JUST A BURN-ING MEM-O — RY  
 MAT-TER HOW MY HEART BREAKS I SHOULD BE HAP-PIY WITH SOME-ONE NEW, —  
 BUT MY HEART ACHES FOR YOU —

HEARTACHES WAS INTRODUCED BY TED WEEM'S ORCHESTRA IN 1933 - Vocal by Perry Como AND A TRICKY WHISTLING CHORUS BY ELMO TANNER WITH A CORNY HALF-RUMBA RHYTHM BACKGROUND. THE PUBLISHER'S OBJECTED TO THIS TREATMENT, CLAIMING IT WAS QUINING THEIR SONG - THE RECORDING HAD MODERATE SUCCESS - 14 YEARS LATER - IN 1947 IT BECAME TED WEEM'S BIGGEST HIT.

# ROCKIN' IN RHYTHM

DUKE ELLINGTON  
HARRY CARNEY

~1931~

Handwritten musical score for "Rockin' in Rhythm" by Duke Ellington and Harry Carney. The score is written on ten staves. The first staff is the melody in treble clef with a 4/4 time signature. The second and third staves are piano accompaniment in bass clef. The fourth staff is a double bass line in bass clef. The fifth staff is a guitar line in bass clef. The sixth staff is a second guitar line in bass clef. The seventh staff is a bass line in bass clef. The eighth and ninth staves are piano accompaniment in bass clef. The tenth staff is the final line of music. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Chord symbols are written above the notes. There are several boxed annotations: a 'B' box above the second staff, a 'C' box above the third staff, a 'D' box above the fourth staff, an 'E' box above the sixth staff, and a 'G' box above the tenth staff. A 'VAMP (OPTIONAL)' section is marked with a bracket and includes a 'BASS Notes' section with notes A, E, G#, A, E, G#. The score ends with a 'fine' marking and a treble clef.

\* NOTE: BASS line at VAMP, **E** CONTINUES ALL THROUGH **G**

# OH! MO'NAH!

w/m TED WEENS & "COUNTRY" WASHBURN (1931)

D7 G D7

1) AN OLD COL-ORED Preach-ER WAS SIT-TIN ON A HOG ROAD OH! MO'NAH! HAD HIS  
 2) I WAS DOWN BE-HIND THE HEN- HOUSE DOWN ON THE MY KNEES OH! MO'NAH! HAD A

G D7 G

fin-ger ON THE TRIG-GER AND (us) EYE ON THE HOG OH! MO'NAH. THE GUN SAID "BOO" AND THE  
 THOUGHT ED TEAM AND A HEAV-Y- NOAD ON! MO'NAH. I POPPED MY WHIP AND THE  
 HEAD A CHICK-EN SNEEZE ON! MO'NAH. HE SNEEZED SO HARD WITH THE

D7

HOG SAID "VIP" OH! MO'NAH! THE PREACH-ER GRABBED HIM WITH ALL HIS GRIP  
 HEAD HORSE SPRUNG OH! MO'NAH! AND THE HAND HORSE BUST-ED THE WAG-ON TONGUE  
 WHOOP-ING COUGH OH! MO'NAH! THAT HE SNEEZED HIS HEAD AND HIS TAIL BOTH OFF

**CHORUS** D7 G6 G7 C7 G/ D+ G

OH! MO-NAH OH: my mo- NAH! you SHALL BE FREE OH! My

Am G G7 / C C G/ D+ G/ C Cmi Eb7 D7 G Eb7

MO-NAH YOU SHALL BE FREE - FREE - When the - hord Sets you FREE -

OH! there WAS a young man who had the blues OH! MO'NAH!  
 had feet so big that he could not get shoes OH! MO'NAH!  
 and the shoe creek said come back again OH! MO'NAH!  
 and well fit you with the box that the shoes come in OH! MO'NAH!

# ~1931~ CUBAN LOVE SONG

w/m Herbert Strothart Jimmy McHugh & Dorothy Fields

D7 Bm C7

I LOVE YOU LOVE YOU LOVE YOU THAT'S WHAT MY HEART IS SAY-ING - WHILE EV-'RY BREEZE IS  
 FOR ALL THE JOY YOU BROUGHT ME - THE LOVE-ly NIGHT YOU  
 WITH SUCH A TEN-DER PAS-SION AND ON-ly you could

Fm Bb7 Eb I Bb+ II Cm D7 Gmi

PLAY-ING } OUR CU - BAN LOVE SONG I ONE  
 TAUGHT ME }  
 FASH-ION }

D7 Cm D7

MELO-DY WILL AL-WAYS THRILL MY HEART ONE KISS WILL CHEER ME WHEN WE'RE

Gm C0 Bb7 D5 ar II Bb7 Eb

FAR A - PART I CU - BAN LOVE SONG

# WABASH MOON

w/m DAVE DREYER & MORTON DOWNEY 1931

WA-BASH MOON NEED SHIN-ING ON THE ONE WHO WAITS FOR ME — JACK HOME IN  
 HAR-VEST DAYS ARE O-VER AND I'LL BE RE-  
 IN-DI-AN-A NEATH THE WEEP-ING WIL-KOW TREE — TURN-ING SOON —  
 TELL HER HOW I'M PIN-ING KEEP ON SHIN-ING WA-BASH MOON —

Chords: A7, D7, G7, C, C<sup>o</sup>, C, G<sup>o</sup>, G7, E7, Am, D7, G7, D.S. al. f, Bb, A7, Dm, Fm, C, C<sup>o</sup>, G7, C

## WHEN THE MOON COMES OVER THE MOUNTAIN

w/m KATE SMITH, HARRY WOODS & HOWARD JOHNSON 1931

WHEN THE MOON COMES ONCE A-GAIN WE WHEN THE MOON COMES  
 O-VER THE MOUN-TAIN EY-RY BEAM BRINGS A DREAM DEAR OF YOU  
 STROLL NEATH THE MOUN-TAIN THRU THAT ROSE COV-ERED VAL-LEY WE KNEW — EACH  
 O-VER THE MOUN-TAIN I'M A-LONE WITH MY MEM-'RIES OF YOU — (fmc)  
 DAY IS GRAY AND DREAR-Y — BUT THE NIGHT IS BRIGHT AND CHEER-Y

Chords: Bb, Bbm, F, C7, F, F7, Bb, D<sup>o</sup>, F, Dm, G7, C7, +5, D.S. al. fmc

# RIVER, STAY 'WAY FROM MY DOOR

Lyrics: Mort. Dreyer Music: Harry Woods

1931

YOU KEEP GO-IN' YOOR WAY I'LL KEEP GO-IN' MY WAY  
 I JUST GOT A CAB-IN YOU DON'T NEED MY CAB-IN  
 I AIN'T BREAK-IN' YOOR HEART DON'T START BREAK-IN' MY HEART } RIV-ER STAY 'WAY from my  
 DOOR — DON'T COME UP AN-Y HIGH-ER I'M SO ALL A-LONE  
 LEAVE MY BED AND MY fi-re THAT'S ALL I OWN 'Dor' —

Chords: Eb, Bb7, Eb, Bb7, Ab, C<sup>o</sup>, Eb, Cm, Eb, Eb, F7, B7, Bb7, Eb, Cm, Bb7, Cm, D7, Gm, C7, Gm, Bb, Bbdim, F7, Bb7, D.S., Eb



# THAT'S MY DESIRE (1931)

LYRIC: CARROLL LOVEDAY  
MUSIC: HENRY KRESA

TO SPEND ONE NIGHT WITH YOU — IN OUR OLD REN-DEZ-VOUZ — AND REM-I-  
TO DANCE WHERE GYPS-IES PLAY — AND LET OUR HEARTS HOLD SWAY — DOWN IN THAT  
TO HEAR YOU WHIS-PER LOW — JUST WHEN IT'S TIME TO GO — CHE-RIE I

NISCE WITH YOU THATS MY DE-SIRE —  
I'M CA-FFEE THATS MY DE-  
LOVE YOU SO THATS MY DE- -SIRE — TO SIP A  
Ab Eb0 Eb (fine)

LIT-TLE GLASS OF WINE TO GAZE IN-TO YOUR EYES DI-VINE TO FEEL THE

THRILL OF YOUR KISS WHEN PRESS-ING YOUR LIPS TO MINE

F7 Bb7 D.S. al fine

# CONCENTRATIN' (ON YOU)

LYRIC: ARDY RAZAF  
MUSIC: FATS WALLER

I PUT MY SHOE ON MY HEAD MY HAT ON MY FEET FOR-GET-FUL THE WHOLE DAY THRU  
CLOTHS ON THE BED AND SLEEP ON THE SEAT I CAN'T FIG-URE TWO AND TWO  
STAND IN MY FLAT DONT KNOW WHERE I'M AT I PAY BILLS BE-FORE THEY'RE DUE

I CAN'T THINK OF NOTH-IN' BUT LOVE CON-CEN-TRA-TIN' ON  
GOT CRA-ZY WAYS I'M IN A DAZE " " " " "  
GOT YOU TO THANK MY MIND'S A BLANK " " " " "

You I PUT MY You I HAD A PER-FECT MEM-O-RY UN-TIL You Came A-  
You (fine)

-long - NOW SINCE YOUR SPELL IS O-VER ME MY BRAIN SEEMS ALL

WRONG SOME-TIMES I

Bb7 D.S. al fine

WHY CAN'T WE BE SWEETHEARTS

*Allegro*

Bb G7 C7

Why can't we be sweet- hearts, Once a-

F7 Bb

gain? Please sing me that love song, That

Edim F7 Bb G7

sweet re- frain, Seems as tho the sun

C7 Cm

shines just in vain, Why can't

Edim Bb G7 C7 F7 Bb

we be sweet- hearts once a- gain.

1931 WHO'S YOUR LITTLE WHO-ZIS!

LYRIC: WALTER HIRSCH

MUSIC (AL GOERING BEN BERNIE)

Moderato

Eb Ebma7 Eb6 Edim Bb7 Eb7 Fm7 Bb7

Who's your lit- tle who- zis? Who's your tur- tle dove? }  
 Who's the lit- tle what- zis? That your'e dream- ing of? }

Fm7 Bb7 Fm7 Bb7 Eb Ab Bb7 Eb Eb7

Who's your lit- tle who- zis? Who do you love? love? Tell me

Ab Ab Eb Bb7 Eb G7

who has you a- flut- ter, When ev- er they're pass- ing by?

Cm Eb7 Edim Bb7 Bb+

Melts your heart like but- ter, Oh me! Oh my! Say!

Eb Ebma7 Eb Edim Bb7 Fm7 Bb7

When you get the blue- ses Who you think- ing of?

Fm7 Bb7 Fm7 Bb7 Eb

Who's your lit- tle who- zis? Who do you love?

EVERYTHING THAT'S NICE BELONGS TO YOU

Bud Green & Sam Stept

Eb Gdim Bb7

I think {curl- y hair is nice, So are eyes of blue. }  
 {dim- pled cheeks are cute, Turned up nos- es too. }

C7 F7 Bb7 1. Eb Bb7

BA- BY, EV- 'RY- THING THAT'S NICE BE- LONGS TO YOU.

2. Eb Ab D7 G G7

YOU. I've hun- ted high, I've hunt- ed low, But you

C7 Fm C7 F7 Bb7

showed me things that no- bod- y else could show, Oh!

Eb Gdim Bb7

I had dreams of par- a- dise, But your kiss 'll do,

C7 F7 Bb7 Eb

BA- BY, EV- 'RY- THING THAT'S NICE BE- LONGS TO YOU.

*mod*  
**MY SILENT LOVE** 1932 M: DANA Suesse lyric: Edward Heyman 251  
 Moderato

Musical score for 'My Silent Love' in G minor, 4/4 time. The score consists of four staves of music with lyrics underneath. Chords are indicated above the notes.
   
 I reach for you like I'd reach for a star, Wor-ship-ping you from a-  
 I'm like a flame dy-ing out in the rain, On-ly the ash-es re-  
 far, Liv-ing with my si-lent love. love How I  
 main, Smould-ring likemy si-lent  
 long to tell all the things I have planned. Still, it's wrong to tell,  
 You would not un-der-stand. You'll go a-long nev-er dream-ing I  
 care, Lov-ing some-bod-y some-where, Leav-ing me my si-lent love.

**LULLABY OF THE LEAVES** 1932  
 m: Joe Young lyric: Bernice Petkere Moderato

Musical score for 'Lullaby of the Leaves' in G major, 4/4 time. The score consists of eight staves of music with lyrics underneath. Chords are indicated above the notes.
   
 Crad-le me where south-ern skies can watch me with a  
 Cov-er me with hea-ven's blue and let me dream a  
 mil-lion eyes, Oh, sing me to sleep, } Lul-la-by of the  
 dream or two, Oh sing me to sleep,  
 leaves. I'm breez-ing a-long a-long with the breeze, I'm  
 head-ing a song, a song thru the trees, Ooh ooh ooh ooh ooh. That  
 pine mel-o-dy car-ess-ing the shore fa-mil-iar to me, I've heard it be-fore ooh  
 ooh ooh ooh That's south-land, don't I feel it  
 in my soul, and don't I know I've reached my goal, Oh  
 sing me to sleep, lul-la-by of the leaves.

252  
**KEEPIN' OUT OF MISCHIEF NOW 1932**

Lyric: Andy RAZAF Music: Fats Waller

G7 G7 G+ C  
 Keep-in' out of mis- chief now, Real- ly am in love, and how!

Adim G7 Gm6 A7 Dm G7  
 I'm through play-ing with fire,— It's you whom I de- sire.—

C G7 G+5 C C7  
 All the world can plain- ly see, You're the on- ly one for me;

F Fm C C7 F Fm C Adim  
 I have told them in ad- vance,— They can't break up our ro- mance.—

G7 Gm A7 D7 G7 C  
 Liv- in' up to ev- 'ry vow, Keep-in' out of mis- chief now.

**LITTLE STREET WHERE OLD FRIENDS MEET, A 1932**

Gos KAHN & Eb Harry Woods

G7 Cm F7  
 IT'S JUST A LIT- TLE STREET WHERE OLD FRIENDS MEET, I'd

Bb7 Bb+ Eb Eb  
 love to wan- der back some day, ——— To you it may be

Adim Fm7 Bb7  
 old and sort o' tum- ble down, But it means a lot to folks in

Bb+57 Eb Eb G7 Cm F7  
 my home town. Al-though I'm rich or poor, I still feel sure, I'm

Bb7 D-57 G7 Fm Adim  
 wel- come as the flow'rs in May; ——— IT'S JUST A LIT- TLE STREET WHERE

Eb dim C7 Fm7 Bb7 Eb  
 OLD FRIENDS MEET And treat you in the same old way.

**YOU ARE TOO BEAUTIFUL 1932 Rodgers & HART**

Slowly

Dm7 G7 Em7 A7 Dm7 G7  
 You are too beau- ti- ful, my dear, to be true, and I am a fool for

C Dm7 Fm7 Ddim C Cdim  
 be with. Fooled by a feel- ing that be- cause I had found you

1. Dm7 C7 C 2. D7 C7 C F Cdim C Gdim  
 I could have bound you, too. see with. Love does not stand shar- ing,

Dm G7 C Dm6 E7 Am C+ Am7 D7 G7  
 Not if one cares. Have you been com- par- ing My ev- 'ry kiss with theirs?

Dm7 G7 Dm7 A7 Dm7 G7  
 If on the oth- er hand, I'm faith- ful to you, it's not thru a sense of

C Dm7 Fm7 Ddim C Ddim Am D7 G7 C  
 du- ty. You are too beau- ti- ful and I am a fool for beau- ty.

PLEASE 1932

W: Leo Robin

M: Ralph Rainger

253

Musical score for the song 'Please'. It features a melody line with lyrics and a piano accompaniment line with chords. The lyrics are: "Please lend your lit-tle ear to my pleas, Lend a ray of cheer to my let me hold you tight in my arms, I could find de-light in your pleas, Tell me that you love me too— Ev-'ry night my whole life through. Your eyes re-veal that you have the soul of an an-gel, white as snow; But how long must I play the role of a gloom-y Ro-me-o? Oh! Please say you're not in-tend-ing to tease. Speed the hap-py end-ing and please Tell me that you love me too."

WE JUST COULDN'T SAY GOOD-BYE 1932

w/m Harry Woods

26

Musical score for the song 'We Just Couldn't Say Good-bye'. It features a melody line with lyrics and a piano accompaniment line with chords. The lyrics are: "We thought that love was o-ver, that we were real-ly through, I chair and then the so-fa, they broke right down and cried— The said I did-n't love her, that we'd be-gin a-new— And I cur-tains start-ed wav-in' for me to come in-side— you can all be-lieve me, We sure in-tend-ed to, — But we tell you con-fi-dent-ially, The tears were hard to hide, — And we just could-n't say good-bye. The bye. The clock was strik-ing twelve o'-clock, It smiled on us be-low. With fold-ed hands it seemed to say, We'll miss you if you go. So I went back and kissed her and when I looked a-round, The room was sing-in' love songs And danc-in' up and down.— And now we're both so hap-py, Be-cause at last we've found, That we just could-n't say good-bye."

254

**I'VE GOT THE WORLD ON A STRING** 1932 *H. Arlen* *Moderato*  
*Gm* *lyrics T. Koehler* *Bbm*

I've got the world on a string, — sit- in' on a rain- bow,  
a song that I sing, — I can make the rain go,  
Got the string a- round my fin- ger, What a world, what a — life, } I'm in  
an- y time I move my fin- ger, Luck- y me, can't you — see, }

love! love, — Life is a beau- ti- ful things, as long as I hold the string,  
I'd be a sil- ly so- and- so, If I should ev- er let go, —  
I've got the world on a string, — sit- tin' on a rain- bow,  
Got the string a- round my fin- ger, What a world, what a — life, I'm in love!

**GHOST OF A CHANCE, A** *VICTOR YOUNG* w/ *BING CROSBY*  
1932 *NEO WASHINGTON* *Moderato cantabile*

I need your love so bad- ly, I love you, oh, so mad- ly, But  
I thought at last I'd found you, But oth- er loves sur- round you, And  
I Don't Stand A Ghost Of A Chance With You! You! —  
If you'd sur- rend-er Just for a tend- er kiss or two, —  
You might dis- cov- er, that I'm the lov- er meant for you, And  
I'd be true, But what's the good of schem- ing, I know I must be  
dream- ing, For I Don't Stand A Ghost Of A Chance With You!

**I'M GETTIN' SENTIMENTAL OVER YOU** 1932 *M. Geo BASSMAN*  
*lyrics Neo Washington* *Very Slow*

Nev- er thought I'd fall, — But now I hear love call, — } I'm  
Things you say and do, — Just thrill me through and through, — }

get- tin' sen- ti- ment- al ov- er you, ment- al ov- er you,  
I thought I was hap- py, I could live with- out love, —  
Now I must ad- mit love is all I'm think- ing of, Wan't you please be kind, And  
just make up your mind, — That you'll be sweet and gen- tle, be  
gen- tle with me, — Be- cause I'm sen- ti- ment- al ov- er you.

# RAIN ON THE ROOF

1932 w/m ANN RONALL

255

1932

Rain on the roof, I love the pat-ter of the rain on the roof, The pit-ter pat-ter of the  
Just hear the clatter of the rain on the roof, Like dreams a-dancing with their

rain on the roof, Makes me want to dream. Tap-ping out the theme.

I cud-dle up in my bed and o-ver-head I hear the rain.

In-side it's so nice and warm, to hear the storm Out-side the win-dow pane. Rain on the roof,

The sil-ver chatter of the rain on the roof Is all a clatter, might and main on the roof And I'm going to dream.

# MOON SONG 1932

M=A. Johnson W=Sam Coslow

It came from no-where the night that we met, 'Twas like a mel-o-dious  
Why is it al-ways re-mind-ing me of a love dream that never could

plea, } Sweet Moon Song, (That wasn't meant for me) me  
be

It came glid-ing in- to my heart rid-ing on a moon beam from a-bove,  
Sor-row end-ed and the whole world blend-ed in a rhap-so-dy of love, then,

I heard him sing-ing to some-bod-y else, that I thought was my mel-o-  
dy, Sweet Moon Song, (That was-n't meant for me.)

# SHUFFLE OFF TO BUFFALO 1932

Lyrics Ah Dubin Music Harry Warren

I'll go home and get my panties, You go home and get your scanties, And a-way we'll go;  
ag-ra in a sleep-er, There's no hon-ey-moon that's cheaper And the train goes slow

Ooh! Off, we're gon-na shuf-ple, shuf-ple off to Buf-fa- lo. To Mi-

Some-day, the stork may pay a vis-it And leave a lit-tle sou-ven-  
ir; Just a lit-tle cute "what-is-it," But we'll dis-cuss that lat-er,

dear. For a lit-tle sil-ver quar-ter, We can have the pull-man por-ter Turn the  
lights down low; Ooh! Off, we're gon-na shuffle, shuf-ple off to Buf-fa- lo.

256

**SONG IS YOU, THE** '32 W: Oscar Hammerstein II  
M: Jerome Kern

C Cdim Dm G7

I hear mu- sic when I look at you, A beau- ti- ful  
I hear mu- sic when I touch your hand, A beau- ti- ful

C Gdim Dm7 G7 C

theme of ev- 'ry dream I ev- er knew } Down deep # in my heart  
mel- o- dy from some en- chant- ed land, }

1. Em Dm7 G7 G47 C Dm7 G7

I hear it play, I feel it start, Then melt a- way.

2. Em A7 Dm G7 C

I hear it say, Is this the day?

E Ema7 A B7 E

I a- lone have heard this love- ly strain, I a- lone

Eb7 G#m

have heard this glad re- frain, Must it be For- ev- er in-

C#9 F#7

side of me, Why can't I let it go, Why can't I

B7 C Cdim

let you know, Why can't I let you know the song my heart would

G7 C C7 F

sing, That beau- ti- ful rhap- so- dy of love and youth and spring

Fm C Em A7 Dm G7 C

The mu- sic is sweet, The words are true, The song is you.

**YOU CAN DEPEND ON ME** 1932  
W: CHAS. CARPENTER / LOUIS DUNIAP / EARL HINES

E7 Am Bdim A9 D7 G Edim

Though you say we're through, I'll al- ways love you, And  
some- one you've met, Has made you for- get, You

Am7 D7 D7+ G6 Dm6 E G C9 G6

YOU CAN DE- PEND ON ME. Though me. I

G7 C6 Am A9

wish you suc- cess, Loads of hap- pi- ness, But I must con-

A7 A9 D7 Am Bdim A9 D7

fess, I'll be lone- ly, If you need a friend, I'm

G Edim Am7 D7 D7+ G

yours to the end, And YOU CAN DE- PEND ON ME.





# I GOTTA RIGHT TO SING THE BLUES

**I GOTTA RIGHT TO SING THE BLUES**

I GOT-TA RIGHT TO SING THE BLUES I GOT-TA RIGHT TO FEEL LOW DOWN I GOT-TA  
 RIGHT TO SING THE BLUES I GOT-TA RIGHT TO MOAN AND SIGH I GOT-TA  
 RIGHT TO HANG A-ROUND — } DOWN A-ROUND THE RIV-ER — { A CER-TAIN MAN IN THIS OLD TOWN  
 RIGHT TO SIT AND CRY — } I KNOW THAT  
 KEEPS DRAG-GIN' MY POOR HEART A-ROUND, — ALL I SEE FOR ME IS MIS-E-RY I GOT-TA  
 DEEP BLUE SEA — Will soon BE CALL-ING — It MUST BE LOVE SAY WHAT YOU CHOOSE I  
 GOT-TA RIGHT TO SING THE BLUES —

*Chords: F#C7, F7, FAUG, Fmi7, Bb7, Fmi, G7, Eb7, Dm, E7, Gm, E7, Dmi, Bb, F7, F+, Bb, Cm7, Eb, F7, D, S. alt, Gmi7, C7, Gmi, C7, Gmi7, C7, Ebmi, F7, Bb*

## 1932 "LOVER"

**LOVER**

LOV-ER — When I'm NEAR YOU AND I HEAR YOU SPEAK MY NAME — Soft-ly,  
 LOV-ER — WHOM WE'RE DANC-ING AND KEEP ON GLANC-ING — IN MY EYES — TILL LOVE'S  
 LOV-ER — PLEASE BE TEN- DER WHEN YOU'RE TEN- DER FEARS DE- PART — LOV- ER  
 IN MY EAR YOU BREATHE A FLAME ALL OF MY FU-TURE IS  
 OWN EX-TRANC-ING SUR-REN- DER MU-SIC DIES  
 IN YOU — Your ev-ry PLAN I de-SIGN — PROM-ISE YOU'LL ALWAYS COL-LE-TION-UE — TO BE

*Chords: Bb7sus, B7, Bb7sus, Bb7, Em7, A7, Ab7sus, Ab7, G7sus, Eb7, B7sus, Bb, G, C, Am7, D7*

**IT WAS SO BEAUTIFUL**

TO MY HEART LYRICS: ARTHUR FREED MUSIC: HARRY SARBIS

IT WAS SO BEAU-TIFUL SO WON-DER-FUL SO GOR-GE-ous, SO DI-VINE AND YOU WERE MINE And you were  
 MAR-VEL-ous, THE STARS A- BOVE US SHINE WE WERE A- PART We were a- PART We were a-  
 WON-DER-FUL SO GOR-GE-ous SO DI-VINE AND YOU WERE MINE And you were  
 MINE IT WAS SO — (one) fine THE TIME WAS RIGHT THE MOON WAS LOW I TELL YOU THAT, HOW  
 COULD I LET YOU GO IT WAS SO

*Chords: Bb, A7, D7, Eb, Gmi, Eb7, C7, F7, E7, F7, D, S. e fine*

LYRICS: MITCHELL PARISH MUSIC: FRANK PERKINS (1932) 259

# SENTIMENTAL GENTLEMAN FROM GEORGIA

He's just a **E7** **Am** **F7** **Am** **A7** **D7**  
**SENTIMENTAL** **GEN-TLE-MAN** **FROM** **GEOR-GIA** **GEN-TLE** **TO** **THE**  
 COMES TO LOV-IN' HE'S A REAL PRO-FES-SOR YES SIR JUST A MA-SON  
 SEY-TI-MEN-TAL GEN-TLE-MAN FROM GEOR-GIA GEOR-GIA GEN-TLE TO THE

I **G7** **G+** **C** **E7** II ENDING **G7** **(45)** **C** III TO BRIDGE **G7**  
 LA-dies ALL THE TIME — AND when it LA-dies ALL THE TIME — (fine) DIX-ON VAL-EN-tine

**C** **F7** **C** **F7** **Ab7** **G7** **F7** **Am7** **C** **F7**  
 OH SEE THOSE GEOR-GIA PEACH-ES HANG-IN' A-ROUND HIM NOW 'CAUSE WHAT THIS

**F7** **Ab7** **G7** **F7** **E7** to top  
 DA-by teach-es NO-bod-y else KNOWS how, THAT

# WILLOW WEEP FOR ME

WORDS & MUSIC ANN RONNELL (1932)

**5/8** **G** **D+** **G** **D+** **G** **Emi**  
 Wil-low weep for me, Wil-low weep for me, BEND YOUR BRANCH-ES GREEN A-LONG THE STREAM!  
 SINE MY LOV-ER'S DREAM love-ly SUM-mer dream, GONE AND left me here to weep my tears  
 WEEP-ING WIL-Low TREE, WEEP IN SYM-PA-THY — BEND YOUR BRANK-ES DOWN A-LONG THE Ground

**3 mi** **Emi** **C9** **D+** **G**  
 THAT RUNS TO SEA — lis-ten to my plea lis-ten Wil-low AND Weep FOR ME  
 In — TO THE Stream SAd AS I can be, hear me wil-low AND weep for me  
 AND cov-ER ME, WHEN THE SHAD-OWS FALL, BEND OR WILLOW AND weep for me

I **G** **D+** II **F** **FAST** **Cmi** **Cmi6** **Cmi** **G**  
 fine WHIS-PER TO THE WIND AND SAY THAT LOVE HAS SIGNED TO

**Cmi** **Bb7** **Ab7** **G7** **Cmi** **Cmi6** **Gmi** **G7**  
 BE-ING MY HEART A-SPEAK-ING AND MAK-IN' A MAN, — MUR-NUR TO THE LIGHT, TO HIDE HER STAR-RU-ning, SO

**Cmi** **Bb** **Ab** **D7** **D+** D.S. al fine  
 WHE-N I L FIND ME SIGH-ING AND CRY-ING ALL A-LOVE. OH

# NIGHT & DAY (1932)

Words and Music by COLE PORTER

Moderato

Edim

Bb7

Eb

Ebm

Bb7

Like the beat, beat, beat, of the tom - tom; When the jun - gle shad - ows fall, Like the  
tick, tick, tock of the state - ly clock, as it stands a - gainst the wall, Like the

B7

E

C7

F

Fm Ddim

drip, drip, drip, of the rain - drops, When the sum - mer show'r is through; So a

Eb

Ebm

Bb

Dbm6

Eb

Bb7

Eb

voice with - in me keeps re - peat - ing, you, you, you.

Refrain Eb6

Ebm

Bb7

Bbaug

Eb

Ebm

Bb7

Bbaug

Eb

Night and day you are the one, On - ly you be - neath the moon and un - der the sun.  
Why is it so, That this long - ing for you fol - lows where - ver I go?

Cm

B

Gm7

Wheth - er near to me or far, It's no mat - ter, darl - ing,  
In the roar - ing traf - fic's boom In the si - lence of my

F7

Am

F7

Dm

Ab

Abm

Ab

Bb7

Eb

1.

where you are I think of you night and day. Day and night  
lone - ly room, I think of you, night and day.

2.

Gb

Eb

Night and day un - der the hide of me There's an

Gb

Abm

Gb

Abm

Gb

Eb

Cm

B

Oh, such a hun - gry yearn - ing, burn - ing in - side of me. And it's tor - ment won't be through 'Til you

Gm7

F7

Fm7

Bb7

Fm7

Eb

let me spend my life mak - ing love to you, day and night, night and day.

# LOVE IS THE SWEETEST THING (1932)

Words and Music by RAY NOBLE

Moderato

D

Bm

E7

A7

D

Bm

E7

A

D

G

Em7

A7

Love is the sweet - est thing, What else on earth could ev - er bring Such hap - pi - ness to ev - ry - thing  
Love is the strang - est thing No song of birds up - on the wing Shall in our hearts more sweet - ly sing

1.

D

Bm

E7

A7

A7

D

Bm

F#m

Em

Bm

A7

As Love's old sto - ry, sto - ry, What - ev - er heart may de - sire, What - cv - er fate may  
Than Love's old

D

Em

F#7

Bm

E7

Em7

A7

D

Bm

send, This is the tale that nev - er will tire, This is the song with - out end. Love is

E7

A7

D

Bm

E7

A7

D

G

Em7

A7

D

E7

A7

D

the great - est thing, The old - est yet the lat - est thing, I on - ly hope that fate may bring Love's sto - ry to you.

LET'S PUT OUT THE LIGHTS AND GO TO SLEEP

1932

Words and Music by HERMAN HUPFELD

Moderato

G A7 D C D7 G A7 D C D7

No more com - pa - ny to feed, No more pa - pers left to read,  
 No more an - y - thing to drink, Leave those dish - es in the sink,  
 No more mon - ey in the bank, No cute ba - by we can spank,

1. 2. 3. Fine  
 G Am D7 G Am D7 G

What's to do a - bout it? Let's put out the lights and go to sleep, sleep.  
 What's to do a - bout it? Sim - ply night - y night and so to  
 What's to do a - bout it? Let's put out the lights and go to

Bm C#7 Bm F#7 Bm C#m7 F#7 Bm

You're wait - ing now for me to say "I love you more and more and more dear,  
 Am E7 Am E7 Am Cm Am7 D7 D.C. al Fine  
 G Am D7

You're look - ing young - er ev - 'ry day, You nev - er were so sweet be - fore, dear."

FIT AS A FIDDLE

From the Metro-Goldwyn-Mayer Musical Production "SINGIN' IN THE RAIN" 1932

Words by ARTHUR FREED  
 Music by AL HOFFMAN and AL GOODHART

Moderately

Fm Bb7 Fm Bb7 Cm Gm

Fit as a fid - dle and read - y for love, I could jump o - ver the  
 Have - n't a wor - ry, I have - n't a care, Feel like a feath - er that's  
 Hi did - dle did - dle, My ba - by's O - kay, Ask me a rid - dle, oh

Cm Gm Fm Bb7 To Coda

moon up a - bove, Fit as a fid - dle and read - y for love.  
 float - ing on air, Fit as a fid - dle and read - y for  
 what did she say? Fit as a fid - dle and read - y for

2 Eb A2 Eb A27 Eb Bb7 Cm

love. Soon the church bells will be ring - ing And I'll

Ab F7

march with Ma and Pa, How those church bells will be ring - ing With a

Bb7 Fm D.C. al Coda  
 Eb Cm Bb7

Rev, nonn - y, nonn - y and a hot - cha cha! love.

# SHANTY IN OLD SHANTY TOWN

Valse Mod.

1932

Lyric by JOE YOUNG  
Music by LITTLE JACK LITTLE and JOHN SIRAS

It's on - ly a shan - ty in old Shan - ty Town, The  
give up a pal - ace, if I were a king; It's

roof is so slan - ty it touch - es the ground; But my  
more than a pal - ace, it's my ev - 'ry

tum - bled down shack, By an old rail - road track, Like a

mil - lion - aire's man - sion, is call - ing me back. I'd

thing. There's a queen wait - ing there with a sil - ver - y

crown, In a shan - ty in old Shan - ty Town.

# AUF WIEDERSEHEN, MY DEAR

1932

By AL HOFFMAN, ED NELSON, AL GOODHART and MILTON AGER

Moderato

Come let us stroll down lov - er's lane, Once more to sing love's old re - frain,  
Here in your arms I can't re - main, So let me kiss you once a - gain,  
I know my heart won't beat a - gain, Un - til the day we meet a - gain;

1. 3. Eb Fm7 Bb7 Fine

Soon we must say, auf Wie - der-seh'n, Auf Wie - der - seh'n, My Dear.  
Soon we must say, auf Wie - der-seh'n, Auf Wie - der - seh'n, My Dear.  
Sweet-heart good-bye, auf Wie - der-seh'n, Auf Wie - der - seh'n, My Dear.

2. Eb Gm Eb C7 Fm Bb7 Fm7 Bb7 Eb

Dear. Your love will cling to me Through the lone - ly day - time.

D7 Am7 D7 Cm Gm Fm7 Bb7 D.C. al Fine

Each night will bring to me The mag - ic mem - o - ry of May - time.

From the Musical Revue, "Americans"

# BROTHER, CAN YOU SPARE A DIME?

Lyric by E. Y. HARBURG  
Music by JAY GORNEY

1932

With much expression

*Cm* *G7* *C7* *F* *Bb7* *Eb* *G7*

Once I built a rail-road, made it run, — Made it race a- gainst time.  
Once I built a tow-er, to the sun. — Brick and ri - vet and lime,

*Fm* *G7* *Cm* *Ab7* *Fm* *G7* *Cm*

Once I built a rail-road, Now it's done — Broth-er, can you spare a dime? —  
Once I built a tow-er, Now it's done, — Broth-er, can you spare a dime? —

*C7* *In strict tempo* *Edim* *3* *C7* *Gm7* *C7* *Edim* *3* *C7* *3* *Bbm6* *C7*

Once in kha-ki suits Gee, we looked swell Full of that Yan-kee Doo- dle - de - dum.

*F7* *Cm* *F7* *F9* *Cm* *A7-5* *D7* *D7-5* *G7*

Half a mil- lion boots went slog- gin' thru Hell, I was the kid — with the drum. —

*Cm* *G7* *C7* *F7* *Bb7* *Eb* *G7*

Say don't you re- mem - ber, they called me Al — It was Al — all the time

*Fm* *G7* *Cm* *Ab7* *Fm* *G7* *Cm*

Sav. don't you re- mem-ber I'm your Pal! — Bud- dy, can you spare a dime? —

# DON'T BLAME ME

Words by DOROTHY FIELDS  
Music by JIMMY McHUGH

1932

*Moderately* *C* *Bb* *A* *A7* *Fm6* *3* *G7* *C*

Don't Blame Me for fall - ing in love with you I'm  
Can't you see when you do the things you do! If  
Blame your kiss, as sweet as a kiss can be And

*Fm6* *3* *G7* *Gm6* *3* *A7* *To Coda* *1* *Dm7* *G+* *C* *G7*

un - der your spell But how can I help it! Don't Blame Me!  
I can't con - ceal, the thrill that I'm feel - ing  
blame all your charms that melt in my arms but

*2* *Dm7* *G7* *G7+* *C* *C7* *F* *E7*

Don't Blame Me. I can't help it if that dog - gone

*Am* *D7*

moon a - bove — Makes me need, — some - one like

*Dm7* *Fm6* *G7* *D.C. al Coda* *Coda* *Dm7* *G7* *C*

you to love! Don't Blame Me.

**CABIN IN THE COTTON**

Moderate

There's a cab-in in the cot-ton, Far a-  
I get feel-in' sen-ti-ment-al And I  
way but not for-got-ten, and in ev-'ry re-col-lection  
see a smile so gen-tle, When I think of ol' Vir-gin-ny  
1. Re. that's where my af-fec-tion strays. and those pickan-in-ny

days. We took the good and

we took the ev-il. Laugh-ter and song and the

ol' boll wee-vil, Time has gone by, Now here am I

wish-in' that I on-ly knew How to wake up in the morn-in'

in the cab-in I was born in, Lit-tle

cab-in in the cot-ton I have not for-got-ten you.

1932

**JUST A LITTLE HOME FOR THE OLD FOLKS**

Ly: Edg. Heslin  
M: Fred. E. Ahlert

Just a lit-tle home for the old folks, Just a lit-tle place by the sea, If  
Just a lit-tle spot on a hill-side, Nest-led in the shade of a tree, If

love to make the thing they have prayed for, a to-ken from me.  
I could make it real for the old folks, How

hap-py I'd be, The blue on high, Would add man-y a  
thrill, And friends near by, Would make them hap-pi-er still,

There is nothing more I could hope for, Noth-ing I'm more anx-ious to see Than  
just a lit-tle home for the old folks, a to-ken from me.



# ROCK-A-BYE MOON

HOWARD JOHNSON  
FRED STEELE (1932)  
MORTON LANG

265

C Gm A7 D7

ROCK-A-BYE MOON THRU THE TREE-TOPS SHINE DOWN ON ME AS OF YORE  
BRING ME A VIS-ION OF MOTH-ER CROON-ING THAT ROCK-A-BYE TUNE-

Dmi G7 D7 G7 C G7 C / G° G7 II Dmi

THEN ALL MY TEARS WILL BE WEE DROPS AND I'LL BE #HAP-PI ONCE MORE If you'll AP-

Fmi C C7 A7 D7 G7 C

-PEAR T'WILL MAKE HEAV-EN NEAR DEAR OLD ROCK-A-BYE MOON

# APRIL IN PARIS (1932) WITH COUNT BASIE'S TAG\*

LYRIC E.V. HARBURG MUSIC: VERNON DUKE → PSEUDONYM for VIADIMIR DUKOLSKY

Fmi B C Fmi E mi G13 Cm7 B C Gm7 C7

A-PRIL IN PAR-IS CHEST-NUTS IN BLOS-SOM HOL-I-DAY TA-BLES UN-DER THE T REES-

Fb E7 F Em7 G#mi Ami Am b B7 B7 E7 Gm6 A7

A-PRIL IN PAR-IS THIS IS A FEEL-ING NO ONE CAN EV-ER RE-PRISE

Fmaj7 D0 C6 D0 Fm6 C Am F7 Am

I NEVER KNEW THE CHARM OF SPRING NEVER MET IT FACE TO FACE I NEVER KNEW MY HEART COULD

Amb +5 B7 B7 E Dm7 G7 Fmi B C Gm6 C+ A7+5

NEV-ER MISSED A WARM EM-BRACE, till A-pril in Par-is WHOM CAN I RUN TO

D7 G#mb Amb D7 G7 C A COUNT BASIE'S TAG \* D7 F Em7 Am b5

WHAT HAVE YOU DONE TO MY HEART

Dm7 G7 C Bb Am Gm7 D7 F Em7 Am b5 F#m7 b5 B7 E7 A7 D7 G7

HIT IT! Db C Gm7 A7 D7 Dm7 G7

Em7 Eb7 Dm7 Db7 Cm7 Db Bb6 C6 Cm7

fine

1932

## IT DON'T MEAN A THING (If it ain't got that swing)

DUKE ELLINGTON & IRVING MILLS

It DON'T MEAN A THING, IF IT AIN'T GOT THAT SWING DO WAH - DOO WAH  
 DON'T MEAN A THING, ALL YOU GOT TO DO IS SING  
 DON'T MEAN A THING IF IT AIN'T GOT THAT SWING

DOO WAH DO WAH, DO WAH, DO WAH DOO WAH DO WAH IT WAH (fine)

MAKES NO DIFF-'RENCE IF - IT'S SWEET OR HOT - JUST GIVE THAT RHY-THM EV'-RY-THING YOU

1932

## HOW DEEP IS THE OCEAN (How high is the sky)

w/m Irving Berlin

HOW MUCH DO I LOVE YOU I'll tell you NO LIE, HOW DEEP IS THE O-CEAN  
 HOW FAR WOULD I TRAV-'EL TO BE WHERE YOU ARE HOW FAR IS THE JOUR-NEY

HOW HIGH IS THE SKY? HOW MAN-Y TIMES A DAY DO I THINK OF YOU HOW MAN-Y ROS-  
 ES, ARE SPRINK-LED WITH DEW - AND IF I EV-ER LOST YOU HOW MUCH WOULD I  
 CRY HOW DEEP IS THE O-CEAN HOW HIGH IS THE SKY -

**BY A RIPPLING STREAM** w/m BERNICE PATKARA (1932) 267

*mod.*

**YOU'RE AN OLD SMOOTHIE** 1932 B. J. DeSylva / Richard Whiting & N.H. Brown *Moderato*

You're an old smoothie, I'm an old softie,  
 I'm just like putty in the hands of a girl like you.  
 Poor me, you pleased me for a snap; Poor you, you thought you'd laid a trap!  
 Well, dear, I think it's time you knew, You've done just what I want-ed you to—  
 Silently old smoothie, Crafty old softie,  
 You'll stick like putty to the hand of a girl like you.

**IT'S GONNA BE YOU** 1932 Joe Young - little Jack little IRA SCHUSTER *Moderato*

When some-one gets — { what I've got — in my heart, — } It's gon-na Be  
 { all the love — that I've got, — }

is-n't it fun-ny, Is-n't it fun-ny what love can do.  
 Out of a mil-lion, out of a bil-lion I've cho-sen  
 you. When some-one gets what I've got in my heart,  
 It's Gon-na Be You, It's Gon-na Be You.

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# YOURS (QUEREME MUCHO)

MUSIC: GONZOLA ROJAS (1932)  
LYRICS: JACK SHERR

YOURS TILL THE STARS HAVE NO GLORY — YOURS TILL THE BIRDS FAIL TO SING  
 YOURS TO THE END OF LIFE'S STORY THIS PLEDGE TO YOU, DEAR I BRING YOURS IN THE  
 GRAY OF DECEMBER — HERE OR ON FAR DISTANT SHORES — I'VE NEVER  
 LOVED ANY ONE THE WAY I LOVE YOU! HOW COULD I? WHEN I WAS BORN TO BE JUST YOURS

# STREET OF DREAMS

LYRIC SAM KEWIS (1932)  
MUSIC: VICTOR YOUNG

LOVE LAUGHS AT A KING KINGS DON'T MEAN A THING ON THE STREET OF DREAMS  
 DREAMS BROKEN IN TWO CAN BE MADE LIKE NEW ON THE STREET OF DREAMS, OH! Gold Silver And  
 GOLD ALL YOU CAN HOLD IS IN THE MOONBEAMS For No one is poor LONG AS LOVE IS SORE ON THE STREET OF DREAMS (Fine)

# MIMI

LYRIC: LORENZ HART MUSIC: RICHARD RODGERS (1932)

Mi-mi You funny lit-tle Good for NOth-ING mi-mi Am I THE GUY — mi-mi  
 YOU SUN-NY LIT-TLE HON-EY OF A mi-mi I'm AIM-ING HIGH! — mi-mi  
 YOU'VE GOT ME SAD AND DREAM — You COULD FREE — ME If you'd see me mi-mi  
 YOU KNOW I'D LIKE TO HAVE A LIT-TLE SON OF A Mi-mi BYE AND BYE.

# DARKNESS ON THE DELTA (1932)

(WHEN IT'S)

J. KEVINSON

WHEN IT'S DARK-NESS ON THE DEL-TA THAT'S THE TIME MY HEART IS LIGHT WHEN IT'S  
 COT-TON ALL A-Round me DARK-ies SING-IN' SWEET AND LOW LORD I'M  
 DARK-NESS ON THE DEL-TA ON-LY HEAV-EN IS IN SIGHT WHEN IT'S

DARK-NESS ON THE DEL-TA, LET ME LING-ER IN THE SHEL-TER OF THE NIGHT Fields of  
 Luck-y THAT YOU found-me WHERE THE MUD-DY MIS-SIS-SIP-PI WA-TERS  
 DARK-NESS ON THE DEL-TA, LET ME LING-ER IN THE SHEL-TER OF THE

Flow NIGHT (fine) Loung-ING ON THE Lev-ee List-'NIN' TO THE NIGHT-IN - GALES 'WAY UP A-BOVE

LAUGH-TER ON THE Lev-ee NO ONE'S HEART IS HEAV-Y All GOD'S CHILDREN GOT SOME-ONE TO LOVE

# PLAY, FIDDLE, PLAY

LYRIC JACK LAWRENCE (1932)

MUSIC EMERY DEUTSCH & ARTHUR ALTMAN

PRAY, fid-dle PRAY PLAY MY loved ONE A Mel-O-DY SING TO MY  
 " " " SING MY " " " RAP-So-ly PRAY ON THE  
 CROON WHILE THE MOON WEARES OUR TWO HEARTS IN HAR-MO-NY

love, WHILE THE STARS SWING A -BOVE STRINGS OF HER HEART - THE CAMP-FIRES tee

GLEAM-ING AS RED AS THE SUN AND MY HEART Keeps DREAM-ING Just DREAM-ING OF

ONE SO SOFT-LY

PRAY fiddle PRAY TO MY LOVE

# MY HEART AT THY SWEET VOICE <sup>1932</sup> (SAINT-SAENS)

Handwritten musical score for "My Heart at Thy Sweet Voice" (1932) by Saint-Saens. The score is written on a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes. Chords are indicated by letters above the notes.

Lyrics:  
 Ah TAKE MY HEART IS THINE MY HEART IT'S YOURS THIS IS THE TIME TO HAVE AND HOLD TO COME AND TAKE IT I WAIT  
 WITH DEEP DE-VO-TION FOR LIFE'S ONE GREAT E-MO-TION — SAM-SON  
 MY HEART IS WAIT-ING FOR YOUR VOICE TO CALL ME MIS-TER SAM-SON 'TIS DE-LI-LAH  
 MIS-TER SAMSON 'TIS DE-LI-LAH COME TO ME

# YOU'RE GETTING TO BE A HABIT WITH ME <sup>1932</sup> LYRIC: AL DUBOIN Music: Harry Warren

Handwritten musical score for "You're Getting to Be a Habit with Me" (1932) by Harry Warren, lyrics by Al Duboin. The score is written on a grand staff with treble and bass clefs. The key signature has one flat (Bb). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes. Chords are indicated by letters above the notes.

Lyrics:  
 EV-ry KISS, EV-ry HUG SEEMS TO ACT JUST LIKE A DRUG You're GET-TING TO BE A HAB-it WITH ME  
 (me) - let me STAY IN YOUR ARMS, I'm AD-DIC-TED TO YOUR CHARMS; YOU'RE GET-TING TO BE A HA-BIT WITH ME  
 (me) - I USED TO THINK YOUR LOVE WAS SOME-THING THAT I COULD TAKE OR LEAVE A-LONE  
 BUT NOW I COULD-N'T DO WITH-OUT MY SUP-PAY, I NEED YOU FOR MY OWN OH, I CAN'T BREAK A-WAY I MUST  
 HAVE YOU EV-ry DAY - AS Reg-u-lar-ly AS COF-fee OR TEA You've GOT ME IN YOUR CHUTCH-ES, AND I  
 CAN'T GET FREE YOU'RE GET-TING TO BE A HAB-IT WITH ME (CAN'T BREAK IT!) YOU'RE GET-TING TO BE A HAB-IT WITH ME

**IF IT AIN'T LOVE**

Andy RAZAF  
DON REDMAN **FATS WALLER 1932** Moderato

4271

If it ain't love, why should I feel just like I do?  
 am I here long-ing for you?  
 What can it be, that's making me — dream of you night and day, keeping me blue,  
 all the day thru — when ev- er you're a- way? If it ain't love  
 then it must be — some mag-ic art, If it ain't love, how did this song —  
 creep in my heart? — oh! why do I sigh — to the moon — high a-bove?  
 Please answer me, — what can it be — If it ain't love.

**DOWN THE OLD OX ROAD**

Lyric Sam Costlow Music Arthur Johnson 1933 Allegretto

Down the Old Ox Road Tho' you'll  
 nev- er find out where it is by look- ing in maps, — With a  
 lit- tle in- ves- ti- ga- tion you'll dis cov- er per- haps — That this  
 old tra- di- tion's not a place but just a prop- o- si- tion called the  
 Old Ox Road, the Old Ox Road.

**HIAWATHA'S LULLABY**

Lyric Joe Young M/Walter Donalds Moderato 1933

HI- A- WATH- A'S LUL- LA- BY, — There's the moon and here am I  
 Wake up all the la- zy streams —  
 Like the wa- ters I am blue, Un- der- neath the blue mel- an- chol- y sky.  
 Wake up ev- 'ry flow- er bed, ev- 'ry sleep- y head, In your land of dreams.  
 The mel- low- y moon- light, Ca- res- sing the breeze, —  
 Long- fel- low- y moon- light, A book of gold- en mem- o-  
 ries. HI- A- WATH- A'S LUL- LA- BY, — There's the moon, and here am I,  
 Like the wa- ters I am blue. Un- der- neath the blue mel- an- chol- y sky.

# 272 DOCTOR HECKLE & MISTER JIBE

(AARIX 1933)  
 DICK Mc DONOUGH

F F<sup>b</sup> G<sup>m</sup> C7 F F<sup>b</sup> G<sup>m</sup> C7  
 WHO GATH-ERS ALL THE TANK OF THE TOWN WHO GIV-ES TO YOU DOES IT UP BROWN  
 THEY COR-NER EACH AND ALL OT-HER CHUES THEY PUB-LISH WHAT WILL SOON BE-COME NEWS  
 (SHOUT) YEH! - YEH! - YEH! - LET'S ALL BE-GIN JUST BR-ING DOWN THE BOT-TLE OF WIN-

F F7 B<sup>b</sup> B<sup>b</sup>m F E<sup>b</sup> D7 G7 C7 F1  
 WHO CAT-ERS TO THE GOS-SI- PY TRIBE DOC-TOR HEC-KLE AND MIS-TER JIBE -  
 NOW WH-ILE Y-OU BEST SUB-SCRIBE-TO DOC-TOR HEC-KLE AND MIS-TER JIBE -  
 TAKE A LOS-SON ON HOW TO RE-VIVE DOC-TOR HEC-KLE AND MIS-TER JIBE - (fine)

D<sup>b</sup> A<sup>7</sup> D<sup>b</sup> A<sup>7</sup> D<sup>b</sup>  
 WHEN THERE'S ROOM FOR AR-GU-MENT GET OUT THEM HAM-MER AND TONGS

A<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D7 G7 C7 D.S.  
 THEY DON'T KNOW FROM NOTH-ING SO - THEY AI-WAYS WIND UP KICK-ING GONGS -

MUSIC: Victor Young  
 LYRICS: Frances Young  
 (1933)

# A HUNDRED YEARS FROM TODAY

Eb Cm Fm7 3 B<sup>b</sup>7 Eb Cm  
 DON'T SAVE YOUR KISS-ES JUST PASS THEM A-ROUND YOU'LL FIND MY REA-SON IS  
 WHY CRAVE A PENT-HOUSE THAT'S FIT FOR A QUEEN YOU'RE NEAR-ER HEA-VEN ON  
 THE MOON IS SHIN-ING AND THAT'S A GOOD SIGN, CLING TO ME CLOS-ER AND

F7 3 B<sup>b</sup>7+5 Eb Cm Fm7 3 A<sup>b</sup>m F7 3  
 LAUGH-IC- 'TILY SOUND WHO'S GOING TO KNOW THAT YOU PASSED THEM A-ROUND A HUN-DRED YEARS FROM TO-  
 MOTH-ER EARTH'S GREEN IF YOU HAD MILL-IONS WHAT WOULD THEY ALL MEAN, A " " " "  
 SAY you'll be MINE RE-mem-ber, DAN-ling, we won't see 'em SHINE A " " " "

I B<sup>b</sup>7 B<sup>b</sup>7+5 II B<sup>b</sup>/C Eb B<sup>b</sup>m7 Eb7 B<sup>b</sup>m7 Eb7 A<sup>b</sup>  
 day - day - , SO laugh AND Sing, MAKE LOVE THE THING, BE HAPPY WHILE YOU MAY - THERE'S

Cm7 F7 Cm7 F7 B<sup>b</sup>7 E<sup>b</sup>dim B<sup>b</sup>7 D.S. al<sup>to</sup>  
 AL-WAYS ONE, BE-NEATH THE SUN, WHO'S BOUND TO MAKE YOU FEEL THAT WAY

F7 B<sup>b</sup>7 3 B<sup>b</sup>m C7 Fm7 B<sup>b</sup>7 3 Eb  
 HUN-DRED YEARS FROM TO-DAY, A HUN-DRED YEARS FROM TO DAY -



# YOU'RE GONNA LOSE YOUR GAL

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YOU'RE GON- NA LOSE YOUR GAL, \_\_\_\_\_ You don't know who's your gal. -  
 You're bound to get that way. -

Act- ing like a two- time lov- er,  
 How can you be so con- ceit- ed?

Keep- ing kiss- es un- der cov- er You'll wake up and  
 Take a heart and then mis- treat it. You can't have your

soon dis-cov- er, } YOU'RE GON- NA LOSE YOUR GAL. - You're gon-na fret a- way, -  
 cake and eat it;

And when she's gone, \_\_\_\_\_ She won't come back, \_\_\_\_\_

They don't come back, \_\_\_\_\_ won't come back \_\_\_\_\_ once they're gone. \_\_\_\_\_

\_\_\_\_\_ You're gon- na be sur- prised, \_\_\_\_\_ You nev- er re- a- lized. \_\_\_\_\_

Some one else can treat her nic- er,  
 Some one else can shoes and rice her, Some one else will

par- a- dise her, YOU'RE GON- NA LOSE YOUR GAL. ..

# IT'S THE TALK OF THE TOWN

Music: Jerry Livingston  
Lyrics: Marty Symes  
Al. Neuberger

I can't show my face, Can't go an- y place, People stop and stare, It's so hard to bear,  
 Ev-'ry time we meet, My heart skips a beat, We don't stop to speak, Tho'/it's just a week,

Ev-'ry-bod- y knows you left me, It's The Talk Of The Town. It's The Talk Of The

Town. We sent out in- vi- ta- tions, To friends and rela- tions, an- nounc- ing our wed- ding day,  
 Friends and our rela- tions, Gave con- grat- u- la- tions, How can you face them? What can you say?

Let's make up sweet- heart, We can't stay apart, Don't let fool- ish pride, Keep you from my side,  
 How can love like ours be end- ed, It's The Talk Of The Town.

EVERYTHING I HAVE IS YOURS From the Metro Goldwyn-Mayer Musicals Production "DANCING LADY"

Words by HAROLD ADAMSON

Music by BURTON LANE

1933

Slowly C Ab9 Dm7 To Coda G7 Dm7 G7+

Ev - ry - thing I Have Is Yours, You're part of me.  
 Ev - ry - thing I Have Is Yours, my des - ti - ny.  
 Ev - ry - thing that I poss - ess I of - fer you,

2 Bm7-5 E7 Am Fm C

I would glad - ly give the sun to you — If the sun were on - ly

D9 Em A9 Am7 D7 D.C. at Coda Dm7 G7

mine, I would glad - ly give the earth to you — and the stars that shine.

Coda Dm7 G7+ C Gm7 C7 C+ Fmaj7 F6 E7

Let my dream of hap - pi - ness come true.

Am Fm C

I'd be hap - py just to spend my life — Wait - ing at your beck and

D7 C Ab9 Dm7 G7+ C

call, Ev - ry - thing I Have Is Yours my life my all

Stormy Weather (Keeps Rainin' All The Time) (1933)

Lyric by TED KOEHLER, Music by HAROLD ARLEN

G G#dim Am7 D9 G Am7

Don't know why there's no sun up in the sky, Storm - y weath - er, Since my man and I ain't to -

G Am7 D+7-9 G Am7 D9 G G#dim

geth - er, keeps rain - in' all the time. Life is bare, gloom and

Am7 D9 G Am7 G

mis - ry ev - ry - where, Storm - y weath - er, Just can't get my poor self to geth - er, Am7 G

Am7 D+7-9 G C G G#dim Am7 D+7-9 G Am7 G

I'm wear - y all the time, the time, So wear - y all the time,

C G C G C G C G

When he went a - way the blues walked in and met me. If he stays a - way old rock - in' chair will get me.

C G C G E7-5 A7 D7-9 D7 G G#dim

All I do is pray the Lord a - bove will let me walk in the sun once more. Can't go on, ev - ry -

Am7 D9 G Am7 G

thing I had is gone, Storm - y weath - er, Since my man and I ain't to - geth - er, G

Am7 D+7-9 G Am7 D+7-9 G Am7 GMaj7 C G

keeps rain - in' all the time, keeps rain - in' all the time.

# HONEYMOON HOTEL

LYRIC: AL DUBIN  
MUSIC: HARRY WARREN

1933

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How a-bout a lit-tle cel-a-bration, To the tin-ble of a wed-ding bell,  
Honey-moon-ing's gonna be my hob-by, Don't you think a hon-ey-moon is swell,  
How a-bout a lit-tle res-er-va-tion, At the Hon-ey-Moon Ho-tel.  
I'll wait un-til we walk in-to the lob-by Of the Hon-ey-Moon Ho-tel.  
Hon-ey-moon Ho-tel. Cu-pid is the night-terk, 'Neath the stars a-  
bove, He just loves his night work, And we just love to love Oh!  
I'm a mis-ter looking for a mis-sus, AS a mis-sus, you'll do ver-y well,  
Bring a-long your things and all your kiss-es, To the Hon-ey-moon Ho-tel.

# SMOKE RINGS (1933)

EUGENE GIFFORD (CASA LOMA ORCHESTRA)  
THEME Slowly

Where do they go — The Smoke Rings I blow — each night,  
What do they do — Those cir-cles of blue — and  
white? Oh! why do they seem — to  
pic-ture a dream — a-bove Then  
why do they fade — my phan-tom par-ade — of love?

# YOU'VE GOT ME CRYING AGAIN

LYRIC: CHAS NEWMAN  
MUSIC: ISHAM JONES

You've got me cry-ing a-gain, You've got me sigh-ing a-  
gain. What is this love all a-bout? I'm in, I'm  
out. Your kiss-es right from the start  
Came from your lips, not your heart. You make me hap-py and  
then — Some-bod-y new — looks good to you.  
You've got me cry-ing a-gain, Just cry-ing for you.

(When Your Heart's On Fire)

**SMOKE GETS IN YOUR EYES**

From the Broadway Musical Production "ROBERTA"

1933

Words by OTTO HARBACH

Music by JEROME KERN

Moderately

Chords: Eb, Bb7sus4, Bb7, Eb, Eb+, Ab, Ebdim

They asked me how I knew My true love was true? I of course re -  
 They said some-day you'll find, all who love are blind. When your heart's on  
 Now laugh-ing friends de - ride, tears I can-not hide, So I smile and

Chords: Eb, Fm7, Bb7, Eb, Bb7, Eb, Fine

plied, "Some-thing here in-side, Can-not be de - nied." eyes.  
 fire, You must re - al - ize Smoke gets in your eyes."  
 say, "When a lovely flamedies. Smoke gets in your eyes."

Chords: B, F#7, F#dim, F#7

So I chaffed them and I gay-ly laughed, to think they could doubt my love.

Chords: B, Abm7, Bb7, Eb, D.C. al Fine, Bb7

Yet to-day, my love has flown a-way, I am with - out my love.

**HOLD ME**

1933

Words and Music by LITTLE JACK LITTLE, DAVE OPPENHIEM and IRA SCHUSTER

Slowly

Chords: Bb, D7, Eb

Hold Me Hon-ey won't you Hold Me Nev-er let me  
 Thrill Me Let your kisses thrill me Just Like you a-lone can

Chords: G7, Cm, A7, Bb

go Take me Hon-ey won't you take me Nev-er to for -  
 do

Chords: C7, F7, Cm, Ebm

sake me 'Cause I love you so Hold Me Ten-der-ly en -

Chords: Bb, C7, F7, Bb

fold me Nev-er try to Hold Me from you.

# STREET SCENE (THEME FROM) 1933

ALFRED NEWMAN 277

Chords: G, D7, G, C9, G, D7, G, A7, D7, D, G, Eb7, G, D7, D0, D, D7, Dmaj7, D7, G, A7, Eb, D7, G.   
 Lyrics: fine   
 D.S. al FINE

# TWO TICKETS TO GEORGIA (1933)

JOE YOUNG  
 CHAS. TABBIAS  
 J. Fred COOTS

Chords: C, A7, D7, G7, C, G7, Ic, Ic, C9, Fb, D9, G7, C, A7, D7, G7, C, G7, C.   
 Lyrics: TWO TICK-ETS FOR Geor-gia - TWO TICK-ETS TO SUN-SHINE How MUCH DO I PAY? TWO TICK-ETS TO JOY, TWO TICK-ETS WITH "Geor-gia" O. K. G. A. "UP-TERS" for Girl AND A. BOY COME ON AND SING SING A WED-DING TUNE FOR A BRIDE AND GROOM ON THEIR HON-ey - MOON (AND KEY THERE, Red-CAB TAKE CARE OF THOSE PRE-SENTS - THE LA-DY GOES TOO TWO TICK-ETS TO GEOR-GIA TWO BITS FOR YOU

# MOTEN SWING

BOSTER & BENNIE MOTEN (1933)

Chords: F9, Gb9, F9, Gb9, F9, Cm7, C#0, Bb, Ebm7, F9, Eb7, F9, Eb9, Eb9, D, Em7, Eb7, D, D, Bb7, Em7, Eb7, D, Em7, Eb7, D, Dmaj7, F7, F7, D.S., Eb7, Eb7, D7, Db7, C7, Cbmaj7, Bb, Eb9, Eb, D, Db, C, Bb, Bb.   
 Lyrics: fine   
 Bass Line

Rosetta (1933)

Lyric and Music by: EARL HINES & HENRI WOOD

F C+7 F D9 G9

Ro - set - ta, My Ro - set - ta, In my heart dear, There's

C7 C+7 F6 G9 C7 F C+7

no one but you; You told me, that you

F D9 G9 C7 C+7 F G7 G+7

loved me, Nev - er leave me for some - bod - y new;

FMaj7 E7 Am Fm7 C C+

You've made my whole life a dream, I pray you'll

G7 C C7 F C+7

make it come true; Ro - set - ta, My Ro -

F D9 G9 C7 C+7 F

set - ta, Please say, I'm just the one dear for you.

TEMPTATION From the Metro-Goldwyn-Mayer Musical Production "GOING HOLLYWOOD"

1933

Words by ARTHUR FREED  
Music by NACIO HERB BROWN

Moderately C Db 3 C Db 3 C To Coda Db 3

You came, I was a - lone, I should have known You were Temp -  
You smiled, Lur - ing me on My heart was gone, You were Temp -  
you were Born to be kissed I can't re - sist

1 C 2 C Bbm 3

ta - tion. ta - tion. It would be thrill - ing If you were

D7 3 Db7 C7 B7 Bb7 A7 G7+ G7 D.C. al Coda

will - ing If it can nev - er be, Pit - y me For

Coda Db 3 Bbm 3 C7 F Bbm 3 F

You are Temp - ta - tion and I am yours Here is my heart

Bb 3 F Gb 3 F Db 3 C

take it and say We'll nev - er part I'm just a slave

Db 3 C Db C Fm6 Cm6

On - ly a slave to you Temp - ta - tion.

**I COVER THE WATERFRONT** 1933 LYRIC: EDWARD HEYMAN MUSIC: JOHN W. GREEN 279

I cov- er the wat- er- front, ( I'm watch- ing the sea, Will the  
In search of my love, And I'm  
one I love— be com- ing back— to me? cov- ered by a star- less sky a- bove.  
Here am I pa- tient- ly wait- ing hop- ing and long- ing.  
Oh! how I yearn! Where are you? Are you for- get- ting? Do you re- mem- ber?  
Will you re- turn? I cov- er the wat- er- front, I'm watch- ing the  
sea, For the one I love must soon come back to me.

**LEARN TO CROON** 1933 LYRIC: SAM COSLOW MUSIC: A. JOHNSTON

Learn to croon If you want to win your heart's de-  
sire, Sweet mel- o- dies of Love In- spire Ro- mance.  
Just mur- mur Boo boo boo boo boo And when you do  
She'll an- swer Boo boo boo boo And nes- tle clos- er to you  
Learn to croon, You'll e- lin- i nate each ri- val soon, If you're  
head- ing for a sun- ny hon- ey moon Learn to croon.

**PUDDIN' HEAD JONES** 1933 LYRIC: AL BRYAN MUSIC: LOU HANDMAN

Pud- din' Head Jones was fat and fun-ny, Dumb- er than sticks and stones.  
He could- n't spell Con- stan- ti- no- ple, Did- n't know beans from bones.  
That is just why the kids all called him Wood- en head, Pud- din' Head Jones.  
Pen- cils and books were nev- er made for  
Teach- er told his mother she would take him right in hand, and teach him a thing or two;  
Like his older brother, he be- gan to un- der- stand, He learned ev- ry- thing she ev- er knew.  
All of the kids to teach- er car- ried Can- dy and ice- cream cones. But  
who do you think the teach- er mar- ried? Wood- en Head, Pud- din' Head Jones.

LYRIC: MITCHELL PARTISH  
MUSIC: DUKE ELLINGTON

# SOPHISTICATED LADY (1933)

B<sup>0</sup> B<sup>b</sup>mi G<sup>b</sup>7 F<sup>7</sup> E<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> G<sup>b</sup>7 F<sup>7</sup>

THEY SAY IN-TO YOUR EAR-LY LIFE RO-MANCE CAME AND IN THIS HEART OF YOURS BURNED A  
 THEN WITH DIS-IL-LU-SION DEEP IN YOUR EYES YOU HEARND THAT FOOLS IN LOVE SOON GROW  
 NO, SOPH-IS-TI-CA-TED LA-DY, I KNOW YOU MISS THE LOVE YOU LOST LONG-A-

B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 A<sup>b</sup> C<sup>M</sup> D<sup>7</sup>

FLAME A FLAME THAT FLICK-ERED ONE DAY AND DIED A-WAY SEE YOU NOW -  
 WISE THE YEARS HAVE CHANGED YOU, SOME-HOW I  
 -GO AND WHEN NO-BOD-Y IS NIGH YOU

G EM C D<sup>7</sup> G D<sup>0</sup> C C<sup>M</sup> D<sup>+</sup> G EM

SMOK-ING DRINK-ING, NEV-ER THINK-ING OF TO-MOR-ROW NON-CHAL-ANT DIA-MONDS SHIN-ING DANCE

Am<sup>7</sup> D<sup>7</sup> G D<sup>0</sup> C<sup>M</sup> E<sup>b</sup>7 D<sup>7</sup> A<sup>b</sup>

-ING DIN-ING WITH SOME MAN IN A RES-TAU-RANT IS THAT ALL YOU REAL-LY WANT? CRY

# UNDER A BLANKET OF BLUE

LYRIC: MARTY SYMES & AL NEIBURG MUSIC: JERRY LEVINSON

F<sup>M</sup> B<sup>b</sup>7

UN-DER A BLANK-ET OF-BLUE  
 " " " " " "  
 COV-ERED WITH HEAV-EN A-BOYE

E<sup>b</sup> C<sup>7</sup> F<sup>M</sup> G<sup>M</sup> B<sup>b</sup>7

JUST YOU AND I BE-NEATH THE STARS WRAPPED IN THE ARMS OF SWEET RO-MANCE THE  
 LET ME BE THRILLED BY ALL YOUR CHARMS DAR-LING, I KNOW MY HEART WILL DANCE WITH  
 LETS DREAM A DREAM OF LOVE FOR TWO WRAPPED IN THE ARMS OF

I E<sup>b</sup> C<sup>#</sup>7 II E<sup>b</sup> E<sup>b</sup>7

NIGHT IS OURS IN YOUR ARMS A SUM-MER NIGHT'S

A<sup>b</sup> F<sup>7</sup>

MAG-IC EN-THRALLING ME SO THE NIGHT WOULD BE TRAG-IC IF

B<sup>b</sup> D.S. al<sup>o</sup> G<sup>M</sup> B<sup>b</sup>

YOU WERE-N'T HERE TO SHARE IT MY DEAR SWEET RO-MANCE

E<sup>b</sup> A<sup>b</sup>mi E<sup>b</sup>

UN-DER A BLANKET OF BLUE



**FAREWELL TO ARMS 1933** *Allie Wrubel & Abner Silver*

**281**

Fare-well to arms, to arms that ca-ressed me, Good-bye to  
 love that once was mine Fare-well to lips that ten-der-ly  
 kissed me, Good-bye to dreams that were di-vine. No mat-ter,  
 where I go, My heart will be with you, No mat-ter  
 where you are I'll al-ways wor-ship you, And so fare-well  
 to arms that ca-ressed me. Fare-well to arms, Fare-well to love.

**BOULEVARD OF BROKEN DREAMS 1933** *LYRIC: AL DUBAN*  
*MUSIC: HARRY WARREN*

*slow*  
 I walk a-long the street of sor- row The Bou-le-vard of Brok-en Dreams  
 mor-row When you be-hold your shattered schemes  
 Where Gig-o-lo and Gig-o-lette can take a kiss with-out re-gret. So they for- get their broken  
 And Gig-o-lo and Gig-o-lette wake up to find they're a-re wet With tears that tell of brok-en  
 dreams You laugh to-night and cry to- dreams Here is where you'll al-ways  
 find me Al-ways walk-ing up and down But I left my soul be-hind me  
 In an old Ca-the-dral town. The joy that you find here you bor-row You can-not keep it long it  
 Seems. But Gig-o-lo and Gig-o-lette still sing a song and dance a-long The Bou-le-vard of Brok-en Dreams

**OLD SPINNING WHEEL, THE 1933**  
*W & M* *BILLY HILL*

There's an old spin-ning wheel in the par-lor Spin-ning  
 dreams of an old-fash-ioned gar-den, And a  
 dreams of the long, long a-go Spin-ning old-fash-ioned beau-  
 maid with her  
 Sometimes it seems that I can hear her in the twi-light At the  
 or-gan soft-ly sing-ing 'Old Black Joe There's an old spin-ning wheel in the  
 par-lor, Spin-ning dreams of the long, long a-go.

DAY YOU CAME ALONG, The

Arthur Johnston  
SAM CASLOW (1933) *Molto moderato*

My heart went leap- ing the day } you came a- long, — }  
I on- ly drift- ed be- fore }

For- got my weep- ing the day } you came a- long, — }  
The fog was lift- ed be- cause }

Be- fore I knew it I hummed a lit- tle song  
I sent the black- birds right back where they be- long

1. The day you came a- long. — 2. The day you came a- long.

long. Men have con- quered na- tions, oth- er men have set them free,  
Pi- o- neers have crossed the sea. You can turn the pag- es thru the  
ag- es, but to me 'Twas the most e- vent- ful day in his- to- ry! —  
Two souls were mat- ed the day you came a- long. —  
A world cre- at- ed the day you came a- long. — One glance con- vinced me, I  
knew I was- n't wrong The day you came a- long.

EV'RYBODY LOVES MY MARGUERITE

HARRY WOODS  
JIMMY CAMPBELL  
AL CONNELLY  
1933 *Moderato*

EV- 'RY- BODY LOVES MY MARGUERITE, — Nev- er was a gal so sweet.  
as she. — She's the on- ly sun- shine in our street.  
Nev- er was a smile so sweet to see.  
Soon there'll be a wed- ding, What a hap- py day, There'll be lots of  
tear- drops, When we go a- way. EV- 'RY- BODY LOVES MY MARGUERITE.  
Nev- er was a gal so sweet as she.

(1933) HAVE YOU EVER BEEN LONELY LYRIC: Geo Brown MUSIC: Peter DeRose

HAVE YOU EV-ER BEEN LONELY GIV-ING TAKE ME BACK IN YOUR HEART HAVE YOU EV-ER BEEN BLUE HOW CAN I GO ON

SOME-ONE JUST AS I LOVE YOU: CAN'T YOU SEE I'M SOR-RY FOR EACH MIS-TAKE I'VE

MADE — CAN'T YOU SEE I'VE CHANG'D DEAR CAN'T YOU SEE I'VE PAID — Be A lit-tle for —

NOW THAT WE'RE A - PART — IF YOU KNOW WHAT I'VE BEEN THRU' YOU WOULD KNOW WHY I ASK

YOU" HAVE YOU EV-ER BEEN LONELY HAVE YOU EV-ER BEEN BLUE

MY HAPPINES  
 BETTY PETERSON & BORNEY BERGANTINE (1933)

EYE-NING SHAD-OWS MAKE ME BLUE EV-'RY DAY I REM- I - NISCE, WHETH-ER SKYS ARE GREY OR BLUE

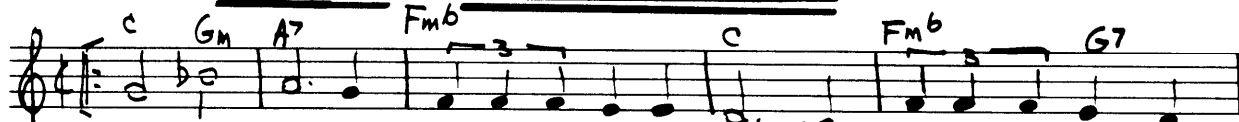
WHEN EACH WEA-RY DAY IS THROUGH HOW I LONG TO BE WITH YOU DREAM-ING OF YOUR TEN-DER KISS A-K-DAYS THINK-ING HOW I MISS YOU AN - I'LL DO JUST AS LONG AS I'M WITH YOU

MY HAP-PI- NESS MY HAP-PI- NESS (fine) A MIL-LION YEARS IT SEEMS HAVE GONE

BY SINCE WE SHARED OUR DREAMS BUT I'LL HOLD YOU A - GAIN THERE'LL BE NO BLUE MEM - O - RIES THEN

# DON'T BLAME ME

LYRIC: DOROTHY FIELDS (1933)  
MUSIC: JIMMY Mc HUGH

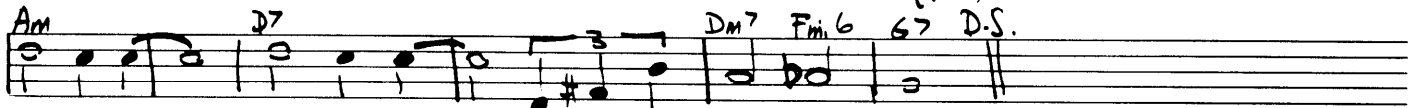


DON'T BLAME ME FOR FALL-ING IN LOVE WITH YOU, I'M UN-DER YOUR SPELL BUT  
CAN'T YOU SEE WHEN YOU DO THE THINGS YOU DO! IF I CAN'T CON-CEAL THE  
BLAME YOUR KISS AS SWEET AS A KISS CAN BE, AND BLAME ALL YOUR CHARMS THAT



HOW CAN I HEAR IT DON'T BLAME ME  
THRILL THAT I'M FEEL-ING  
MEAT IN MY ARMS BUT

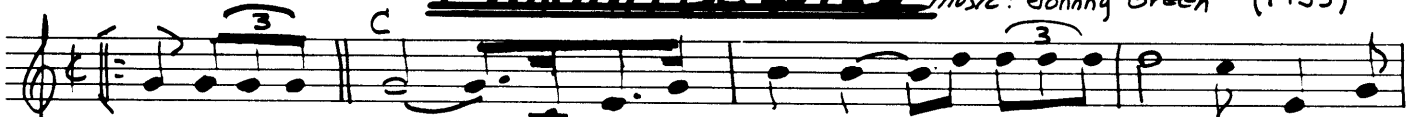
DON'T BLAME ME (Fm6) I CAN'T HELP IT IF THAT DOG-GONE



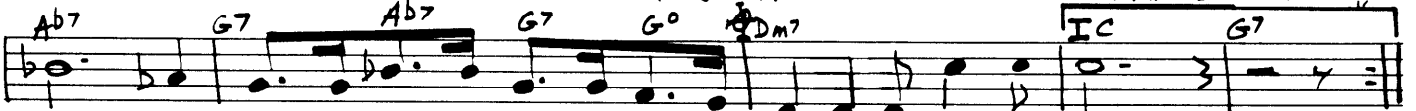
MOON A-BOVE MAKES ME NEED - SOME-ONE LIKE YOU TO LOVE

# I WANNA BE LOVED

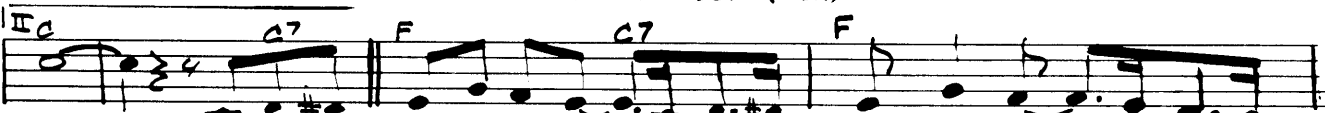
LYRICS: BILLY ROSE & EDUARD HEYMAN  
MUSIC: JOHANNY GREEN (1933)



I WAN-NA BE LOVED WITH IN-SPI-RA-TION - I WAN-NA BE LOVED START-ING TO-  
" " " " KISSED UN-TIL I TUN-GLE - " " " " KISSED " " "  
" " " " THRILLED TO DES-PER-A-TION - " " " " THRILLED " " "



NIGHT IN-STEAD OF MERE-LY HOLD-ING CON-VER-SATION HOLD ME TIGHT  
EM-BRACE ME TILL OUR HEART-BEATS IN-TER-MIN-GLE WRONG OR  
WITH EV-'RY KIND OF WON-DER-FUL SEX (CODA)



RIGHT - I FEEL LIKE ACT-ING MY AGE I'M PAST THE STAGE OF MERE-ly tur-me



DOV-ING - I'M IN NO MOOD TO RE-SIST, - AND I IN-SIST THE WORLD OWES ME A



LOV-ING

SA-TION I WAN-NA BE LOVED -

# WE'RE IN THE MONEY

LYRIC: AL DUBIN MUSIC: HARRY WARREN  
"GOLD DIGGERS OF 1933"

Chords: Dm7 G7 C Dm7 G7 C C+

We're in the MON-EY

We're in the MON-EY THE SKIES ARE SUN-NY We've GOT A OLD MAN DE- COME ON, MY HON-EY let's SPEND IT

Chords: F Ab7 C Dm G7 | Ec G7 || II c Am EM

LOT OF WHAT IT TAKES TO GET A-LONG PRES-SION YOU ARE THROUGH, YOU DONE US LEND IT SEND IT WRONG — WE NEV-ER SEE A

Chords: Em B7 A0 Em B7 Em Ami Em B97

HEAD-LINE 'BOAT A BREAD-LINE TO-DAY And when we SEE THE LAND-LORD, WE CAN

Chords: Bb7 A7 Ab7 G7 D.S. al Fine C Dm7 G7 C A.

look that guy right IN THE EYE Roll-ING A-LONG

# LOVE LOCKED OUT

LYRIC: MAX KESTER (1933) MUSIC: RAY NOBLE

Chords: G G+ Bmi C7 G G+

LOVE LOCKED OUT IN ALL THE COLD AND RAIN — LOVE LOCKED OUT MAY THOUGH WE NEED THE PRE-CIOUS GIFT IT BRINGS — WE DON'T HEED THE LOVE IS WELL AN WORTH THE WAIT-ING FOR WHEN IT COMES A

Chords: Am (-5) Bmi G G7 E7 | I Ami B7

NEV-ER COME A-GAIN — LOVE LOCKED OUT AND WEEP-ING BIT-TER TEARS SONG OF LOVE IT SINGS — ON THE DOOR LOVE KNOCK-ING AT YOUR DOOR — FING IT WIDE FOR

Chords: Em A7 Am7 A0 | III Am7 Eb7 D7 G END

NO ONE EV-ER HEARS LOVE CALL-ING BEATS IT'S TIN-Y WINGS Just LOVE LOCKED OUT A LOVE LOCKED OUT WILL COME NO MORE NO MORE

Chords: Dmi7 G7 Dmi7 C B7 Eb Ami6

World WITH-OUT LOVE IS A WORLD WITH-OUT LIFE, A SAD WORLD FULL OF Gloom SO PLEASE MAKE A PLACE THERE FOR

Chords: B7 Ami6 B7 D+> D.S.

LOVE IN YOUR HEART IT DOES-N'T NEED MUCH ROOM —

# IT ISN'T FAIR

w/m Richard Humber (1933)  
FRANK WARSHAW & SYLVESTER SPRIGATO

Musical notation for the first line of the song, including chords F, Fm, C, and A7.

It Is-N't FAIR FOR YOU TO { TAUNT ME  
THRELL ME  
TAUNT ME

HOW CAN YOU MAKE ME CARE THIS WAY? —  
WHY DO YOU DO THE THINGS YOU DO? —  
HOW CAN YOU MAKE ME CARE THIS WAY? —

Musical notation for the second line of the song, including chords Dm7, G7, and C.

It IS-N'T FAIR FOR YOU TO { WANT ME IF IT'S  
FILL ME WITH THOSE  
WANT ME IF IT'S

JUST FOR A DAY  
JUST FOR TO DAY (fine) DREAMS THAT CAN'T COME

Musical notation for the third line of the song, including chords C, B7, Em, Am, B7, Em7, A7, D7, and G.

TRUE, DEAR WHY IS IT YOU CAME IN-TO MY LIFE AND MADE IT COM-PLETE? YOU GAVE ME JUST A TASTE OF

Musical notation for the fourth line of the song, including chords Cm6, D7, G, A7, Fm, G7, and D.S. al fine.

HIGH LIFE, IF THIS IS LOVE. THEN I RE-PEAT

# (1933) MY MOONLIGHT MADONNA

LYRIC: Paul Francis Webster  
MUSIC: ZDENKO FIBISH &  
Wm. SCOTT

Musical notation for the first line of the second song, including chords Cm, E7, Am, F, Fmaj7, Csus, C, D7, C, and E7.

WHERE ARE YOU — BEAU-TI-ful MOON-NIGHT MA-DON-NA — LIKE THE DEW YOU'RE

Musical notation for the second line of the second song, including chords Am, D7, G7, C, Fmaj7, F, E7, Am, and Dm.

GONE WITH THE DAWN MA-DON-NA — LEAV-ING CLUES ON THE CAR-PETS OF EYE-NING

Musical notation for the third line of the second song, including chords G7, D7, Am, Fm6, C, G7, and (+5).

FOOT-PRINTS OF MA-GIC-AL WEAV-ING TRAC-ING THE PATH — OF MY MOON-NIGHT MA-

Musical notation for the fourth line of the second song, including chords C, Am, Fmaj7, Dm, Dm6/B, G7, and E7.

DON-NA — KNEEL-ING UN-DER THE HEAV-EN-AY CEIL-ING I PRAY TO HEAV-EN AP-

Musical notation for the fifth line of the second song, including chords Fmaj7, Fm6, Em, C, G7, Csus, C, (CODA), and Fm6.

PEAL-ING For her re-TURN WITH THE MOON-LIGHT UP-ON HER —

Musical notation for the sixth line of the second song, including chords Am, C, Em, G7, (+5), and C.

FOR THE Re-TURN OF MY MOON-LIGHT MA-DON-NA — (fine)



(1933)

# MARIA ELENA

ENGLISH LYRICS S.K. RUSSELL

MUSIC & SPANISH LYRICS: LORENZO BARCELATA

*RHYTHM OUT*

MA-RI-AE-LE-NA YOU'RE THE-ANS-WER TO A PRAY'R MA-RI-AE-LE-NA CAN'T YOU  
 SEE HOW MUCH I-CARE — TO ME YOUR VOICE IS LIKE THE ECH-O OF A SIGH AND  
 WHEN YOU'RE NEAR MY HEART CAN'T SPEAK A-BOVE A SIGH" MA-RI-AE-LE-NA SAY THAT WE WILL NEV-ER  
 PART MA-RI-AE-LE-NA TAKE ME TO YOUR HEART — A LOVE WE MINE IS GREAT E-NOUGH FOR  
 TWO TO SHARE THIS LOVE IS REAL-LY ALL I ASK OF YOU MY LOVE —

*RHYTHM TACIT*

# MY LITTLE GRASS SHACK

(IN KEALAKEKUA HAWAII) — 1933 —  
W/M BILL COGSWELL, TOMMY HARRISON & JOHNNY NOBLE

I WANT TO GO BACK TO MY LIT-TLE GRASS

SHACK IN KE-A-IA-KE-KUA, HA-WAI-I — I WANT TO BE WITH ALL THE KA-NES AND WA-  
 HI-NES THAT I KNEW LONG A- GO — I CAN HEAR OLD GUI-TARS A- PRA-Y-ING ON THE  
 BEACH AT HO-O-NAU-NAU — I CAN HEAR THE HA-WAI-I-ANS SAY-ING "KO-MO-MAI NO KA-U-A-I-KA  
 HA-LE WE-IA-KA-HAO" IT WON'T BE LONG 'TIL MY SHIP WILL BE SAIL-ING BCK TO KO-NA A  
 GRAND OLD PLACE THAT'S ALWAYS FAIR TO SEE I'M JUST A LIT-TLE HA-WAI-I-AN AND A  
 HON-SICK IS-LAND BOY I WANT TO GO BACK TO MY FISH AND POI I WANT TO GO BACK TO MY LIT-TLE GRASS



# MY LITTLE GRASS SHACK (CONTINUED)

Bb G7 C7 F7 E° F7 F° F7

SHACK IN KE-A-LA-KE-KUA, HA-WAI-I — Where the HU-MU-HU-MU, NU-KU-NU-KU A-PU-A-A GOES SWIM-ING

Bb6 F7 E° F7 F° F7 Bb6 Ab7 Bb6

Where the HU-MU-HU-MU, NU-KU-NU-KU A PU-A-A GOES SWIM-ING BY

## JUNGLE DRUMS

Ernesto Lecuona, Carmen Lombardo  
Charles O'Flynn — 1933

JUN-GLE DRUMS THROUGH THE BACK OF N. G. T. —  
GUID-ING ME THROUGH THE TROP-IC MAZE —

G D7 G D7 G G7 C

SEND YOUR MES-SAGE TO ME BRING LIVES MES-SAGE TO ME — YOU ARE MINE  
WITH THEIR WEIRD MEL-O-DY CHANT-ING THEIR MEL-O-DY

C Cm6 G

IS THE MES-SAGE THEY CRY I AM THINE LONG AS STARS LIGHT THE JUN-gle DRUMS

G D7 G

AT YOUR CALL I FLY TO THE PA-GAN I LOVE

(1933) **BLUE PRELUDE** LYRIC: GORDEN JENKINS  
MUSIC: JOE BISHOP

A7 Dm E7 A7 Dm Bb7 A7 A+

1) Let me Sigh let me cry WHEN I'M BLUE — let me GO WAY FROM THIS lone-ly  
2) LONG TILL MY SONG WILL BE THRU — 'CAUSE I KNOW I'M ON MY LAST GO-  
3) GO NOW YOU KNOW WHY I'M LEAVING — GOT THE BLUES WHAT CAN I LOSE GOOD-

Dm A7 Dm Fm Dmb A7 Dm

TOWN — ALL THE LOVE I COULD STEAL BEG OR BOR-ROW WOULD-N'T HEAR ALL THIS  
-ROUND —  
-BYE — (fine)

Bb7 A7 Bb7 A7 Bb7 Dm7 A7 Bb7

PAIN IN MY SOUL — WHAT IS LOVE BUT A Pre-lude TO SOR-ROW — WITH A HEART BREAK A —

Bb7 A7 D.S. al. c.

- HEAD for your goal — HERE I



# YESTERDAYS

"Roberta" JEROME KERN (1933)  
Lyrics (NOT AVAILABLE) OTTO HARBACH

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Musical notation for the first system of 'Yesterdays'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: Dmi, Eb9, G#0, Dmi, G0, G#0, Dmi, D0, Ami, Dmi, E7, A7, D7. A double bar line with a repeat sign is present.

Musical notation for the first system of 'Black Eyed Suzan Brown'. It features a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: G7, C7, F9, Bb, Dmi, Eb9, A7, D, G9, Bmi7, Eb9, D. A double bar line with a repeat sign is present.

Musical notation for the first system of 'Shadow Waltz'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: G, Bmi7, G, D+. The lyrics are: "IN THE SHAD-OWS, LET THE COME AND SING TO YOU, LET ME DREAM A SONG THAT I CAN BRING TO YOU TAKE ME IN YOUR ARMS AND let me sing to you let me hIN-GER LONG let me live my Song IN THE WIN-TER, LET ME BRING THE SPRING, TO YOU let me feel that I MEAN EV-RY-THING TO YOU - how old SONG WILL BE NEW " IN THE SHAD-OWS, WHEN I COME AND SING TO YOU DEAR IN THE SHAD-OWS, WHEN I COME AND SING TO YOU".

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LYRICS: MACK GORDEN (1933) MUSIC: Harry Revel

# DID YOU EVER SEE A DREAM WALKING?

Handwritten musical score for "Did You Ever See a Dream Walking?". The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. Chords are indicated by letters above the staff. The music features a mix of eighth and quarter notes, with some triplets and rests. The lyrics are: "DID YOU EVER SEE A DREAM WALKING Well I DID! DID YOU EVER HEAR A DREAM TALKING Well, I did Did you EVER HAVE A DREAM THRILL YOU WITH 'WILL YOU BE MINE?' OH, IT'S SO GRAND And it's too too di-VINE Did you EVER SEE A DREAM DANCING Well, I did Did you EVER SEE A DREAM RO-DANCING Well I did! Did you EVER FIND HEAV-EN RIGHT IN YOUR ARMS, SAYING I LOVE YOU I DO WOULD THE DREAM THAT WAS WALK-IN AND THE DREAM THAT WAS TALK-IN' And the HEAV-en IN MY ARMS WAS YOU".

# LET'S FALL IN LOVE

LYRIC: TED KOEHLER (1933) MUSIC: Harold Arlen (1933)

Handwritten musical score for "Let's Fall in Love". The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The lyrics are written below the notes. Chords are indicated by letters above the staff. The music features a mix of eighth and quarter notes, with some triplets and rests. The lyrics are: "LET'S FALL IN LOVE WHY SHOULD-N'T WE - FALL IN LOVE OUR HEARTS ARE MADE OF IT Let's take a chance LET'S CLOSE OUR EYES AND MAKE OUR OWN - PAR-A-DISE A-LITTLE WE KNOW OF IT STILL WE CAN TRY LET'S FALL IN LOVE WHY SHOULD-N'T WE - FALL IN LOVE NOW IS THE TIME WHY BE A-FRAID - OF IT (GO) OF IT WE MIGHT HAVE BEEN MEANT FOR EACH OTHER - TO BE OR NOT TO BE LET OUR HEARTS DIS-COV-ER FOR IT WHILE WE ARE YOUNG Let's Fall IN LOVE".

med

# I GET A KICK OUT OF YOU 1934 Cole Porter 293

I get no kick from cham-pagne, Mere al-co-hol does-nt  
 thrill me at all, So tell me why should it be true That  
 I get a kick out of you? Some get a kick from co-  
 caine, I'm sure that if I took ev-en one sniff That would  
 bore me ter-rif-ic-ly too. Yet I get a kick out of  
 you. I get a kick ev-ry time I see you're  
 stand-ing there be-fore me. I get a kick tho' it's  
 clear to me. You ob-vious-ly don't a-dore me.  
 I get no kick in a plane, Fly-ing too  
 high with some gal in the sky Is my i-dea of noth-ing to  
 do. Yet I get a kick out of you.

## SERENADE IN THE NIGHT 1934 C.A. BUXIO

English Adaption: J. Kennedy

Slowly with expression

Ser-e-nade in the night 'neath a fair la-dy's win-dow,  
 There were stars in the sky and I sang 'neath the ros-es,  
 Just the same ser-e-nade that I ten-der-ly played on a night long a-go.  
 But she gave not a sigh that she'd ev-er be  
 mine and my love sto-ry clos-es. Oh! why must the south wind be  
 bring-ing it? Oh! why must my heart keep on sing-ing it?  
 Ser-e-nade in the night from the past comes to haunt me,  
 when I hear that re-frain, oh, my heart aches a-gain for that lost love of mine.

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# JUNE IN JANUARY

LEO ROBBIN 1934  
RALPH RAINGER

F Gm D7 Gm C7

It's June in Jan-u-a-ry  
SHOW IS JUST WHITE BIRDS  
June in Jan-u-a-ry

BE-CAUSE I'M IN LOVE  
THAT FALL FROM A BOVE  
BE-CAUSE I'M IN LOVE

It AL-WAYS IS SPRING IN MY HEART,  
AND HERE IS THE REA-SON MY DEAR, YOUR  
BOT ON-LY BE-

Gm C7 F A7 Dm Dim DM Gm

YOU IN MY ARMS — THE MAG-I-CAL CHAINS  
THE NIGHT IS COLD THE TREES ARE BARE

Dm G7 C7 D. S. al. f

BUT I CAN FEEL THE SCENT OF ROS-ES IN THE AIR IT'S  
—CAUSE I'M IN LOVE WITH YOU —

IF

TOLCHARD EVANS  
lyrics: Robt HARGREAVES  
& STANLEY J. DAMERELL  
(1934)

IF THEY MADE ME A KING I'D BE BUT A SLAVE TO YOU  
IF THE WORLD TO ME BOU'D YET HMB-LY I'D PLEAD TO YOU

Am A° G G° F E7 Gm6 A7 Dm F# D7 B7

IF I HAD EV-'RY-THING I'D STILL BE A SLAVE TO YOU  
IF MY FRIENDS WERE A CROWD I'D TURN IN MY NEED TO YOU  
IF I RULED THE NIGHT STARS & MOON SO  
IF I RULED THE EARTH WHAT WOULD THAT BE

Emi I Ami Am7 D7 Dm7 G7 Dm7 G7 II Am Dm7 G7 C

BRIGHT STILL I'D TURN FOR LIGHT TO YOU  
WORTH

# STARS FELL ON ALABAMA

IF I HAD-N'T THE RIGHT TO YOU  
LYRICS: Mitchell Parish MUSIC: Frank Perkins (1934)

C Gmi A7 D9 G7+5 C C° F

WE LIVED OUR LIT-TLE DRAM-A WE KISSED IN A FIELD OF WHITE AND STARS FELL ON AL-A-  
IF I CAN'T FOR-GET THE GLAM-OUR YOUR EYES HELD A TEND-ER NIGHT AND  
MY HEART BEAT LIKE A HAM-MER MY ARMS WOUND A-ROUND YOU TIGHT AND

G7 I C G7 II C Dm7 G7

-BA-MA LAST NIGHT  
LAST NIGHT — (fine) I NEV-ER PLANNED IN MY IN-A-GI-

C C° Dm7 G7 C Dm7 G7

NA-TION A SI-TU-A-TION SO HEAV-EN-LY A FAIR-Y LAND WHERE NO ONE ELSE COULD

Am Am7 F#m7 B7 E G7 D. S. al. fine

EN-TER AND IN THE CON-TER JUST YOU AND ME DEAR

# DREAM OF YOU

SY. OLIVER (1934)

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8. Gm 3 3 3 Gm7 C7

GEE BUT I'M BLUE — AND SO LONE-LY I DON'T KNOW WHAT TO DO  
 DREAMS DON'T COME TRUE — STILL I CAN'T KEEP FROM DREAM-IN' DREAMS OF YOU  
 I SIT HERE BLUE — AND SO LONE-LY THERE'S NOTH-IN' LEFT TO DO

F | Gm7 F0 F [I F#LAST F | Gm7 F0 F # (Dm C Am)]

BUT DREAM OF YOU — JUST DREAM OF YOU —  
 THAT'S ALL I DO — THE WHOLE DAY THROUGH.  
 BUT DREAM OF YOU — JUST DREAM OF YOU — (fine)

F | Gm7 F0 F0 F0 F7 Bbm (Add G) Eb7 Dm F7

(THROUGH) — ONE TIME YOU WERE MINE AND LIFE SEEMED DI-VINE THEN I LOST YOU AND SINCE YOU'RE

Bbm (Add G) Dm7 C7 / G7+5 C7 / Eb7 D7 DS.

GONE NIGHT AND DAY FOR YOUR LOVE I PINE — SO

# BLUE MOON

LYRICS: LORENZ HART

1934

MUSIC: RICHARD RODGERS

EB Cm Fm7 Bb7 Eb Cm Fm7 Bb7

BLUE MOON MOON MOON YOU SAW ME STAND-ING A-LOVE — WITH-OUT A DREAM IN MY HE-  
 YOU KNOW JUST WHAT I WAS THERE FOR YOU HEARD ME SAIL-ING A PR-  
 NOW I'M NO LONG-ER A-LOVE — WITH-OUT A DREAM IN MY HE-

EB Cm Fm7 [I F#LAST Eb Ab Eb Bb7] [II Eb Ab6 Eb]

-ART FOR — WITH-OUT A LOVE OF MY OWN — (fine) BLUE FOR — And then there  
 -ART — SOME-ONE I COULD REAL-LY CARE FOR —  
 WITH-OUT A LOVE OF MY OWN —

Ab6 Bb7 Eb Ab6 Bb7

SOD-DEN-LY AP-PEARED BE-fore ME — THE ON-ly ONE MY ARMS WILL EV-ER HOLD — I HEARD SOME-

Abmi Dm9 Gb Bb F7 Fm7 D. Sal Fine Bb7

BOD-Y WHIS-PER "PLEASE A-DORE-ME" AND WHEN I LOOKED THE MOON HAD TURNED TO GOLD! BLUE

# "MOONGLOW" & "PICNIC"

(MOONGLOW) F Fm C D7 F

1) IT MUST HAVE BEEN MOON-GLOW WAY UP IN THE BLUE BAUE IT MUST HAVE BEEN  
 2) I STILL HEAR YOU SAY-ING DEAR ONE HOLD ME FAST AND I START IN  
 3) AND NOW WHEN THERE'S MOON-GLOW WAY UP IN THE BLUE BAUE I ALWAYS RE-

(PICNIC) C F G7 C Dm6 Am7 Amb D7 Dm7 G7sus

PIC-NIC MORN-ING WITH-OUT A WARN-ING I LOOKED AT YOU  
 DAY FOR SING-ING MY HEART WENT WING-ING A PIC-NIC GROVE  
 DAYS GROW STOR-MY AND LOVE-LY FOR ME I JUST RE-CALL

G7 C7 C° Fmb Ab7 C C7 B7 Bb7

MOON-GLOW THAT LED ME STRAIGHT TO YOU WE SEEMED TO FLOAT RIGHT THRU THE  
 PRAY-ING OH LORD PLEASE LET THIS LAST YOU  
 MEM-BER THAT MOON-GLOW GAVE ME YOU

Dm G7-9 C D° C G7 Dm7 C

AND SOME-HOW I KNOW YOU AND I IN THE SUN-SHINE WE  
 WAS OUR REN-DEZ-VOUS ON A

A7 Cm A7 D7 (+5) Dm (Ab7) G7 C7

AIR HEAVEN-LY SONGS SEEMED TO COME FROM EVE-RY WHERE (D.S.)  
 STROLLED THE FIELDS AND FARMS AT THE LAST LIGHT OF EVEN-ING I HELD YOU IN MY ARMS NOW WHEN

Dm G7+ C Am Am7 Amb D7 Dm7 G7 (D.S.) (SUS)

(1934)

## SOLITUDE

DUKE ELLINGTON  
EDDIE DELANGE-IRVING MILLS

IN MY SOL-I-TUDE — YOU HAUNT ME WITH RE-VER-IES  
 " " " " " I'M TAUNT ME WITH MEM-O-RIES  
 " " " " " I'M PRAY-ING DEAR LORD A-BOVE

Eb I Bb7 LAST II Eb7 (TO BRIDGE) Fm7

OF DAYS GONE BY (Sine) I SIT IN MY CHAIR, I'M  
 THAT NEV-ER DIE (LOW) LOVE —

F#° Eb Bb7 Eb7 Fm7

FILLED WITH DE-SPAIR, THERE'S NO ONE COULD BE SO SAD WITH GLOOM EV-'RY-WHERE I

F#° Eb E° Bb7 D.S.

SIT AND I STARE I KNOW THAT I'LL SOON GO



# LOVE IN BLOOM

LED ROBIN # 297  
RALPH RAINGER  
(1934)

G B7 Em C E°

CAN IT BE THE TREES THAT FILL THE BREEZE WITH RARE AND MAG-IC PER-FUME OH  
CAN IT BE THE SPRING THAT SEEMS TO BRING THE STARS RIGHT IN-TO MY ROOM " "  
IS IT ALL A DREAM THE JOY SU-PREME, THAT CAME TO US IN THE GLOOM YOU

G D7 (+5) G Am D7 || II LAST D7 G

NO IT IS-N'T THE TREES, IT'S LOVE IN BLOOM fine  
KNOW " " " A SPRING IT'S LOVE IN BLOOM  
DREAM " " " " "

Bm F#7 Bm F#7 Bm F#7 Bm F#7 Bm F#7

MY HEART WAS A DES-ERT YOU PLANT-ED A SEED AND THIS IS THE flow-er THIS HOUR OF

D7 Am7 D7 DS.

## HANDS ACROSS THE TABLE

SWEET FUL-FILL-MENT LYRICS MITCHELL PARISH MUSIC: JEAN DELETTRE (1934)

Ed Gm Ed7 Ab D9 Eb Gm

HANDS A-CROSS THE TA-BLE While the lights ARE low THO' YOU HUSH YOUR LIPS, YOUR  
MEET SO TEN-DER-LY, AND THEY

Cm F7 Bb+ || II Eb Gm Cm F7 Fm7 Bb7 Ed

FIN-GER TIPS TELL ME ALL I WANT TO KNOW SAY IN THEIR LIT-TLE WAY THAT YOU BE-LONG TO ME

## HAWAIIAN PARADISE

HARRY OWENS (1934)

HA-WAI-IAN PAR-a-dis-e HA-WAI-IAN HEAV-EN  
TO YOUR HEART- " " " "  
PAR-a-dis-e AT LAST I'VE FOUND YOU

Dm G7 C Ic Ic G7 F

LAND OF MAKE BE-LEVE — COME TRUE PLEASE TAKE ME YOU — LET ME LIVE AND  
NEV-ER MORE TO PART — FROM

C Am

LAUGH WITH YOU WHILE LOVE IS YOUNG — AND LET ME REST HERE WHEN MY DAY IS

G7 DS.al G7 C

THROUGH HA-WAI-IAN — COME TRUE

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(1934)

# VERY THOUGHT OF YOU, THE

WORDS/MUSIC  
RAY NOBLE

THE VER-Y THOUGHT OF YOU AND I FOR-GET TO DO THE LITTLE  
-DEA OF YOU THE LONG-ING HERE FOR YOU YOU'LL NEV-ER

DR-DI-NA-RY THINGS THAT EV-'RY-ONE OUGHT TO DO I'm liv-ING IN A KIND OF  
KNOW HOW SHOW THE MO-MENTS GO 'TILL I'M NEAR TO YOU I SEE YOUR FACE IN EV-'RY

DAY DREAM, I'M HAP-PI AS A KING, AND FOOL-ISH THO' IT MAY SEEM TO ME THAT'S EV-'RY-  
FLOW-ER'S YOUR EYES IN STARS A-

THE MERG I-BOVE IT'S JUST THE THOUGHT OF YOU THE VER-Y THOUGHT OF YOU MY LOVE

# TUMBLING TUMBLEWEEDS

WORDS/MUSIC BOB NOLAN

SEE THEM TUM-BLING DOWN  
CARES OF THE PAST ARE BE-HIND  
I'LL KEEP ROLL-ING A-LONG

PLEDG-ING THEIR love TO THE GROUND lone-ly BUT FREE I'LL BE FOUND  
NO WHERE TO GO BUT I'LL FIND JUST WHERE THE TRAIL WILL WIND  
DEEP IN MY HEART IS A SONG HERE ON THE RANGE I BE-LONG

DRIFT-ING A-LONG WITH THE TUM-bling TUM-BLE WEEDS tum-ble weeds I  
(fine)

KNOW when NIGHT HAS GONE THAT A NEW WORLD'S BORN AT DAWN-

(1934)

# ISLE OF CAPRI

LYRIC: Jimmy Kennedy 299  
MUSIC: WILL GROSS  
(Biggest WINGY MAKING RECORD)  
IN 1935 - MAKES A GOOD DIXIE

'T WAS ON THE ISCE OF CA - PRI THAT I FOUND HER BE - NEATH THE SHADE OF AN OLD WAL - NUT  
SHE WAS AS SWEET AS A ROSE AT THE DAWN - ING BUT SOME - HOW FATE HAD - NT BOW - HER FOR  
SHE WHIS - PERED SOFT - LY, "IT'S BEST NOT TO LYN - GER AND THEN AS I KISSED HER HAND I COULD

C7 F C7  
TREE OH I CAN STILL SEE THE FLOW'RS BLOOM - ING 'ROUND HER WHERE WE MET ON THE ISLE OF CA -  
WE AND THO' I SAILED WITH THE TIDE IN THE MORN - ING STILL MY HEART'S " " " "  
SEE SHE WORE A PRAIN GOLD - EN RING ON HER FIN - GER 'T WAS GOOD - BYE " " " "

F Bb F C7 F  
PRI SUM - MERTIME WAS NEAR - LY O - VER, BLUE I - TAL - IAN SKY A - BOVE  
(Fine)

Bb Dm G7 C7 D.S.  
I SAID LA - DY I'M A ROV - ER CAN YOU SPARE A SWEET WORD OF

# COCKTAILS FOR TWO

W/ M Arthur Johnston & Sam Costlow  
(1934)

IN SOME SEC - CUD - ED REN - DEZ - VOUS THAT OY - ER - LOOK THE A - VE — VUE  
AS WE EN - JOY A CIG - A - RETTE TO SOME EX - QUI - SITE CHAN - SON — NETTE  
MOST AN - Y AF - TER - NOON AT FIVE We'll be so glad were both A — LIVE

Dm Dm G7 Dm G7 IC  
WITH SOME - ONE SHAR - ING A DE - LIGHT - FUL CHAT OF THIS AND THAT AND COCK - TAILS FOR TWO  
TWO HANDS ARE SURE TO SLY - LY MEET BE - NEATH A SER - VI - ETTE, WITH  
THEN MAY - BE FOR - TUNE WILL COM - PLETE HER PAIN, THAT ALL BE - GAN WITH

C7 F Fm C  
COCK - TAILS FOR TWO — MY HEART GOES REEL - ING BUT MY HEART WILL BE O - BE - DI - ENT

C Dm G7 C D.S.  
WITH IN - TOX - I - CAT - ING KISS - ES — FOR THE PRIN - CI - PAL IN - GRE - DI - ENT

III C  
COCK - TAILS FOR TWO — fine

# THE PREACHER & THE BEAR

WORDS & MUSIC: JOE ARIZONA (1934)

A PREACHER WENT OUT A-HUNT-ING 'T WAS ON ONE SUN-DAY MORN OF  
 THIS COON STAYED UP IN THAT TREE I THINK IT WAS ALL NIGHT HE

COURSE, IT WAS A-GAINST HIS RE-LI-GION BUT HE TOOK HIS GUN A-LONG HE  
 SAYS, "OH LORD" IF YOU DON'T HEAR THAT BEAR THEN YOU'LL SEE ONE AW-FUL FIGHT JUST

HE JUST

SHOT HIM-SELF SOME VER-Y FINE QUAIL AND ONE BIG MEAS-LY HARE AND  
 A-BOUT THEN THE HUM-BLET GO AND THE COON CAME TUMB-LING DOWN YOU

ON HIS WAY BE-TURN-ING HOME HE MET A GREAT BIG GRIZZ-LY BEAR - THE BEAR WASHED OUT IN THE  
 SHOULD HAVE SEEN HIM GET HIS RAZ-OR OUT BE-FORE HE STRUCK THE GROUND H HIT THE GROUND CUTTING

MID-DLE OF THE ROAD AND HE WALTZED TO THE COON YOU SEE, THE COON GOT SO EX-  
 RIGHT & LEFT 'T IS TRUE HE PUT UP A VER-Y GAMB FIGHT, JUST THEN THE BEAR HUGGED

-CITED THAT HE CLIMBED A PER-SIM-MON TREE THE BEAR SAT DOWN UP-ON THE GROUND AND THE  
 THIS COON HE SQUEEZED HIM A lit-tle too TIGHT THE COON HE THEN LOST HIS RAZ-OR BOT THE

COON CLIMBED OUT ON A LIMB HE CAST HIS EYES TO THE }  
 BEAR HEAD ON WITH A YIM HE CAST HIS EYES TO THE } GOD IN THE SKIES AND THESE WORDS HE SAID TO

HIM OH LORD, didn't you de-liv-er DAN-iel from the LI-ONS DEN? AL-so de-liv-er

DO-NAH FROM THE BE-LY OF THE WHALE AND THEN THREE HE-BREW CHILD-REN FROM THE

FIE-RY FUR-NACE SO THE GOOD BOOKS DO DE-CLARE NOW LORD IF YOU CAN'T

HELP ME FOR GOOD-NESS SAKE DON'T YOU HEAR THAT BEAR

HELP ME FOR GOOD-NESS SAKE DON'T YOU HEAR THAT BEAR

# WHAT A DIFFERENCE A DAY MADE

SPANISH W/M MARIA GREVER  
English lyric Stanley ADAMS slowly

What a diff-'rence a day made, — Twen-ty four lit-tle ho-urs, —  
There's a rain- bow be- fore me, —  
Brought the sun and the flow- ers, — Where there used to be rain.  
Skies a- bove can't be storm- y — Since that mo- ment of —  
My yes- ter- day was blue dear, — To- day I'm part of you dear, —  
My lone- ly nights are thru dear, — Since you said you were mine. — bliss: That thrill- ing  
kiss It's heav- en when you, — Find ro- mance on your men- u. —  
What a diff- 'rence a day made, — And the diff-rence is you.

# ELMER'S TUNE 1934

Words and Music by ELMER ALBRECHT, SAMMY GALLOP and DICK JURGENS

Moderately

Why are the stars al - ways wink-in' and blink-in' a - bove? What makes a  
la - dy of eight- y go out on the loose? Why does a  
gur- dies, the bird-ies, the cop on the beat; The can- dy  
fel- low start think-in' of fall-in' in love? It's not the sea- son, the rea- son is  
gan- der me- an - der in search of a goose? What puts the kick in a chick- en, the  
mak- er, the bak- er, the man on the street; The cit - y charm- er, the farm- er, the  
plain as the moon; — It's just El - mer's Tune. What makes a  
mag - ic in June? —  
man in the moon, —  
It's just El - mer's Tune. Lis- ten, — lis- ten. —  
there's a lot you're li' - ble to be miss-in'; — Sing it, —  
swing it, — an - y old way and an - y old time. — The hurd - y  
all sing El - mer's Tune. —

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W/M BILLY HILL

THIS TUNE MADE A GOOD 2 BEST DIXIE ROMP BY THE BOB CROSBY BAND  
**OLD SPINNING WHEEL, THE** (1934)

C C#° G7

THERE'S AN OLD SPINNING wheel in the PAT-IOP SPINNING DREAMS OF THE  
DREAMS OF AN OLD FASH-I ONED GAR-DEN AND A MAID WITH HER

I G7 C G7 II G7 C C7 B° C7

LONG, LONG A-GO SPINNING OLD FASH-I ONED BEAK SOMETIMES IT  
(fmo)

F F° F C° C G7 C C7 F D7

SEEMS THAT I CAN HEAR HER IN THE TWI-NIGHT AT THE OR-GAN SOFT-LY SING-ING SWEET AND

G7 D7 G7 D.C. al fine

LOW THERE, AN

**ALL I DO IS DREAM OF YOU**  
MUSIC: NACIO HERB BROWN LYRIC: ARTHUR FREED  
1934

C Dm G7 Dm7 G7 Dm7 G7

ALL I DO IS DREAM OF YOU THE WHOLE DAY THRU WITH THE DAWD ID STILL GO ON AND  
THERE WERE MORE THAN TWEN-TY-FOUR HOU-RS A DAY THEY'D BE SPENT IN SWE-ET CON-TENT

C C7 F Fmi

DREAM OF YOU YOU'RE EV-RY THOUGHT YOUR EV-RY THING YOUR EV-RY SONG BY-ER SING  
DREAM-ING AWAY WHEN SKIES ARE GREY WHEN SKIES ARE BLUE MOON-ING NEE! AND NIGHT TIME TOD

D7 G7 Dm7 G7 C Dm G7 C A

SUM-MER WIN-TER AUT-U MN AND SPRING IP ALL I DO THE WHOLE DAY THRU IS DREAM OF YOU fine

**TRUE** (1934)

W/M WALTER G SAMUELS & LEONARD WHITCUP

1) TRUE TRUE TO YOU ON-LY FOR-EV-ER AND  
2) TRUE ALL THROUGH THE HOURS THE MIN-UTES THE

F+ Bb Fm G7 Cm

EV-ER I'M TRUE LIV-ING TO LOVE - YOU SHALL BE MY EN-  
SEC-ONDS IT'S YOU AN-SWER THE STAR - LIGHT, THE MOON-LIGHT THAT

Fmi Bb Eb C7

-DEAV - OR ALL I OWN IS YOURS A-KONB TO SHARE DEAR PLEASE  
BECK - ONS, GIVE ME ALL THE LOVE I GIVE TO

Cm7 F+ D.S. al fine C7

HAN-DLE MY HEART WITH CARE DEAR YOU AND YOU WILL AL - WAYS

Cm7 F7 Bb

FIND ME TRUE fine

**OBJECT OF MY AFFECTION, THE** *PINKY TOMLIN COY POE (1934)* <sup>303</sup>  
*JIMMY GRIER*

THE OB-JECT OF MY AF-FEC-TION can change my com-plex-ion from  
 mem- y girls who can thrill me And some who can fill me With  
 white to ro- sy red, An- y- time she holds my hand — And tells me that she's  
 dreams of hap- pi-ness, but I know I'll nev- er rest — un-til she says she's  
 mine. (Fine) There are Now I'm not a- fraid that she'll  
 leave me 'Cause she's not the kind who'll be un- fair,  
 But in- stead I trust her im- plic- it- ly — She can  
 go where she wants to go, do what she wants to do, I won't care, Oh THE  
 (D.S.al Fine)

**YOU'RE THE TOP** *Cole Porter*  
 1934

You're the top! You're the Co-los- se-um, You're the top!  
 You're the Louvr' Mu- se- um, You're a mel- o- dy — From a sym-pho- ny — by  
 Strauss, You're a Ben- del hon- net, A Shake- speare son- net, You're Micky Mouse.  
 You're the Nile, You're the Tow'r of Pi- sa, You're the smile  
 on the Mo- na Lis- a; I'm a worth- less check, a to- tal wreck, — a  
 flop, But if Ba- by, I'm — the bot- tom, You're — the top!

**RIDIN' AROUND IN THE RAIN** *Gene Austin*  
 1934 *CARMEN Lombardo* Moderato

I re- call the night, — the stars were out of sight, — We were  
 asked her for a kiss, — She said she did -nt kiss, — We kept  
 RID- IN' A-ROUND IN THE RAIN; I RAIN; Then I held her hand, But she  
 did- n't un- der- stand, And it all seemed so in vain; Then she an- swered "yes," I  
 found my hap- pi- ness, — RID- IN' A-ROUND IN THE RAIN; So  
 don't wait for June nights, and don't look for moon- lights, and don't lin- ger down in lov- ers' lane,  
 Wait and pick a night, A dark and stormy night, And take her RID- IN' A-ROUND IN THE RAIN.

MOON WAS YELLOW, THE *FRED E. AHLERT*  
*W = Edgwy Leslie*

Tango

1934

The moon was yel-low | And the night was young, A smile brought us to-gath-er  
And a song was sung, That vo-cal in-spir-a-tion,

1. And I was won-dring whether, We'd meet a-gain some day. The moon was  
Gave me the in-cli-na-tion,

2. To give my heart a-way! Here we are! Is our ro-mance to con-  
tin-ue? Will it be my luck to win you? May I look that far?

Ah! My love is mellow And my hopes are strung; A-round that Cu-pid fel-low,  
Be-hold! the moon is yel-low, And the night is young!

NIGHT WIND 1934 *M = Dave Pollack W = B. Rothberg*

Moderato

Love was blown a-way by the night wind, And the dream we shared fell a-  
Yes, ter-day my arms were a-round you And your lips re-vealed you were

part. Now I'm all a-long in the night wind, Wind that brought the  
mine, Then the an-gry wind came and found you, Came to end a

blues to my heart. mo-ment di-vine. Oh! the night wind seems to haunt me Seems to  
taunt me Now that you dont want me. Why is Low-er's Lane filled with shadows?  
Stars no long-er shine up a-bove, I'll be wait-ing there in the  
shad-ows, Till the night wind brings back our love!

WINTER WONDERLAND 1934 *M = Felix Bernard W = Dick Smith*

Moderato

Sleigh-bells ring, are you list-'nin'? In the lane snow is  
way, is the blue-bird, Here to stay is a

ghost-'nin', A beau-ti-ful sight, We're hap-py to-night, walk-in' in a win-ter won-der-  
new bird, He sings a love song, As we go a-long,

land! Gone a-land! In the meadow we can build a snow man,  
Then pre-tend that he is Par-son Brown, He'll say 'are you married?' we'll say, 'No man! But  
you can do the job when you're in town!' La-ter on we'll con-spire As we dream by the  
fire. To face un-a-raid, the plans that we made, walk-in' in a win-ter won-der-land!



**I ONLY HAVE EYES FOR YOU** 1934 Lyrics Al. Dubin Music: Harry Warren 305

Are the Stars out to-night? I don't know if it's cloud-y or  
 moon may be high, but I can't see a thing in the  
 bright sky, 'Cause I on-ly have eyes for you, dear. The you  
 I don't know if we're in a gar- den, Or on a  
 crowd-ed av- e- nue. You are here, so am I, May- be  
 mil-lions of peo- ple go by, But they all dis- ap- pear from  
 view, And I on-ly have eyes for you.

**ANYTHING GOES** 1934 Cole Porter

In old- en days a glimpse of stock- ing was looked on as some- thing shock-  
 auth- ors too who once knew bet- ter words Now on- ly use four let-  
 - ing, Now heaven knows, An- y- thing goes. Good  
 The world has gone mad to-day— And goods bad to-day, And black's white to-day, And days  
 night to-day— When most guys to-day— That wo- men prize to-day, Are just sil- ly "gig- ol- os;  
 So though I'm not a great ro- man- ce- er I know that you're bound to an-  
 - swer when I pro- pose, An- y- thing goes.

**MY SHAWL** 1934 Music: XAVIER CUGAT  
 Lyrics: Stanley Adams Slow Rumba Fox Trot

In some Cu- ban town — you stop watch- ing an old ma- ker of shawls.  
 He smiles thru his beard — and spins hea- ven- ly dreams for ev- ry maid —  
 A quaint lit- tle man — whose gay col- ored ba- zaar stands near the  
 A shawl in his hand — His call reach- es their hearts as they pa-  
 walls — rade. — My shawl — pret- ty la- dy — try it on  
 you — Buy my shawl — spun in ma- gic — wish- es come  
 true — It's glo- ry — weaves a sto- ry of love dreams — old but  
 new — My shawl — brings a ro- man- ce — may- be for you.

**YOU OUGHTA BE IN PICTURES** LYRIC: EDWARD HEYMAN  
MUSIC: DANIA SUESSE (1934)

Cdim Dm7 G7

You ought-ta be in pic-tures,— You're won-der-ful to see,  
Your voice would thrill a na-tion,— Your face would be a-dored,

G7 C Dm G+

You ough-ta be in pic-tures,— Oh what a hit — you would be!—  
You'd make a great sen-sa-tion — With wealth and fame —

B7 Em G+ Em G+ Em G

your re-ward;— And if you should kiss the way,— you kiss when we are all a-long,—  
A7 G Em G D7 Am7 D7

You'd make ev-'ry girl and man — a fan wor-ship-ing at your throne.

G7 C Cdim Dm7 G7

You ought-ta shine as bright-ly — As Ju-pi-ter and Mars;

G7 Dm7 G7 C

You ought-ta be in pic-tures,— My star of stars!

**FLIRTATION WALK** 1934 More Dixie Music: Allie Wrubel

Em7 A7 Em7 A7 D Aaug Ab 3/7

I al-ways knew some day I'd ac-com-pny you a-long Flir-ta-tion Walk. — A dream foretold, a

Gm 3 B7 Eb Fm Bb7 Fm7 Bb7

sto-ry that you'd un-fold, that lives for-ev-er and nev-er grows old, I al-ways felt that your lit-tle heart would melt, a

Am7 D7 Am7 D7 G Fm7 3

long Flir-ta-tion Walk. — That love would rise and light up your love-ly eyes for me, on-ly for

G F Ab Fm7 3 Bb7 Eb add D Ab Fm7 3

me. — The dream we had are ful-fill-ing their thrill-ing ap-peal. — The kiss you gave me be-

Bdim Cm F7 Eaug B7 Eb7 Fm7 Bb7 Fm7 A7

gan this. Oh! can this all be real? — It's more than grand, it's more than I ev-er planned, I'm

Eb F7 Fm7 Abm Gm 3 C7 Fm7 Bb7 Eb

much too happy to talk, — Be-cause with you, there's nothing that won't come true, a-long Flir-ta-tion Walk.

**WITH EVERY BREATH I TAKE** Leo Robin & Ralph Rainger 1934

Gm

I think of you (With Ev'-ry Breath — I Take { And ev'-ry breath be-comes a sigh-  
I hear your name) { On ev'-ry breeze that wan-ders by —

C7 C+5-9 F Bb Bbm C7

— Not a sigh of des-pair But a sign that I care for you. —  
— And your name is a song I'll re-

2. C7 Bb9 F Eb9 F Am Em7 Am

mem-ber the long years through — Ev-en tho' I walk a-lone, you guide me. In the

G Am Fm C Gm7 C G7 C7

dark-ness you light my way, And all the while in-side me Love seems to say: "Some-

C+57 F Gm

day! some-day." And when I sleep you keep my heart — a-wake, But when I wake from dreams di-vine —

C7 C7 F

— Ev-'ry Breath That I Take — Is a pray'r that I'll make — you mine. —

**LITTLE DUTCH MILL** 1934 *RAINBOW* Music: Harry Barris 307

There's a LIT-TLE DUTCH MILL, On a lit-tle Dutch hill, Where the  
lit-tle Dutch stars, shine bright, Now a lit-tle Dutch boy,  
And his lit-tle Dutch girl, Fell in love by the mill, One  
night, Up a bove the Dutch moon, Made the scene com- plete.  
They both had so much moon, That it was a real Dutch treat, So the lit-tle Dutch boy, And the  
lit-tle Dutch girl, Bought the LIT-TLE DUTCH MILL, On the lit-tle Dutch hill, And they added the touch of a lit-tle Dutch fami-ly.

**LOVE IS JUST AROUND THE CORNER** Lee Robin & Lewis Gensler (1934)

Love is just a-round the cor-ner An-y co-zy lit-tle cor-ner,  
I'm a sent-i-ment-al mourn-er And I could-n't be for-lor-ner  
Love is just a-round the cor-ner when I'm a-round you you.  
When you keep me on a cor-ner just wait-ing for  
Ve-nus de Mi-lo was not-ed for her charms But  
strict-ly be-tween us, You're cut-er than Ve-nus and what's more you got  
arms. So let's go cud-dle in a cor-ner An-y co-zy lit-tle  
cor-ner Love is just a-round the cor-ner and I'm a-round you.

**LOVE ME** 1934 Lyrics: Ned Washington Music: Victor Young

I'm so in love with you, please } love me,  
You're all that I de-sire  
What-ev-er } else you do, just love me, Go your way and  
I'd die if  
dance and play till dawn breaks thru, If you'll just call  
up and say, "I love you, just you," you should tire  
of me, love me, I'll be kind and I won't mind, if  
you're not near, If you'll on-ly love me, dear.

**EV'RY DAY**

Lyrics: Irving Kahal Music: Sammy Fain (1934)

Andante moderato

Ev- 'ry day I'll fall in love all o- ver a- gain with you, I'll  
 let you know that my va- en- tine is you. We'll

nev- er let our love grow old, I'll al- ways keep it new. — — — — — And  
 live the sweetest sto- ry told, like hon- sy-moon- ers do

each thing I do I'll do to prove to you that ro- mance nev- er will die. It  
 may be a word or a sigh, A gift that I'll bring And as the years — go by,

Ev- 'ry day I'll fall in love all o- ver a- gain with you, I'll  
 nev- er let our love grow old, I'll al ways keep it new.

**I'LL STRING ALONG WITH YOU**

Lyrics: Al Dubin Music: Harry Warren

(1934)

You may not be an an- gel, 'Cause an- gels are so few,  
 I'm look- ing for an an- gel to sing my love song to,

But } un- til the day that one comes a- long, I'll string a- long with you.  
 And }

I'll sing my song to you. For ev- 'ry lit- tle fault that you have, Say!  
 I've got three or four, The hu- man lit- tle faults you do have, Just make me love you  
 more, You may not be an an- gel, But still I'm sure you'll do,  
 So un- til the day that one comes a- long I'll string a- long with you.

**IT'S FUNNY TO EVERYONE BUT ME**

Lyrics: Dave Franklin Music: Isham Jones

Moderato

IT'S FUN- NY TO EV- 'RY- ONE BUT ME, I'ts  
 fun- ny } and yet a trag- e- dy. — — — — — How I loved you though you  
 I guess the joke's on

act- ed a- part. I still love you though you've  
 brok- en my heart. me. If I  
 tried to laugh then I'd be ly- ing, That's why I keep  
 cry- ing, IT'S FUN- NY TO EV- 'RY- ONE BUT ME.

# WHAT A LITTLE MOONLIGHT CAN DO

w/m Harry Woods (1934)

Handwritten musical score for "What a Little Moonlight Can Do". The score is written on five staves. The first staff shows the title and composer. The second staff begins with the lyrics "WHAT A LITTLE MOONLIGHT CAN DO". The third staff continues with "MOONLIGHT CAN DO TO YOU". The fourth staff has "MOONBEAMS COMES PEEPING THROUGH". The fifth staff contains "YOUR HEARTS A FUTT-TER AND ALL DAY LONG" and "YOU ON-ly STUT-TER COS". The sixth staff has "YOUR POOR TONGUE JUST WILL NOT UT-TER THE WORDS I LOVE YOU". The seventh staff concludes with "WHEN YOU HAVE KISS'D HER IS OOH, OOH OOH" and "WHAT A lit-tle Moon-light CAN DO". The score includes various musical notations such as treble clef, 2/4 time signature, and numerous chords (e.g., G7, C, Am7, F#m7b5, C7, F, Fm7, C, A7, D7, Dm7, C#0, D#dim, Dsus2, C#0, G7, G7, G7, C, Dsus2, C). There are also handwritten annotations like "TO CODA" and "CODA".

# DEEP PURPLE

Words by MITCHELL PARISH  
Music by PETER DE ROSE

Handwritten musical score for "Deep Purple". The score is written on four staves. The first staff is marked "Slowly" and contains the lyrics "When the Deep Purple falls o-ver sleep-y gar-den". The second staff continues with "walls, and the stars be-gin to flick-er in the sky, tight, Tho' you're gone, your love lives on when moon-light beams,". The third staff has "Thru the mist of a mem-o-ry you wan-der" and "And as long as my heart will beat, Lov-er, we'll". The fourth staff concludes with "back to me, breath-ing my name with a sigh, In the" and "al-ways meet here in my Deep Pur-ple dreams." The score includes musical notations such as treble clef, 4/4 time signature, and various chords (e.g., F, Cdim, Gm, C7, Fm, D7, Gm, Bbm, F, Abdim, Gm7, Cdim, C7, C9, C7+, F, D7, C7, Abdim, Gm7, Bbm, C7, Gm, Abm, C7, F, Bb9, F6).



# CHAMPAGNE WALTZ, THE

CON. CONRAD  
BEN OAKLAND  
MILTON DRANKS

311

1934

THIS IS THE CHAM-PAGNE WALTZ, THIS IS THE DANCE OF LOVE, UN-DEER THE SOFT  
GLOW MOST CLOSE YOUR EYES AND DREAM I'D DANCE MY WHOLE LIFE THRU IF I COULD DANCE WITH  
YOU MU-SIC SPARK-KING AND GLOW-ING THRU MY HEART IS FLOW-ING, THE CHAM-PAGNE WALTZ

# AUTUMN IN NEW YORK

W/M VERNEN DIKE

AU-TUMN IN NEW YORK WHY DOES IT SEEM SO IN- THAT BRINGS THE SHOWS IN-TO  
-VIT-ING MAY-FAIR IT SPELLS THE THRILL OF FIRST NIGHT-ING  
GLIT-TER-ING CROWDS AND SUM-MER-ING CLOUDS IN CAN-YONS OF STEEL, THEY'RE  
MAK-ING me feel I'm HOME IT'S  
PAIN DREAM-ERS WITH EMP-TY HANDS MAY SIGH FOR EX-O-TIC LANDS IT'S AU-TUMN IN NEW YORK

W/M MAURICE SIGLER, AL GOODHART & AL HOFFMAN  
(1934)

# I SAW STARS

I HEARD A BIRD-IE SING SO SWEET SO SWEET THE MO-MENT I Fell FOR YOU TRUE  
I HEARD AN AN-GER SAY WAKE UP WAKE UP YOUR WON-DER-FUL DREAM CAME YOU (fine)  
I HEARD A BIRD-IE SING  
NEW BORN FEEL-ING HAD ME Reel-ING, I SAID TO MY-SELF "where AM I?" IT'S ALL SO HAZY  
MAU SOUND CRA-ZY, THERE WAS-N'T A STAR IN THE SKY STILL

(1934)

# MILK COW BLUES

w/m Kokomo Arnold recorded by Nat Cole, Bob Crosby, Ricky Nelson & Elvis Presley, Cozy Cole & Clarence Williams

Handwritten musical score for "Milk Cow Blues" in E-flat major, 4/4 time. The score consists of ten staves of music with lyrics and guitar chord markings.

Staff 1: **E<sup>b</sup>7** HOA-HER-ING GOOD MORN-ING — I — SAID BLUES — HOW DO YOU DO? I

Staff 2: **A<sup>b</sup>9** SAID, "BLUES, **E<sup>b</sup>9** BLUES, HOW DO YOU DO? — **B<sup>b</sup>7** YOU'RE MIGHTY EARLY THIS MORN-ING —

Staff 3: **B<sup>b</sup>7** — AND I CAN'T GET A — LONG — WITH YOU **E<sup>b</sup>** HOW CAN I DO RIGHT **E<sup>b</sup>7** BA — BY **E<sup>b</sup>7**

Staff 4: **E<sup>b</sup>7** WHEN YOU WON'T DO RIGHT YOUR-SELF? **A<sup>b</sup>9** HOW CAN I DO RIGHT, BA-BY WHEN YOU WON'T DO

Staff 5: **E<sup>b</sup>7** RIGHT YOUR SELF? **B<sup>b</sup>7** If MY GOOD GAL QUILTS ME **B<sup>b</sup>7** LORD, I DON'T WANT NO-BOD — — — **E<sup>b</sup>7**

Staff 6: **E<sup>b</sup>7** else Well I WOKE UP THIS MORN-IN' Looked out my door AND I KNOW MY MILK COW

Staff 7: **A<sup>b</sup>9** BY THE WAY SHE KOWS, — IF YOU SEE MY MILK COW **E<sup>b</sup>7** PLEASE DRIVE HER HOME — I AIN'T

Staff 8: **B<sup>b</sup>7** HAD NO MILK AND BUT-TER **B<sup>b</sup>7** SINCE THAT COWS — BEEN GONE **E<sup>b</sup>** MY BLUES FELL THIS MORN

Staff 9: **A<sup>b</sup>9** — IN AND MY LOVE — CAME fall-IN DOWN Well MY BLUES FELL THIS MORN-ING AND MY

Staff 10: **E<sup>b</sup>7** love CAME fall-IN' DOWN **B<sup>b</sup>7** I MAY BE A HOW DOWN DOG, MA — MA **E<sup>b</sup>** BUT PLEASE — DON'T DOG ME 'ROAD

Staff 11: **E<sup>b</sup>7** IT TAKES A **E<sup>b</sup>7** ROCK-IN' CHAIR TO ROCK **E<sup>b</sup>7** A Rub-ber ball to Roll **E<sup>b</sup>7** TAKES A LONG TALL SWEET GAL TO

Staff 12: **A<sup>b</sup>9** SAT-IS-FY MY SOUL, LORD! I DON'T FEEL WEL-COME **A<sup>b</sup>9** NO PLACE I GO **E<sup>b</sup>7**

Well (CONTINUED) NEXT PAGE



Artist: Kokomo Harris, a fabulous guitar playing blues singer of the 30's, known in Decca. Dropped out of site during World War II BUT WAS discovered working in a Chicago Steel mill but REFUSED ALL OFFERS TO RECORD AGAIN.

**MILK COW BLUES: (CONTINUED)**

Bb7

THE WOMAN I LOVE — HAS DONE DROVE ME FROM HER DOOR (fine)

**UNDECIDED** lyrics: SID ROBIN (1934) music: Charlie Shavers

verse

IT SEEMS THAT YOU KEEP SLOW-LY DRIVING ME CRAZY  
MY MINDS GONE DAD, I FEEL THAT EVERY THING HAS

I CAN'T MAKE HEAD OR TAIL OUT OF YOU —  
DON'T KNOW EXACTLY JUST WHAT TO DO

CHORUS

1) FIRST YOU SAY YOU DO AND THEN YOU DON'T, AND THEN YOU SAY YOU WILL AND THEN YOU WON'T YOU'RE  
2) NOW YOU WANT TO PLAY AND THEN IT'S NO AND WHEN YOU SAY YOU'LL STAY THAT'S WHEN YOU GO YOU GO  
3) IF YOU'VE GOT A HEART AND IF YOUR KIND THEN DON'T KEEP US A-PART MAKE UP YOUR MIND YOU'RE

UN-DE-CI-DED NOW, SO WHAT ARE YOU GON-NA DO — DO — (fine) I'VE BEEN

SITTING ON A FENCE AND IT DOES-N'T MAKE MUCH SENSE 'CAUSE YOU KEEP ME IN SUS-PENSE AND YOU KNOW IT — THEN YOU

PROM-ISE TO RE-TURN, WHEN YOU DON'T I REAL-LY BORN, WELL I GUESS I'LL LEARN, AND I SHOW IT D.S. *al fine*

(1935) **BLUES SERENADE A**

FRANK SIGNORELLI - JIMMY LYTELL - VINCENT GRADE  
(WAS THEME SONG OF HENRY KING)

IF THERE IS A CIN-DE-RELLA  
TOSS AT NIGHT UP-ON MY PIL-LOW  
WISH I HAD SOM-ONE TO SING TO

LOOK-ING FOR A STEAD-Y FEL-LA, LIS-TEN TO MY SER-EN-ADE IN BLUE  
MOURN-FUL AS A WEEP-ING WIL-LOW HAUNT-ED BY MY SER-EN-ADE IN BLUE (fine)  
ONE THAT I COULD KISS AND CUNG TO NO-ONE HEARS MY SER-EN-ADE IN BLUE

WHY MUST I GO ON DREAM-ING OF AN IM-AG-IN-AR-Y LOVE?

# 314 I AIN'T LAZY - I'M JUST DREAMIN' (1934)

W/M DAVE FRANKLIN

G D<sup>0</sup> Am D7 G D<sup>0</sup> Am D7 G  
 dream-in - - - just dream-in - - - like to ram-ble on the road that  
 al-ways tell the dais-ies ev-'ry  
 al-ways look 'n' for my rain-bow

Cm6 G E7 Am7  
 nev-er says me and moth-er na-ture are the best of friends folks think that I'm  
 - think I've planned when they had their heads I know they can-der-stand hon-est, I ain't  
 in the sky fun-ny when you're dream-in how the time does fly hon-est, I ain't

Cm6 D7+ D7 G F#G D7-III-4-5-3-2-1 B7 Bb7  
 lazy but I'm dream-in' fine I'm kind a 'pal-ly' with  
 " I'm Just " "

Bb7 E7 Eb13 E7  
 ev-ry-thing that grows the lit-tle pos-sies, and ev-ry ram-ling rose

A7 Ab7 A7 A7-5 D7 D.S. al fine  
 from ear-ly morn-ing 'til day comes to a close, I'm liv-ing in a world of my own.

## COLLEGE RHYTHM

W/M Mack Gordon & Harry Revel (1934)

SNAP YOUR FINGERS WALK A-ROUND A BIT  
 TILT YOUR SKIRT OR TILT YOUR PANTS A BIT  
 IT'S SO EAS-Y, THERE'S NO TRICK TO IT

G G<sup>0</sup> Am D7 C

SHAKE YOUR SHOUL-DERS GO TO TOWN A-BIT WHEN IT'S GOT-CHA YOU'LL GET HOT-CHA  
 FIRST YOU STRUT AND THEN YOU DANCE A-BIT DO IT LOW DOWN HI-DE-HO DOWN  
 LEARN IT QUICK AND GET THE RICK IN IT,

Am D7 F#G D+ II G Eb7  
 THAT'S COL-LEGE RHY-THM RHY-THM SWAY And then you STOP And then you HoP

D7 D<sup>0</sup> D7 D+ G D7 G D7 D.S. al fine G7 Ab7 A7 Bb7  
 AND THEN you -JUST MUST ADD A LIT-TLE RHY-THM All the World Will

B7 C7 Db7 D7 G7 C Am D7 G A  
 soon BE DO-IN' IT HEY, Pro-fes-sor YES SIR THAT'S Col-lege RHY-THM

# EAST OF THE SUN

W/m Brooks Bowman 315

Moderately (1935)

G 3 E7 Am7 3

East Of The Sun and west of the moon, We'll build a dream-house  
 Just you and I, For - ev-er and a day, Love will not die,

To Coda C Cm6 Am7 3 3 D7 F#7 3 B

of love, dear. Near to the sun in the day, Near to the moon at  
 Well

Em A7 3 Am7 3 D7 D.C. al Coda

night, We'll live in a love - ly way, dear, Liv-ing on love and pale moon-light.

Coda Cm6 3 Am7 Cm6 G Em

keep it that way, Up a-mong the stars we'll find, A har-mo-ny of life to a

A7 Am 3 Cm6 D7 G

love-ly tune East Of The Sun and west of the moon,

E b7 Am7 3 D7 G

dear, East Of The Sun and west of the moon.

## STAIRWAY TO THE STARS

Meody Based On A Theme From "PARK AVENUE FANTASY" 1935

Words by MITCHELL PARISH  
 Music by MATT MALNECK and FRANK SIGNORELLI

Slowly C Ddim Dm6 Gm7 C9 Fmaj7 Fm6 Ab+

Let's build a Stair-way To The Stars, And climb that Stair-way To The Stars,  
 We'll hear the sound of vi - o - lins, Out yon - der where the blue be - gins,  
 Let's build a Stair-way To The Stars, A love - ly Stair-way To The Stars,

C Am6 Dm7 G7 To Coda C A7-9 Ab9 G7

With love be-side us to fill the night with a song,  
 The moon will guide us as we go drift - ing a -  
 It would be heav - en to climb to heav - en with

2 C Am Am6 B7 Em Em7 A7 Am

long. Can't we sail a - way on a la - zy dai - sy pet - al,  
 Em 3 G+ Em 3 A9 Dm Dm7 G9 Cm

o - ver the rim of the hill? Can't we sail a - way on a lit - tle dream and set - tle  
 D.C. al Coda

Dm 3 D7 3 Dm7 G7

Coda C

high on the crest of a thrill!  
 you.

316

~1728~

# SWEET LORRAINE

L/ MITCHELL PARISH  
M/ CLIFF BURWELL

Musical notation for the first line of 'Sweet Lorraine' in G major, 5/4 time. Chords: G, E7, A7, D7, Em, C7, Bb7, E7, A7.

I'VE JUST FOUND JOY - I'M AS HAPPY AS A BA-BY BOY - WITH AN-OTH-ER BRAND NEW CHOO-CHOO TOY  
 PAIR OF EYES - THAT ARE BLU-ER THAN THE SUM-MER SKIES - WHEN YOU SEE THEM YOU WILL RE-A-LIZE  
 NIGHT I PRAY THAT NO-BOD-Y STEALS HER HEART A-WAY - JUST CAN'T WAIT UN-TIL THAT HAPPY DAY

Musical notation for the second line of 'Sweet Lorraine'. Chords: D7, G, Am, D7, D+, II, G13, C, E7, Am, C7.

WHEN I'M WITH MY SWEET LOR-RAINE -  
 WHY I LOVE MY SWEET LOR-  
 WHEN I MAR-RY SWEET LOR-  
 -RAINE (I'M SO HAPPY) WHEN IT'S RAIN-ING I DON'T MISS THE SUN  
 -RAINE (Ame) L

Musical notation for the third line of 'Sweet Lorraine'. Chords: F, E7, Am, C7, E7, E7, A7, D7, F7, E7, A7, D7, D+, D, Am, G.

FOR IT'S IN MY SWEET-ES SMILE - JUST TO THINK THAT I'M THE LUCK-Y ONE WHO WILL HEAD HER DOWN THE AISLE - EACH

## SUMMERTIME

LYRIC DU BOSE HEYWARD  
 MUSIC George Gershwin (1935)

Musical notation for the first line of 'Summertime' in C major, 3/4 time. Chords: C+, Amb, E7, Amb, E7, Amb, E7.

Musical notation for the second line of 'Summertime'. Chords: Amb, E7, Amb, Dm, F, Dm7, C, E, B7, E, E7, Amb, E7, Amb, E7.

FISH ARE JUMP-IN' - AN' THE COT-TON IS HIGH - OH YO' DAD-DYS RICH AN YO MA IS GOOD

Musical notation for the third line of 'Summertime'. Chords: Amb, E7, Am, D7, C, Am, D7, Dm7, Am, D, F, C, F9, Bb, E7, Am, A.

look-in SO HUSH, LIT-tle BA-BY DON'. YO' CRY

## SING AN OLD FASHIONED SONG

LYRICS JOE YOUNG (1935)  
 MUSIC FRED. E. AHLERT

Musical notation for the first line of 'Sing an Old Fashioned Song' in G major, 4/4 time. Chords: G, D7, G7, C, Cmi, G.

SING AN OLD FASH-IONED SONG, TO A YOUNG SO-PAIS-TI-CAT-ED LA-DY SIL-VER  
 SHOW AN OLD CAM-ER-O " " " " " " " " " " YOU CAN  
 " " " " " " " " " " PUT YOUR

Musical notation for the second line of 'Sing an Old Fashioned Song'. Chords: D7, D+, G, E7, A7, D7, D7.

THREADS A-MONG THE GOLD THE SWEET-EST ST-ORY EV-ER TOLD WON YOUR MOTH-ERS  
 WIN HER ONCE YOU START LIKE YOUR DAD

Musical notation for the third line of 'Sing an Old Fashioned Song'. Chords: G, C, D7, G, C, F, C, Bb7.

HEART TRA-VEL ON DOWN THE ROAD TO LONG A-GO TRA-VEL ON TURN THE

Musical notation for the fourth line of 'Sing an Old Fashioned Song'. Chords: Em, A7, D7, D, G, Dm, E7, A7, D7, G, A.

LIGHTS A-WAY DOWN LOW LONG AND SING AN OLD FASH-IONED SONG

# HOLLYWOOD + VINE (1935)

KYLE MORRINE & JIMMIE GRIER

317

WALKING MY DI-REC-TION NEAR THE BUS-Y IN-TER-SEC-TION WHERE MY TAX-I STOOD ON HOL-IV-WOOD AT  
 IN OUR CON-VER-SATION SHE SAID SHE'D BEEN ON LO-CATION MAK-ING PIC-TURES WHERE THE MOUNTAINS MEET THE  
 WHEN I RE-COM-MAN-DED GO-ING OUT SHE CON-DESC-ENDED AND I KNEW THAT SHE WAS LOOKING AHEAD AS

VINE BUT SOME-ONE WAVED A GLOVE TO ME AND I WAS SO SUR-PRISED TO SEE AN  
 SKY THE SHE'S BEEN OTH-ER RAC-ES CAUSE I SAID HER AT THE RAC-ES DOWN IN  
 MINE THE EX-TRA GIRL WHO DID HER BIT TO MAKE MY LOVE-LY HEART SUB-MIT TO

EX-TRA GIRL OF MINE CAL-LI-EN-TE WITH AN-OTH-ER GUY (fine) I WAS AT A  
 LOVE-FOR HER ON HOL-LY-WOOD AT VINE

LOSS FOR WORDS TO SCOLD HER FOR HER WHIRL FOR I SAW ALL THOSE RAC-ES TOO BUT WITH AN-OTH-ER GIRL

## RED SAILS IN THE SUNSET

LYRICS: JIMMY KENNEDY MUSIC: HUGH WILLIAMS (WILL GRÖSZ) (1935)

RED SAILS IN THE SUN-SET HE SAILED AT THE DAWN-ING

'WAY OUT ON THE SEA ON CAR-RY MY LOVED ONE HOME SAFE-LY TO ME  
 ALL DAY I'VE BEEN BLUE RED SAILS IN THE SUN-SET I'M TRUST-ING IN

YOU SWIFT WINGS YOU MUST BOR-ROW MAKE STRAIGHT FOR THE SHORE WE MAR-RY TO-  
 ME (fine)

-MOR-ROW AND HE GOES SAIL-ING NO MORE

## BLUE LOU

EDGAR SAMPTON INSTRUMENTAL (1935)

(fine)

**BRIDGE**

(REPEAT)

318

# TOP HAT WHITE TIE & TAILS

IRVING BERLIN  
1935

*C* *G7* *C* *Em7(-5)* *Dm7*

I'M PUT-TIN' ON MY TOP HAT TY-IN' UP MY WHITE TIE  
I'M DUDE-IN' UP MY SHIRT FRONT PUT-TIN' IN THE SHIRT STUDS  
THERE PUT-TIN' DOWN MY TOP HAT MUS-SIN' UP MY WHITE TIE

*G7* *C* *I* *Dm7* *G7* *ENDING 6* *II* *F#m7(b5)* *B7* *Emi*

BRUSH-IN' OFF MY TAILS I'M STEP-PIN' Out My dear, To B-  
POL-ISH-IN' MY NAILS  
DAN-CIN' IN MY TAILS (fine)

*Emi* *F#m7(b5)* *B7* *E* *Emi*

-REATHE AN-AT-MOS-PHERE THAT SIM-PLY REERS WITH CLASS AND I TRUST THAT YOU'LL

*F#m7(b5)* *B7* *E* *Dm7* *(Ab7)* *G7* *D.S.* film: "TOP HAT" with Fred Astaire

EX-CUSE MY DUST WHEN I STEP ON THE GAS FOR I'LL BE

*F* *Eb* *F7* *Bb7* *Ep*

## LU-LU'S BACK IN TOWN

LYRIC: AL DUBIN MUSIC: HARRY WARREN (1935)

GOT-TA GET MY OAD TUX - E - DO PRESSED,  
GOT-TA GET A HALF-A - BOCK SOME-WHERE -;  
YOU CAN TELL THE MAIL-MAN NOT TO CALL -;

*Ep* *F7* *Bb7* *Ep* *Eb7* *Ab* *Abmi* *Ep* *C9* *F7*

GOT-TA SEW A BOT-TON ON MY VEST 'CAUSE TO -NIGHT I'VE GOT-TA LOOK MY BEST LU-LU'S BACK IN T-  
GOT-TA SHINE MY SHOES AND SUKK MY HAIR GOT-EA geE MU-SELF A BOU-TON-NIERE  
I AIN'T COM-IN' HOME UN-TIL THE FALL AND I MIGHT NOT GET BACK HOME AT ALL

*Ep* *Bb7* *III#FASE* *F7* *Bb7* *Ep* *re:* *Cm* *Gm* *F#m* *Ep* *Cm* *Gm* *F#m*

-OWN LU-LU'S BACK IN TOWN (fine) YOU CAN TELL ALL MY PETS ALL MY HAR-LEM CO-  
LU-LU'S BACK IN TOWN

*Ep* *Cm* *Gmi* *Fmi* *Ep* *C+* *F7* *Bb7* *D.S. al fine*

QUETTES MIS-TER O-tis ve-grebs that he won't be A-ROUN'

I'm Gonna Sit Right Down And Write Myself A Letter

1935

JOE YOUNG & FRED E. AHLERT

Musical score for "I'm Gonna Sit Right Down And Write Myself A Letter" (1935) by Joe Young & Fred E. Ahlert. The score is in G major and 4/4 time. It consists of four staves of music with lyrics underneath. The lyrics are: "I'm Gon-na Sit Right Down And Write My - self A Let - ter, And smile and say 'I hope you're feel - ing bet - ter', And make be - lieve it came from you. I'm gon - na write words, oh, so close 'with love' the way you do. sweet, They're gon - na knock me off my feet, A lot of kiss - es on the bot - tom, I'll be glad got 'em. I'm gon - na I'm Gon - na Sit Right Down And Write My - self A Let - ter, And make be - lieve it came from you." The score includes various chords such as C, E7, F, A7, Dm, Dm7, G7, Gm6, A7, D7, G7, F, G7, Dm, F, Fm, C, Gm, A7, D7, Dm7, G+, C, F6, and C.

I'M IN THE MOOD FOR LOVE

1935

Words and Music by JIMMY McHUGH and DOROTHY FIELDS

Musical score for "I'm In The Mood For Love" (1935) by Jimmy McHugh and Dorothy Fields. The score is in G major and 4/4 time, marked "Moderately". It consists of four staves of music with lyrics underneath. The lyrics are: "I'm In The Mood For Love Sim - ply be - cause you're near me Heav - en is in your eyes Bright as the stars we're un - der If there's a cloud a - bove If it should rain we'll let it Fun - ny, but when you're near me Oh! Is it an - y won - der? I'm In The Mood For Love. Love. But for to - night, for - get it! Why stop to think of wheth - er This lit - tle dream might fade? D.C. al Fine We'll put our hearts to - geth - er Now we are one, I'm not a - fraid!" The score includes various chords such as F6, G7, C, G7, C, Gm6, A7, Fm6, G7, C, Am6, B7, Em, Cm6, D7-9, D7, Em6, Dm7, G7, Em7, Ebdim, Dm7, G7, C, Dm7, G7, and C.

**MAYBE**

w/m Allan Flynn & Frank Madden 1935

Musical score for "Maybe" (1935) by Allan Flynn & Frank Madden. The score is in G major and 4/4 time. It consists of six staves of music with lyrics underneath. The lyrics are: "May - be you'll think of me, When you are all a - lone, May - be the one who is wait - ing for you will prove un - true Then what will you do. May - be you'll sit and sigh, Wish - ing that I were near, then, May - be you'll ask me to come back a - gain, And May - be I'll say May - be." The score includes various chords such as G, E7, A7, D7, D+, G, D7, G, Edim, D7, G, E7, A7, D7, D+, G, G+, C, E7, Am, A7, Eb7, G, Dm6, E7, A7, D7, and G.

LITTLE BROWN GAL (1935) Lee Wood - Don McDiarmid - W. ... W. ...

It's not the Isl-ands fair, that are call- ing to me, — not the  
 balm- y air, — not the trop- ic- al sea, but it's a lit- tle brown gal in a  
 lit- tle grass skirt, in a lit- tle grass shack, in Ha- wai- i, # it is- n't  
 wai- ki- ki, — nor Ka- me- ha- me- has Pal- i, not the  
 beach boys free, — with their Ho- o ma- li- ma- li, it's a  
 lit- tle brown gal, in a # lit- tle grass skirt, in a  
 lit- tle grass shack, in Ha- wai- i. — thru that Isl- and  
 won- der- land, — She's brok- en all the ka- ne's hearts —  
 it's not hard to un- der- stand, — for that wa- hi- ne is a  
 gal of parts; I'll be leav- ing soon, — but the thrill I'll en- joy, — is not the  
 Isl- and moon, or the fish and the Poi — It's just a lit- tle brown gal, in a  
 lit- tle grass skirt, in a lit- tle grass shack, in ia- wai- i. —

LITTLE WHITE GARDENIA, A Wm ... 1935

For I bring a lit- tle white gar- de- nia, As re- fresh- ing as a day — in  
 look in- to this } white gar- de- nia, there's a mes- sage there I dare not  
 May You may wear it if you care or toss it a- way. — If you vey.  
 say That I'll let this little white gar- de- nia con-  
 Who knows? To mor- row we may be — to- geth- er, or so far a- part. Take this  
 to- ken of my love — Cher- ish it and keep it close to your heart. If our  
 paths should ev- er cross a - gain, dear, Ac- ci- dent- ly or by fate's de-  
 sign If you wear a lit- tle white gar- de- nia, I'll know you are mine.



LYRIC: HOLT MARSHALL MUSIC: JACK STRACHEY & HARRY KINCK 321

**THESE FOOLISH THINGS REMIND ME OF YOU** (1935)

A cig- a- rette that bears a lip- stick's tra- ces,  
 A tink- ling pia- no in the next a- part- ment,  
 An air- line tick- et that to ro- man- tic pla- ces,  
 Those stumb- ling words that told you what my heart meant,  
 And still my heart has wings. — THESE FOOL-ISH THINGS re- mind me of you.  
 A fair- ground's painted swings,  
 THINGS re- mind me of you. You came, you saw,  
 you con- quer'd me. When you did that to me, I  
 knew some- how this had to be. The winds of March that make my  
 heart a danc- er, A tel- e- phone that rings but  
 who's to an- swer? Oh, how the ghost of you  
 clings. THESE FOOL-ISH THINGS re- mind me of you.

**IT'S EASY TO REMEMBER** (1935)

LYRIC: LORENZ HART MUSIC: RICHARD RODGERS

Your sweet ex- pres- sion, The smile you gave me, The way you looked when we met. It's  
 whis- per- ing, I'll al- ways love you, I know it's o- ver and yet, It's  
 eas- y to re- mem- ber But so hard to for- get. I hear you yet. So I must  
 dream to have your hand ca-ress me, fin- gers press me tight. I'd rat-her dream than have that  
 lone- ly feel- ing steal- ing through the night. Each lit- tle mo- ment Is clear be- fore me, And though it  
 brings me re- gret, It's eas- y to re- mem- ber. And so hard to for- get.

ZING! WENT THE STRINGS OF MY HEART <sup>w/m</sup> JAMES HANLEY (1935) Moderato

Dear, when you smiled at me, I heard a  
'Twas like a breath of Spring, I heard a  
mel- o- dy, It haunt-ed me from the start.  
rob- in sing A- bout a nest set a- part,  
Some-thing in- side of me Start- ed a sym- pho- ny,  
All na- ture seemed to be In per- fect har- mo- ny,  
Zing! went the strings of my heart. strings of my heart.  
Your eyes made skies seem blue a- gain, What else could I  
do a- gain, But keep re- peat- ing through a- gain "I love you,  
love you. I still re- call the thrill, I guess I  
al- ways will, I hope 'twill nev- er de- part,  
Dear, with your lips to mine A rhap- so- dy di- vine.  
Zing! went the strings of my heart.

IF YOU WERE MINE 1935 W=Jan Mercer/M=Natly Malneck Slowly

IF YOU WERE MINE { I could be a rul- er of Kings,  
I would live for your love a- lone,  
And IF YOU WERE MINE I could do such won- der- ful things.  
To kneel at your shrine. I would give up all that I own.  
I'd say to a star, Stop where you are, light up my lov- er's  
Yes, ev- en my heart ev- en my life, I'd trade it all for  
1. C7 Fm Ab7 Eb9 Bb+  
way, And ev- 'ry star a- bove you would o- bey, Say  
2. C7 Fm Ab Bb9 Eb  
you, And think I was luck- y too, IF YOU WERE MINE.

# I'LL NEVER SAY "NEVER AGAIN" AGAIN W. Harry Woods 33

*1935* F

I'll never say "Never a-gain a-gain, 'Cause here I am in love a-gain,  
 never say "Never kiss you a-gain, 'Cause here I'm kiss-ing you a-gain,  
 Head over heels in love a-gain with you! I'll do.  
 That's just the thing I said I'd nev-er  
 I walked a-way and said "good-bye," I was has-ty, was-n't I? I missed you so I  
 thought I'd die, but it's all over now, throw my hat in the sky! I'll nev-er say "nev-er a-  
 gain" a-gain. 'Cause here I am in love a-gain, Head over heels in love a-gain with the same sweet you!

# WORDS ARE IN MY HEART, THE Lyrics: A. L. Brown Music: Harry Woods 1935 Tempo di Valse

In my song of love the moon a-bove makes the mus-ic, The  
 words are in my heart. My lips may be a-fraid to ser-ve  
 made you to-night, But the words are in my heart.  
 Ro-ses red, in rhy-thm are sway-ing And like my heart, they're  
 tan-dar-ly say-ing, "My dear, I love you so," And e-ven  
 tho' I can't say it, The words are in my heart.

# YOU HIT THE SPOT Jack Greene & Harry Klee Moderato

You hit the spot like a bal-ly breeze on a night in May,  
 the first em-brace when the knot is tied.  
 You hit the spot like a cool mint ju-ly on a summ-ry day,  
 pipe and slip-pers by a fire-side.  
 You hit a new high in my es-ti-ma-tion.  
 I had to fall 'cause you've got so much on the ball. Oh!  
 Mat-ter of fact-ly Don't know ex-act-ly what it is that you've  
 got. But ooh- ooh- ooh you- ooh- ooh hit the spot.

**JUST ONE OF THOSE THINGS** 1935 Cole Porter Allegretto

It was just one of those things, Just one  
of those cra-zy flings. One of those bells that now and then  
rings, Just one of those things. It was just one  
of those nights, Just one of those fab-u-lous  
flights A trip to the moon on pas-sa-mer wings, Just one of those  
things. If we'd thought a bit of the end of it When we start-ed paint-  
ing the town, We'd have been a ware That our love af-fair Was too  
hot not to cool down. So good-bye, dear, and A-men,  
Here's hop-ing we meet now and then, It was great fun, But it was  
just one of those things.

**SOON** 1935 Lyric Lorenz Haas Music: Richard Rodgers

Soon, may-be not to-mor-row but soon, There'll just be two of us,  
Soon you and I will bor-row the moon for just the  
two of us. Sweet-ly and so dis-creet-ly We'll be com-plete-ly a-lone;  
No oth-er world, On-ly our own. Now we must be con-tent-ed with  
schemes a-bout the two of us. Yet we can have our sweet scent-ed  
dreams, That will come true of us, for pres-ent-ly and pleas-ant-ly our  
hearts will be in tune. So, Soon, may be not to-mor-row, but soon.

# IN A SENTIMENTAL MOOD

Wm. Ellington, Wm. Kretz & J. Mills (1935)

In A Sen-ti-men-tal Mood I can see the stars come thru my room  
 On the wings of ev'ry kiss Drifts a mel-o-dy so strange and sweet

While your lov-ing at-ti-tude is like a flame that lights the gloom  
 In this sen-ti-men-tal bliss you make my Par-dise com-plete

Rose pet-als seem to fall it's all like a dream to call you  
 mine My heart's a light-er thing since you made this night a thing U-  
 vine In A Sen-ti-men-tal Mood I'm with-in a world so heav-en-ly

For I nev-er dreamt that you'd be lov-ing sen-ti-men-tal me.

# IT'S AN OLD SOUTHERN CUSTOM

A: JACK YELLEN  
M: Joseph Meyer (1935)

It's an old south-ern cus-tom, { When you're To po-  
 walk-ing down the street, To bid ev-'ry-one good morn-  
 lite-ly lift your hat When you pass a pret-ty stran-  
 ing. Don't you think that's kind of sweet? And it's an  
 ger. Is there

an-y-thing wrong in that? If a la-dy meets a  
 gen-tle-man, As they did in days co-lo-ni-al, And the  
 la-dy and the gen-tle-man Have in-ten-tions mat-ri-  
 mo-ni-al, If they must be to-geth-er Ev'ry  
 morn-ing, noon and night, There's a good old south-ern cus-  
 tom, That makes ev'-ry-thing all right.

(... MAN'S OPENING THEME)

LET'S DANCE

W. Stone/J. Bonie lyrics: F. Baldridge

Moderato  
Adim

So LET'S DANCE, Let's glide, Lights are low, How I love you! Stay by my side, As we go where sweet music weaves her spell over us Your cheek kiss- ing mine, My sweet, Thrills me through, dear, Ah! Sweet mel- o- dy, Come guide our feet; LET'S DANCE.

GOOD-BYE

1935 w/m Gordon Jenkins (Goodman's Closing) THEME

Very slowly

I'll nev-er for-get you, I'll nev-er for-get you, I'll nev-er for-get you, I'll So we'll go on liv- ing Our own way of liv- ing, So nev-er for-get how we prom-ised one day, To love one an-oth- er for you take the high road and I'll take the low, It's time that we part- ed, It's ev- er that way, We Said we'd nev- er say, Good- bye. much bet-ter so, But kiss me as you go, Good- bye. (Fine) But that was long a- go, Now you've for- got- ten, I know. No use to won- der why, Let's say fare- well, with a sigh, Let love die. Rit.

RHYTHM IS OUR BUSINESS

1935 Jimmie Lunceford W. SAMCAHN - No. 1 Rhythmic

RHY- THM is our BUSI- NESS, RHY- THM is what we SELL RHY- THM is our BUSI- NESS. BUSI- NESS sure is SWELL If You're feel- ing blue, Rhy- thm's what you Need, If you've got Rhy- thm, You're sure to Suc- ceed, Rhy- thm is our Busi- ness, Rhy- thm is what we Sell.



# MOON OVER MIAMI

L/ EDGAR LESLIE m/ JOE BURKE 1935

Musical notation for the first line of 'Moon Over Miami' in G major, 4/4 time. Chords: D7, G, G#D, Am7.

MOON OVER-MI-A-MI

SHINE ON MY LOVE AND WE - SO WE CAN STROLL BE-SIDE THE  
SHINE ON AS WE BE-GIN - A DREAM OR TWO - THAT MAY COME  
YOU KNOW WE'RE WAIT-ING FOR A LIT-TLE LOVE A LIT-TLE

Musical notation for the second line of 'Moon Over Miami'. Chords: D7, G7, C, Eb9, G, Bm, Em7, Bm, Bb9.

ROLL OF THE ROLL-ING SEA  
TRUE WHEN THE TIDE COMES IN  
KISS ON MI-A-MI SHORE (fine)

HARK TO THE SONG OF THE SMILING TROU-GA-DOURS -

Musical notation for the third line of 'Moon Over Miami'. Chords: D, F#7, Bm, F#7, Bm, Em7, Bm, Gmi, D, Eb7.

HARK TO THE THROB-BING GUIT -TARS HEAR HOW THE WAVES OF-FER TAIN-DER-OUS AP-PROUSE AF-TER EACH SONG TO THE

Musical notation for the start of 'Clouds' in G major, 4/4 time. Chords: Am7, D7, D.S. al fine.

# CLOUDS

Music: Walter Donaldson  
Lyric: Gus Kahn 1935

STARS

Musical notation for the first line of 'Clouds' in G major, 4/4 time. Chords: G, D7, D+, G6, E7, A7.

CLOUDS floating thru the NIGHT WHILE THE SIL-VER STARS A-BOVE  
CLOUDS DRIFT-ING thru the SKY WHILE I WON-DER WHY MY LOVE  
CLOUDS float-ING thru the NIGHT SPEAK-ING OF A

Musical notation for the second line of 'Clouds'. Chords: A7, D7, EG, G#D, D7, G, Am, G, B, F#7.

(-love) tend their tender LIGHT - BYE THE NIGHT WAS YOUNG, THE BREEZE WAS WARM AND  
(-love) EV-er SAID Good-

Musical notation for the third line of 'Clouds'. Chords: B, F#7, B, D, A7.

Ten-der A Fool WAS I BUT HOW WAS I TO KNOW I GLAD-ly GAVE MY HEART IN SWEET SUR-

Musical notation for the fourth line of 'Clouds'. Chords: D, A7, A7-5, D7, D7+, Bm, D.S. al fine.

REN-der TO LEARN THAT LOVE WAS MEANT TO COME AND GO LIKE SNOW-WHITE

Musical notation for the fifth line of 'Clouds'. Chords: A7, D7, G, C6, G.

love THAT WAS HEAV-EN-ly A LOVE THAT COULD NEV-ER BE MINE

# YOU'RE A HEAVENLY THING

W/ Joe Young 1935  
Little Jack Little

Musical notation for the first line of 'You're a Heavenly Thing' in G major, 4/4 time. Chords: C, A7, D7.

THEY TOOK THE MOON-NIGHT OUT OF THE SKIES - AND PUT THE MOON-NIGHT RIGHT IN YOUR EYES like a JUNE NIGHT  
THEY TOOK THE FEA-GRANCE OUT OF THE DEW - AND SPRINK-LED RO-SES ALL OY-ER YOU - LIKE A GAR-DEN  
AND THEN THEY FIN-ISHED CALLED IT A DAY - THEY TOOK THE MOD-EL THREW IT A-WAY LIKE AN AN-GELO

Musical notation for the second line of 'You're a Heavenly Thing'. Chords: G7, C, G6, G7, F#m7, C, Gm7, C7.

YOU'RE A HEAV-EN-ly THING  
" " " " "

THING - THEY MADE A CLING-ING VINE YOU EM-BRACE  
THING (fine)

Musical notation for the third line of 'You're a Heavenly Thing'. Chords: F, Am7, D7, G7, G+, D.S. al fine.

STARS THAT SHINE LIGHT YOUR FACE TO COM-BINE EV-ry THING ON YOUR KIPS THEY PUT A BREATH OF SPRING





MUSIC THOMAS (FATS) WALLER (1935) LYRIC: ANDY RAZAF  
**FIND OUT WHAT THEY LIKE AND HOW THEY LIKE IT**

VERSE

USED TO WON-DEER right A-long — why I COULD-N'T HOOD A MAN — EV-'RY love Af-

fair WENT WRONG UN-TIL I CHANGED MY PLAN I'M HAV-ING NO MORE TROU-BLE NOW MY

Dad-dy's NICE AS HE CAN BE. — FIND OUT WHAT THEY LIKE, AND HOW THEY LIKE IT AND

Let 'em HAVE it just THAT WAY Give 'em what they WANT, AND WHEN THEY WANT IT, WITH-

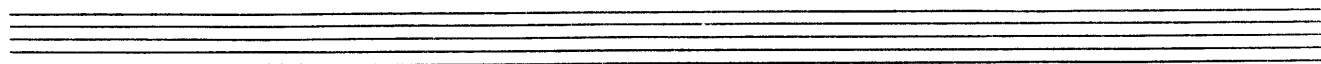
OUT A SIN-GLE WORD TO SAY YOU'VE GOT TO CA-TER TO A MAN AND IF YOU DON'T HE'LL

JUST USE MORE SUG-AR IF HE SAYS YOUR JAM AIN'T SWEET OR  
 NOW YOU WILL LOSE HIM IF YOU GIVE HIM HOK-AI-POPS —  
 IF HE CLAIMS HIS LODGE IS MEET-ING EV-'RY NIGHT IT

FIND SOME OTH-ER GAK TO DO THE THINGS YOU WONT  
 HE WILL SWEAK FAR HIS DES-SEAT A — CROSS THE STREET  
 WHEN YOU KNOW HE'S CRA-ZY JUST TO HAVE SOME CHOPS  
 MEANS YOU DO NOT HAN-DLE ALL YOUR BUSI-NESS RIGHT

HOW THEY LIKE IT AND LET 'EM HAVE IT JUST THAT WAY WAY — AND

Let 'em HAVE it just THAT WAY — And let 'em have it just that WAY —



Trumpet Intro. Solo CADENZA AS recorded by Bunny Berrigan

I Can't Get Started

1935

Lyric by IRA GERSHWIN  
Music by VERNON DUKE

I've flown a - round the world in a plane; I've set - tled re - vo - lu - tions in  
(I do a) hun - dred yards in ten fiat. The Prince of Wales has cop - ied my

Spain; The North Pole I have char - ted. But can't get start - ed with you A - round a  
hat: With queens I've à la cart - ed. But can't get start - ed with you The lead - ing

golf course I'm un - der par. And all the mov - ies want me to star; I've got a  
tail - ors fol - low my styles, And tooth - paste ads all fea - ture my smiles; The As - tor -

house, a show - place, But I get no - place with you You're so su - preme lyrics I write of you  
bilts I vis - it. But say, what is it with you? When first we met, how you e - lat - ed me!

Scheme just for a sight of you, Dream both day and night of you And what  
Pet, you dev - as - tat - ed me! Yet, now you've de - flat - ed me Till you're

good does it do? In nine - teen twen - ty nine I sold short; In Eng - land I'm pre - sen - ted at court. But you've got  
my Wa - ter - loo, I've sold my kiss - es at a ba - zaar, and af - ter me they've named a ci - gar; But late - ly

me down - heart - ed 'Cause I can't get start - ed with you, I do a you.  
how I've smart - ed, 'Cause I can't get start - ed with

# BEGIN THE BEGUINE

Lynn Cole Porter  
"Jubilee" (1935)

when they be-gin THE BE-GUINE — IT BRINGS BACK THE SOUND OF MU-SIC-SO Ten-Der

IT BRINGS BACK A NIGHT OF TROP-IC-AL SPREN-DOR — IT BRINGS BACK A MEM-  
O-RY EV-ER GREEN I'm WITH YOU ONCE MORE — UN-DER THE STARS — And  
DOWN BY THE SHORE — AN OR-CHES-TRAS PLAY-ING — AND EV-EN THE PALMS SEEM TO BE SWAY-ING —

— WHEN THEY BE-GIN — THE BE-GUINE — TO LIVE IT A-GAIN IS PAST ALL EN-  
DEAV-OUR — EX-CEPT WHEN THAT TUNE — CLUTCH-ES MY HEART — AND THERE WE ARE  
SWEAR-ING TO LOVE FOR-EV-ER — AND PROM-IS-ING NEV-ER, NEV-ER TO PART — WHAT  
MO-MENTS DI-VINE — WHAT RAP-TURE SE-RENE — TILL CLOUDS CAME A-long To dis-Perse the joys we had  
TAST-ED — And NOW WHEN I HEAR PEOP-LE CURSE THE CHANCE THAT WAS WAST-ED I Know But too Well  
what they mean SO DON'T let them be-gin — THE BE-GUINE — let the love that was ONCE A-  
-fire re-MAIN AN Em-ber — let it SLEEP LIKE THE DEAD DE-SIRE I ON-LY RE-MEM-BER —

when they be-gin — THE BE-GUINE — Oh yes, *f* let them be-gin the BE-GUINE MAKE THEM PRAY —

Chords: C, Am7, Cmaj7, Am7, C, G7, Dm, Dm7, G7, Cmaj7, Am7, C, Cmaj7, Am7, C, Dm, G7, Dm7, Dm, Dm, Dm7, G7, C, F7, Cmi, Bb, Bbm7, Ab, Fm7, Ab, F#dim, G, Ab, G, Fm7, Dm7, G, G7, C, Am7, C, Cmaj7, C, C7, G7, Fmi, Dm7, Fmi, Dm7, G7, G7sus, Cmaj7, C, Am7, C, Cmaj7, Am7, C, Em7, C, Dm7, G7, Am7, Em7, C, Am, C, Cmaj7.

NEXT PAGE →

BEGIN THE BEGUINE (CONTINUED)

333

Am7 C 3 F. C G7 C G7 F 3

TILL THE STARS THAT WERE THERE BE-FORE RE-TURN A-BOVE YOU - TILL YOU WHIS-PER TO ME ONCE

Dm7 Em Em7 A7 Dm7 G7 Dm7 3

MORE, "DAR-LING, I LOVE YOU!" - AND WE SUD-DEN-LY KNOW WHAT HEAV-EN WERE IN

G7 C Cmaj7 Dm7 Dm7 G C A7 Cmaj7 C A

When they be-gin - THE BE-GUINE - WHEN THEY BE-GIN - THE BE-GUINE

**ALONE (1935)**

M: Nacio H. Brown  
A: Arthur Freed movie "A NIGHT AT THE OPERA"

A - LONE A - LONE { WITH A SKY OF RO-MANCE A - BOVE }  
BY THIS NIGHT THAT WE TWO COULD SHARE } A

Alone A - LONE } ON A NIGHT THAT WAS MEANT FOR LOVE THERE MUST BE SOME-ONE WAIT-ING WHO  
WITH YOUR KISS THAT COULD MAKE ME CARE AND WHEN YOU COME I'LL PROM-ISE TO

F7 Eb Bb7 +5 B7 Bb7 Eb

FEELS THE WAY I DO WHO EV-ER YOU ARE, ARE YOU, ARE YOU OWN A - LONE A -

**A BEAUTIFUL LADY IN BLUE**

LYRIC SAM LEWIS MUSIC J. FRED COOTS 1935

LONGE WITH A HEART MEANT FOR YOU A - LONE

A Beau-ti-ful Lady IN BLUE

{ She met just like Two SHAD-ows do  
SHE THOUGHT I WAS SOME ONE SHE KNEW  
AND STRANGE AS IT MAY SOUND TO YOU

NOT ONE WORD WAS SAID, SHE KISSED ME AND FIRED AND OUR LIT-TLE RO-MANCE WAS THROUGH  
HER LIFE TIME WAS VINE WERE NOT MEANT FOR MINE, THE

A NIGHT SEEMED TO LAUGH AT US TOO - HOW DID I KNOW SHE WAS LOVE-LY - THERE

WAS-N'T A MOON-BEAM A - GLOW - HOW WOULD I KNOW THERE'S A HEAV-EN? - UN-LESS MY

HEART TOLD ME SO

SPENT IN ONE LIT-TLE MO-MENT WITH A BEAU-TIFUL LADY

IN BLUE -

# 334 LOVELY LADY (1935) LYRIC: TED KOEHLER (26th EDITION OF COTTON CLUB PARADE) MUSIC: JIMMY M. HUGH (FILM "KING OF BURLESQUE")

Musical notation for 'Lovely Lady' in 3/4 time, key of Bb. Chords: Eb, Fm7, Bb7, Eb, C, Fm7, Bb7, Bbm, C7. Lyrics: (1) LOVE-LY LA-DY I'M FALL-ING MAD-LY IN LOVE WITH YOU (2) IT'S A FEEL-ING BE-YOND CON-CEAL-ING, WHAT CAN TAKE MY HEART IT'S YOURS A-LONE TO KEEP FOR EV-ER WITH YOU.

# TRUCKIN' (1935) LYRIC: TED KOEHLER (26th EDITION OF COTTON CLUB PARADE) MUSIC: RUBEN BLOOM

Musical notation for 'Truckin'' in 4/4 time, key of C. Chords: A7, D7, G7, C, A7, Dm, Fm, C. Lyrics: WE HAD TO HAVE SOMETHING NEW A DANCE TO DO UP HERE IN HAR-LEM SO, AS SOON AS THE NEWS GOT 'ROUND THE FONKS DOWN-TOWN CAME UP TO " " SAW IT SPREAD LIKE A FOR-EST BAZE BE-CAME A CRAZE AND THANKS TO " " NOW SOME-ONE START-ED TRUCK-IN EV-RY-BOD- EV-RY-BOD- Y'S TRUCK-IN' Y'S TRUCKIN' (fine) IT DID-N'T TAKE LONG BEFORE THE HIGH-HATS WERE DO-IN' IT ALL O-VER TOWN - You'll See them PARK AVE - E - NU-IN' IT.

Musical notation for 'Here Comes Cookie' in 4/4 time, key of C. Chords: G7, C, G7, C, G7, C, G7, D.S. Lyrics: Scuf-ple-in' Scuf-ple-IN' TRUCK-IN' A LONG- (ROOKIE LOOKIE LOOKIE) HERE COMES COOK-IE w/m MACK GORDON (1935) (film "Love in Bloom")

Musical notation for the lyrics of 'Here Comes Cookie'. Chords: Ab7. Lyrics: hook-ie, hook-ie, hook, ie HERE COMES COOK-IE WALK-IN' DOWN THE STREET GOT-A LUCK-Y BREAK FIX MY TIE. hook-ie hook-ie hookie I CALL HER COOK-IE 'CAUSE SHE'S SWEET-

Musical notation for the ending of 'Here Comes Cookie'. Chords: D9, G7, C, Em, C7, Gm, A7, Cm. Lyrics: CAUSE SHE TAKES THE CAKE When She's near my lips say OH! My Heart says Ah! Tra-la-la when SHE KISS-ES OH - IT'S T.N.T for TWO.

# CHEEK TO CHEEK (1935) IRVING BERLIN (film "Top Hat") 335

Handwritten musical notation for the first line of the song, featuring a treble clef, a key signature of one flat (F major), and a common time signature. The melody consists of eighth and quarter notes.

HEAVEN — I'm IN Heav-en — } (AND MY HEART BEATS SO THAT I CAN HARD-ly  
 AND THE CARES THAT HANG A-ROUNd ME THRU THE  
 AND MY HEART BEATS SO THAT I CAN HARD-ly

Handwritten musical notation for the second line, continuing the melody with various chords and a repeat sign.

SPEAK — AND I TRY TO FIND THE HAP-PIN-NESS — I SEEK — } WHEN WE'RE  
 WHEK — SEEM TO VAN-ISH LIKE A GAMBA-ERS LUCK-Y STREAK — }  
 SPEAK — AND I SEEM TO FIND THE HAP-PI-NESS I SEEK — }

Handwritten musical notation for the third line, including a double bar line and a repeat sign.

OUT TO-GETH-ER DANC-ING CHEEK TO CHEEK — (CHEEK) — (fine) OH I

Handwritten musical notation for the fourth line, featuring a 4/4 time signature and a key signature change to two flats (Bb major).

LOVE TO CLIMB A MOUN-TAIN AND TO REACH THE HIGH-BEST PEAK BUT IT DOES-N'T THRILL ME  
 LOVE TO GO OUT FISH-ING IN A RIV-ER OR A CREEK BUT I DON'T EN-JOY IT

Handwritten musical notation for the fifth line, including a double bar line and a repeat sign.

HAVE AS MUCH AS DANC-ING CHEEK TO CHEEK — OH I (CHEEK) DANCE WITH ME —

Handwritten musical notation for the sixth line, ending with a double bar line and a repeat sign.

I WANT MY ARM A-BOU-T YOU — THE CHARM A-BOU-T YOU — WILL CAR-RY ME THRU — TO

# LET YOURSELF GO

1935 IRVING BERLIN (film "Follow the Fleet")

Handwritten musical notation for the first line of the second song, featuring a treble clef, a key signature of one flat (F major), and a common time signature.

COME GET TO-GETH-ER LET THE DANCE FLOOR Feel Your leath-er  
 COME HIT THE TIM-BER LOOS-EN UP AND START TO LIM-BER  
 COME CUD-DLE CROS-ER DONT YOU DARE TO AN-SWER NO SIR

Handwritten musical notation for the second line, including a double bar line and a repeat sign.

STEP AS LIGHT-ly AS A FEATH-ER LET YOUR-SELF GO — (Go) (fine) (Go)  
 CAN'T YOU HEAR THAT HOT MA-RIM-BA " " " GO  
 BOTCH-ER BANK-ER CIERR AND GRO-CER " " " GO

Handwritten musical notation for the third line, including a double bar line and a repeat sign.

LET YOUR-SELF GO — Re-lax and let Your-self Go Re-lax You've GOT YOUR-SELF TIED UP

Handwritten musical notation for the fourth line, ending with a double bar line.

IN A KNOT THE NIGHT IS COLD BUT THE MU-SIC'S HOT — SO

336 (1935) Lyrics OSCAR HAMMERSTEIN II Music: SIGMUND ROMBERG (film "NIGHT IS YOUNG")

**WHEN I GROW TOO OLD TO DREAM**

F B<sup>b</sup> F G<sup>m</sup>6 C7 G<sup>m</sup>7 C7 F F7 B<sup>b</sup> C7 F

When I Grow too old to dream I'll HAVE you to re-mem-ber. When I Grow too old to

D<sup>m</sup> B<sup>b</sup>6 F C7 G<sup>m</sup>7 C7 F Am G<sup>m</sup> Am F A7 A<sup>5</sup>

dream, your love will live in my Heart — So KISS me, MY SWEET And so let us

D<sup>m</sup> F7 F<sup>5</sup> B<sup>b</sup> C7 F D<sup>m</sup> D<sup>b</sup>7 F C7 G<sup>m</sup> C7 F

Part — And when I GROW TOO OLD TO DREAM, THAT KISS will live in my HEART —

**LIGHTS OUT** w/m Billy Hill 1935

E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

LIGHTS OUT — SWEET-HEART — ONE MORE PER-FECT DAY IS

B<sup>b</sup> F7 B<sup>b</sup>7 E<sup>o</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

THROUGH LIGHTS OUT — SWEET-HEART — ONE MORE PER-FECT DREAM COME TRUE — We've

A<sup>b</sup> E<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>+

REACHED THE HOUR OF PART-ING — SO KISS ME TEN-DER-ly — LIGHTS OUT — SWEET-

E<sup>b</sup> A<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup>

HEART — CLOSE YOUR EYES AND DREAM OF ME

**TONY'S WIFE** Lyrics HAROLD ADAMSON (1935) Music BURTON LANG

G<sup>o</sup> G<sup>7</sup>

TO-NY'S WIFE, THE BOYS IN HA-VA — NA LOVE TO-NY'S WIFE A  
 MY OH ME SHE GIVES 'EM A SHAK — IN' UP YOU SHOULD SEE THE (to CODA)

C<sup>m</sup> G<sup>7</sup>

ROUND THE CA-BA — NA OF TO-NY'S WIFE THEY SING IN A MAN — or THAT'S RA/RG  
 FIGHT — IN THEIR DUES A-BOU'T " " BUT TO-NY'S TOO LA-ZY TO CARE  
 HOMES THAT ARE BREAK — IN' UP SOH OH GEE A MAN WOULD SUR-REN-DER HIS

C7 F F<sup>m</sup> B<sup>b</sup>7 E<sup>b</sup> G7 D.S. al fine

When SHE PLAYS ON HER GUI-TAR — How THEY COME FROM NEAR AND FAR, OH

G<sup>7</sup> (CODA) C

LIFE — FOR TO-NY'S WIFE —



# THE LOVELINESS OF YOU

LYRIC: MACK GORDEN (1935)  
 MUSIC: HARRY REVEL film "Love in Bloom" 337

THE BEAM IN YOUR EYES THE SMILE ON YOUR FACE THE TOUCH OF YOUR HAND THE  
 WARMTH OF YOUR LIPS THE WAY THAT THEY CLING THE SOUND OF YOUR VOICE THE  
 CHARM AND YOUR GRACE YOU DANCE SO DI-VINE THE JOY THAT I KNOW IT'S  
 THRILL OF YOUR EM-BRACE DAR-LING E-VEN HEAV-EN NEV-ER COULD RE-PLACE THE  
 LIKE A BREATH OF SPRING (I'D) DAR-KING WHAT'S THE THEME OF EV-'RY SONG I EV-ER SING? THE  
 KNOW THAT YOU ARE MINE

love-li-ness of you THE love-li-ness of you WHEN WE'RE CHEEK TO  
 CHEEK-ING WORDS MAY FAIL ME IT IS TRUE BUT UN-AC-CUS-TOMED AS I AM TO PUB-LIC SPEAK-ING  
 I'll tell the world — ALL A-BOU-T YOU — Need A mil-lion PARAS-ES TO  
 Prop-er-ly de-fine THE HEAV-EN A-BOVE-LI-NESS THE LOVE-LI-NESS OF YOU —

# 1935 ABOUT A QUARTER TO NINE

LYRIC: AL DUBIN  
 MUSIC: HARRY WARREN

THE STARS ARE GON-NA TWIN-KLE AND SHINE THIS EVE-NING  
 ARMS ARE GON-NA TEN-DER-LY TWINE A-ROUND YOU  
 THEY ARE GON-NA BE MINE THIS EVE-NING

A-BOU-T A QUAR-TER TO NINE MY KOV-IN' (fine) AT  
 A-ROUND A QUAR-TER TO NINE I KNOW I WOUL'D BE LATE 'CAUSE

HALF PAST EIGHT I'M GON-NA HUR-RY THERE I'LL BE WAIT-ING WHERE THE HAZE BE-GINS  
 WAIT-ING FOR YOU ON NEE-DLES AND PINS AND

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~ 1935 ~

# LITTLE GIRL BLUE

LYRIC LORENZ HART  
MUSIC RICHARD RODGERS

SIT THERE AND COUNT YOUR FIN-GERS WHAT CAN YOU DO? OLD GIRL YOU'RE THROUGH SIT THERE AND  
 SIT THERE AND COUNT THE RAIN-DROPS FALL-ING ON YOU IT'S TIME YOU KNEW ALL YOU CAN  
 COUNT YOUR LIT-TLE FIN-GERS UN-LOCK-U Little Girl BLUE NO USE, OLD  
 COUNT ON IS THE RAIN-DROPS THAT FALL ON " " " BLUE  
 GIRL YOU MAY AS WELL SUR-REN-DER YOUR HOPE IS GET-TING SLEN-DER, WHY WOUL'D SOME-BO-D-Y  
 SEND A TEN-DER BLUE BOY TO CHEER A LIT-TLE GIRL BLUE BLUE (fine)

**TRIO**  
 WHEN I WAS VER-Y YOUNG THE WORD WAS YOUNG-ER THAN I AS MER-RY AS  
 THE CIR-CUS TENT WAS STRUNG WITH EV-'RY STAR IN THE SKY A-BOVE THE RING  
 A CAR-OU-SEL I LOVED SO WELL NOW THE YOUNG-WORLD HAS GROWN OAD - GONE ARE THE TIN-SEL AND GOLD

LYRIC: RED HODGSON MUSIC: ED FARLEY & MIKE RICEY ~ 1935 ~

# MUSIC GOES 'ROUND AND AROUND THE

I BLOW THRU HERE - THE MUS-IC GOES 'ROUND AND A-ROUND. WHAA-HO-HO-HO-HO  
 PUSH THE FIRST VALVE DOWN THE MUS-IC GOES DOWN AND A- " " " " " "  
 PUSH THE OTH-ERVALVE DOWN THE MUS-IC GOES ROUND AND A- " " " " " "

HO AND IT COMES UP HERE (HERE) (FINE) I Push the middle valve.  
 DOWN THE MUS-IC GOES DOWN A-ROUND BE-low BE-low - BE-low Dec-de-dee  
 HO HO HO LISTEN TO THE JA-422 COME OUT I

~#35~ A. SOSENKO  
**DARLING, JE VOUS AIME BEAUCOUP** 357

DAR-LING, JE-V  
MORN-ING, NOON  
BOT I HOPE

AIME BEAU-COUP  
NIGHT TIME TOO  
YOU COM-PREE

JE NE SAIS PAS  
TOU-JOURS WON-d'ring  
ALL THE THINGS YOU

WHAT TO DO  
WHAT YOU DO  
MEAN TO ME

YOU KNOW YOU'VE COM-PLETE-LY  
THAT'S THE WAY I'VE

STOLEN MY HEART  
(to BRIDGE)

AIME BEAU-COUP, I

LOVE YOU YES I DO (fine)  
FERT RIGHT FROM THE START

AH, CHER-IE! MY LOVE FOR YOU IS TRES, TRES, FORT.  
WISH MY FRENCH WERE

GOOD ENOUGH, I'D TELL YOU SO MUCH MORE

**LULLABY OF BROADWAY** MOVIE "GOD DIGGERS OF 1935"  
LYRIC AL DUBIN  
MUSIC HARRY WARREN

COME ON A-Long AND listen to  
THE HIP-HOO-RAY AND BAK-KY-HOO } THE LUL-LA-BY OF Broad-WAY Broad-WAY

THE RUM-BLE OF A SUB-WAY TRAIN  
THE DAF-FY-DILS WHO EN-TER-TAIN

THE RAT-TLE OF THE TAX-IS  
AT AN-GE-LO'S AND MAX-IES WHEN A

BROAD-WAY BA-BY SAYS GOOD-NIGHT  
IT'S EAR-LY IN THE MORN-ING MAN-HAT-TAN BA-BIES

DON'T SLEEP TIGHT UN-TIL THE DAWN  
GOOD NIGHT SLEEP TIGHT BA-BY—  
BA-BY— GOOD SLEEP

NIGHT TIGHT MILK MANS ON HIS WAY—  
LET'S CALL IT A DAY— LIS-TEN TO THE

Lul-la-by OF OLD BROAD-WAY

# WHAT'S THE REASON (I'M NOT PLEASIN' YOU?)

LYRICS: BOB HERR & JIMMY GRIER Music: "Pinky" Tomlin & Earl Hatch

WHY DON'T WE GET A-LONG — EV-RY-THING I DO IS WRONG — TELL ME  
 KISS YOU BUT THEN — YOU DON'T SAY KISS ME A-GAIN — TELL ME  
 TRY AND I TAY — STILL I NEV-ER SA-TIS-FY — TELL ME

WHAT'S THE REA-SON I'M NOT PLEAS-IN' YOU — I MAY YOU — fine

II to bridge

You — If you MUST keep me in DOUBT How will I KNOW WHAT TO DO YOU CAN

CHANGE ME A-BOU'T I'll be WHAT YOU WANT ME TO THO' I

# YOU ARE MY LUCKY STAR

L/Arthur Freed M/Nacio Herb Brown - 1935 -

YOU ARE MY LUCK-Y STAR I SAW YOU FROM A FAR FAR AWAY LOVE-LY  
 YOUR ALL MY LUCK-Y CHARMS I'M LUCK-Y IN YOUR ARMS

EYES AT ME THEY WERE GLEAM-ING BEAM-ING I WAS STAR STRUCK YOU'VE O-PENED

HEAV-EN'S POR-TAL HERE ON EARTH FOR THIS POOR MORTAL YOU ARE MY LUCK-Y

# IN A LITTLE GYPSY TEAROOM

LYRIC: Edgar Haslie Music: Joe Burke

IT WAS IN A LIT-TLE GYP-SY TEA ROOM BE-NEATH THE TEA HOUSE MOON  
 THEN A GYP-SY CAME TO READ THE TEA LEAVES SHE MADE ME FEEL QUITE GAY  
 I BE-HELD YOU AS A LUMP OF SUG-AR

IT WAS IN A MO-MENT OF EN-CHANT-MENT I SAW A LOV-ER SWOON  
 WHEN SHE SAID THAT SOME-ONE COULD STEAL MY HEART A-  
 IT WAS IN THAT LIT-TLE GYP-SY TEA ROOM YOU GAVE YOUR LOVE TO

WAY — I REAL-LY THOUGHT IT IN CON-CEIV-A-BLE — But just IM-AG-INE MY SUR-  
 ME —

-PRISE YOU MADE THE STO-RY QUITE BE-LIEV-A-BLE — AS I LOOKED IN-TO YOUR EYES

# MAD ABOUT THE BOY

W/M NOEL COWARD ~ 1935 ~

MAD A-BOU THE BOY I KNOW IT'S STU-PID TO BE MAD A-BOU THE BOY...  
 ON THE SIL-VER SCREEN HE MOU-TS MY FOOL-ISH HEART IN EV-'RY SYN-GUE SCENE...  
 WILL IT EV-ER EADY? THIS ODD DI-VER-SI-TY OF MIS-ER-Y AND JOY

I'm SO A-SHAMED OF IT BUT MUST AD-MIT THE SLEEP-LESS NIGHTS I'VE  
 AL-THOUGH I'M QUITE A-WARE THAT HERE AND THERE ARE  
 I'M FEEL-ING QUITE IN-SANE AND YOUNG A-GAIN AND

HAD A-BOU THE BOY TRA-CE OF THE CAD: A-BOU THE BOY

LORD KNOWS I'M NOT A FOOL GIRL I REAL-LY SHOU-LD-N'T CARE LORD KNOWS I'M NOT A  
 SCHOOL GIRL, IN THE FLUR-RY OF HER FIRST AF-FAIR ALL BE-CAUSE I'M MAD A-BOU THE BOY

# LOVE CAME OUT OF THE NIGHT

(APPROX) 1935 W/M FRED ROSE & EDDY NELSON

MOON-BEAMS DANCED IN-TO YOUR EYES YOU WERE HEAV-EN IN DIS-GUISE  
 STAR DUST SET-TLED IN YOUR HAIR RO-MANCE SCAT-TERED EV-ERY-WHERE  
 THOU- STARS GLIST-ENED HEAV-EN-LY YOU WERE ALL MY EYES COULD SEE

THERE IN THE MOON'S SIL-VERY LIGHT LOVE CAME OUT OF THE NIGHT LOVE CAME OUT OF THE  
 JUST WHEN THE MO-MENT WAS RIGHT (When) " " " " " "  
 MY HEART WAS THRILLED WITH DE-LIGHT

NIGHT (fine) A NIGHT STAR DUST LONGED FOR OUR meet-ING A SONG THAT LOVE BIRDS SWEET-EN-IM-  
 PART SOME WHERE A TOM-TOM START-ED A BEAT-ING I FOUND IT IN MY  
 HEART OH!

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1935

# A LITTLE BIT INDEPENDENT

LYRIC: EDGAR LESLIE MUSIC: JOE BORRE

A LIT-TLE BIT IN-DE-PEN-DENT { IN YOUR WALK WHEN WE DANCE WITH YOUR SMILE } A LIT-TLE BIT IN-DE-PEN-DENT

IN YOUR TALK THERE'S NOTHING LIKE YOU IN PAR-IS OR NEW YORK  
 IN YOUR ROMANCE BUT BIT OF SO-phis-ti-ca-tion IN YOUR GLANCE  
 IN YOUR STYLE HOW CAN I HEAR BUT LOVE YOU ALL THE WHILE

YOU'RE AW-FULY EAS-Y ON THE EYES AND YET YOU'RE SO " " " " EYES (fine) EYES — WHEN-ev-er I'm WITH

You A-lone — You WEAVE A MAG-IC SPELL AND THOUGH IT BE A

DAN-GER ZONE — I ON-LY KNOW YOU'RE SWELL — A

# ROLL ALONG PRAIRIE MOON

ALBERT VANTILZER (1935)  
by HARRY MacPherson, Ted Florito

ROLL A - long Prai-rie MOON ROLL A - LONG WHILE I CROON SHINE A - BOVE LAMP OF  
 THERE IN THE BLUE MAY BE YOU'RE LONE-LY TOO SWING-ING BY IN THE  
 -WAY SHED YOUR BEAMS ON THE GIRL OF MY DREAMS TELL HER TOO I'VE BEEN

LOVE PRAI-RIE MOON WAY UP PRAI-rie MOON — I NEED YOUR TEN- DER  
 SKY TRUE PRAI-rie MOON — (fine)

LIGHT TO MAKE THINGS RIGHT YOU KNOW I'M SO A - LONE TO - NIGHT — FAR A -

PENNIES FROM HEAVEN From the Columbia Motion Picture "PENNIES FROM HEAVEN"

Words by JOHN BURKE  
Music by ARTHUR JOHNSTON

1936

To Coda  $\frac{1}{2}$  Next Strain  
G7  $\frac{1}{2}$  Dm7 G7 2nd x

Moderately

Ev - 'ry time it rains, it rains Pen - nies From Heav - en.  
 Don't you know each cloud con - tains Pen - nies From Heav - en.  
 Trade them for a pack - age of sun - shine and flow - ers, -

You'll find your for - tune fall - ing all o - ver town,

Be sure that your um - brel - ia is up - side down.  
 If you want the things you love, you must have show - ers. So when you  
 hear it thun - der, don't run un - der a tree There'll be  
 Pen - nies from Heav - en for you and me.

Chords: C, Em7, Eb dim, Dm7, C7, Gm7, F, E, F, D7, Am7, D7, G7, Dm7, Dm7 G7 C, Gm7, C7+, Fmaj7, F6, Dm7, Fmaj7, Fm, Em7, bb7, A7, Dm7, 3, D7, D7-5, G7, C

It's De-Lovely 1936

Words and Music by COLE PORTER

The night is young, - the skies are clear - And if you want - to go walk - ing, dear, - It's de -  
 light - ful, - It's de - li - cious, - it's de - love - ly. - I un - der - stand - the rea - son why - You're  
 sen - ti - men - tal 'cause so am I, - It's de - light - ful, - it's de - li - cious, - it's de - iove - ly. -  
 You can tell at a glance - What a swell night - this is for ro - mance, - You can hear dear Moth - er  
 Na - ture mur - mur - ing low. - "Let your - self go." - So please be sweet, - my chick - a - dee, - And  
 when I kiss - you, just say to me - "It's de - light - ful, - It's de - li - cious, - It's de -  
 lect - a - ble, - It's de - lir - i - ous, - It's di - lem - ma, It's - de - li - mit, It's de - luxe, It's de - love - ly."

Chords: C7+, F, F+, F, F#dim, C7, D7, Gm, Ebmaj7, Em7b5, Gm, Fb, Em7b5, Gm, G#dim, F, G7, C7, F7, Bb, F7, F+, Bb, Bbm6, C7, F, F+, Dm, F, Fmaj7, Am7, D7, Db+, C7, Gm7, F

You Turned The Tables On Me

1936

LOUIS ALTER & SIDNEY D MITCHELL

F Abdim Gm6 D7 Gm C7 C+ F

You turned the ta - bles on me \_\_\_\_\_ And now I'm fall - ing for you; \_\_\_\_\_

Abdim Gm6 D7 Gm C7 C+ F7

You turned the ta - bles on me \_\_\_\_\_ I can't be - lieve that it's true \_\_\_\_\_ I al - ways

Bb Bbm F Abdim

thought when you brought the love - ly pre - sents you bought \_\_\_\_\_ why had - n't you brought me more, \_\_\_\_\_ But

Gm7 G#dim FMaj7 D7 D#7 C7 F Abdim

now if you'd come I'd wel - come an - y - thing from the five \_\_\_\_\_ and ten \_\_\_\_\_ cent store, \_\_\_\_\_ You use i to call me the top \_\_\_\_\_

Gm D7 Gm C7 C+ F F7 G#9

\_\_\_\_\_ you put me up on a throne, \_\_\_\_\_ You let me fall with a drop \_\_\_\_\_

F7 Bb

\_\_\_\_\_ and now I'm out on my own \_\_\_\_\_ But af - ter

Bbm Eb9 F

think - ing it o - ver and o - ver, \_\_\_\_\_ I got what was com - ing to me \_\_\_\_\_

F Abdim Gm7 Abdim Gm7 C7 F

Just like the sting \_\_\_\_\_ of a bee \_\_\_\_\_ you turned the ta - bles on me \_\_\_\_\_

A FINE ROMANCE  
(A Sarcastic Love Song)

from the P&O Musical Production "SWING TIME"

1936

Words by DOROTHY FIELDS  
Music by JEROME KERN

Moderately

C G7 G+ C

A Fine Ro - mance! With no kiss - es! A fine ro - mance, my  
Fine Ro - mance! you won't nest - le, A fine ro - mance you

G7 C To Coda 3 Cdim Dm7 G7

friend, this is! We should be like a cou - ple of hot te - ma - toes, \_\_\_\_\_  
won't wrest - le! I might as well play

C 3 E7 Dm7 D.S. al Coda G7

\_\_\_\_\_ But you're as cold as yes - ter - day's washed po - ta - toes. \_\_\_\_\_ A

Coda 3 A7 Dm A7 3 3 7-9

bridge with my old maid aunts! I have - n't got a

C G7 3 C

chance. This is A Fine Ro - mance! \_\_\_\_\_



**STOMPIN' AT THE SAVOY**

1936

Words by ANDY RAZAF  
Music by BENNY GOODMAN, CHICK WEBB and EDGAR SAMPSON

**Brightly**

Sa - voy, the home of sweet ro - mance; Sa - voy  
just like a cling - in' vine, Your lips  
a per - fect hol - i - day! Sa - voy,

it wins you at a glance; Sa - voy, gives hap - py feet a chance.  
so warm and sweet like wine, Your cheek so soft and close to mine  
where we can glide and sway;

to dance. Your form  
di - vine. How my heart is

sing - in' while the band is swing - in'! Nev - er tired of

romp - in' And stomp - in' with you at the Sa - voy. What joy!

Coda  
Sa - voy, there let me stomp a - way with you.

**DID I REMEMBER?** From the Metro-Goldwyn Mayer Musical Production "SUZY"

1936

Words and Music by HAROLD ADAMSON and WALTER DONALDSON

**Moderately**

Did I Re - mem - ber to tell you I a - dore you, And I am liv - ing  
Did I Re - mem - ber to say, "I'm lost with - out you." And just how mad a -  
Did I Re - mem - ber to tell you I a - dore you. And pray for - ev - er -

for you a - lone? bout you I've grown?

You were in my arms and that was all I knew — We were a -  
lone, we two. What did I say to you? D.C. al Coda

Coda  
more you are mine?

**There's A Small Hotel** *From the Musical "ON YOUR TOES"*

Words by LORENZ HART  
Music by RICHARD RODGERS

(1936)

Moderato  
Gmaj7 G6 Gmaj7 G6 G Am7

There's a small ho - tel With a wish - ing well; I wish that we were  
there to - geth - er. There's a brid - al suite One room bright and neat, Com -  
plete for us to share to - geth - er. Look - ing through the  
win - dow you can see a dis - tant stee - ple; Not a sign of peo - ple,  
Who wants peo - ple? When the stee - ple bell says "Good night, sleep well," we'll  
thank the small ho - tel to - geth - er. tel. We'll creep in - to our lit - tle  
shell And will thank the small ho - tel to - geth - er.

Words by MEADE MINNIGERODE and GEORGE S. POMEROY

Revision by RUDY VALLEE

Special Lyrics by MOSS HART

Music by TOD B. GALLOWAY

**THE WHIFFENPOOF SONG**

(Baa! Baa! Baa!)

1936

Moderately Eb Edim Bb 7 Fm7 Bb 7

We're poor lit - tle lambs who have lost our way: Baa! Baa!  
lit - tle black sheep who have gone a stray:

Baa! We're Baa! Baa! Baa! Gen - tle - men  
song - sters off on a spree, Doom'd from here to e - ter - ni - ty;  
Lord have mer - cy on such as we; Baa! Baa! Baa!

## Chiapanecas (While There's Music There's Romance)

(MEXICAN HAT DANCE)

Lyric by ALBERT GAMSE  
Music by M. V. De CAMPO

While there's mu - sic sweet, With a rhyth - mic beat and a  
 'round we'll glide, While my eyes con - fide, Love is  
 mel - o - dy ro - man - tic, Let me dance with you Till the  
 hid - ing in  
 night is thru While there's mu - sic there's ro - mance. 'Round and  
 their glance Tho the mo - ments fly Tho the  
 night must die, While there's mu - sic there's ro - mance.  
 Mu - sic means joy, so clap hands! Each girl and  
 Let's all be gay and clap hands! Let's dance a -  
 boy now clap hands!  
 way and clap hands!  
 While there's mu - sic, there's ma - gic While  
 tend at last love has found me While  
 there's ma - gic there's love - light In this  
 your arms are a - round me, And tho'  
 love - light my heart has a chance.  
 dawn ends the dream and the  
 To pre - dance While there's mu - sic there's sweet ro - mance.

IN THE CHAPEL IN THE MOONLIGHT 1936 w/m Billy Hill

Moderato

How I'd love to hear the or-gan whis-per IN THE CHAPEL IN THE MOON-LIGHT

While we're strol-ling down the aisle eyes Where roses en-twine How I'd love to hear you

For-ever will shine Till the ro-ses turn to ash-es Till the

or-gan turns to rust If you nev-er come I'll still be there Till the moon-light turns to

dust How I'd love to hear the cho-ir IN THE CHAPEL IN THE MOON-LIGHT

As they sing 'Oh! Promise Me' For-ever be mine.

ALL MY LIFE 1936

Music SAM H. STEPT

Lyric: Sidney Mitchell

Moderato

All my { life I've } been wait- ing for you my {

love has } won-der-ful one, I've been liv- ing. All my life, all my love

life is sub-lime, now that I'm giv- ing

You seem so love-ly so far a-bove me, I'm al-most a-fraid to look

But I a-dore you, I place be-fore you a

heart that's an op-en book. All my life Hold me close to your

heart but all else a-bove. hold my love, dar-ling all my life.

(AT THE) CODFISH BALL 1936

1936

Lyric: Sidney Mitchell Music: ...

Come a-long and fol-low me- to the bot-tom of the sea,

Lob-sters danc-ing in a row- shuf- fle off to Buf- fa- lo,

we'll join in the jam-bor- ee } at the Cod- fish Ball!

Jel- ly fish sway to and fro

Fin- nan- had- die leads the eel through an I- rish reel, The

Cat- fish is a danc-ing man, but he can't can-can like the Sar- dine can!

Tu- nas "truck-in'" left and right Min- nies mooch-in' what a night!

There won't be a hook in sight at the Cod- fish Ball.

**SING, BABY, SING** 1936 W/ Jack Yellen M/ Sam Pollack 349

Bb7 Edim Bb7 Bb+ Eb

When trou-ble trou-les you, sing, ba- by, sing, Do like the

Bb+ Eb C7 Fm7 Bb7

birds do, sing, ba- by, sing! When cold win-ter comes and they are

C7 F7 Bdim F7 Bdim F7 Bb7 tacet

all out of crumbs Poor lit-tle bird-ies they ain't eat-in' But they're

Edim Bb7 Edim Bb7

tweet-tweetin' Oh, ho, ho! don't you know A song a- day

Eb7 Eb+ Ab Abm

keeps mean old mis-ter gloom a- way? Hard luck don't like mu- sic

Bb+ Bb C7 F7 Bb7 Bb+ Eb

with that cer-tain swin. Be swin while you sing. ba- by sing.

**MOONLIGHT AND SHADOWS** 1936 w/ Sam Robin & Frederick Harman

F F+ F7 Fm6 F

Moon- light and shad-ows and you in my arms And a

E- ven in shad-ows I feel in no a- larms, While you

C7 Bdim C7 C+57 |1. F Dm Gm7 C7 C+57 |2. F Gm7 Db7 F

mel- o- dy in the ban-boo tree, my sweet. sweet.

F7 Fm6

hold me tight in the jun- gle night, my

Close to my heart you al- ways will be Nev- er, nev- er,

Db7 C7 C+57 F F+ F7 Fm6 F

nev- er to part from me. Moon- light and shad-ows and you in my arms

C7 Bdim C7 C+57 F

I be- long to you, you be- long to me, my sweet.

**MELODY FROM THE SKY, (A)** 1936 Sidney Mitchell & Louis Armstrong

Ab Ddim Bbm Eb7 Cm-57 F7

Love is ev-'ry-where Its mu- sic fills the air All na- ture

Ov- er on the hill I see a whip- poor-will I hear his

Db Bbm7 |1. Eb7-9 Eb9 Ab Eb+ |2. Eb7-9 Eb9 Eb7

seems to hum } "A mel- o- dy from the sky!" mel- o- dy from the

song be- come } sky!"

Ab G7 C Adim G7 G+

And there's a blue bird sing- ing to his la- dy love,

C A+57 Dm B+57 Adim G7 C

a- bove, A love song tak- en from the whisp- 'ring breeze in the

Bbm7 Eb7 Ab Ddim Bbm7 Eb7

trees. Love is ev-'ry- where Its mu- sic fills the air

Cm-57 F7 Db Bbm7 Eb7-9 Eb9 Eb7 Ab

All na- ture seems to hum "A mel- o- dy from the sky!"

350

GLORY OF LOVE, THE

1936 w/m BILLY HILL

Not fast

Musical notation for the song 'GLORY OF LOVE, THE'. It consists of six staves of music with lyrics underneath. The lyrics are: "You've got to {give} a lit- tle, {take} a lit- tle { And let your poor heart laugh } cry Be- fore the clouds roll break} a lit- tle That's the sto-ry of That's the glo-ry of love. by As long as there' the two of us We've got the world and all its charms And when the world is thru with us We've got each oth- er's arms. You've got to win a lit- tle, lose a lit- tle And al-ways have the blues a lit- tle That's the sto-ry of That's the glo- ry of love."

GEE! BUT YOU'RE SWELL

1936

Lyrics: CHAS Tobias Music: Alvin Eger

Musical notation for the song 'GEE! BUT YOU'RE SWELL'. It consists of six staves of music with lyrics underneath. The lyrics are: "Gee! but you're swell, just what it takes when I say swell I mean you're and I'll ad- mit I got the love- ly as well. when I say love-ly I mean glor- i-ous too luck- i- est breaks, And I mean luck- y, for what I'm mad a- bout you, You're a- bout the grand- est thing that I e- er knew, You've got else could it be when a girl like you loves me I mean it hon- est- ly Gee! but you're swell."

EMPTY SADDLES '36

w/m Billy Hill

Slowly

Musical notation for the song 'EMPTY SADDLES '36'. It consists of six staves of music with lyrics underneath. The lyrics are: "Emp- ty sad- dles in the old cor-ral, Where do ya ride to- night? Are ya round- in; up the dog-ies, The strays of long a- go Are ya on the trail of buf- fa- rustlers on the border Or a band of Na- va- jo Are ya head- in, for the Al- a- lo? Emp- ty guns, cov-ered with rust Where do ya talk to- night? Emp- ty boots, cov-ered with dust Where do ya walk to- night? Emp- ty sad- dles in the old cor-ral, My tears would be dried to- night If you'll on-ly say I'm lonely As ya cer- ry my old pal, Emp-ty sad- dles in the old cor-ral."

**HIDDEN VALLEY** Lyric Sidney Mitchell Music Sam H. Stapt 1936

Moderato 351  
F Cm

By a small wa-ter-fall in Hid-den Val-ley  
Tho' I ride far and wide from

1. There's a place that's dear to me.  
That is where I long to be.

2. If there was ev-er a heav-en on earth, dear,  
I've found where it dropped down from the sky.

Side by side, let us hide in Hid-den Val-ley  
And let the world go roll-ing by!

**I CAN'T ESCAPE FROM YOU** 1936 w/m Leo Robin/Richard A. Whiting

I'm free as a wan-der-ing breeze I'm free to wan-der an-y place  
free as the birds in the trees, I'm ev-en free to sail the sev-

I please and yet I can't es-cape from you. I'm  
an seas and yet I

you. I could ride a-way and hide a-way, Where we were miles a-part  
But when I got there I'd find you there Right in my heart. And so you  
see that I'm real-ly not free I'm so a-fraid you might es-cape  
from me and yet I can't es-cape from you.

**MANHATTAN MERRY-GO-ROUND** w/m Gustave Haenschen

1936 Eb Bb7

Jump on the MAN-HAT-TAN MER-RY GO-ROUND, We'll show-down the  
low-down on New York Town; Broad-way, the Bow-'ry and  
Park Av-en-ue; With tid-bits of new hits and gos-sip for  
you; So smile and bright-en up your fac-es, Hot-cha, cha,  
we're go-ing plac-es; And we won't get home un-til  
morn-ing, On the MAN-HAT-TAN MER-RY GO-ROUND.

352

**SOPHISTICATED SWING**

1936 *m: WILL HUDSON*  
*w: K. PARISH* Eb *Moderato*

*Bb* *3*

*Bb* *3* *C7* *Gb7*

*Bb* *3* *Cm7* *Gb9* *F7*

1. *Bb* *C9* *F+59* | 2. *Bb*

*Bb9* *Bb9* *A9* *Bb9* *B9* *Bb9* *A9* *Bb9* *B9*

*C9* *B9* *Bb9* *B9* *Bb9* *B9* *C9* *F+57*

*Bb* *3* *Eb*

*Bb* *3* *C7* *Gb7*

*Bb* *3* *Cm7* *Gb9* *F7* *Bb*

**MAKE BELIEVE BALL ROOM**

1936 *w/m Andy RAZAF & Paul WINKEL*

*C67* *Fma79* *F6*

*G7* | 1. *Gm7* *C7* *F6* *C+* | 2. *Gm7* *C9* *F7*

*Bb* *Bbm* *F* *Eb* *D7* *Cm* *D9* *G7*

*C7* *dim* *Gm7* *C7* *Fma79* *F6*

*D7* *G7* *Gm7* *C9* *F*



**TORMENTED '36** "c" "c1" *w/m WILL HUDSON* Moderato **353**

Why must I be tor-ment-ed? Why must I dream of you?  
 An-oth-er love sur- rounds you, I see it in your eyes,  
 Why must I be tor- ment-ed With a dream that won't come true?  
 My love has nev- er found you, It's so hard to re- a- lize.  
 Life to me is mis- er- y, Lov- in' you the way I do,  
 Why do I just sit and sigh Tear- in' out my heart for you?  
 How can I be con- tent-ed With just a dream or two?  
 I'll al- ways be tor- ment- ed 'Till I know that I have you.

**YOU'RE NOT THE KIND 1936 WILL HUDSON & IRVING BERLIN**

For you're not the kind of a boy — for a girl like me, 'Cause  
 'Cause I'm just the kind of a girl — who could nev- er play fair, And  
 I'm just a song and a dance, you're a sym- phon- y,  
 you're just the kind of a boy who would al- ways be square.  
 You say that you nev- er would doubt me, Well  
 I'm tell- in' you, — you'd be much bet- ter off — with- out me,  
 It's so hard to let you go but it's on- ly be- cause I know that  
 you're not the kind of a boy — for a girl like

**TRUST IN ME 1936 NED WEVER - JEAN SCHWARTZ - MILTON AGER**

Trust in me in all you do; Have the faith I have in you;  
 Come to me when things go wrong; Cling to me and I'll be strong;  
 Love will see us through, if on- ly you trust in me. trust in me.  
 We can get a- long, as long as you trust in me. trust in me.  
 While there's a moon on high, While there's a bird to fly,  
 While there's a you and I, You can be sure I'll  
 love you. Stand be- side me all the while; Face the fu- ture  
 with a smile; Trust in me and I'll be worth- y of you.

# BOO-HOO

1936  
EDWARD HEYMAN CARMEN LAMBARDO JOHNS JACOB RAATZ

G7+ C G+ CG+C / F#0 G7 Gm7 G7 Gm7G7 /

Boo-Hoo, ————— You've GOT ME CRY-ING FOR YOU ————— And AS I

SIT HERE AND SIGH SAYS I "I CAN'T BE-LIEVE IT'S TRUE." Boo Hoo ————— I'll tell my

MA-MA ON YOU ————— THE LIT-TLE GAME THAT YOU PLAYED HAS MADE HER

BA-BY OH! SO BLUE YOU LEFT ME IN THE CHURCH ————— YOU LEFT ME WAIT-ING AT THE

CHURCH — Boo-Hoo ————— THAT'S WHY I'M CRY-ING FOR YOU ————— SOME DAY YOU'll

feel like I DO AND YOU'll BE BOO-HOO-HOO-IN' TOO.

(1936)

# (THERE IS) NO GREATER LOVE

LYRIC MARY SYMES  
MUSIC ISHAM JONES

F E+ E7 A7 D7

There IS NO GREAT-ER LOVE THAN WHAT I FEEL FOR YOU ————— NO GREAT-ER LOVE

GREAT-ER THAN WHAT YOU BRING TO ME ————— NO SWEET-ER

GREAT-ER LOVE IN ALL THE WORLD IT'S TRUE ————— NO GREAT-ER

No Heart SO TRUE ————— THERE IS NO SONG THAN WHAT YOU SING TO ME (fine)

LOVE THAN WHAT I FEEL FOR YOU

LOVE THAN WHAT I FEEL FOR YOU

You're the sweet-est thing I HAVE EV-ER KNOWN AND TO THINK THAT YOU ARE MINE A - lone —

D.S. (take II ENDING) to fine

THERE IS NO

1936 MILTON AGER - CHAS. NEUBUM - MURRAY MENCLER  
**YOU CAN'T PULL THE WOOL OVER MY EYES** Allegro moderato 355

Musical score for "You Can't Pull the Wool Over My Eyes". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a vocal line and a piano accompaniment line. The lyrics are: "YOU CAN'T PULL THE WOOL O- VER MY EYES; You can't get a-way, can't al- i- bi, try as you may, That look in your eye telling those lies. You're not the way you used to be, I've got eyes and I can see You've been step-ping out on me, What a sur-prise! I'm wise. You gives ya a-way. Oh, you got your- self in a jam, You're gon-na lose your hon-ney lamb 'Cause YOU CAN'T PULL THE WOOL O- VER MY EYES." The score includes various chord markings such as C+, Dm7, G7, C, Em, A7, D7, Am, Dm, G7, A7, Dm, G7, Am, D7, A dim, G7, and C.

**YOU'LL HAVE TO SWING IT** (If You Can't Sing It)  
 ~ 1936 ~ w/m Sam Coslow

Musical score for "You'll Have to Swing It (If You Can't Sing It)". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a vocal line and a piano accompaniment line. The lyrics are: "Mis- ter Pa- ga- ni- ni { Please play my rhap- so- dy and We breath-less- ly a- wait your if you can- not play it, Won't you sing it, } and if you can't sing it, mas- ter- ful ba- ton, go on and sling it; sling You'll simp- ly have to swing it I said swing it { I mean, and scad-a- ma- fa and dong, ding it Oh. and fad-a- ma sca. We've heard your rep- er- toire, and at the fin- al bar, We greet- ed you with wild ap- plause, But what a great o- va- tion, Your in- ter- pre- ta- tion, Of wo- ho- o- o- o would cause Mis- ter Pa- ga- ni- ni, Now don't you be a mean- ie, What have you up your sleeve, come on and spring it, And if you don't spring it, That means you'll have to swing it" The score includes various chord markings such as C, C9, F, F9, C, Gm7, A+7, A7, G+, G7-9, C, Em6, G9, B7, C, Em6, G9, G+57, E7, E7, Am, D7, F, G7, C, C9, F, F9, C, Gm7, A+7, A7, D9, G+, G7-9, C, and D.

# FOUR or FIVE TIMES

BYRON GRAY (Music)  
(As Arranged by Jimmie Lunceford 1936)  
Lyric MARCO HELLMAN  
TACIT - - - - (A) C

356

The musical score is written on ten staves. It includes various guitar chords such as Dm, G7, D7, C, D9, G7, Ab7, G7, C, C#0, Dm, G7, C, Eb, F7, Bb7, Bb7, Ab, A0, Eb, D0, C7, F#7, F7, F7, F7, Bb, C7, Bb, Cm7, Bb, and C7. The score features several key signatures and time signatures, including 4/4 and 3/4. There are also markings for 'TACIT' and circled letters (A, B, C, E, F) indicating specific sections or changes. The lyrics are written below the notes, with some words in all caps and some in lowercase. The lyrics are: 'Four or FIVE TIMES FOUR OR FIVE TIMES', 'THERE'S de- light do-in' things right FOUR or FIVE TIMES MAY-BE I'll', 'SIGH MAY-BE I'll CRY BUT - IF I DIE - I'm GOU-NA TRY - FAR OR FIVE', and 'TIMES ONETIMES NICE TWICE AINT BAD - JUST MAKES YOU RE-A-'. The score ends with an arrow pointing to the next page.

NEXT PAGE

FOUR OR FIVE TIMES (CONTINUED)

F7 Bb

IF YOU CAN MAKE THE GRADE THERE'S MORE TO BE HAD

F4 Bb C7

IF YOU CAN GET THRU THREE THEN YOU'LL BE-GIN TO SEE

F#7 F7

YOU MUST COM-LETE THE RHYME SO YOU'LL GO ON AND LAY IT "FOUR" "FIVE"

Bb F7 G Bb C7

TIMES 4 5 TIMES 4 5 TIMES 4 5 TIMES THERE'S DE-

F7 Bb C7 F7

MIGHT DOIN' THINGS RIGHT 4 OR 5 TIMES MAY-BE YOU'LL SIGH

Bb A7 F7

MAY-BE YOU'LL SIGH BUT EV-EN IF YOU DIE JUST GO ON AND

D Bb E7mi F7 E#7 G7 G#7

DO IT 4 5 TIMES "1" "2" "3" "4" SPOKEN

A7 Bb

OH! 4 OR 5 TIMES

**IT'S A SIN TO TELL A LIE**  
 W. BY BILLY MAYHEW

3/4 C

BE SURE THE TIME WHEN YOU SAY I LOVE YOU IT'S A SIN TO TELL A LIE

F7 C7 D7

MILLIONS OF HEARTS HAVE BEEN BROKEN SINCE WE BARE THESE WORDS

F7 C7 D7

DON'T BE SURE THE TIME WHEN YOU SAY I LOVE

G C

IT'S A SIN TO TELL A LIE

# SLAUGHTER ON TENTH AVENUE

"ON YOUR TOES" RICHARD RODGERS 1936

SHAW UNISON (NO HARMONY)

The musical score is written on ten staves. The first staff shows the vocal melody in treble clef, 4/4 time, with a key signature of one sharp (F#). The second staff is the guitar accompaniment, featuring chords such as Bb7, G7, C7, F, Am, Dm, Bb, C#0, D, and Bb7. A section marker (A) is placed at the beginning of the second staff. The third and fourth staves continue the guitar accompaniment with chords like G7, Bb7, G9, C7, F, Am, Dm, Bb, Dm, and Gm. The fifth staff marks the beginning of a new section (B) with chords F, Dm, C, F, G7, C, and includes the lyrics "DIE DIE DIE / F# / E / F# / F#". The sixth staff continues with chords Bmi, G, A, D, E, A7, B7, Bb7, Bb7, A7, D, and includes the instruction "BVA HIGHER". The seventh staff marks section (C) with chords Bb, C, Dmi, Bb, C, Dmi, B, C, Dmi, C, G, and F. The eighth and ninth staves continue with chords F, C, Db, Db, C, Cm7, C7, B, C, Dmi, B, C, Dmi, B, C, Dmi, C, B, Ami, and G+. The tenth staff concludes with chords Bb7, E7, A7, G, Am, A#mi, and Bmi.

Handwritten musical notation for a section of a piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is written on a second staff. Chord symbols are written above the notes. The section is marked with a circled 'D' at the beginning.

Chord symbols: Cm6, D7, Dm7, G7, Cm7, A7, D, D/E, D/E, F#/E, F#/E#, Bmi, Em, A, D, A/B, Bb, Bb/C, C, D/E, D, E, F#/E, F#/E#, Bmi, Em, A, D, Cm7, D7, Gm7, C7, E7, A7, D.

Handwritten musical notation for a section of a piece, marked with a circled 'E'. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is written on a second staff. Chord symbols are written above the notes.

Chord symbols: Am, Cm, F7, Am, Cm, Am, Em, F, F, E, E7, A7, D/E, D, E, F#/E, F#/E#, Bmi, G, A, D, E7, A7, Bmi, C7, Bb7, A7, D.

8VA Higher

**SWINGTIME IN THE ROCKIES**

BENNY GOODMAN - JAMES MUNDY 1936

Handwritten musical notation for the piece "Swingtime in the Rockies". The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is written on a second staff. Chord symbols are written above the notes. The piece is marked with a circled 'F' at the beginning.

Chord symbols: F, Fb, Gm7, D, F, Fb, Gm7, C7, Db7, C7, Db7, C7, Db7, C7, F, F, Fb, Gm7, C7, Db7, C7, Db7, C7, F.

To Coda

Coda

360

w/m SAMMY CANN

SAUL CHARLIN & L.E. FREEMAN

1936

# UNTIL THE REAL THING COMES ALONG

Chords: Bb7, Eb, Bb+, Eb, C7, Fm7, Bb7, Cm7, C0, I, Fm7

Lyrics:  
 I'd WORK for you, I'd SLAVE for you, I'd be A beggar or A Knave for you - If  
 GRAD-ly MOVE THE EARTH for you, To Prove my love dear, it's Worth for you If  
 SIGH FOR you I'd CRy for you, I'd tear the stars out of the Sky for you If

THAT IS-N'T LOVE IT WILL HAVE TO DO UN-TIL THE REAL THING COMES A- LONG I'd

Chords: C, G, D7, G, D0, Am7, D7, G, G0, D7, G, D0, Am7, D7, G, G0, Bb7, D.S. al f

Lyrics:  
 A- LONG WITH ALL THE WORDS, DEAR, AT MY COM-MAND I JUST CAN'T MAKE YOU UN-DER-STAND  
 I'LL AL-WAYS LOVE YOU DAR-LING COME WHAT MAY MY HEART IS YOURS, WHAT MORE CAN I SAY I'D  
 UN-TIL THE REAL THING COMES A- LONG

# YOU

1936

film "THE GREAT ZIEGFELD"

LYRIC: HAROLD ADAMSON

MUSIC: WALTER DONALDSON

Chords: C, Ab7, G7, G0, G7, Dm, Fm6, C, E9, A7, D7, Dm7, G7, I.C.

Lyrics:  
 YOU { GEE! BUT YOU'RE WON- DER-FUL YOU LOVE-ly YOU - you com-pletely  
 SO MUCH DE- PENDS UP- ON YOU TELL ME TRUE - WILL IT BE MY  
 MUS-IC AND WORDS A- BOUT YOU LOVE-ly YOU - NOT ME THINK UP

Lyrics:  
 SAT-IS-FY I'M CON-FESS-IN' THAT IS WHY THERE'S NO-BODY - y like you  
 FATE AT ALL WILL I EV-ER RATE AT ALL WITH SOME-BODY - y like  
 PHRAS-ES FOR LET ME SING OUT PRAIS-ES FOR NO-BODY - y BUT

Chords: Bb7, Eb, Bb7, Eb, D7, G, Am7, D7, Dm7, G7, D.S. al fine

Lyrics:  
 YOU - (fine) JUST TO THINK THAT YOU LOVE ME - MAKES MY fu-TURE look STRONG  
 I SWEAR BY STARS A-BOVE ME - I'M DARNED IF I DON'T FEEL LIKE  
 WRIT-IN' A SONG A SONG A-BOU-T



w/m Irving Caesar, Sammy Cane & Harold Mack  
IS IT TRUE WHAT THEY SAY ABOUT DIXIE?

Is it true — what they say — a - bout { Dix - ie? — Does the sun —  
Swan - ee? — Is a dream

— real - ly shine — all the time? — Do the sweet Mag - nol - ias blos - som — at  
— by that

ev - 'ry - bod - y's door? — Do folks keep eat - ing 'pos - sum, — 'Till

they can't eat no more? stream so su - blime? — Do they laugh, do they love

— like they say — in ev - 'ry song? If it's true, — that's where I — be - long. (fine)

1930  
MUSIC BY SIDNEY BARRY, LYRICS BY TONY MARTIN & ALICE FAYE  
WHEN DID YOU LEAVE HEAVEN? LYRIC !! AFTER HOLLAND  
MUSIC !! LIGANO A. VENTURA

WHEN DID YOU LEAVE HEAV-EN? HOW COULD THEY LET YOU GO —  
WHY DID YOU TRADE HEAV-EN FOR ALL THESE EARTH-LY THINGS —

HOW'S EV-RY-THING IN HEAV-EN? WHERE DID YOU HIDE YOUR HA-RO? — IS LIKE TO KNOW —

WHERE DID YOU LOSE YOUR WINGS HAVE THEY MISSED YOU CAN YOU  
GET BACK IN — If I Kissed You WOULD IT BE A

SIX? I AM ON-LY HO-MAN BUT YOU ARE SO DI-VINE WHEN DID YOU LEAVE  
HEAV-EN AN-GEL MINE (fine)

# PICK YOURSELF UP

LYRIC/ DOROTHY FIELDS  
MUSIC/ Jerome Kern 1935

Gm7 C7 Fmaj7 Bbmaj7 Em7 A7 Dm7 G7  
 NOTH-INGS IM-POS-SI-BLE I HAVE FOUND, FOR WHEN MY CHIN IS ON THE GROUND, I

Cmaj7 C6 Am7 D7 Gm7 C7 F TACET 2 3  
 PICK MY-SELF UP DUST MY-SELF OFF START ALL O-VER A-GAIN

Am7 D7 Gmaj7 Cmaj7 F#m7 B7 Em7 A7  
 DON'T LOSE YOUR CON-FI-DENCE IF YOU SAID, BE GRATE-FUL FOR A PLEAS-ANT TRIP, AND

Dmaj7 D6 Bm7 E7 Am7 D7 G TACET  
 PICK YOURSELF UP DUST YOUR-SELF OFF START ALL O-VER A-GAIN

Abmaj7 Ab6 Abmaj7 Ab6 (TACET) Eb7 Ab/Ab6 Ab7  
 WORK LIKE A SOUL IN-SPIRED TILL THE BAT-TLE OF THE DAY IS WON

C Am7 D7 Gm7 C|| Gm7 C7  
 YOU MAY BE SICK AND TIRED BUT YOU'LL BE A MAN MY SON Will You re-mem-ber the

Fmaj7 Bbmaj7 Em7 A7 Dm7 G7 Cmaj7 C7 C6 C#  
 FA-MOUS MEN WHO HAD TO FALL TO RISE A-GAIN SO TAKE A DEEP BREATH

Am C# Am7 Am6 Gm (Ab F#) Gm7 Gm6  
 PICK YOUR SELF UP DUST YOUR-SELF OFF

C|| C7 F  
 START ALL O-VER A-GAIN

# POINCIANA

SPANISH LYRIC MANUEL LLISO ~ 1930  
 ENGLISH LYRIC BUDDY BERNIER MUSIC NAT SIMON

POIN-CI-AN-A, YOUR BRANCH-ES SPEAK TO ME OF LOVE  
 " " " " SOME HOW I FEEL THE JOU-RNE HEAT  
 " " " " FROM NOW ON-TIL THE DAWN-ING DAY

IS CAST-ING SHAAD-OWS FROM-A-BOVE  
 THERE'S A RHYTH-MIC SAV-AGE BEAT  
 TO LOVE FOR- EV-ER COME WHAT MAY

MAG-IC PER-FUME FILLS THE AIR  
 HEARTS IN TIME, I'VE LEARNED TO CARE

BLOW TROPIC WIND - SING A SONG THRU THE TREE  
 TREE SIGH TO ME - SOON MY LOVE I WILL SEE

*(fine)*

# HAWAIIAN WAR CHANT

LYRIC: RALPH FREED ~ 1936  
 MUSIC: JOHNNY MOORE & KAI'IOTIAKU

THERE'S A SON-NY LIT-TLE FUN-NY LIT-TLE MEL-O-DY THAT WAS START-ED BY A  
 SOON THE OTH-ER LIT-TLE NA-TIVES START-ED SING-IN IT AND THE HU-LA HU-LA  
 THO IT START-ED ON AN IS-LAND DOWN HA-WAI-I WAY 215 AS POP-U-LAR

NA-TIVE DOWN IN WAI-KI-KI HE WOULD GATH-ER A CROWD DOWN BE-SIDE THE SEA  
 MAID-ENS START-ED SWING-IN' IT LIKE A TROP-I-CAL STORM THAT'S THE WAY IT HIT  
 TEN-NES-SEE OR I-O-WAY IF YOU WAN-DEE IN-TO Y CAB-A-RET

AND they'd PLAY HIS GAY HA-WAI-IAN CHANT  
 FUN-NY LIT-TLE GAY HA-WAI-IAN CHANT  
 YOU WILL HEAR THIS GAY HA-WAI-IAN CHANT

TU-A-LAN FIGHT-IN'-MAN!

# YOU NEVER LOOKED SO BEAUTIFUL

LYRIC: HAROLD ADAMSON MUSIC: WALTER DONALDSON "THE GREAT ZIEGFELD" 1936

Musical score for 'You Never Looked So Beautiful' in G major, 4/4 time. The score consists of five staves of music with lyrics and guitar chords. The chords are: Fb, Bb, Gm, Bb, Eb7, Gm, Eb7, C7, F7, Eb7, F7, Eb7, F7, Cmi, F+9, Bb6, F+ Bb, F7, Bb0, Bb, F7, Bb, Dmi, Ab7, G7, G7, C0, Cmi, G7, Cm, Eb+, Cm, C7, F7, D.S. al fine, Eb7, F7, A7, Bb7, Bb7+, Eb6, Eb, Ebm, Dm, A7, A7maj7, G, G7, C7, Eb7, F7, F#7, F7, Bb.

YOU NEV-ER LOOKED SO BEAU-TI-FUL BE-FORE EACH TIME I LOOK AT  
 " " " " PER-FECT-LY DE-VINE IT'S

YOU I LOVE YOU MORE TO SEE YOUR EYES, YOUR SMILE SO SWEET AND  
 TEN-DER WHAT CAN I DO BUT TELL YOU I SUR-REN-DER YOU

AL-MOST LIKE A DREAM TO THINK YOUR MINE YOU'RE EV-'RY THING  
 LOVE-LY EV-RY-THING THAT I A-DORE, YOU NEV-ER LOOKED SO BEAU-TI-FUL BE-FORE

# ONE ROSE, THE w/m DEL & YOU. KANI MINTIRE

Musical score for 'One Rose, The' in Bb major, 3/4 time. The score consists of four staves of music with lyrics and guitar chords. The chords are: Bb7, C0, Eb, Bb7, Eb, G7, C7, F7, Eb, G7, Bb, D.S. al fine, Eb7, A7, Eb, B7, Eb, C, F7, Eb.

YOU'RE AS SWEET AS THE RED ROSE IN JUNE DEAR I LOVE YOU A-DORE YOU I  
 BLUE SKY A DARK CLOUD COME ROLL-ING

DO EACH NIGHT THRU LOVE-LAND WE'D WAN-DER, SWEET-HEART TELL-ING LOVE  
 STO-RIES A-NEW OUT OF A BREAK-ING MY HEART IN TWO DON'T

LEAVE ME A-LONE I LOVE ON-LY YOU, YOU'RE THE ONE ROSE THAT'S LEFT IN MY HEART



366

# DOES YOUR HEART BEAT FOR ME

LYRIC: MITCHELL PARTISH  
MUSIC: (RUSS MORGAN AND ARNOLD JOHNSON)

1. Though we said "good-bye," when the moon is high, does your heart beat  
hear my name, is the thrill the same, as it once used

for me? I wonder if I still

ling-er in your mem-ory. 2. When you

be? When you're lone-some, my sweet-heart,

does your heart beat for me? FINE

# SHOE SHINE BOY

LYRIC: SAMMY CAHN 1936  
MUSIC: SAUL CHAPLIN

1. Shoe shine boy, you work hard all day, shoe shine boy, got no time to play  
2. you find joy in the things you do, shoe shine boy, sbl-dom ev-er blue  
3. shoe shine boy, soon the day will come, shoe shine boy, soon a tune you'll hum

ev-'ry nick-el helps a lot, so, shine, shine, shoe shine boy.  
you're con-tent with what you've got; so, so,  
ev-'ry nickel helps a lot, so, so,

shine, shine, shoe shine boy. shine, shine, shoe shine boy. FINE

BRIDGE

Peo-ple look at you with scorn 'cause your clothes are worn and torn, still you nev-er whine. You keep

walk-ing up and down the street, plead-ing with each one you meet, bro-ther, can you spare a shine? D.S. al 3rd ending

**THE NIGHT IS YOUNG** ~ 1936 ~ **IN DANA SUESSE 367**  
 AND YOUR SO BEAUTIFUL Lyric Billy Rose & Irving Kahal

1. The night is young and you're so beau-ti-ful, here a-moung the sha-dows, beau-ti-ful  
 2. scene is set, the breez-es sing of it; can't you get in-to the swing of it  
 3. moon is high and you're so glam-or-ous, and if get seem ov-er any-or-ous,

la-dy, op-en your heart. 2. The when do we start?

when the la-dy is what can I do? The night is young and

I'm in love with you! kiss-a-ble and the ev'-ring is cool,

an y dream is per-miss-i-ble in the heart of a fool. 3. The

*ENDING*

**EASY TO LOVE** Wm Cole Porter 1936  
 film "BORN TO DANCE"

1. You'd be so eas-y to love, so eas-y to  
 2. we'd be so grand at the game, so care-free to-

i-dol-ize, all oth-ers a-bove, so worth the  
 geth-er, that it does seem a

yearn-ing for, so swell to keep ev-'ry home-fire burn-

ing for. shame, that you can't see your

fu-ture with me, 'cause you'd be oh, so eas-y to love!

*FINE*

# 368 I'VE GOT YOU UNDER MY SKIN

W/M COLE PORTER  
1936

2nd. time to Eb Fm7

Bb7 Fm7 Bb7 Ebmaj7 Cm7 Eb Fm7 Bb7

1. I've got you under my skin, I've got you deep in the heart of me, so deep in my heart, you're really a part of me. I've got you under my skin. 2. I said to my-self "This af-fair nev-er will go so well." But why should I try to re-sist when, dar-ling, I know so well I've got you under my skin. I'd sac-ri-fice an-y-thing, come what might, for the sake of hav-ing you near, in spite of a warn-ing voice that comes in the night and re-peats and re-peats in my ear: "Don't you know, lit-tle fool, you nev-er can win, use your men-tal-i-ty, wake up to re-al-i-ty." But each time I do, just the thought of you makes me stop, be-fore I be-gin, 'cause I've got you un-der-my skin.

Ebmaj7 Cm7 Eb Fm7 Bb7 Ebmaj7 Cm7 Gm

Fm7 Bb7 Ebmaj7 Bb6 Abm6 3 3 Bb7

D Ebmaj7 Ebb Dm7 3 3 G7 B#0 C

Ab6 Abm Bb7 Ebmaj7 Ebb Fm7 3 3 Bb7 3 3

Eb 3 3 Eb7 3 3 Ab 3 3 Abm 3 3 Eb 3 3

Bb7 3 Cm Ab Bb7 Eb Ebo Fm7

Bb7 Eb Bb+ Eb Ab

Abm Eb Bbm C7 TACET Fm Bb7 (9b)

Eb Fm7 Bb7 Eb Bb7 Eb

skin. FINE



# LOST

w/m PHIL OHMAN - JOHNNY MERCER - MACY O. TEETOR

369

Musical notation for the song 'LOST'. It consists of three staves. The first staff is in G major with a key signature of one flat (F major) and a common time signature. The melody is written on a treble clef. The lyrics are: "LOST A HEART AS GOOD AS NEW - LOST THE MOMENT I MET YOU - LOST TWO LIPS THAT LOOK LIKE MINE - FOUND TWO LIPS THAT LOOK DIVINE". The second staff continues the melody with lyrics: "OR STRAYED OR STOLEN AWAY! FINDERS KEEPERS LOSERS WEEPERS". The third staff concludes with lyrics: "I WAS LUCKY TOO BECAUSE - I LOST MY HEART TO YOU - (fme)". Chords are indicated above the notes, including Eb, Fmi, F#mi, Bb, Bb7, Cm, Fmb, D7, G7, Ab, A9, Eb, Bb7, C, C#, D, Eb, E9, G#b, Bb7, D.S., Eb, B9, Bb7, A7, Bb7, A7, Bb7, Fm7, Bb7, Eb, and a final G7.

# THE TOUCH OF YOUR LIPS

w/m RAY NOBLE 1936

Musical notation for the song 'THE TOUCH OF YOUR LIPS'. It consists of three staves. The first staff is in G major with a key signature of one sharp (D major) and a common time signature. The melody is written on a treble clef. The lyrics are: "THE TOUCH OF YOUR LIPS UP ON MY BROW - TOUCH OF YOUR HANDS UP ON MY HEAD". The second staff continues with lyrics: "YOUR LIPS THAT ARE COOL AND SWEET SUCH TENDERNESS LIES IN THEIR SOFT CARESS - THE LOVE IN YOUR EYES A SHINE AND NOW AT LAST". The third staff concludes with lyrics: "MY HEART FORGETS TO BEAT - THE THE MOMENT DIVINE THE TOUCH OF YOUR LIPS ON MINE - (fme)". Chords are indicated above the notes, including G7, C, Em, Bbdim, A7, Fm, G7, G0, C, Am, E, C+, B7, G+, E, G7, Gsus, Ab, Fm, C, Am, D7, Fm7, Fmi, G7, C, and Fm7.

# LET'S FACE THE MUSIC AND DANCE

w/m IRVING BERLIN film "FOLLOW THE FEET" 1936

Musical notation for the song 'LET'S FACE THE MUSIC AND DANCE'. It consists of four staves. The first staff is in G major with a key signature of one sharp (D major) and a common time signature. The melody is written on a treble clef. The lyrics are: "THERE MAY BE TROUBLE AHEAD BUT WHILE THERE'S MOONLIGHT AND MUSIC AND THERE MAY BE TEAR-DROPS TO SHED SO". The second staff continues with lyrics: "LOVE AND ROMANCE LET'S FACE THE MUSIC AND DANCE BEFORE THE". The third staff continues with lyrics: "FIDDLERS HAVE FED BEFORE THEY ASK US TO PAY THE BILL AND WHILE WE STILL". The fourth staff concludes with lyrics: "HAVE THE CHANCE LETS FACE THE MUSIC AND DANCE SOON WE'LL BE WITH-OUT THE MOON HUMMING A DIFFERENT TONE AND THEY MUSIC AND DANCE - DANCE, LETS FACE THE MUSIC AND DANCE (fme)". Chords are indicated above the notes, including Cmi, Fmi, G7, C, C9, F, Fmi, C, Ab9, Fmi, G+, Cmi, G7, Ab7, D7, F, G7, F, F, G7, C, C9, F, Fmi, C, Dm7, C, Ab, E7, Ab, Eb7, Ab, G7, F, Bmi, G7, Fmi, D7, C, Am, F, C, A, C, and A.

370

# MY LAST AFFAIR

W/M HAVEN JOHNSON  
"NEW FACES OF 1936"

Musical notation for the first system of "My Last Affair". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: G, Am7, D7, G, D7, G, D7. The lyrics are: CAN'T YOU SEE WHAT LOVE AND RO-MANCE HAVE DONE TO ME - TRAG - ED - Y JUST SEEMS TO BE THE END OF ME - I'll MAKE A YOU NO MORE TO LOVES - SHRINE WILL I BOW -

Musical notation for the second system of "My Last Affair". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: G, G, D7, D7, G, D7. The lyrics are: I'M NOT THE SAME AS I USED TO BE, - THIS IS MY LAST AFFAIR - MY HAP - PI - NESS IS MIS - ER - Y - I CROSS MY #HEART AND I SEAL IT NOW -

Musical notation for the third system of "My Last Affair". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: G6, G7, C, Fm, C, C7, Fmi. The lyrics are: RIGHT FROM THE START YOU TOOK MY LOVE TORE MY HEART A - PART NOW

Musical notation for the fourth system of "My Last Affair". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: G, Am7, Bm, Em7, Eb7, D7, D7, D. Solfim. The lyrics are: THERE'S NOTH - ING NEW TO LOOK FOR - FORWARD, TOO MY DREAMS WON'T COME TRUE, SO

# SOUTH SEA ISLAND MAGIC

~1936 W/ A.I. LONG L/L. TOMERLIN

Musical notation for the first system of "South Sea Island Magic". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: G, Gm, C, C7, F, Am, Dm, F. The lyrics are: 1. South sea is - land mag - ic is made of the light from the stars, 2. South sea is - land mag - ic has tak - en pos - ses - sion of me; 3. Moon - light, fire - light, star - light and songs that are old but still new;

Musical notation for the second system of "South Sea Island Magic". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: C7, F, Db7, F, C. The lyrics are: bree - zes from the moun - tains and mu - sic from na - tive gui - tars. I'm con - tent for - ev - er to South sea is - land mag - ic has

Musical notation for the third system of "South Sea Island Magic". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: F, Eb7, F, F, Eb7, F. The lyrics are: (2.) lin - ger and dream by the sea. (3.) brought me the mag - ic of you!

Musical notation for the fourth system of "South Sea Island Magic". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: A, A, Bm7, E7, A, A, E7. The lyrics are: Do you re - call our meet - ing at a camp - fire that blazed near the o - cean?

Musical notation for the fifth system of "South Sea Island Magic". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: A, A, Bm7, E7, Am, A, C7. The lyrics are: A sin - gle word of greet - ing was the start of an end - less de - votion.

# GLOOMY SUNDAY

w. Sam Lewis  
m. Rozzo Sorens (1936)

371

Chords: Cm, Ab, Cm, Ab, F#0, G7

Gloom-y is Sun-day, with sha-dows I spend it all, My heart & I have de-cid-ed to end it all

Chords: Ab, F#0, G7, Ab, Am7, Am7, Eb, G7

soon there'll be can-dles & pray'rs that are sad, I know, let them weep, let them know that I'm glad to go

Chords: Cm, Cm7, F7, Ab, Cm, Ab, F#0, G7

Death is no dream, for in death I'm ex-press-ing you with the last breath of my soul I'll be bless-ing you

Chords: Cm, C, G7

Gloom-y Sun-day dream-ing I was only dream-ing I

Chords: C, Dpb, G7, Eb7, Dm, G7, Eb, Bb7

wake and I find you a-sleep in the deep of my heart dear dream-ing it was lonely

Chords: Eb6, Eb7, Em, G, Am, D7

dream-ing I felt my heart met when I dreamt that we two were a

Chords: Cm6, G7, Cm, Cm7, F7, Ab

- part, far a-part dar-ling I hope that my dream nev-er haunt-ed you;

Chords: Cm, Ab, F#0, G7, G7, Cm

My heart is tell-ing you how much I want-ed you Gloom-y Sun-day

1936

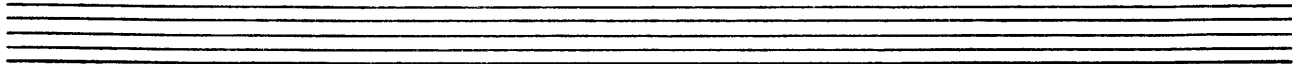
Chords: F6, F6

## LOUNGING AT THE WALDORF

THOMAS "PATS" WALLER INSTRUMENTAL

Chords: Bb7, G7, C7, C7, Gm7, C7, Bb7 (BRIDGE), G9, C9, C9

Chords: D.S. al fine, F, G9, C13, F, A



# 372 DOWN SOUTH CAMP MEETING

FLETCHER HENDERSON'S  
1936 INSTRUMENTAL  
AN EXTRACTED SKETCH

**ENSEMBLE (FULL BAND)**  $G^{13}$   $A^9$   $G^{13}$   $A^b$   $G$   $A^b$   $G^9$   $A^b$   $n.c.$  **A**  $C$   $C^7$

**UNISON**  $F$   $C^0$   $G^7$   $Dm^7$   $G^+5$   $C^6$   $I$   $C^6$   $II$   $Dm^7$   $C^0$   $C$  **B**  $C^0$   $B^0$   $A^m6$   $\%$

**BRASS UNISON**  $C^0$   $B^0$   $A^m6$   $E^+5$   $A^m6$   $C^0$  **BRASS**  $C^0$   $B^0$   $A^m6$   $\%$   $C^0$   $C$   $F^7$   $F^{\#7}$   $G^7$

**(SAX)**  $G^7$   $C$   $C^7$   $F$   $C^0$   $G^7$   $Dm^7$   $G^+5$   $C$   $Dm^7$   $C^0$   $C^6$

**(SAX)**  $C^7$   $C^7$   $F$   $G^7$   $Dm^7$   $G^+5$   $C^6$  **RHYTHM OUT NO CHORDS** **ENS** **Ath Solo**  $C^7$

**(SAX)**  $C^7$   $UNIS$   $F^7$   $B^b$   $A^m6$

**3b** **ENS**  $E^b7$  **BRASS UNISON** **SAX** **CHORUS**  $B^m7$   $E^b9$

$B^b m^7$   $E^b9$  **ENS**  $A^b$   $A^b$  **BAXES**

$A^b$  **TUTTI** **SAXES**  $B^b m^9$   $E^b9$   $B^b m^9$   $E^b9$   $\%$   $B^b m^9$   $E^b9$   $\%$  **ENS**

$A^b$   $b^b$   $A^m6$   $F^7$  **SAXES**  $B^b m^6$   $F^7$

$F^7$   $B^b m^6$   $D^b m^6$  **(ENS)**  $B^b m^7$   $E^b9$  **H**

$B^b m^7$   $E^m$  **SAX**  $B^b m^7$   $E^b9$   $B^b m^7$   $E^m$  **ENS**  $A^b7$   $b$   $D^b$   $D^b m$   $A^b$  **NEXT PAGE**

CAMP MEETING (CONTINUED)

Handwritten musical score for "CAMP MEETING (CONTINUED)". The score is written on four staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. Chords above the staff include Dbm6, Eb9, Ab, and Ab7. A first ending bracket labeled "I" spans the first two measures. The second staff includes annotations for "(SAXES)", "Db SAX", "BRASS", "Db7", "SAX Gb9", and "BRASS". The third staff includes "Gb9", "SAX", "Db", and a first ending bracket labeled "I" with chords Abm6, Bb7, Eb9, A9, and Ab9 BRASS. The fourth staff includes "II", "Abm6", "Bb7", "Eb7", "Ab7", "Db", "Eb7", "Ab7", "A9", "Db", and a "fine" marking at the end.

Handwritten musical score for "ECHOES OF HARLEM". The title is written in large, bold, stylized letters. Below the title, it says "DUKE ELLINGTON ~ 1936 ~" and "Written for 'Cottie' Williams - Trumpet Solo". The score starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It includes an "INTRO" section with a "SAW" annotation and a "mf" dynamic marking. Chords (Fm) and (Gm) are indicated. A first ending bracket labeled "A" is present. Below the staff, it says "BASS CONTINUES THRU LETTER (A)".

Handwritten musical score for "ECHOES OF HARLEM" (continued). This section contains two staves of music. The first staff has a "BASS" annotation above it. The second staff ends with the instruction "BASS PATTERN STOPS" and an arrow pointing to the right.

Handwritten musical score for "ECHOES OF HARLEM" (continued). This section contains two staves. The first staff begins with a first ending bracket labeled "B" and includes chords Fmi, G0, Fmi, Eb9, Fmi, G0, Fmi, Eb9, Ab6-5, and Dm7. A second ending bracket labeled "C" is at the end. The second staff includes chords Dm7, Db7, Fmi, Db6, Gb6, F7, Bb7, Eb9, Ab6, F7, Bb9, Eb13, and Ab7. A "CODA" marking is present at the end of the second staff.

Handwritten musical score for "ECHOES OF HARLEM" (continued). This section contains one staff with a first ending bracket labeled "I" and chords Bb9, Eb13, and Ab. The instruction "dol. Segno al f" is written above the staff.

Handwritten musical score for "ECHOES OF HARLEM" (continued). This section contains one staff with a treble clef and a "CODA" marking. Chords Bb9, Eb13, and Fmi are indicated. The staff ends with a "fine" marking.

# JOSEPHINE

LYRIC GUS KAHN ~ 1936 ~  
MUSIC WAYNE KING & BURKE BIVENS

THESE NEVER WAS A GAL I COULD LOVE LIKE I LOVE MY JO-SEPH-INE SHE'S A  
 flirt, she's a scamp, she's the vamp-iest vamp I've ever seen It seems to  
 me she's always flirt-ing with the fel-lows pass-ing by But when  
 I say she winks when she tells me she thinks there's a cin-der in her eye  
 I be-lieve it would be bet-ter if I'd leave her and for-get ev-'ry  
 bo-dy says it would be wise — but each time that I go out dance with  
 some-body else I find my-self dance-ing with tears in my eyes for there's  
 no-bo-dy quit so nice — who can be quite so mean as my gal what a  
 gal JO-SEPH-INE.

# SING, SING, SING

w/m Louis Prima ~ 1936 ~

(LYRICS SAME 3 TIMES)  
 SING, SING SING, SING EVE-RY-BOD-Y START TO SING LA-die-LA HOE-HO-HO  
 Now You're SING-ING WITH A SWING (fine) WHEN THE MU-SIC GOES A-ROUND EVE-RY-BOD-Y  
 GOES TO TOWN BUT HERE'S SOME-THING YOU SHOULD KNOW HO-HO BA-BY HO-HO-HO

# GODDY GOODY

LYRIC JOHNNY MERCER  
MUSIC MATTY MALNOCK 1936~

375



1. So you met some-one who set you back on your heels, Good-y Good-y! So you  
2. lie a-wake just sing in' the blues all night, Good-y



met some-one and now you know how it feels, Good-y Good-y! So you gave him your heart too-



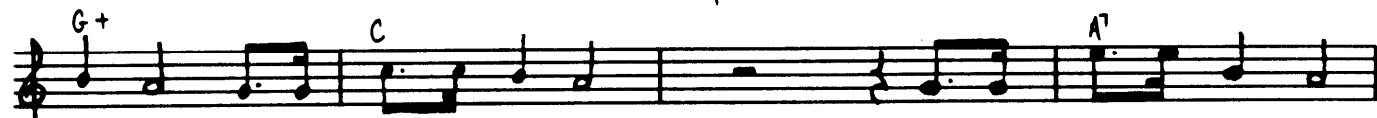
just as I gave mine to you and he broke it in lit-tle piec-es,



now how do you do. 2. So you Good-y! So you think that love's a bar-



rel of dy-na-mite thoo-ray and hal-le-lu-jah! you had it com-in'



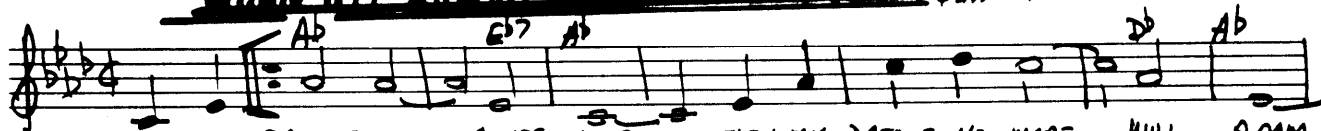
to ya. Good-y good-y for him Good-y good-y for you



And I hope you're sat-is-fied you ras-cal you.

# WHEN MY DREAM BOAT COMES HOME

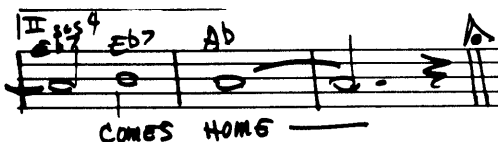
W/M CLIFF FRIEND  
& DAVE FRANKLIN 1936~



WHEN MY DREAM BOAT COMES HOME THEN MY DREAMS NO MORE WILL ROAM  
WATERS WILL SING OF THE TENDER LOVE YOU BRING



I WILL MEET YOU AND GREET YOU HOLD YOU CLOSE-AY MY OWN  
WE'LL BE SWEET-HEARTS FOR EV-ER WHEN MY DREAM BOAT MOON-LIT



COMES HOME

THE WAY YOU LOOK TONIGHT

From "Swing Time" 1936

LYRIC: Dorothy Fields

MUSIC: Jerome Kern

Chords: Eb, Cmi, Fm7, Db7, Eb, C7

SOME DAY WHEN I'M AW-F'LY LOW WHEN THE WORLD IS SO COLD  
 LOVE - LY WITH YOUR SMILE SO WARM AND YOUR CHEEK SO SOFT  
 LOVE - LY NEV - ER, NEV - ER CHANGE KEEP THAT DEATH - KEN CHARM

Chords: Fm7, Bb7, Eb7, Ab, Fm

I WILL FEEL A GLOW JUST THINK-ING OF YOU AND THE WAY YOU YOU  
 THERE IS NOTH-ING FOR ME BUT TO LOVE YOU JUST THE WAY YOU  
 WON'T YOU PLEASE AR-RANGE IT 'CAUSE I LOVE YOU JUST THE WAY YOU

Chords: Eb, Bb7, Eb, I Bb7, II Bb7, Gb, Bbm6

LOOK TO - NIGHT (fine) ON, BUT YOU'RE WITH EACH WORD YOUR

Chords: Abmi, Db7, Gb, Bbmi, C0, Db7, Gb, C0

TEN-DER-NESS GROWS TEAR-ING MY FEAR A - PART, — AND THAT LAUGH THAT

Chords: Abm7, Db7, Gb, Ebm, Bb7, D.S. al fine

WRINK-LES YOUR NOSE — TOUCH-ES MY FOOL-IS H HEART

INTERMEZZO

LYRIC: ROBT HENNING

1936

MUSIC: Heinz Probst (INTRODUCED TO US IN 1940)

Chords: F, Am, F, Gm7

LIKE THE DREAM YOU DREAM TO - NIGHT THAT FADES FROM SIGHT WHEN DARKNESS DIS - AP

Chords: Gm, C7, Gm, C7, C7, F

PEARS, MAY-BE YOU WILL VAN-IS H TOO, THE MO-MENT WHEN TO-MOR-ROW'S DAWN AP-PEARS SO, MY

Chords: Am, F+, Gm7, F0

LOVE WHILE STARS A -BOVE IN HEAV-EN'S BLUE ARE SOFT-LY BEAM-ING AND GLEAM-ING, THEN

Chords: F, Gm7, C7, F

I'LL LIVE IN THE GLO-RY OF YOUR LOVE



# A STAR FELL OUT OF HEAVEN

w/m MACK GORDON & Harry Revel (1936)

Handwritten musical score for "A Star Fell Out of Heaven". The score is written on a grand staff with treble clef and 4/4 time signature. It includes lyrics and guitar chords. The lyrics are: "A STAR FELL OUT OF HEAVEN THEN ROSES FELL FROM ' ' RIGHT IN TO MY ARMS TO BE YOUR BOU-QUET AND SINCE THAT VER-Y MO-MENT A MIR-A-CLE HAD HAP-PENED AND DEW RAINED DOWN FROM HEAV-EN ' ' TO CHRIS-TEN THE DAY — AND SINCE THAT VER-Y MO-MENT A MIR-A-CLE HAD HAP-PENED LIFE IS SO DI-VINE I NEVER HEARD A STAR SPEAK BE-FORE THIS ONE SAID, 'WILL YOU BE MINE'? AS THEY SOME-TIMES DO — A STAR FELL OUT OF HEAV-EN AND TURNED OUT TO BE YOU —". Chords include C, Fmi, C, F, G7, C, G7, E, C, Gm, A7, Dm7, C, G7+, Am6, E, B7, E7, B7, EM, B7, G7, D.S. al f, Am, Am7 / D7, C, C7+, F, Dm7, G7, C.

# GOODNIGHT MY LOVE

w/m MACK GORDON & Harry Revel 1936

Handwritten musical score for "Goodnight My Love". The score is written on a grand staff with treble clef and 4/4 time signature. It includes lyrics and guitar chords. The lyrics are: "GOOD-NIGHT MY LOVE THE TIRED OLD MOON IS DE-SCENDING GOOD NIGHT MY LOVE THE STARS A-BOVE HAVE PROM-ISED TO MEET US TO-MOR-ROW, TILL THEN MY LOVE MY MO-MENT WITH YOU NOW IS END-ING IT WAS SO HEAV-EN-LY HOLDING YOU. LOVE HOW DREAM-Y THE NEW DAY WILL CHOSE TO ME IT WILL BE HEAV-EN-LY TO HOLD YOU A-GAIN IN A DREAM THE SEEM SO FOR THE PRESENT, DEAR WE'LL HAVE TO PART SLEEP TIGHT MY LOVE GOOD-NIGHT, MY LOVE RE-MEM-BER THAT YOU'RE MINE, SWEET-HEART (Fine)". Chords include Eb, Gm, Eb, Bb, Bb7, Fm6, C7, Abmaj7, Ab6, Fmi, B7, Eb, Ebmaj7, D, C, Fm7, Bb7, Bbm6, F9, Fm7, Bb7, Eb, Ab, Bbm6, Eb7, Eb9, Abmaj7, Ab, Abm6, Bb7, Eb, Gm, Eb, Bbm6, C7+5, Fm7, F9, Bb7, Eb, Ab.

# TWILIGHT ON THE TRAIL

FRANK MORTON DIXON  
 "THE TRAIL OF THE LONGSOME PINE" <sup>Wm Louis Atter</sup> Sidney Mitchell  
 1936

When it's TWILIGHT ON THE TRAIL { AND I JOE A-LONG THE WORLD IS LIKE A  
 AND I REST ONCE MORE MY CEILING IS THE  
 AND MY VOICE IS STILL PLEASE PLANT THIS SEED OF

DREAM, AND THE RIPPLE OF THE STREAM IS MY SONG  
 SKY AND THE GRASS ON WHICH I LIE IS MY FLOOR  
 MINE UN-DER-NEATH THE LONG-SOME PINE IS MY HILL

(BRIDGE)  
 NEVER EVER HAVE A NICK-EL IN MY JEANS  
 STILL I UN-DER-STAND WHAT REAL CON-TENTMENT MEANS

NEVER EVER HAVE A DEBT TO PAY, GUESS I WAS BORN THAT WAY WHEN IT'S

# YOU STARTED ME DREAMING

Wm BENNY DAVIS  
 J. FRED COOTS 1936

YOU STARTED ME DREAM-ING { DREAM-ING SUCH WON- DER-FUL DREAMS  
 WOND-RING IF DREAMS DO COME TRUE  
 DREAM-ING OF HEAV-EN FOR TWO

UN-TIL THE DAY THAT YOU HAP-PENED MY WAY life is so emp-TY IT SEEMS  
 YOU PUT A THRILL IN A HEART THAT WAS STILL, THE

FIRST THRILL THAT I EV-ER KNEW DAYS WEAR SO LONG- LY AND POND-LESS

EACH DAY FOR ME WAS THE SAME, NIGHTS WERE SO LONG AND SO END-LESS

UN-TIL THE MO- MENT YOU CAME DREAM IN MY HEART, NOW I CAN'T STOP DREAM-ING OF YOU

**SUMMER NIGHT** 1936 Lyrics: Al Dubin Music: Harry Warren 379

G7-9 Cm Dm7 G7-9 Cm Dm7 G7-9

Sum-mer night, star-ry skies, You can  
 Cm6 D-5,7 Bbm6 Fm7 Eb7 Eb Ebma7 Eb7 Ab  
 see my sweet-heart with a thou-sand eyes, Why have I  
 Bbm Eb7 Ab Abm G7 Cm Cm7 Cm6 F7  
 on-ly two To be-hold a thou-sand charms I i-dol-  
 Fm7 Bb7 G7-9 Cm Dm7 G7-9 Cm Dm7 G7-9  
 ize? Sum-mer night, You've a right To come  
 Cm6 D-5,7 Bbm6 Fm7 Bb7 Eb Ebma7 Eb7 Ab Eb+  
 in her win-dow when the day is through, She tells you all her  
 Ab G7 Cm Cm7 F7 dim Eb Edim Fm Bb7 Bb7-9 Eb6  
 thoughts, In the fad-ing can-dle light, Sum-mer night, Oh! how I en-vy you.

**ONE, TWO, BUTTON YOUR SHOE** Lyrics: Van Borke m/Arthur Johnston

Fm7 Eb7 Fm7 (1936) Eb7 Eb D7 Eb Bb+

ONE, TWO, BUT-TON YOUR SHOE, Put on your coat and hat;  
 Three, four, o-pen the door, Hur-ry for heav-en's sake;  
 Eb Bbm6 C7 F7 Fm Eb7 F7 Bb7  
 I play a game like that While I'm wait-ing for you. wait-ing for  
 Eb Db Eb7 Db Eb7 Ab Dbm  
 you. Five, six, my heart does tricks As I pic-ture all your  
 Ab Eb F7 Eb F7 Bb7 Edim Bb7 Cdim  
 charms. Sev-en, eight, you're at the gate And you walk in-to my arms.  
 Fm7 Bb7 Fm7 Bb7 Eb D7 Eb Bb+  
 Nine, ten, kiss me a-gain, Tell me you get a thrill;  
 Eb Bbm6 C7 F7 Bb7 Eb  
 Just as I hope you will While I'm wait-ing for you.

**ME AND THE MOON** Lyrics: Walter Hirsch Music: Hoofar Harty (1936)

G7

ME AND THE MOON are { won-der-ing where you can be.  
 lone-ly D7 for your com-pa-ny. Am7 Cm6  
 A7  
 I've asked the moon to find you somewhere be-hind a star; I want him to re-  
 Bm D7 Cm6 D7 G7  
 mind you How dear to me you are. ME AND THE MOON are  
 C C7  
 gaz-ing thru a haz-y light. For all too soon, I lost you on a summer night.  
 F F Fm C Cm  
 I'm a-fraid of the dawn, 'Cause you and the moon will both be gone;  
 D7 G7 C  
 There's ME AND THE MOON, And pret-ty soon there'll just be me.

**YOU'RE SLIGHTLY TERRIFIC** 1936 L: S.D. MITCHELL Moderato

M: Lew Pollack

F Fm C C

You're slight-ly ter-rif-ic speak-ing spe-cif-ic-'ly Slight-ly gi-gan-tic

A7 Cdim G7

mean it ro-man-tic-'ly More than stu-pen-dous my love's tre-men-dous for

C Dm G7 C+57 F Fm

you No star in a pic-ture could be so glam-our-ous

C A7 Cdim G7

You're such a mix-ture of ev-ry-thing am-o-rous What a con-struction

C F

ma-jor pro-duc-tion that's you I saw a

Fm C C7

pre-view of you you made a hit from the start

F Fm G7

Let's sign a con-tract for two you'll be the star of my heart

Ab7 G7 C+57 F Fm

You're slight-ly ter-rif-ic speak-ing spe-cif-ic-'ly

C A7 Cdim G7

Su-per-co-los-sal suit my phi-los-o-phy Be-ing spe-cif-ic you're

C

slight-ly ter-rif-ic to me.

W/M DAVE OPPERHEIM MICHAEL CLEARY  
# JACQUES KRAREURTI

1936

**WHEN A LADY MEETS A GENTLEMAN DOWN SOUTH**

Bb+ Eb D7 G-57 C7

When a la-dy meets a gen-tle-man down south 'Neath a

Fm7 Bb7 Fm7 Bb7 Eb

Then the la-dy tells her 'Sure it's

Eb7 Ab F7

Swan-ee moon to a Swan-ee tune they love. my love.

Fm7 Bb7 Bb+ Eb D7

Then they walk a-long where mag-no-lias grow. Two hearts sing a

G-57 C7 Fm7 Bb7 Fm7

song that was writ-ten long a-go If that's not sweet ro-mance, then hush my mouth.

C7 Fm7 Bb7 Eb

When a la-dy meets a gen-tle-man A ver-y pol-ish-ed

C7 Fm7 Bb7 Eb

gen-tle-man, When a la-dy meets a gen-tle-man down south.

w/ ar Dubin 1936 ~ 381

**WITH PLENTY OF MONEY AND YOU** m: Harry Warren Moderato

Oh! ba-by what I could-n't do oo-oo, With plen-ty of mon-  
 take you to plac-es you'd like to go, But out-side of that,  
 ey and you- use oo-oo In spite of the wor-ry that  
 I've no use for dough,  
 mon-ey brings, Just a lit-tle "filth-y lu-cre" buys a lot of things,  
 And I could It's the root of all e-vil, of strife and up-heav-  
 al, But I'm cer-tain, hon-ey, that life could be sun-  
 ny, With plen-ty of mon-ey and you!

**BOSTON TEA PARTY, THE** (1936) W/m FRANK RYERSON

Now on that boat there was a lot of tea; And in spite of  
 sto-ries you've read about, They al- so had ten lit- tle bot- tles, And  
 what they did with them Noth- ing's been said a- bout!  
 Then they threw the stuff deep in- to the o- cean,  
 And a lot of it sure was tea; Those Co- lo- ni- als  
 real-ly had a no- tion How to "throw a par- ty" that made his-to-ry!

**RENDEZVOUS WITH A DREAM, A** w/m Leo Robin  
 w/m RAIPH RAINGER 1936 ~

When the moon be-gins to beam I'll have a ren-dez-vous, a  
 Down be-side a tip-pling stream My heart will lead me to a  
 ren-dez-vous with a dream. dream.  
 Then you will say that you love me and hold me so tight But like the stars up-a-  
 bove me You'll fade a-way in the light But when at last my dream comes true  
 I'll have a ren-dez-vous, a ren-dez-vous with you.

**WHEN I'M WITH YOU** lyric: MACK GORDON 1936  
HARRY REVEL movie "Poor Little Rich Girl"

Handwritten musical score for "When I'm With You". The score is written on a grand staff with treble and bass clefs. It includes lyrics and guitar chords. The lyrics are: "Every strand I walk on becomes a river, 'cause snow is on the ground but the leaves are on the trees. When I'm with you, I can see the sun though we're out in the rain. When I'm with you, to lose you would be tragic. Here is my heart unfolded. You have that certain magic. You've the seven wonders of the world. Flowers sing a love-song, there's music when I'm with you. Please let me make this confession. You are my magnificent obsession. The world is all in rhyme, lovely one when I'm with you." The chords include G, Am7, C6, Gb, Am7, D+, G, Am7, Dm7, G7, C, G#0, Ami, Cm6, G, C, Em, A7, Em7, A7, D+, D.S. al fine, Dm7, G7, DM7, G7, Cmaj7, Cb, Ami, Am9, Cmi, G, Emi, E9, Eb7, D7, (sus4) D9, C0, and G.

LYRIC: J.W. BEATTON MUSIC: LEO EDWARDS ~ 1936  
**SWEETHEART LET'S GROW OLD TOGETHER**

Handwritten musical score for "Sweetheart Let's Grow Old Together". The score is written on a grand staff with treble and bass clefs. It includes lyrics and guitar chords. The lyrics are: "Sweetheart let's grow old together, love like ours will never die, hand in hand in fair and stormy weather, just you and I. Say, dear, so let's grow old together, sweetheart, as the years roll by." The chords include Eb, Bb7, Am6, Bb7, Ami, Bb7, Bbmi, C7, D0, E0, Fmi, Bb7, I Eb, Bbmi, C7, Fm, F7, Bb7, Ab, Abmi, Bb7, Eb, G7, C7, Fmi, Fm7, Bb7, Eb/Fm7, and Eb.



# 384 A SAILBOAT IN THE MOONLIGHT w/m Carmen Lombardo by John Jacob Astor 1937

Chords: C6 G+9 C9 C7 F E7sus E7 A7sus A7 3rd x 4 D7

1. A sail-boat in the moon-light and you. Would-n't that be heav-en, A  
 2. soft breeze on a June night and you. What a per-fect set-ting for  
 3. things, dear, that I long for are few, just give me a

heav-en just for two. 2. A let-ting dreams come true. A chance to

Chords: E9 Eb F#0 G7 C Am Dm9 G7 G+7 12. G9 Eb F#0 G7 C F C TO BRIDGE

Chords: D7 G9 G7 G+7 G+9 C Am7 Fm6 C

FINE

Chords: E7 E7-9 E7 E7-9 Am E7 Am A

BRIDGE

sail-boat in the moon-light and you.

sail a-way to Sweet-heart Bay be-neath the stars that shine. A

chance to drift, for you to lift your ten-der lips to mine. 3. The

Chords: D7 D9 D7 D9 G D7 D+7 G7 G+7

D.S. al

# REMEMBER ME? Lyrics Al DOBIN music Harry Warren movie "Mr. Dodd Takes The Air" 1937

Chords: D Eb D Eb D Eb D Eb

1. Do you re-mem-ber one Sep-tem-ber af-ter-noon, I stood with you and lis-tened to a  
 2. you re-call a cot-tage small up-on a hill, where ev-ry day I had to pay an-  
 3. I'm the boy whose on-ly joy is lov-ing you, who wor-ries till he hur-ries home when

wed-ding tune, And did-nit I go with you on your hon-ey-moon? Re-mem-ber  
 oth-er bill? And if I'm not mis-tak-en, dear, I pay them still, Re-mem-ber  
 day is through, and I'm the guy you gave your good-night kiss-es to, Re-

Chords: Eb Eb0 Fm7 Bb7 Fm Gm Db7 G7-5 C7 3rd x 4 F7 F9

Chords: Fm7 Bb7 Eb F9 Fm7 Bb7 Eb

FINE

me? 2. Do me? mem-ber me?

Chords: Ab Fm7 Bbm7 Eb7 Ab F0 Bbm7 Eb7

I can see that lit-tle an-gel on your knee,

Chords: B Abmb Ebm Ebm7 F7 F7-5 Fm7 Bb7

Can't you see, He kind-a sort-a looks like me, 3. For

D.S. al



OUTSKIRTS of TOWN (I'm GONNA MOVE ON) (1937) ANDY RAZAF & WIL WELDON

Handwritten musical score for "Outskirts of Town" in G major, 4/4 time. The score includes the following lyrics and chords:

I'm GON-NA MOVE WAY OUT ON THE OUT-SKIRTS OF TOWN

I'm GON-NA MOVE WAY OUT ON THE OUT-SKIRTS OF TOWN

I DON'T WANT-NO BOD-Y WHO'S AI-WAYS HANG-IN 'round

**CHORUS**

1. I'm GON-NA TELL YOU BA-BY WE'RE GAIN' MOVE A-WAY from here  
 2. I'm GONNA BRING MY OWN GRO-CERIES GON' BRING-EM A-'RY DAY

I DON'T WANT NO ICE-MAN, GON-NA GET ME A FRIG-ID-AUSE WHEN WE GOT-TA STOP THAT GRO-CRY BOY AND KEEP HIM A-WAY,

MOVE WAY OUT ON THE OUT-SKIRTS OF TOWN I DON'T WANT-

NO-BOD-Y- WHO'S AI-WAYS-hang-in' 'round

ADDITIONAL CHORUSES (Ad Lib)

CHORUS 3  
 It may sound funny, honey,  
 As funny as can be,  
 If we have any children,  
 I want them all to look like me,  
 When we move way out on the outskirts of town,  
 I don't want nobody who's always hangin' 'round.

CHORUS 5  
 There is no bus or trolley,  
 And it's too far for a car,  
 House hasn't got a number there,  
 They won't know where we are,  
 When we move way out on the outskirts of town,  
 Miles from busybodies who keep buzzin' around.

CHORUS 4  
 Folks are always callin',  
 Never seem to let us be,  
 Makin' new arrangements,  
 We're not havin' company,  
 When we move way out on the outskirts of town,  
 Free from all the people who keep on hangin' 'round.

CHORUS 6  
 So crazy 'bout you honey,  
 May seem selfish as can be,  
 Even live in the poorhouse,  
 If it was just for you and me,  
 When we move way out on the outskirts of town,  
 'Way from all your family who keep hangin' 'round.

RECORDS of above by JIMMY RUSHING WITH COUNT BASIE, Ray Charles,  
 LEAD BELL, JIMMY LUNCE FORD, JOSE WHITE, MARGARET WHITING,  
 LOU RAWLS & LES MCCANN, Ray BAUDUC & NAPPY LAMARRE,  
 LOUIS JORDAN & RUSTY DRAPER

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IT LOOKS LIKE RAIN (1937) UNCLE RY BLOSSOM LANE

4 Edgar Leslie  
m/ Joe Burke

Chords: E<sup>o</sup> B<sup>b</sup> A<sup>7</sup> E<sup>o</sup> B<sup>b</sup> E<sup>o</sup> B<sup>b</sup> G<sup>+</sup>7-9 G<sup>+</sup>7 G<sup>+</sup>

1. It looks like rain in Cher-ry Bloss-om Lane, the  
 2. looks like rain in Cher-ry Bloss-om Lane, your  
 3. be no rain in Cher-ry Bloss-om Lane, if

sun-shine of your smile's no long-er there. 2. It  
 gold-en voice no  
 you were there to

Chords: C<sup>9</sup> F<sup>9</sup> B<sup>b</sup>6 Cm<sup>7</sup> F<sup>7</sup>add<sup>2</sup>D

long-er fills the air. The tell me that you care. FINE

Chords: B<sup>b</sup> E<sup>b</sup>6 B<sup>b</sup> B<sup>b</sup> BRIDGE F<sup>7</sup>-9 B<sup>b</sup> G<sup>m</sup> G<sup>m</sup><sup>7</sup> C<sup>9</sup> F<sup>7</sup> B<sup>b</sup>6add<sup>2</sup>C

rip-pling notes have left the old mill stream. There's  
 noth-ing left for me but just a dream. 3. There'd

Chords: D<sup>+</sup>7-9 D<sup>+</sup>7 D<sup>7</sup> D<sup>+</sup>7-9 D<sup>7</sup> G<sup>9</sup>

Chords: C<sup>9</sup> C<sup>7</sup> C<sup>9</sup>-5 C<sup>7</sup>-5 C<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>9</sup> F<sup>7</sup>

D.S. 2<sup>nd</sup> 3<sup>rd</sup> ending

THE LOVE BUG WILL BITE YOU (1937) PINKY TOMLIN

Chords: G Am Cm D<sup>7</sup> G

1., 2., 3. The love bug will bite you if you don't watch out. If he ev-er bites you then you'll

Chords: Am Cm D<sup>7</sup>

\* optional break

sing and shout, you'll go (Da dee da dee da dee da and whoa dee dee dee)

Chords: A<sup>9</sup> D<sup>7</sup> G C<sup>o</sup> D<sup>9</sup> G

That's what love is all a-bout. 2. The bout. you can't bout. FINE

Chords: C<sup>9</sup> B<sup>o</sup> C<sup>7</sup> E<sup>o</sup> F E<sup>7</sup> Am C G<sup>+</sup> C E<sup>7</sup> G<sup>m</sup>

eat, you can't sleep, you'll go cra-zy, you'll just la dee da dee da all day. If some

Chords: A<sup>9</sup> E<sup>o</sup> A<sup>9</sup> F<sup>o</sup> A<sup>7</sup> G<sup>m</sup> A<sup>7</sup> Am C D<sup>7</sup>

one wants to know why you're cra-zy, you'll answer Da da da doo with a ho-ho-hay hay. 3. The

\* A very humorous effect can be had by using excerpts from old songs in optional breaks.

# THANKS FOR THE MEMORY

w/m Leo Robin ~ 1937 ~  
RALPH RAINGER

387

Thanks for the mem-o-ry of { rain-y af-ter- noons  
can-dle-light and wine sun-burns at the shore  
swin-gy Har-lem tunes, and  
Cas-tles on the Rhine, 400r  
nights in Sin-ga-pore, you

mo-tor trips and burn-ing lips and burn-ing toast and prunes, how love-ly it was!  
co-zy chair and par-ty where we sang "Sweet Ad-a-line", how love-ly it was  
might have been a head-ache but you nev-er were a bore, so

Ma-ny's the time that we feast-ed, and ma-ny's the time that we  
fast-ed. Oh, well, it was swell while it last-ed; we  
did have fun and no harm done. And thank you so much.

FINE

# BLUE HAWAII

w/m Leo Robin & Ralph Rainger ~ 1937 ~

1. Night and you, and blue Ha-wa - ii, the night is heav-en-ly  
2. Love-ly you, and blue Ha-wa - ii, with all this love-li-ness,  
3. Dreams come true, in blue Ha-wa - ii, and mine could all come true,

and you are heav-en to me. there should be love.

this mag-ic night of nights with you. Come with me, while the

moon is on the sea; the night is young, and so are we.

DC  
a1  
3rd  
end

388 THEY CAN'T TAKE THAT AWAY FROM ME 1937 m/ GEO GERSHWIN l/ Ira Gershwin

Ab Bb7 Eb Gm Eb Gb0 Bb7sus4 Bb7

1. The way you wear your hat, the way you sip your tea,  
 2. The way your smile just beams, the way you sing off key,  
 3. The way you hold your knife, the way we danced till three.

Ab6 Fm C7 F7

the mem-ry of all that, No, no! They can't take that a-way from me!  
 the way you hunt my dreams, No, no! They

2. Ab Fm Bb7 Bb7 Eb Eb Gm C7 A0 Gm C7 D7

can't take that a-way from me! We may nev-er, nev-er meet a-gain on the

Gm Gm6 A7 D7sus4 D7 Gm C7 A0 Gm Bbm C7 F7 Abm Bb7

bump-y road to love, still I'll al-ways, al-ways keep the mem-ry of

Ab6 Bb7 Eb7 D7sus4 Bbm6 D6 Cm Eb7 Ab Fm Bb7sus4 Bb7

the way you've changed my life, No, no! They can't take that a-way from me!

Cm Abm6 Eb Ab Eb Gm Ab6 Bb7 Eb Ebmaj7 Ebm6 Ab+ Eb Eb6

No! They can't take that a-way from me!!

D.C. al

w/m DICK HOWARD BOB ELLSWORTH RUSS MORGAN

SOMEBODY ELSE IS TAKING MY PLACE 1937

Bb Bb0 G7 C7 F7 F0

Some-bo-dy else is ta-king my place, some-bo-dy  
 Lit-tle you care for vows that you made, lit-tle you

F7 Bb Bb7 Eb

else now shares your em-brace. while I am try-ing  
 care how much I have paid. My heart is ach-ing,

Bb Bb7 Bb0 1. G7 C C0 C7 F7

to keep from cry-ing, you go a-round with a smile on your face.  
 my heart is

2. G7 C7 F7 Eb F7 Bb

breaking for some-bo-dy's ta-king my place.

FINE

# I CAN DREAM, CAN'T I?

LYRIC IRVING KATZ  
MUSIC SAMMY FAIN 1937

$E_b$   $Abm6$   $Bb7$   $E_b$

1. I can see, no mat-ter how near you'll be, you'll never be-long to me.  
 2. I'm a-ware my heart is a sad af-fair. There's much dis-illu-sion there.  
 3. I'm a-ware my heart is a sad af-fair. There's much dis-illu-sion there.

But I can dream, can't I? Can't I pre-tend that I'm locked in the bend of  
 But I can dream,  
 your em-brace? For dreams are just like wine, and I am drunk with mine.

$Cm$   $Cm7$   $F7$   $Abm6$   $Bb7$

can't I? Can't I a-dore you al-though we are o-cceans a-  
 part? I can't make you o-pen your heart, But I can dream, can't I?

$Fm7$   $Bb7+$   $C7$   $Fm$   $F\#0$

$Bbm6$   $C7$   $Fm$   $Abm6$   $Bb9$   $E_b$

FINE

# SEPTEMBER IN THE RAIN

M/ Harry Warren 1937  
Lyric/ AL DUBIN

$Bb+$   $E_b$   $Gm$   $Cm$   $Gm$   $Fm$   $Abmaj7$

1. The leaves of brown came tum-bling down, re-mem-ber? In sep-  
 2. sun went out just like a dy-ing em-ber, that sep-  
 3. spring is here, to me it's still sep-tem-ber, that sep-

tem-ber, in the rain. 2. The  
 tem-ber, in the rain.  
 tem-ber, in the rain.

$Abm6$   $Bb7(9)$   $E_b$   $Fm$   $Abmaj7$

To ev-'ry word of love I heard you whis-der,  
 the rain-drops seemed to play a sweet re-frain. 3. Though

$Abb$   $Cm7$   $F7$   $Cm7$   $F7$   $Bb7$   $Fm7$   $Bb7$   $Fm7$   $Bb7$   $Bb+$

D.S. al fine

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# NICE WORK (IF YOU CAN GET IT)

1937

LYRIC IRA GERSHWIN

MUSIC GEO GERSHWIN

Key of E<sup>b</sup>

Key of "G"

HOLD-ING HANDS AT MID-NIGHT 'NEATH A STAR-RY SKY NICE WORK IF YOU CAN  
 STROL-ING WITH THE ONE GIRL SIGH-ING SIGH AFT-ER SIGH " " " " "  
 LOV-ING ME WHO LOVES YOU AND THEN TAK-ING THAT VOW " " " " "

GET-IT AND YOU CAN GET IT IF YOU TRY — JUST IM-AG-INE SOME-ONE —  
 " " AND IF YOU

WAIT-ING AT THE COT-TAGE DOOR WHERE TO HEARTS BE-COME ONE WHO COULD ASK FOR AN-Y-THING

MORE? GET IT — WON'T YOU TELL ME HOW? —

# I'VE GOT MY LOVE TO KEEP ME WARM (1937)

w/m Irving Berlin

THE SNOW IS SNOW-ING THE WIND IS BLOW-ING BUT I CAN WEATH-ER THE STORM-  
 CAN'T RE-HEATS ON WEM-BER A WORSE DE-CEM-BER JUST WATCH THOSE I-CI-CLES FORM  
 HEARTS ON THE FAME GAW HIGH-ER SO I WILL WEATH-ER THE STORM

-(Storm) — WHAT DO I CARE HOW MUCH IT MAY STORM — } I'VE GOT MY!  
 -(Foem) — WHAT DO I CARE IF I-CI-CLES FOEM — }  
 -STORM — WHAT DO I CARE HOW MUCH IT MAY STORM — }

love to keep me warm OFF WITH MY O-VER COAT OFF WITH MY GLOVE

(GLOVE) I NEED NO O-VER COAT I'm BURN-ING WITH love my WARM — (FINE)

# SO RARE

LYRICS JACK SHARPE  
MUSIC Jerry Horst (1937)

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SO RARE. — YOU'RE LIKE THE FRA-GRANCE OF BLOS-SOMS FAIR  
— YOU'RE LIKE THE SPAR-KLE OF OLD CHAM-PAGNE  
— THIS IS A BEA-UTY AS EARTH WE SHARE

SWEET AS A BREATH OF AIR — FRESH WITH THE MORN-ING DEW — Oh, you're like  
— CHIPS IN CEL-LO-PHANE  
— CAR-RING THE WAY WE CARE

COULD-N'T COM-PARE TO YOU, — TO YOU — YOU ARE PER-fec-TION YOU'RE MY I-  
-de-A OF AN-GELS SING-ING THE A-VE MA-ri-A FOR YOU'RE AN ANGEL I BREATHE AIR

LIVE USA WITH EV-ERY BEAT OF THE HEART THAT I GIVE YOU SO RARE

OURS IS A LOVE SO RARE — OURS IS A LOVE SO RARE — (fine)

# MY FUNNY VALENTINE

LYRIC Lorenz Hart  
MUSIC Richard Rodgers "Babes in Arms" (1937)

MY FUN-NY VA-len-tine SWEET COM-IC VA-len-tine YOU MAKE ME SMILE WITH MY HEART

— YOUR LOOKS ARE LAUGH-A-BLE UN-PHO-TO-Graph-A-BLE Yet you're my favorite look of

— IS YOUR fig-URE LESS THAN GREEK IS YOUR MOUTH A lit-tle WEAK, WHEN YOU

— OPEN IT TO SPEAK, ARE YOU SMART? — BUT DON'T CHANGE A HAIR FOR ME NOT IF YOU

CARE FOR ME. STAY lit-TLE VA-len-tine STAY — EVN DAIL IS VA-len-tine'S DAY.

**THAT OLD FEELING** From the Walter Wanger Production "VOGUES OF 1938" (1937) Words and Music by LEW BROWN and SAMMY FAIN

Slowly C Em C6 C Cm6 A7 Dm A+ To Coda

I saw you last night — and got that Old Feel - ing, When you came in sight.  
Once a - gain I seemed — to feel that old yearn - ing, And I knew the spark.

Dm7 Fm6 G7 G#dim Am E7 Gm6

— I got That Old Feel - ing, The mo - ment that you danced by I felt a

A7 D9 D7 Fm D.C. al Coda Dm7 G7 Coda Dm7

thrill, And when you caught my eye my heart stood still. — of love was

Fm6 E7 A7-9 Gm6 A7 Dm7

still burn - ing, There'll be no new ro - mance — for me, it's fool - ish to

Fm6 Am D9 D7 Dm7 G7-9 C

start, for That Old Feel - ing, is still in my heart.

**THE LADY IS A TRAMP** From the Metro Goidwyn-Mayer Musical Production "WORDS AND MUSIC" 1937 Words by LORENZ HART Music by RICHARD RODGERS

Moderately C Cm7 Dm7 G7 To Coda C Cm7

I get too hun - gry for din - ner at eight, — I like the thea - tre but  
I don't like crap - games with Bar - ons and Earls, — Won't go to Har - lem in  
Hate Cal - i - for - nia, It's cold and it's damp, —

Dm7 G7 C Cmaj7 C9 F Fm6

nev - er come late. — I nev - er both - er with peo - ple I hate, —  
er - mine and pearls — Won't dish the dirt with the rest of the girls, —

C+ F6 G7 1 C F G7 2 C

That's why the la - dy is a tramp. — tramp. — I like the

Fmaj7 G7 Em7 Am Dm7 G7

free fresh wind in my hair, — Life with - out care. —

D.C. al Coda Coda

C A7 D7 G7

Am C+ Am7 D7 G7 C

I'm broke, — it's oke, — That's why the la - dy is a tramp. —



**They All Laughed** *From the Film "SHALL WE DANCE"*Words by IRA GERSHWIN  
Music by GEORGE GERSHWIN

G Em Am D7 Am Cm6  
They all laughed at Chris-to-pher Co-lum-bus When he said the world was round.

G D7 G Em Am D7 G6  
They all laughed when Ed-i-son re-cord-ed sound.

G Em Am D7 C#7 F#7 Bm E7  
They all laughed at Wil-bur and his broth-er, When they said that man could fly.

D6 A7 D7 E7 F7 E7 D7 Dmaj7 D7  
They told Mar-co-ni Wire-less was a pho-ney; It's the same old cry. They laughed at

G7 G6 G7 B7+ E7+ E7 A7  
me want-ing you, Said I was reach-ing for the moon; But oh, You came

Am C6 Eb7 D7 G Em Am D7  
through Now they'll have to change their tune. They all said we nev-er could be hap-py,

B7+ E9 A9 A7 G E7 Am7 D7 G  
They laughed at us and how! But Ho, Ho, Ho! Who's got the last laugh now?

**Rosalie**

By COLE PORTER

1937  
A7 Cdim A9 D Bb7  
Ro - sa - lie, my dar - ling, Ro - sa - lie, my

D A7 Ab7 Fm7 A7 D  
dream, Since, one night, When stars danced a - bove, I'm oh,

F#dim A7 Cdim A9  
oh, so much in love. So, Ro - sa - lie, have mer - cy!

C#7 F#7 Fdim A#dim B7 D#dim Em Fdim  
Ros - a - lie, don't de - cline, Won't you make my life thrill - ing, And

D Bb7 Bbm6 B7 F7 G6 A7 D F7 2.1  
tell me you're will - ing to be mine, Ros - a - lie, mine! mine!

## Have You Met Miss Jones?

1937

Words by LORENZE HART  
Music by RICHARD RODGERS

F F#dim Gm7 C7 Gm7 C7 Gm7 C7sus C7  
 "Have you met Miss Jones?" Some one said as we shook hands.  
 Am7 F C Dm7 G7 Gm C7 Gm7 C7 F F#dim  
 She was just Miss Jones to me. Then I said, "Miss Jones,  
 Gm7 C7 Gm7 C7 Gm7 C7sus C7 Am7 F C Dm7 G7 Gm7 C7 F9 E7 Dm  
 You're a girl who un-der-stands, I'm a man who must be free." And all at  
 Bb Db7 Gb A7  
 once I lost my breath, And all at once was scared to death, And all at  
 D Abm7 Db7 Gb C7 F F#dim  
 once I owned the earth and sky! Now I've met Miss Jones,  
 Gm7 C7 Gm7 C7 Gm7 C7 Fmaj7 Bdim Gm7 C7 F Bb7 F  
 And we'll keep on meet-ing till we die, Miss Jones and I.

## ONCE IN A WHILE

1937

Words by BUD GREEN  
Music by MICHAEL EDWARDS

Slowly Eb 3 Gm7 3 C7+ C7 Gm7 C7  
 Once In A While will you try to give one lit-tle thought to me,  
 Once In A While will you dream of the mo-ments I shared with you  
 I know that I'll be con-tent-ed with yes-ter-day's mem-o-ry,  
 Fm 3 Fm7 Bb7 3 Eb6 Bbdim Fm7 Bb7-9  
 Though some - one else may be near - er your heart.  
 Mo - ments be - fore we two drift - ed a -  
 Know - ing you think of me Once In A  
 2 Eb Ab6 Eb D7 3 Eb Fm7 Eb6 Fine  
 part. In While.  
 G Em 3 Am7 D9 G Em 3 Am7 D7  
 love's smol - der - ing em - ber, One spark may re - main, If  
 G Em 3 Am7 D7-9 G Edim Fm7 Bb7 D.C. al Fine  
 love still can re - mem - ber, The spark may burn a - gain.

Where Or When 1937

Lyric by LORENZE HART  
Music by RICHARD RODGERS

It seems we stood and talked like this be - fore. We looked at each oth - er in the  
 same way then, But I can't re - mem - ber where or when. — The clothes you're wear - ing are the  
 clothes you wore. The smile you are smil - ing you were smil - ing then, But I can't re - mem - ber  
 where or when. — Some things that hap - pen for the first time, —  
 seem to be hap - pen - ing a - gain. — And so it seems that we have met be -  
 fore, and laughed be - fore, and loved be - fore, But who knows where or when! —

**QUAKER CITY JAZZ** JAN SAVITT (1937)  
 (PLAY SHUFFLE 8/8 RHYTHM)

F Bb7 F F7 Bb7 Bb7 F C7  
 C7 (45) F F Bb7 F F7 Bb7  
 Bb7 F F C7 Gm7 F F C7  
 F C7 F C7 F Bb F

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# GONE WITH THE WIND

LYRIC HERB MAGIDSON 1937  
MUSIC ALLIE WRUBEL

Musical notation for the first system of 'Gone with the Wind'. It features a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The melody is written on a single staff with various note values and rests. Chords are indicated above the staff. The lyrics are: "GONE WITH THE WIND NOW ALL IS GONE JUST LIKE A LEAF THAT HAS BLOWN AWAY GONE WITH THE WIND GONE IS THE RAP-TURE THAT THRILLED MY HEART".

GONE WITH THE WIND NOW ALL IS GONE JUST LIKE A LEAF THAT HAS BLOWN AWAY GONE WITH THE WIND GONE IS THE RAP-TURE THAT THRILLED MY HEART

MY RO-MANCE HAS FLOWN A-WAY THE GRAD-NESS THAT FILLED MY HEART YES-TER-DAY'S KISS-ES ARE STILL ON MY LIPS -

I HAD A life-time of HEAV-en AT MY FIN-GER TIPS just like A

flame love burned bright-ly" THEN BE-CAME AN emp-ty SMOKE DREAM THAT HAS GONE, GONE WITH THE WIND (fine)

# THE MOON OF MANAKOORA

LYRIC: FRANK LOESSER MUSIC: ALFRED NEWMAN  
FILM "THE HURRICANE" 1937

Musical notation for the first system of 'The Moon of Manakora'. It features a treble clef, a key signature of two flats (Bb), and a 3/4 time signature. The melody is written on a single staff with various note values and rests. Chords are indicated above the staff. The lyrics are: "THE MOON OF MAN-A-KOO-RA".

THE MOON OF MAN-A-KOO-RA

Musical notation for the second system of 'The Moon of Manakora'. It features a treble clef, a key signature of two flats (Bb), and a 3/4 time signature. The melody is written on a single staff with various note values and rests. Chords are indicated above the staff. The lyrics are: "filled THE NIGHT WITH MAG-IC POL-Y-NE-SIAN CHARMS THE MOON OF MAN-A-THE SOON WILL RISE A-GAIN A-BOVE THE IS-LAND SHORE THEN I'll be-hold it".

filled THE NIGHT WITH MAG-IC POL-Y-NE-SIAN CHARMS THE MOON OF MAN-A-THE SOON WILL RISE A-GAIN A-BOVE THE IS-LAND SHORE THEN I'll be-hold it

KOO-RA CAME IN SIGHT AND BROUGHT you TO MY EA-GER ARMS - THE IN YOUR DUSK-Y eyes AND you'll BE IN MY ARMS ONCE MORE-

# A FOGGY DAY

LYRIC: IRA GERSHWIN MUSIC: GEO GERSHWIN 1937

Musical notation for the first system of 'A Foggy Day'. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff with various note values and rests. Chords are indicated above the staff. The lyrics are: "A FOG-GY DAY IN LON-DON TOWN HOW LONG I WON-DERED COULD THIS THING LAST BOTTHE".

A FOG-GY DAY IN LON-DON TOWN HOW LONG I WON-DERED COULD THIS THING LAST BOTTHE

Musical notation for the second system of 'A Foggy Day'. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff with various note values and rests. Chords are indicated above the staff. The lyrics are: "HAD me low AGE of mir-A-CLES AND HAD me DOWN HAD-N'T PASSED FOR I VIEWED THE MORN-ING WITH A-LARM".

HAD me low AGE of mir-A-CLES AND HAD me DOWN HAD-N'T PASSED FOR I VIEWED THE MORN-ING WITH A-LARM

THE BRIT-ISH MU-se-UM HAD LOST ITS CHARM SUD-DEN-ly, I SAW YOU THERE

Musical notation for the third system of 'A Foggy Day'. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff with various note values and rests. Chords are indicated above the staff. The lyrics are: "AND THOUGH FOG-GY LON-DON TOWN THE SUN WAS SHIN-ING EV-'RY WHERE".

AND THOUGH FOG-GY LON-DON TOWN THE SUN WAS SHIN-ING EV-'RY WHERE

# GOOD NIGHT ANGEL

LYRIC: HERB MAGIDSON 1937  
MUSIC: ALLIE WRUBEL

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Good NIGHT — AN- GEL — THANKS FOR AN- OTH- ER EVE- NING IN — FA — VEN. —  
UN- TIL WE MEET A- GAIN HERE IN —

Just ONE MORE KISS TO END THIS PER- FECT DAY — BE- FORE YOU SPREAD YOUR WINGS AND  
And MAY YOUR DREAMS BE JUST AS

FLY A- WAY SWEET AS YOU ARE GOOD NIGHT AN- GEL GOOD NIGHT

Detailed description: This block contains the handwritten musical score for 'Good Night Angel'. It features three staves of music in treble clef with a key signature of one sharp (F#). The first staff includes lyrics and a triplet of eighth notes. The second staff continues the melody with lyrics about a perfect day and dreams. The third staff concludes the piece with the lyrics 'FLY A- WAY SWEET AS YOU ARE GOOD NIGHT AN- GEL GOOD NIGHT'. Chord symbols such as C, B7, Aaug, A7, Dm7, G7, E7, and Ami are written above the notes. A 'D.S. al fine' marking is present at the end of the second staff.

# MARCH OF THE BOBCATS

RAY BARDUC — BOB CROSBY — BOB HAGGART  
1937

Detailed description: This block contains the handwritten musical score for 'March of the Bobcats'. It consists of five staves of music in treble clef with a key signature of one sharp (F#). The music is a rhythmic march. Chord symbols C7 and F are used throughout. A section labeled 'B' is enclosed in a box. The score ends with a double bar line and a repeat sign.

# HARBOR LIGHTS

LYRIC: JIMMY KENNEDY  
MUSIC: HUGH WILLIAMS

I SAW THE HAR- BOR NIGHTS THEY ON- LY TOLD ME WE WERE PART- ING THE SAME OLD  
I WATCH'D THE HAR- BOR NIGHTS NOW COULD I HEAR IF TEARS WERE START- ING GOD BYE TO  
NOW I KNOW HONE- LY NIGHTS FOR ALL THE WHILE MY HEART IS WHIS- PRING SOME OTH- ER

HAR- BOR NIGHTS THAT ONCE BROUGHT YOU TO ME — V'RY SEA — (fine) I longed to  
TEN- DER NIGHTS BE- SIDE THE SIL- FROM ME — (fine) I longed to  
HAR- BOR NIGHTS WILL STEAL YOUR LOVE

HOLD YOU NEAR AND KISS YOU JUST ONCE MORE — BUT YOU WERE ON THE SHIP AND I WAS ON THE SHORE

Detailed description: This block contains the handwritten musical score for 'Harbor Lights'. It features three staves of music in treble clef with a key signature of two flats (Bb). The first staff includes lyrics and a 'D.S. al fine' marking. The second staff continues the melody with lyrics about harbor nights and a 'LAST' section. The third staff concludes the piece with lyrics about holding someone near. Chord symbols such as Eb, Bb7, Fm, Eb, Eb7, Ad, Abm6, Eb, F7, Am, and Bb7 are used. A 'D.S. al fine' marking is present at the end of the second staff.

# WAKE UP AND LIVE

(MOVIE OF SAME NAME) 1937  
WIM MACK GORDON & HARRY REVEL

F G7 G#dim E7

Wake up and live DON'T MIND THE RAIN - Y PAT-TER And you will FIND IT'S MIND O-VER MAT-TER  
" " " " IF SHOW THE STUFF YOU'RE MADE OF JUST LO-Low THROUGH- WHATEVER A FEAR OF  
" " " " LA - DY KUCK IS YAWN-ING UP ON YOUR TOES - A BET-TER DAY IS DAWN-ING

F Gm7 C7 F C7 F C7 F#m F

DARK CLOUDS WILL BREAK UP - IF YOU WILL WAKE UP AND LIVE  
YOU'LL TRY IT WOU'NT - CHA SAY WHY DON'T CHA " " " " COME  
DON'T LET UP GET UP AND

Cmi7 F7 F#m7 F9 Bb Cmi6 D7

OUT OF YOUR SHELL HEV FEL-LEK FIND YOUR PLACE IN THE SUN COME OUT OF YOUR SHELL

Cmi D7 G7 C7 D.S. al. f D7

SAY FEL-LEK JUST BE A GO-GET-TIN' SON-OF-A-GUN GIVE -

G7 C7 F

GIVE YOUR-SELF A SHAKE UP MIS-TER WAKE UP AND LIVE

# THE NEARNESS OF YOU

NED WASHINGTON  
HOAGY CARMICHAEL 1937

F C9 F9 Cm7 F7b9 Bb E0 Bbm6 Am7 Abm7

1. it's not the pale moon that ex-cites me, that thrills and de-lights me. Oh, no
2. your sweet con-ver-sa-tion that brings the sen-sa-tion. Oh, no
3. soft lights to en-charm me if you'll on-ly grant me the right

Gm7 C9 3 1. Am7 Abm7 Cm7 C9 2. F Bb6 Fb TO BRIDGE

it's just the near-ness of you. 2. It is. at  
it's just the near-ness of you. When you're in my  
to hold you ev-er so

3. Am7 D7b9 3 Gm7 C7 Bb C9 Fb FINE

tight and to feel in the night the near-ness of you.

BRIDGE C7b9 Fmaj7 Ebb F7

arms and I feel you so close to me all my

Bb D9 D7b9 Gm7 Eb7 C9 C7

wild-est dreams come true. 3. I need no

**JUST BECAUSE** w/m BOB & JOE SHELTON - SID ROBIN 1937

Just be-cause you THINK THAT YOU'RE Pre-ti-ty

Just be-cause you THINK THAT YOU'RE HOT — . Just be-cause you THINK YOU'VE GOT SOME-THING —

THAT YOU THINK THAT I — HAVE-N'T GOT — You MADE ME SPEND ALL MY MON-ey — You

THOUGHT I WAS OLD SAN-TA CLAUS — I'M TEL-LING YOU TRUE I'M DONE WITH YOU Just be-

CAUSE, Just BE-CAUSE —

**SWEET LEILANI** w/m Harry Owens 1937

SWEET-LEI-ha-NI HEAV-EN-ly FLOW-ER NA-TURE FASH-I-ONED ROS-ES KISS-ED WITH TROP-IC SKIES ARE JEAL-OUS AS THEY

DEW SHINE AND then she PLACED THEM IN A BOW-ER — I+ WAS THE START OF I THINK THEY'RE JEAL-OUS OF YOUR BLUE EYES —

You ARE my dream COME TRUE (Sne)

**YOU'RE A SWEETHEART** ~1937~ LYRIC HAROLD ADAMSON MUSIC: JIMMY McHUGH

You're A SWEET-HEART IF THERE EV-ER WAS ONE IF THERE EV-ER WAS ONE IT'S YOU'RE LIFE WITH A SWEET-HEART WAS AN IN-COM-plete DREAM, YOU ARE EV-ry SWEET DREAM COME IF THERE EV-ER WAS ONE IF THERE EV-ER

YOU TRUE MY SEARCH WAS SUCH A BLIND ONE AND I WAS ALL AT

SEA I NEV-ER THOUGHT I'D FIND ONE QUITE SO Per-fect FOR ME WAS ONE IT'S YOU —

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WHISPERS IN THE DARK

w/m Leo Robin & Frederick Harlan  
1937

Whispers in the dark, Two shadows in the night So  
How heav- en- ly they seem When  
gen- tle and so ten- der, that ev- ry lit- tle word is like a song of sweet de- light.  
lips and arms sur- ren- der and ev- ry lit- tle kiss is like a dream  
with- in a dream. But soon the breez- es whis- per to the trees that dawn is  
near, So soon Their lit- tle par- a- dise of love will dis- ap- pear  
whis- pers in the dark While stars are in the blue Up-  
on a night like this perhaps I'll hear a lit- tle whis- per in the dark from you.

SLAKE CHARMER, THE

1937 L. Leonard Whitcup m/Teddy Farness

The Snake charm- er from old Bag- dad Learned how to  
Sheiks knew he was in de- mand So they de-  
jam, he would swing like mad, Soon his snakes were ner- vous wrecks  
creed he should lead a band, Now he's weav- ing mag- ic spells  
They got kinks in all their necks. Hot licks made his bus- ness bad,  
Jam- min' in the swell ho- tels, the Snake charm- er from old Bag- dad, Fine  
Still he went on his mer- ry way, How they'd laugh when he'd start to play,  
Long as they let him swing he did- n't care. And tho he nev- er made a cent -  
play- ing tunes on his instrument. Soon his name was the toast of ev- 'ry ha- rem.  
(D.S.al Fine)

OUTSIDE OF PARADISE

P. TINTORINI & J. LAWRENCE (1937) Moderato

Here I am I stand } OUT- SIDE OF PAR- A- DISE, Why won't you  
I stand } When just a  
o- pen up your arms and let me in? life be-  
sign from you could make my  
gin. You'll find me wait- ing at your com- mand,  
With love in my heart, and my heart in my hand. And if  
I could share the light that's in your eyes, Then I would  
nev- er be OUT- SIDE OF PAR- A- DISE.

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# I DOUBLE DARE YOU 1937

w/ M. Terry Sand & Jimmy Eaton

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I DOU- BLE DARE YOU to { sit o- ver here — } I DOU- BLE  
 { kiss me and then — }

DARE YOU to { lend me your ear — Take off your high hat and  
 { kiss me a- gain — }

let's get friend-ly Don't be a 'scare- cat,' say what do you care? Can't you  
 take a dare? — And if that look in your eyes — means what I'm  
 think- in' of — I DOU- BLE DARE YOU to fall in  
 love with me, I DOU- BLE DARE YOU.

# SENTIMENTAL AND MELANCHOLY 1937

M/Johnny Mercer M/Richard Whiting

Sen-ti- men-tal and mel - an - chol-y, when - ev - er I think a - bout you, — It's  
 on - ly a mood, — a brief in - ter - lude, — that's bet - ter de - scribed as just feel - in' blue, I sup -  
 pose that it's just my fol - ly to keep it a - live — as I do, But  
 it's a kind of sug - ar coat - ed mis - er - y, — And fool - ish as it seems, I sort of like to — Sen - ti -  
 men - tal and mel - an - chol - y when - ev - er I think a - bout you.

# FORGET IF YOU CAN 1937

M/Jack Manus - Kay Ubham M/...

For - get if you can — { Ro - mant - ic mis - ic one mag - ic - al night, —  
 The day we hiked to where no - bod - y knows, —

A cor - ner ta - ble in dim candle light, A kiss that was heav - en for two.  
 The swell spaghetti at Tony and Joe's It has - n't been fun with - out  
 you. Don't you re - mem - ber all the sil - ly things we used to do? —

The way we laughed when we were pho - to - graphed As Hand - some Hal — and his  
 tin - type gal. Why could - n't we plan — More hap - py mo - ments like we used to spend? —  
 They were so perfect, too perfect to end. — Let your heart for - get if you can.

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VIENNA DREAMS

ENGLISH WORDS - IRVING CAESAR M/DR. RUDALPH SIECZYNSKI  
1914 GERMAN "WIEN, DU STADT MEIN"  
(1937)

G Bdim Am Cm Bm

Dream when VI- EN- NA DREAMS, As o'er the

D+57 G Gdim

Dan- ube the moon- light gleams; Waltz to Vi- en- na's

Am7 D7 G

mel- o- dies, Live, laugh and love like the Vi- en- nese.

G Bdim Am Cm

Hold me and it will seem, Night- time is

D+57 G B7

end- less and love su- preme, And with the day our

C6 Cm6 Bm D7 G

two hearts will stay in Old Vi- en- na's dream.

TOO MARVELOUS FOR WORDS

1931 w/ J. Mercer  
m/ Richard A. Whiting (1937)

Am7 D9 Am7 D9 Am7 D9

You're just too mar-vel-ous, Too mar-vel-ous for the

Am7 D9 F# G IC9-5 G F# G

words, Like glo-ri-ous, glam-our-ous, and that old stand-by am-or-ous, It's

F# G G6 Em6 B Cm7 F#9 B Dm7 F Dm6

words, That say e-nough, tell e-nough, I mean they just aren't swell e-nough, You're much too much, And

Dm6 Dm7 F#m6 G+ Cmaj7 G+ C6 G+ Cmaj7 C6 G Bdim, acc. 7/8

just too ver-y ver-y! To ev-er be in Web-ster's Dic-tion-

Am7 D7 Am7 D9 Am7 D9 F# G Dm6

a-ry, And so I'm bor-row-ing a love song from the

E7 Ddim Em7 Edim Am Cm6 G+ Cm6 Cm C D7 G

birds, To tell you that you're mar-vel-ous, Too mar-vel-ous for words...

MAMA I WANNA MAKE RHYTHM w/m Jerome Jerome

Richard Byron & W. Kent (Moderato)

G Bm G Em Bm G Em G Em Ddim

MA - MA, MA - MA, I WAN - NA MAKE RHY - THM, Don't wan - na make

D7 Eb9 Am C D7 G Am Bdim Cm G Bdim C D7

mu - sic, Just wan - na go D9 dee ah dee ah dee ah dee ah tah tah dee ah dee

I G D+ C G G7 Bm D+ D

I boom - ba, I wan - na go "hot - cha," I wan - na make

ah, ah, I've got no de-sire to car-ry a Stra-di-

E9 E+ Am F7 E7 Am D+

va-ri-us. But there's no lim-i-tive tom-tom in my "tum tum,"

G Bm G Em Bm G Em G Em Ddim D7 Eb9

MA - MA I WAN - NA MAKE RHY - THM, Don't wan - na make mu - sic,

Am C D7 G Am Bdim Cdim G Bdim C D7 G

Just wan - na go da dee ah dee ah dee ah dee ah tah tah dee ah dee ah.

**SO MANY MEMORIES** 1937 w/m Harry Woods Moderato 403

C Cdim Dm7 G7

SO MA- NY MEM- O- RIES Some- times I think I'll cry  
In- to each lone- ly hour You seem to come and go

C Cdim Dm7 1. G7

So ma- ny thoughts of you That sim- ply will not die  
The hap- pi- ness you bring You'll nev- er.

(1.) C Am C Am

All day a won- d'rin' Where you may be

(2.) Am7 D7 G7

All night a dream- in' You're still with me

2. Dm6 E7 Dm Dm7 Fm6 C

nev- er know For tho' you left me You left me,  
too, SO MA- NY MEM- O- RIES of you.

**SATAN TAKES A HOLIDAY** w/m Harry Clinton 1937

Dm Dm7 Dm6 Bbm7 Dm Ghostly

The Dev- il start- ed dancin', He was quite en- trancin', When he did the "Jungle" his  
The mu- sic was- n't good But it was plenty spooky, That's the way he likes it

Bb7 A7 Dm Dm7 Dm6

own way His bones were ratt- lin' loudly, As he be- gan to shuf- fle proudly, That's  
and day The gen- tle man pre- fers to lis- ten to ag- gra- wa- tin' rhy- thm,

Bb Dm Bb7 A7 Dm Cdim C7 F D7

the way that SA- TAN TAKES A HOL- I- DAY Watch out. He's comin' out; And then you'll shout

Gm A7 D Dm7 Dm6

un- less you're good, knock wood. He's really rather goofy try in' to be spooky, But

Bbm7 Dm Bb7 A7 Dm Dm7 Dm6

he has to do it day by day His job is not al- lur- in' he- ver- the-

Dm7 Dm6 Bbm7 Dm Bb7 A7 Dm

less it's quite en- du- rin' May be that's why SA- TAN TAKES A HOL- I- DAY.

**EBB TIDE** 1937 Leo Robin & Ralph Rainger

F Bb Bbm F Molto Moderato G7

You were in Ta- hu- a with me. Just watch- ing an ebb tide  
Sil- ver sails were out on the blue You gazed at the

C7 F 1. C7 1/2. F F7 Bb

Roll out to the sea. Then all at  
But I gazed at you

F F7 Bbm

once I felt the lure of your charms And you were in my

F C7 C+ F Bb Bbm F

arms. And all my sweet- est love dreams came true

G7 C7 F

In love- ly Ta- hu- a at ebb tide with you.



# FOR DANCERS ONLY (CONTINUED)

Musical score for "FOR DANCERS ONLY (CONTINUED)". The score consists of four staves of music in 4/4 time with a key signature of two flats (Bb and Eb). The notation includes various chords and melodic lines for different instruments:

- Staff 1:** Features chords such as Bb9, Eb9, Ab, Fm7, Bb7, Eb9, and Ab. It includes a "SAXES" section.
- Staff 2:** Features chords such as Ab, Fm7, Bbm7, Eb7, Ab, Fm7, Bbm7, Eb9, Ab, and Ab9. It includes a "BRASS" section and a "(Saxes)" section.
- Staff 3:** Features chords such as Ab, Fm7, Bbm7, Eb9, Ab, Ab9, Db, Ab, Eb, Ab, and Ab9. It includes a "(Saxes)" section.
- Staff 4:** Features chords such as Ab, Fm7, Bbm7, Eb9, Ab, Ab9, Db, Ab, Eb, Ab, and Ab9. It includes a "SAXES" section.

## \* GREEK TO YOU

w/m Cole Porter (Never published) ~1937

Musical score for "GREEK TO YOU" in 4/4 time with a key signature of two flats (Bb and Eb). The score includes lyrics and chords:

It may be Greek to you — AND Greek to me — THAT you should seem  
 so UN-NUQUE TO ME — THERE MAY BE NO WHY OR WHERE — fore —  
 BUT YOU'RE THE ONE I — TEAR MY HAIR FOR I CAN'T EX-  
 -PLAIN AT ALL — THIS BIG WIND-FALL — THIS PER-SON-AL CALL FROM HEAV-EN A-  
 -bove — IT MAY BE Greek TO YOU — AND Greek TO ME — BUT IT  
 MAY BE BA — -BY, JUST love

The score includes various chords such as Gm, D+/G, Gm7, Gmb, G7+, G7, Cm, F7, G9/Db, F9/C, Bb, G7/D, G7/B, Cm, G/D, Cm/Eb, F7, Bb, D/A, Gm, D+/G, Gm7, Gmb, G7+, G/F, Cm/Eb, G7/D, Cm, Eb, Gb, Eo, Bb/F, G+ G7, Cm, Fb, Eo/G, F7/A, Bb/Cm7, F7, Bb.

\* "Greek to You" was the title song of an unproduced musical intended for presentation by Vinton Freedley in late 1937. The Book was never finished, though, and the project abandoned in 1938 with Porter having written only a few numbers. Note the chromatic melody line.

# NEVER IN A MILLION YEARS

Wm {MACK GORDON  
HARRY REVEL 1937

3rd Time C7 2

NEV-ER IN A Mil-lion YEARS COULD THERE BE AN-OTH-ER You  
ON-AY ONCE IN EV-RY MOONS COULD YOU EV-ER BE SUR - PASSED AND  
Life Time SOME-ONE JUST LIKE YOU AP-PEARS IS THERE

F Dmi G7 D0 F Bb F | I Gm C7 | II F Bb F

I WOULD SHED A MIL-LION TEARS IF EV-ER WE WERE THROUGH  
DAR-KING FOR A MIL-LION JONES THIS LOVE OF OURS WILL LAST (LAST)

F Ami F7 Bb Bmi F Dmi (Aoc#7) Dm7 G7

THERE WOULD BE NO WORLD FOR ME IF EV-ER WE WOULD PART WHERE I GO YOUR NAME WILL BE -

Gmi Gmi7 C7 D.S. 0 4 F D7 27

RIGHT ON THE TIP OF MY HEART FOR AN-Y GREAT-ER GI-D - Y AN-Y GREAT-ER THRILL .YO

Gmi C7 F A

NEV-ER IN A MILL-ION YEARS fine

# THE MOON GOT IN MY EYES

LYRIC/ John Burke  
MUSIC Arthur Johnston (1937)

C0 C7 F C0

OUT OF THE DARK-NESS YOU SUD-DEY-LY AP-PEARED YOU SMILED AND I WAS TAKEN BY SUR-  
I WAS SO THRILLED BY THE LOVE YOU VOL-UN-TEERED, I GAVE MY HEART WITH-OUT A COM-PRO-  
YOU KNOW THE SAY-ING THAT ALL WHO LOVE ARE BLIND, IT SEEMS THAT AN-CIENT AD-AGE STILL AP-

Gm Bm C7 Gm Bmi G0 Bb C7 C7 Am

-PRISE I GUESS I SHOULD HAVE SEEN RIGHT THROUGH YOU, BUT THE  
-WISE I GUESS YOU DONT RE-MEM-BER DO YOU? WHEN THE Moon Got IN MY  
-PAIES I GUESS I SHOULD HAVE SEEN RIGHT THROUGH YOU, BUT THE

F Bb C7 LAST F To BRIDGE BRIDGE Bb F

EYES EYES (fine) EYES I THOUGHT A KING-DOM WAS IN SIGHT THAT

Bb Bmi C7 F Gmi A7 Dm F G7 Em Bmi

I WOULD HAVE THE RIGHT TO CHAIM BUT WITH THE MORN-ING'S EAR-LY NIGHT I DO-N'T HAVE A DREAM TO MY

C7 Gmi Eb C7 D.S. fine

NAME

# CARAVAN

1937 Words Irving Mills Music Duke Ellington & Juan Tizol

407

Handwritten musical score for 'Caravan'. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a melody line with lyrics and a bass line with chord symbols. The lyrics are: "NIGHT SKEEP you AND STAYS UP-ON BE-SIDE ME MY SHOUL-DER AS WE CREEP HERE BE-NEATH THE BRIGHT WE CREEP BAUE THE MYS-TRY A-CROSS THE MY DREAM OF OF THEIR SANDS SO I LOVE IS COM-ING TRUE FAD-ING LIGHT I MAY KEEP THAT SHINES UP-ON OUR THIS MEM-ORY OF OUR WITH-IN OUR DES-ERT } CAR-A-VAN (fine) THIS IS SO EX-CIT-ING YOU ARE SO IN-VIT-ING Rest-ING IN MY ARMS AS I THRILL TO THE MAG-IC CHARMS OF". Chord symbols include Dbb, C7, Dbb, C7, Dbb, C7-5, Fmi, F7, C, F+, Bb7, Gm, Fm7, Bb7, Eb7, Dbb, Cm, Eb7, G, Ab, C7, Fm6, C, C7, D.S. a fine.

# BOB WHITE (Whatcha Gonna Swing Tonight?)

1937-2

LYRIC: JOHNNY MERCER MUSIC: BERNIE HANIGHAN

Handwritten musical score for 'Bob White'. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a melody line with lyrics and a bass line with chord symbols. The lyrics are: "I WAS TALK-IN' TO THE WHIP-POOR-WILL HE SAYS YOU GOT A CORN-V TRILL I WAS TALK-IN TO THE MOCK-ING BIRD HE SAYS YOU ARE THE WORST HE'S HEARD, THERE'S A LOT-TA TALK A-BOOT YOU BOB AND THEY'RE SAY-IN' YOU'RE OFF THE COB BOB WHITE WHAT-CHA GON-NA SWING TO-NIGHT NIGHT E-VEN THE OWL TELLS ME YOU'RE FOOL SING-IN' THOSE KUH-KA-BY NOTES DON'T BE A BRING-DOWN I CAN SWING DOWN GIM-ME THOSE HIGH NOTES MIS-TER B. TAKE IT fol-low me Bob White (WHISTLE) KIE-E-SH-WA BREAK IT UP TO-NIGHT". Chord symbols include Bb7, Eb, Fm7, Eb, Ab, Cm6, CmAb7, F7, Fm7, Bb7, Adm, Bb7, Eb, Eb, Fm7, Eb, Eb, Fm7, Eb, D7, Gm, C, Gm, Gm7, C7, Fm, G, Fm, Gm, Bb7+5, D.S. a fine, C7-5, C7, Fm, Fm7, D7+5, D7, Eb, Bb7, Eb6.





**AZURE** 1937 w/m Duke Ellington

Very slowly 409

F Fm F Gm C7

Drift- in' Dream- in' In an Az- ure mood,

F F Fm F Gm

Star-dust gleam- in' Thru my sol- i- tude.

F F7 A Bb Am Gdim Dm F7

Here in my se- clus- ion.

A Bb Am F7 G7 C7 F

You're a blue il- lu- sion While I'm

Fm F C7 F

in this Az- ure in- ter- lude.

**MY CABIN OF DREAMS** 1937 NICK KENNY & NAT MADISON  
AL FRAZZINI

Slow moderate

Eb+ Eb Eb+ Eb9 Bbm6 C7

When the sun in the sky Bids the day- time good- bye  
At the end- ing of day I start wand- ing my way

F7 Bb7 1. Eb Edim Bb7 2. Eb

Like the wil- lows I sigh for MY CAB- IN OF DREAMS DREAMS  
With a heart feel- ing gay to)

Eb Eb7 Ab Cdim Eb Bb7

Swing- ing down thru the lane Sing- ing love's old re- frain

C7 Fm F7 Fm7

I'll be home once a- gain Tap- ping my win- dow pane

Bb7 Eb+ Eb Eb+ Bb9 Bbm6 C7

When I o- pen the door I'm in Heav- en once more

F7 Eb7 Eb

With the one I a- dore in MY CAB- IN OF DREAMS.

**COUNT ME OUT** w/m Lunceford, Garrett & Tate (1937)

Moderato

Dm Cdim C C7 F Cdim

If that's the way that you're feel- ing yet, — And that's the kind of  
I've tried and failed, so here is my hand, — I'll take my bow, 'cause

C7 F Fm C A7 Dm7 1. C A7

deal that I get, I'm saying now — tho with re- gret — From now on count me out.  
I un- derstand in spite of all those things that wed planned, From now on count

2. C E7 F9 E9 Ddim Am F9 E9

me out. I know that stars above are not sil- v'ry beams, I know that one cannot re-  
build bro- ken dreams, — I find in life pure gold is not what it seems, — So from

G7 Gdim G7 A7 Dm7 Cdim C C7 F Cdim

now on count me out of your schemes. I cannot pray since faith has gone, I will not stay

C C7 F Fm C A7 Dm7 G7 C

since love has flown, I'd rather find — my way a- lone — From now on count me out.

~1937~ BEL MIR BIST DU SCHON

SAMMY CAHN Music: Sholom Secunda  
SAUL CHAPLIN (Andrews Sister's Hit)

Handwritten musical score for "Bel Mir Bist Du Schon". The score is written on a grand staff with treble and bass clefs. It includes lyrics in German and English, and various musical notations such as notes, rests, and chords. The lyrics are: "BEL MIR BIST DU SCHON TRED TO EX-PLAIN PLEASE LET ME EX-PLAIN 'BEL MIR BIST DU SCHON IT SO MEANS THAT MY HEARTS MEANS THAT YOU'RE GRAND AT YOUR COM-MAND YOU UN-DEK-STAND (fine) I COULD SAY". The chords are: Am, F7, E7, Am, F7, E7, Am, Dm, Am, Dm, F7, E, E0, E7, D.S. al fine.

IN THE STILL OF THE NIGHT w/m Cole Porter ~1937~

Handwritten musical score for "In the Still of the Night". The score is written on a grand staff with treble and bass clefs. It includes lyrics and various musical notations such as notes, rests, and chords. The lyrics are: "IN THE STILL OF THE NIGHT AS I GAZE FROM MY WIN-DOW AT THE MOON IN ITS FIGHT, MY THOUGHT ALL STRAY TO YOU -BER ON, THE TIMES WITH-OUT NUM-BER DAR-LING, WHEN I SAY TO YOU Do you love me AS I love you Ave you my LIFE-TO-BE MY DREAM COME TRUE OR WILL THIS DREAM OF MINE FADE - OUT OF SIGHT LIKE THE MOON - GROWING DIM ON THE RIM - OF THE HILL - IN THE CHILL - STILL - OF THE NIGHT (fine)". The chords are: F, Fm, F, Fm, Gm7, C7, F, Csus, C7, E, Am, E7, Am, C7, F, Bb, Csus7, C7, Cm, D7, Gm, Bb6, F, Bb, Gmb, C7, F, Bb, Gm7, C7, F, Fmb, F.

# TOY TRUMPET

1937 Raymond Scott (Pseudonym for Harry Warlow)

417

DRUM ENTRANCE

Delicate in Style of Toy Trumpet

Chords: F, Bb, F, C7, F, Bb, F, C7, F7, Bb, F, B, B, Dm A7, Dm A7

Chords: Dm, A7, Dm, A7, Dm, A7, Dm, A7, Dm, A7, Dm, C7

Chords: C7, Bb, F, C7, F, Bb, F, C7, F, Bb, F, C7, F, Bb, F, Bbm

Chords: D, Bb, Cm, D.S. al fine

# A SONG OF OLD HAWAII

~1937~  
w/ Gordon Beecher & Johnny Noble

Chords: F, C7

THERE'S THE PER-FUME OF A MIL-LION FLOW-ERS — CLING-ING TO THE  
THERE'S A RAIN-BOW FOL-LOW-ING THE SHOW-ERS — BRING-ING ME A  
THERE'S THE TRADE-WIND SIGH-ING IN THE HEAV-ENS

Chords: F, Bb, Bb, F

Heard OF OLD HA-WAI-I  
PART OF OLD HAW-WAI-I — (fine) THERE'S A SIL-VER MOON, A SYM-PO-NY OF

Chords: G7, C7

D.S. al fine

STARS THERE'S A HA-KA TUNE AND THE HUM OF SOFT GUI-TARS

# LAMBETH WALK

w/ NOEL GAY (1937) INTRODUCED IN ENGLAND  
DOUGLAS FURBER BECAME POPULAR IN U.S.A  
ARTHUR ROSE IN 1942

Chords: F, Bb, F, F, D7, D7, Gm

AMY TIME YOU'RE LAM-BETH WAY YOU'LL  
EV-RY KIT-TLE " " GAY WITH HER KIT-TLE LAM-BETH PAL " " 'em  
O-E-Y GET DOWN " " WAY EV-RY EVE-NING EV-RY DAY " " your-

Chords: Gm, C7, F, C7, F, Dm7, G7

ALL  
-SELF } DO-IN' THE LAM-BETH WALK WALK (ROY. (fine) EV-RY-THING FREE AND

Chords: C, Dm7, G7, C, E7, Am, Am7, D7, G7, C7, D.C. al fine

EA-SY DO AS YOU CAN WE'LL PLEA-SEY WHY DON'T YOU MAKE-YOUR WAY THERE? Go there STAY THERE

412

I'VE GOT A DATE WITH A DREAM

by Mack Gordon & Harry Ke. c. 1932

C<sup>9</sup> 3 F<sup>9</sup> 3 B<sup>b9</sup> B<sup>b7</sup> A<sup>b7</sup> E<sup>b</sup> C<sup>9</sup> 3 F<sup>9</sup> 3 B<sup>b9</sup> B<sup>b7</sup>

I've got a date with a dream, a dream di-vine, I've got a date with a dream, who

E<sup>b7</sup> A<sup>b</sup> 3 A<sup>b+</sup> 3 F<sup>M</sup> F<sup>#0</sup> 3 E<sup>b</sup>

may be mine. I've got to hur-ry and dress to meet her at sev-en, when

F<sup>M</sup> 3 A<sup>b+</sup> 3 A<sup>b</sup> C<sup>7</sup> 3 F<sup>9</sup> F<sup>7</sup> B<sup>b7+</sup> C<sup>9</sup> 3 F<sup>9</sup> 3

an-y old cor-ner be-comes a cor-ner of heav-en, blue heav-en. I'm gon-na dance with a

B<sup>b9</sup> B<sup>b7</sup> A<sup>b7</sup> E<sup>b</sup> E<sup>b7</sup> 3 A<sup>b0</sup> A<sup>b</sup>

dream, we'll dance on air, I'm gon-na speak to a dream, and tell her I care,

A<sup>b6</sup> 3 F<sup>#0</sup> E<sup>b</sup> 3 E<sup>b</sup> E<sup>b</sup> C<sup>7</sup> C<sup>7</sup> C<sup>7</sup>

and when the ev'-ning is o-ver, I'll kiss her good-night and then,

C<sup>9</sup> 3 F<sup>9</sup> 3 B<sup>b9</sup> B<sup>b7</sup> F<sup>M7</sup> 3 B<sup>b6</sup> 3 E<sup>b</sup>

I'll have a date with a dream and meet her all o-ver a - gain. FINE

BLUE & SENTIMENTAL

COUNT BAS E 1932

E<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> F<sup>9</sup> B<sup>b7</sup> E<sup>b</sup> E<sup>b7</sup> B<sup>b7</sup>

VERY SLOW

BRIDGE

A<sup>b</sup> C<sup>0</sup> E<sup>b</sup> E<sup>b7</sup> A<sup>b</sup> C<sup>0</sup> E<sup>b</sup> E<sup>b0</sup> B<sup>b7</sup> +5 3/2 D.S. C 4

B<sup>b7</sup> E<sup>b</sup> D<sup>7</sup> B<sup>b7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>

**September Song** *From "KNICKERBOCKER HOLIDAY"*  
1938

Lyric by MAXWELL ANDERSON  
Music by KURT WEILL

Oh, it's a long, long while From May to De - cem - ber, — But the days grow  
short ——— When you reach Sep - tem - ber. ——— When the au - tumn wea - ther ———  
turns the leaves to flame, One has - n't got time ——— for the wait - ing  
game. Oh, the days dwim - dle down ——— to a pre - cious few, ——— Sep -  
tem - ber No - vem - ber! And these few pre - cious days I'll spend with  
you. These pre - cious days I'll spend with you. ———

**JEEPERS CREEPERS** 1938

Lyric by JOHNNY MERCER  
Music by HARRY WARREN

*With a swing*

Jeep - ers Creep - ers! Where'd ya get those peep - ers? Jeep - ers Creep - ers! Where'd ya get those eyes?  
Gosh all git up! How'd they get so lit up? Gosh all git up! How'd they get that size?  
Gol - ly gee! When you turn those heat - ers on, ——— Woe is me!  
Got to put my cheat - ers on, ——— Jeep - ers Creep - ers! Where'd ya get those peep - ers? ———  
Oh! Those weep - ers! How they hyp - no - tize! ——— Where'd ya get those eyes? ———

# 414 ONE O'CLOCK JUMP

COUNT BASIE

1938

Musical staff 1: Treble clef, 4/4 time signature. Chords: F, Bb, F, C7, F. Includes a triplet of eighth notes.

Musical staff 2: Treble clef, 4/4 time signature. Chords: Bb, Bbm, F, C7, F. Includes a triplet of eighth notes.

Musical staff 3: Treble clef, 4/4 time signature. Chords: Gm7, C7, G7, C7, F, Bbm, F, C7. Includes a triplet of eighth notes.

Musical staff 4: Treble clef, 4/4 time signature. Chords: F, G0, C9(Ab), B, C. Includes a first ending bracket.

Musical staff 5: Treble clef, 4/4 time signature. Chords: (C7), F7, C, G7. Includes a triplet of eighth notes.

Musical staff 6: Treble clef, 4/4 time signature. Chords: F7, C, C0. Includes a first ending bracket and the instruction "(Repeat Blues Chorus)".

Musical staff 7: Treble clef, 4/4 time signature. Chords: C, F, C, F, C, G7. Includes a first ending bracket and the instruction "(PICK UP)".

Musical staff 8: Treble clef, 4/4 time signature. Chords: C, Fm, G7, C, F7, C, FG7, C, G7, C, FG7, C, E, C. Includes first and second ending brackets, the instruction "(4)", and the word "repeat".

Musical staff 9: Treble clef, 4/4 time signature. Chords: C7, F7, C, G7. Includes first and second ending brackets.

Musical staff 10: Treble clef, 4/4 time signature. Chords: C, G0, Dm, G7, C. Includes first and second ending brackets.

# I'LL BE SEEING YOU

(DIDN'T BECOME POPULAR UNTIL 1943)

415

L/ IRVING KAHAL MUSIC/SAMMY FAIN ~1938~

Chords: Eb G7 Fm C7 Fm C7 Fm Fm C7

I'll be see-ing you, { in all the old fa - mil - iar plac - es that this heart of  
in ev - 'ry love - ly sum - mer's day, in ev - 'ry - thing that's

Chords: Fm Bb0 Bb7 Eb Eb Eb Cm Fm7

mine em - brac - es all day thru: \_\_\_\_\_ In that small ca - fe the park a -  
light and gay, I'll

Chords: Abm6 Fm7 Bb7 Bb7+ Eb Bb9+

cross the way, the chil - dren's ca - rou - sel, the chest - nut trees, the wish - ing well.

Chords: Bbm6 Bbm7 C7 Fm G7 Cm G7 Cm Eb+ Cm7

al - ways think of you that way I'll find you in the morn - ing sun; and when the night is

Chords: F9 Fm7 Abm6 Eb6

new, I'll be look - ing at the moon \_\_\_\_\_ but I'll be see - ing you! \_\_\_\_\_ FINE

# THIS CAN'T BE LOVE

Lyrics Lorenz Hart

Music Richard Rodgers

"Boys from Syracuse" ~1938~

Chords: G6 C7 3rd time G

This can't be love, { 1. be - cause I feel so well, \_\_\_\_\_ no sobs no sor -  
2. I get no diz - zy spell \_\_\_\_\_ my  
3. be - cause I feel so well; \_\_\_\_\_

Chords: Am7 D7 Am7 D7 C#0 Am7 D7 G G6 C7 G

rows, no sighs. \_\_\_\_\_

Chords: F#m7 B7 Em7 B7+ E7+(b9) A9 D7(M) D7

head is not \_\_\_\_\_ in the skies. \_\_\_\_\_ My heart does

not stand still, \_\_\_\_\_ just hear it beat! This is too sweet to be love.

Chords: (C7) G6 G0 Am7 D7 G C7 Am7 G

\_\_\_\_\_ but still I love to look \_\_\_\_\_ in your eyes. \_\_\_\_\_ FINE

D.C. al

# 416 SAN FRANCISCO

(1935) (11,31) F7 (21) C° 11. C Am Em

Musical notation for the first line of the song, showing a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords are indicated above the staff: C, Em, C7, F, (11,31) F7, (21) C°, 11. C, Am, Em.

San Fran - cis - co { 1. O - pen your gold - en gate you let no strang - er wait  
 2. Here is your wan - d'ring one  
 3. Wel - come me home a - gain

Musical notation for the second line of the song. Chords include Dm7, Fm, G7, 11. C, D7, G7, C, F7, C. The melody continues with quarter and eighth notes.

out - side your door. saying "I'll wan - der no more."

Musical notation for the third line of the song. Chords include 11. C (last), Am, F6, F, F6, D7, G7, C, BRIDGE Em, Amb, B7+, B7. The melody includes a double bar line and a repeat sign.

I'm com - ing home to go roam - ing no more. oth - er plac - es on - ly make me

Musical notation for the fourth line of the song. Chords include E, A7#m, A7, G, A°, Em, Am7, D7, G7, Dm, Bb7, C7. The melody ends with a double bar line.

love you best; Tell me you're the heart of all the gold - en west.

TO BRIDGE  
 FINE  
 D.C.  
 2nd  
 3rd  
 ENDING

# I Hadn't Anyone Till You Wm Ray Noble ~1938~

Musical notation for the first line of the song. Chords include Gm7, C9, F, Am7. The melody starts with a double bar line and a repeat sign.

1. I had - n't an - y - one till you, I was a lone - ly one  
 (2.) save my love for you, I nev - er gave my love

Musical notation for the second line of the song. Chords include D9, D7, G9, Bb, Bbm, C7. The melody continues with quarter and eighth notes.

'till you, I used to lie a - wake and won - der, if  
 'till you.

Musical notation for the third line of the song. Chords include Dm, A, Bb9, E7, A7 rit., A°. The melody includes a double bar line.

there could be, a some - one in the wide world, just made for me,

Musical notation for the fourth line of the song. Chords include G7, C7 a tempo, G7, Bb, Db7 rall. The melody includes a double bar line and a repeat sign.

now I see. I had to And thro my lone - ly heart de - man - ding it,

Musical notation for the fifth line of the song. Chords include F, C°, a tempo, Gm7, C7, F, D7, F. The melody includes a double bar line.

Cu - pid took a hand in it, I had - n't an - y - one till you.



**AT A PERUME COUNTER** w/Edgar L. Hadie m/Joe Burke 1938 417

De-light-ful was the day in Gay Pa-ree, I gave my heart a-way, Oui Oui, Cher-i,  
 flow-er scented air in Gay Pa-ree, en-cour-aged me to care " " "

**At A Per-fume Coun-ter** on the Rue de la Paix. The  
 on the Rue de la Paix. The con-ver-sa-tion was blend-ed with  
 ro-mance in May But your va-ca-tion soon end-ed, And you went a  
 way. If you re-mem-ber this, come back to me, and say it with a kiss, Oui  
 Oui, Cher-i, **At a Per-fume Coun-ter** on the Rue de la Paix.

**CHEROKEE (INDIAN LOVE SONG)** Ray Noble 1938 Smoothly

Sweet In-dian maid-en, Since first I met you,  
 Child of the Prai-rie, your love keeps call-ing,

My heart for-get you ing. Cher-o-kee, sweet-heart  
 en-thrall-ing. Cher-o-kee, sweet-heart

o-kee. Dreams of Sum-mer time Of  
 lov-er time gone by Throng my mem-o-ry so  
 ten-der-ly and sigh My sweet In-dian maid-en One day I'll  
 hold you in my arms fold you. Cher-o-kee.

**BETWEEN A KISS AND A SIGH** m/Arthur Johnston 1938 w/Joan Burke Moderato

Love needs no de-bat-ing, It's hel-lo, or good-bye. Yet  
 You keep hes-i-tat-ing, Can't I get some re-ply? 'Cause

I'm BE TWEEN A KISS AND A SIGH.

Won't you ex-plain the case? What will I have to face?  
 Would I be out of place in your arms?

I don't mind the wait-ing If I on-ly knew why, But  
 I'm BE-TWEEN A KISS AND A SIGH.

418

**DON'T LET THAT MOON GET AWAY** 1938 m/John Burke w/James V. Monaco

*Adim* *Moderato*

C G7 C

It's one of those nights — for ad-ven- ture, — We  
 eyes have a way — of re-veal- ing, — The

Gm C7 Gm7 C7 F Fm

ought to be reck- less-ly gay. — Who knows what we'll find, — So  
 thoughts that you real- ly should say. — It may be ro- mance, — So

C *Adim* 1. Dm A7 Dm C7

if you're in- clined, — DON'T LET THAT MOON — GET A- WAY. Your  
 while there's a chance, —

2. Dm G7 C Gm7 C7

DON'T LET THAT MOON — GET A- WAY. And don't let this meet- ing ad-join,

Gm7 C7 C+ F6 Fma7 Fdim

And don't be so read- y to go; — For

D7 Ap D7 G7 Gdim

now is the right — time to learn — What ev- 'ry young heart should

F G7 C G7 *Adim* C

know. There mo- ments don't hap- pen so of- ten; — It

Gm C7 Gm7 C7 F Fm

does-n't seem right — to de- lay, — If you feel it too, — What

C *Adim* Dm C7 C

ev- er you do — DON'T LET THAT MOON — GET A- WAY.

**COULD BE** m/Walter Donaldson w/Johnny Mercer 1938

C6

COULD BE that yel- low moon — Is just a big bal-loon, —

Edim Dm F G7 G7

And not that yel- low moon a- bove. — Could BE that

G+

an- gel face Is some thing out of space, And not that an- gel face I

C E G9G+ C6

love. — COULD BE this heart of mine — Is just a val- en- tine,

C7 Cdim C7 C+ F

And not this heart of mine at all. — COULD BE a dream I see, —

Am Em D7 Cdim G7 Dm G7 C

But if you're ask- ing me — COULD BE I'm in love, COULD BE. —

# SWINGIN' THE BLUES

COUNT BASIE  
ED DURHAM ~1938~ 419

C Dm C<sup>o</sup> G<sup>7</sup> C C Dm C<sup>o</sup> G<sup>7</sup> C F<sup>9</sup>

C Dm C<sup>o</sup> G<sup>7</sup> C G<sup>7</sup> C Dm C<sup>o</sup> G<sup>7</sup> C

⑬ Play 8va higher

C F<sup>7</sup>

C G<sup>7</sup> C Dm G<sup>7</sup>

⑮ Play 8va higher

C B C C B C C B C C B C F<sup>9</sup>

C Dm Ab<sup>7</sup> G<sup>7</sup> C C#<sup>o</sup> G Ab<sup>7</sup> G<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup> C Dm Ab<sup>7</sup> G C

## EVERY TUB

COUNT BASIE  
ED DURHAM ~1938~

Bb F<sup>7</sup> Bb<sup>o</sup> Bb C<sup>9</sup> F<sup>7</sup> Bb C<sup>9</sup> F<sup>7</sup> Bb C<sup>9</sup> F<sup>7</sup> Bb

D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

F<sup>7</sup> C<sup>9</sup> F<sup>7</sup> D.C. al<sup>o</sup> Bb

REPEAT AND OUT.



I'VE GOT A POCKETFUL OF DREAMS "1938"

Words by ARTHUR FREED  
Music by NACIO HERB BROWN

Moderately G Gmaj7 G7 Am E7 Am Eb7

I'm no mil-lion-aire, but I'm not the type to care, 'Cause  
It's my un-i-verse e-ven with an emp-ty purse, 'Cause  
Luck-y, luck-y me, I can live in lux-ur-y 'Cause

I've Got A Pock-et-ful Of Dreams. Pock-et-ful Of

Dreams. Would-n't take the wealth on Wall Street for a

road where na-ture trods. And I cal-cu-late I'm

worth my weight in gold - en - rods.

D7 Bdim Am7 D7 D7+ G Em Am7 D7 Am7 D7

G Fine D7 G Dm7 G7 C

Dm7 G7 C Em7 A7

Ddim D B Em7 A7 Am D7 D.C. al Fine

SOUTH KAN PART STREET PARADE (CONTINUED)

Handwritten musical score for 'South Kan Part Street Parade (Continued)'. The score is written on five staves in a key signature of one flat (Bb). The notation includes various rhythmic values, accidentals, and dynamic markings. Chord symbols are written above the staves, including Eb, F, Eb7, Ab, Bb7, G, and F#7. The piece concludes with a double bar line and a fermata.

## OVER THE RAINBOW

From the Metro Goldwyn Mayer Musical Production "THE WIZARD OF OZ"

Words by E. Y. HARBURG

Music by HAROLD ARLEN

(1938)

Moderately Eb Cm Gm Eb7 Ab Abmaj7 Ab7 Gm7 Eb Gm7 Edim Ab6 Abm6

Some - where O - ver The Rain - bow way up high, There's a  
 Some - where O - ver The Rain - bow skies are blue, And the  
 Some - where O - ver The Rain - bow blue - birds fly, Birds fly

Eb C-9 F7 Fm Bb7 1 Eb Fm7 Bb-9 23 Eb Fine

land that I heard of once in a lull-a - by, \_\_\_\_\_ true. \_\_\_\_\_ Some-  
 dreams that you dare to dream real-ly do come I? \_\_\_\_\_  
 O - ver the Rain - bow why then o why can't

Eb Eb6 Eb Fm7 Bb7 Eb6 Bb Ab Eb Bb7

day I'll wish up - on a star and wake up where the clouds are far be - hind me, \_\_\_\_\_ Where

E Cdim Fm6 Ebm Cdim Fm7 Bb9+

trou - bles melt like lem - on drops, a - way, a - hove the chim - ney tops that's where you'll find me.

## Two Sleepy People

1938

By FRANK LOESSER and HOAGY CARMICHAEL

Ep Adim Fm7 3 Bb7 Eb 3

Here we are, out of cig - a - rettes, \_\_\_\_\_ Hold - ing hands and yawn - ing,  
 Here we are, in the co - zy chair, \_\_\_\_\_ Pick - ing on a wish - bone

Fm7 3 Bb7 Eb C7 Fm Abm

Look how late it gets. \_\_\_\_\_ Two sleep - y peo - ple, by dawn's ear - ly light, And  
 From the Frig - id - aire, \_\_\_\_\_ Two sleep - y peo - ple with noth - ing to say And

1 Eb F7 Fm7 Bb7 2 Eb F7 Bb7 Eb Eb7 3

too much in love to say "Good - night." \_\_\_\_\_ too much in love to break a - way. Do you re -

Ab Bb7 Eb Bb7 3 Eb Cm G7 Cm Eb Ab Bb7 3

mem - ber the nights we used to lin - ger in the hall? \_\_\_\_\_ Fath - er did - n't like you at all. Do you re -

Ep Bb7 Eb Ddim C7 F7 3 Fm7 Bb7

mem - ber the rea - son why we mar - ried in the fall? \_\_\_\_\_ To rent this lit - tle nest, \_\_\_\_\_ and get a bit of rest. Well,

Ep Adim Fm7 3 Bb7 Eb 3 Fm7 3 Bb7

here we are just a - bout the same, \_\_\_\_\_ Fog - gy lit - tle fel - la, Drow - sy lit - tle dame, \_\_\_\_\_

Ep C7 Fm Abm Eb F7 Bb7 Eb

Two sleep - y peo - ple, by dawn's ear - ly light, And too much in love to say "Good - night."

From the Broadway Musical Production "I FAVE IT TO ME"

**MY HEART BELONGS TO DADDY**

1938

Words and Music by COLE PORTER

Slowly G7+ Cm

While tear-ing off — A game of golf — I may make a play for the  
I in- vite — A boy some night — To dine on my fine fin-nan

Fm6 G7

cad - dy; But when I do — I don't fol - low through 'Cause my  
had - die, I just a - dore — His ask - ing for more, — But my

Fm A7 Gm G7 Cm G7+ Cm

heart be - longs — to Dad - dy. If  
heart be - longs — to Dad - dy. Yes my heart be - longs — to Dad - dy, So I

G7

sim - ply could - n't be bad. Yes, my heart be - longs — to Dad - dy, Da - da,

3 C G7

da - da - da, da - da - da - ad! So I want to warn — you,

C C7 3 F

lad - die, Tho' I know you're per - fect - ly swell, That my

Fm C Fm6 3 G7 3 Cm

heart be - longs — to Dad - dy — 'Cause my Dad - dy, he treats it so well. —

**Sunrise Serenade 1938**

By JACK LAWRENCE and FRANKIE CARLE

Cmi G7 Cm Bb7 Eb 3

Good morn-in', good morn-in' you sleepy head. — It's dawn-in', Stop yawn-in'. Get out of that bed. — Say the

Ebdim 3 Eb Db7 C7 Gb9 F9 B9 Bb9 Fmi.7 Eb G9 3

air is soft as silk, — it's time to get the morn-in' milk, Come on — Wake up! — Get up! — Look at the grass

G7 3 G9 3 C 3 G7 3 G9 3 C

— sil-ver in the sun — heavy with the dew, — Look at the buds — you can al-most see — how they're break-in' thru; — Look at the birds

C 3 C9 3 F D9 D7 G9 Gdim G9 3

— feed-in' all their young — in the sy-ca-mores — But you bet-ter get on with your morn-in' chores. — Just take a breath

G7 3 G9 3 C 3 G7 3 G9 3 C

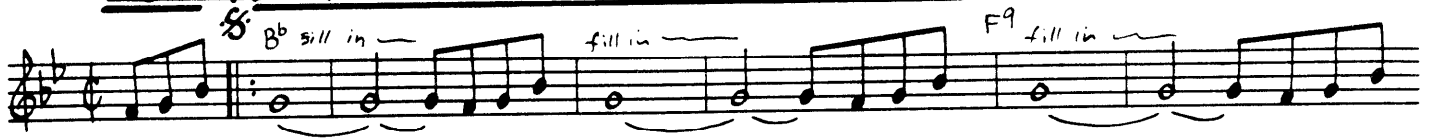
— of that new mown hay — and the su-gar cane; — looks like to-night — there should be a moon down in lov-er's lane. — There you

Cdim C Bb7 A7 Eb9 D9 Ab9 G9 Dmi.7 1. C G+ N. C. 1. 2. C

go day dream - ing when it's time that you o - beyed that Sun - rise Ser - e - nade — Good

# 424 JUMPIN' AT THE WOODSIDE COUNT BASIE'S BAND "HEAD" ARRANGEMENT (Recorded 1938)

8<sup>va</sup> B<sup>b</sup> fill in — fill in — F<sup>9</sup> fill in —



B<sup>b</sup> B<sup>b</sup>7 8va higher -----



E<sup>b</sup> C<sup>7</sup> F<sup>7</sup> Loco D.S. al  $\phi$



$\phi$  B<sup>b</sup> C



G<sup>7</sup> C



1. C 2. C C<sup>o</sup> G<sup>7</sup> C FINE



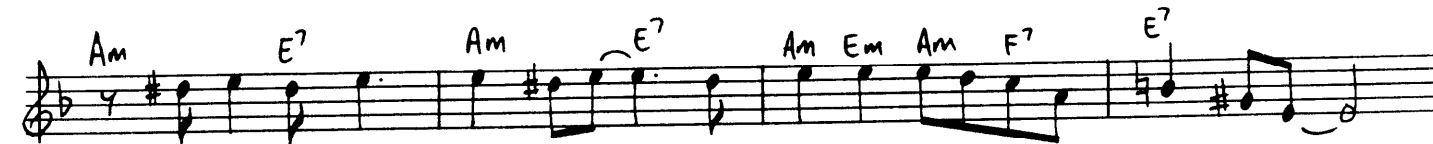
F G<sup>m</sup> G<sup>#o</sup> F C<sup>m</sup> D<sup>7</sup> G<sup>m</sup> C<sup>7</sup>



F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m F C<sup>7</sup> 1. F 2. END F FINE



A<sup>m</sup> E<sup>7</sup> A<sup>m</sup> E<sup>7</sup> A<sup>m</sup> E<sup>m</sup> A<sup>m</sup> F<sup>7</sup> E<sup>7</sup>



C G<sup>7</sup> C G<sup>7</sup> C A<sup>m</sup> D<sup>m</sup> G<sup>7</sup> C C<sup>7</sup> D.C. to FINE





**GARDEN OF THE MOON (1938)** *M/ Harry Warren* *w/ Al Dubin & Johnny Mercer* Schottische 425

There's a gar- den where the flow- ers are sen- ti- men- tal hou- rs, That  
Where a coup- le nev- er miss- es a chance to pick some kiss- es from

bloom- e- ter- nal- ly, Down the lane of love,  
off the sweet- heart tree, Blos- soms from a- bove,

In the gar- den of the moon the

moon; Sweet, sweet noth- ings,

I'll gath- er on our way, Sweet, sweet

noth- ings, To put in your bou- quet, Oh! it's

time that we were go- ing to where a dream is grow- ing, So

come a- long with me, Down the lane of love

To the gar- den of the moon.

**HEART AND SOUL** *w/ Frank Hoesser* *M/ Hoagy Carmichael* Moderato non troppo

Heart and Soul { I fell in love with you. Heart and Soul  
I begged to be a- dored, Lost con- trol

the way a fool would do, Mad- ly be- cause you held me tight and stole a  
and tum- bled o- ver board, Glad- ly that mag- ic night we kissed there in the

kiss in the night moon- mist. Oh! but your lips were thrilling, Much too thrilling.

Nev- er be- fore were mine so strange- ly will- ing. But now I see

what one em- brace can do, Look at me it's got me lov- ing you,

Mad- ly that lit- tle kiss you stole, Held all my Heart and Soul.

426

I LET A SONG GO OUT OF MY HEART

1938 w/ M. Duke Ellington  
IRVING MILLS  
HENRY A. MEMO  
JOHN ROOMAN

I LET A SONG GO OUT OF MY HEART, It was the sweetest  
Since you and I have drift-ed a- part Life does-n't mean a  
mel- o- dy, — I know I lost heav- en — 'Cause you were the song.  
thing to me, — please come back, sweet mus- ic, — I know I was  
wrong. — Am I too late to make a- mends?  
— You know that we were meant to be more than just friends, just friends.  
I let a song go out of my heart, Be- lieve me, dar-ling when I say —  
I won't know sweet mus- ic — Un- til you re- turn some day.

I'VE BEEN SAVING MYSELF FOR YOU

1938 w/ SAMMY CAGA  
SAMMY CAGA

I'VE BEEN SAV- ING } MY-SELF FOR YOU, — just you, — no one but you;  
Been be- hav- ing }  
I've staked my heart in your name, it's for you to claim some day. —  
Be- cause you'd nev-er for-give a kiss I might give  
a-way. — I'll keep myself to my-self, — and in the long run I win-  
I'll keep my- self to my- self — be- cause I know that — you've  
been sav- ing your love for me, — just me, — and come what may,  
un- til we're to- geth- er, — I'm SAV- ING MY- SELF FOR YOU!

YOU'RE MY IDEAL

1938 w/ STENCER WILLIAMS m/ FATS WALLER Moderato

I'm hap- py just be- cause I know you are mine — For you're so dear to me and  
I lis- ten to the blu birds singing so sweet To me the world is new and  
love is di- vine As long as I have you I'll never re- sign — You're my I-  
life is com- plete The sun is shin- ing on my side of the street  
deal. deal. My heart o- ver- flows with love When you're by my side  
On- ly you I'm think- ing of, Dear, I'm sat- tis- fied.  
My blues are gone that's why I'm feel- ing so gay — You brought me happi- ness when  
you came my way — I'm glad to have you near and I'm proud to say, You're my I- deal.

**OLD FOLKS**

1938

w/Delette Ka Hill m/Willard Robinson

427

Ev- 'ry one knows him as OLD FOLKS, Like the  
 leav- in' his spoon in his cof- fee, puts his

sea-sons he'll come and he'll go just as free as a bird and as  
 nap-kin up un- der his chin And that yel-low cob pipe, it's so

good as his word, that's why ev- 'ry- bod- y loves him so Al- ways  
 mel- low it's ripe, but

1. F7 you need- n't be a shamed of him. In the  
 2. F7

eve- ning, af- ter sup- per, what sto- ries he would

Abm Eb Bb+ Eb7  
 tell: How he held the speech at Get- tys- burg for

Ab B7 Eb Cm6 Abm Bb7 D-57  
 Lin-coln that day, I know that one so well. Don't

G Fm Eb7 Ab Abm C9  
 quite un-der-stand a- bout OLD FOLKS, did he fight for the blue or the gray?

C7 Bb7  
 For he's so dip- lo- mat- ic and

Eb Bbm6 C+57 C7 F7 Eb Abm Eb  
 so dem- o- crat- ic, we al- ways let him have his way.

**MOMENTS LIKE THIS** 1938

w/Frank Hoessa m/Burtan Hane

Molto moderato con Sentimento

Bb G+7 G7 G+7 Cm7 F+7  
 Mo - ments like this make me thrill through and through, Care- less  
 mo - ments like this, with the soft lights a - glow Make me

Bb D+7 D7 D+7 Cm Cm7 Bb  
 mo - ments like this, close to you. Non-cha- lant-ly we  
 long for your kiss, though I know I'd be just one of

F#7 D7 G7 G7 G7 C7  
 dine and we dance Yet my heart seems to  
 all your af- F7 Eb F7 F+7 2 D7 D7sus D7 G7 G7  
 melt in your glance. Sweet fairs But at

Cm7 Dm F7 Bb Cm7 Bb  
 mo - ments like this, who cares?

428

**ROCK IT FOR ME**

w/m Kay & Sue Werner 1938

Moderate

I heard there came to town a new rhythm thriller  
 Ev-'ry night you see all the nif-ties  
 Done up brown, It really is a kil-lar, now I'm all thru with  
 Plan-ty bright, Swing-ing down the fif-ties, now they're  
 sym-phon-ies, — OH! ROCK IT FOR ME.  
 1. Eb  
 2. Eb  
 It's true that once up-on a time,  
 The op- era was the thing. — But to- day the rage is  
 rhythm and rhyme, — So won't you sat- is- fy my soul with a  
 rock an' roll. You can't be tame — while the band is play-in', It  
 ain't no shame to keep your bod- y sway-in', They beat it out in a  
 min- or key, — Oh! ROCK IT FOR ME.

**MY HEART AT THY SWEET VOICE**

"SAINT-SAENS"  
 ADOPTED BY HARRY CHAMBERLAIN 1938

Ah Take my heart is thine This is the time  
 my heart it's yours to have and hold  
 to come and take it. I wait with deep de- vo- tion  
 But not to break it.  
 for life's one great e- mo- tion.  
 Sam- son my heart is wait- ing for your voice to  
 call me Mis- ter Sam- son 'Tis De- li- lah  
 Mis- ter Sam- son 'tis De- li- lah come to me.

**SAYS MY HEART** w/Frank Hoesser m/Burton Lane 1938 429

Edim F7 Edim F7 Cm7 F7 Bb

"Fall in love, fall in love" says my heart,  
head rules in- stead and I'm wisest,

Edim F7 Edim F7 Cm7 D+ G7

"It's romance, take a chance" says my heart.  
To the scheme of that gleam in your eyes So I

1. Cm Ebm6 Bb

that I'm al- most in your arms This  
time

1. Edim Cm7 F7 Edim

old school-teach-er brain of mine keeps ring- ing in false a- larms. Then my

2. Cm Ebm6 Bb Gm

kiss and run, But the mo- ment we're a- part

C7 Cm7 F7 Bb

"Oh! you fool that was love!" Says my heart.

**SUMMER SOUVENIRS** 1938 w/Chas. Newman m/J. Fred Coots

Eb C7 Fm7 Bb7 Eb Eb7

Har- vest moon a- bove is shin- ing bright, mem- o- ries of June haunt  
Trin- kets that we won in board-walk games, tin- types that were done in

Ab Abm Eb C7 Fm7 Bb7

me to- night; While I'm look- ing thru my pre- cious Sum- mer Sou- ven-  
paint- ed frames; They all speak of you my

1. Eb Cm7 Fm7 Bb+ 2. Eb Edim Fm7 Bb7 Eb

irs. irs. I still have ban- ners from the boat we board- ed,

Fm7 Bb7 Eb Cm6 Am7 D7 Gm7 C7 Cm7 F9

when we sailed a- cross the bay. Songs your fav-rite bandre- cord- ed; I have hoard- ed a-

Eb+57 Eb C7 Fm7 Bb7 Eb Eb7

way Leaves are on the gound, there'll soon be frost; Some- one else has found the

Ab Abm Eb C7 Fm7 Bb7 Eb

love I lost. Still I'm cling- ing to my pre- cious sum- mer sou- ven- irs.

**YOU LEAVE ME BREATHLESS** 1938 w/Ralph Freed m/Fredrick Hollander

F Am Cdim Bbm C7 Edim Dm G9

You leave me { breath- less, you heav- en- ly thing, You look  
speech- less, I'm just like the birds, I'm filled with

F Cdim C7 C7 1. C+ F C+ F 2. C7-9 F Eb9 F

won- der- ful You're like a breath of spring. for words. That lit- tle  
mel- o- dy, But at a loss

Db

grin of yours, that fun- ny chin of yours, Does so much to my heart

Db Bbm6

Oh! give your lips to me, for, dar- ling, that would be the fin- al

Gm7 C7 F Am Cdim Bbm C7 Edim

touch to my heart. You leave me breath- less, that's all I can

Dm G9 F Cdim C7 C7 C7-9 F

say I can't say more, be- cause you take my breath a- way.

ON A LITTLE STREET IN SINGAPORE

1938 w/ Peter DeRose  
w/ Billy Hill!

ON A LITTLE STREET IN SINGAPORE  
 veil of moon-light on her nar-row face  
 meet be-side a lot-us covered door. A brace  
 pale the hands that held me in em-  
 My sails to-night are filled with per-fume of Shal-i-mar  
 With tem-ple bells to guide me to the shore  
 And then I'd hold her in my arms And love the way I loved be-fore  
 ON A LITTLE STREET IN SINGAPORE.

OL' MAN MOSE 1938

Louis Armstrong  
Zilner Trenton Randolph

I be-lieve ol' man, I be-lieve ol' man,  
 I be-lieve ol' man, that OL' MAN MOSE IS DEAD. dead. Now  
 I be-lieve Mose 'kicked the buck-et'; Yeah man! buck buck buck-et,  
 I be-lieve Mose 'kicked the bucket'; an' OL' MAN MOSE is dead Oh!  
 I be-lieve 'aw' buck-et; I be-lieve buck buck bucket,  
 I be-lieve Mose 'kicked the buck-et'; an' OL' MAN MOSE is dead.

YOU MUST HAVE BEEN A BEAUTIFUL BABY

w/ Johnny Mercer  
w/ HARRY WARREN

You must have been a beau-ti-ful ba-by, You  
 when it came to win-ning blue rib-bons, You  
 must have been a won-der-ful child, When you were on-ly start-in' to  
 must have shown the oth-er kids how,  
 go to kin-der-gar-ten, I bet you drove the lit-tle boys wild, And  
 I can see the judg-es eyes as they hand-ed you the prize, I  
 bet you made the cut-est bow, Oh! You must have been a beau-ti-ful ba-  
 by, 'Cause ba-by look at you now.

**YOU GO TO MY HEAD**

1938

Lyric by HAVEN GILLESPIE  
Music by J. FRED COOTS

Tenderly Eb Gm Abm7 Db7 Gb Ebm6 F7 Bb7

You go to my head\_ and you lin-ger like a haunt-ing re-frain\_ and I find you spin-ning  
go to my head\_ like a sip of spar-king Bur-gun-dy brew\_ and I find the ver-y  
go to my head\_ with a smile that makes my tem-p'ra-ture rise, like a sum-mer with a

1. Fm7 Bb7

'round in my brain\_ like the bub-bles in a glass of cham-pagne. You  
men-tion of you\_ like the kick-er in a ju-lep or two.  
thou-sand Ju-lys, You in-tox-i-cate my

2. Bbm7 Eb7 Ab6 D7 Eb

The thrill of the thought\_ that you might give a thought to my plea casts a spell o-ver me.

Am7 3 D7 3 G 3 Am7 3 D7 3 G Bb7 D.C. to Verse 3 al Coda

Still I say to my-self, "Get a hold of your-self, can't you see that it nev-er can be." You

⊕ Coda Eb Bbm7 Eb7 Fm7 Bb7 Abm6

soul with your eyes. Tho' I'm cer-tain that this heart of mine\_

3 Eb 3 Gm 3 Cm 3 Eb 3 Ebdim Bb7 Bbdim Fm7 Bb7 3

has-n't a ghost of a chance in this cra-zy ro-romance, You go to my

3 Eb 3 Abm6 3 Bb7 3 Eb 3 Ebm 3 Bb7 3 Bb7-5 3 Eb6

head. You go to my head.

**DEEP IN A DREAM**

1938

Lyric by EDDIE DeLANGE  
Music by JIMMY VAN HEUSEN

C Caug 3 C6 C7 F Faug 3

I dim all the lights\_ and I sink in my chair, The smoke from my cig-a-rette  
smoke makes a stair-way for you to de-scend, you come to my arms, may this  
cig-a-rette burns me, I wake with a start, my hand is-n't hurt, but there's

1. Am 3 D7 G7 Fm6 G7

climbs through the air, The walls of my room\_ fade a-way in the blue\_ and I'm deep in a dream of you. The  
bliss nev-er end, For we love a-new just as we used to do, When I'm  
pain in my heart. A-wake or a-sleep ev-'ry mem-'ry I'll keep

2. 3. Am 3 D7 Db7 Fine C Ab E7 Bbm7 3 Eb7 3 Ab 3 Abdim 3

deep in a dream of you. Then from the ceil-ing\_ sweet mu-sic comes steal-ing, we glide through a lov-er's re-

Bbm7 Eb7 Ab E7 Bbm7 3 Eb7 3 A7 3 Fm7 3 Dm7 G7 D.C. al Fine

frain; You're so ap-peal-ing\_ that I'm soon re-veal-ing my love for you o-ver a-gain. My

MY REVERIE

1938

By LARRY CLINTON

Melody Based on Debussy's "REVERIE"

Slowly

Our love is a dream, but in My Rev-er-ie I can see that this  
 love me As I love you in My Rev-er-ie Make my dream a re-  
 love was meant for me On-ly a poor fool nev-er schooled in the  
 al - i - ty  
 whirl-pool Of ro-mance could be so cruel As you are to me My dreams  
 are as worth-less as tin to me With-out you life will nev-er be -  
 gin to be So Let's dis-pense with for-mal-i - ty  
 come to me in my Rev-er-ie

Chords: Dm7, G7, C, C6, Dm7, G7, C, Cm, Dm7, G7, C, Am, Em, Dm, Am, Em, Dm, Dm7, G7, C, C9, C7, Fmaj7, F6, Fmaj7, F6, Bb9, Bb9-5, A7-5, Coda, Am, Am6, B7, Adim, Dm7, C6, Gdim, G7, G+, C

THEY SAY 1938

Words by EDWARD HEYMAN  
 Music by PAUL MANN and STEPHAN WEISS

They say you have no lips for a fool such as I. They say you just be-lieve in hel -  
 say I should-n't dream of your face in the moon. They say all of my dreams will be  
 lo and good - bye. And they say that the one I ad - mire is - n't e - ven re - mote - ly con -  
 night-mares too soon. Let them talk, let them think what they want to if it makes them feel hap - py that  
 1. cerned, and that I'll go on play-ing with fire un - til I have learned, my heart has been burned. They  
 2. way, I know I'll al - ways love you no mat - ter what they say.

Chords: F, Gm7, C7, F, Gm7, C7, Cm7, F9, Bb, A7+5, A7, Dm, Dm7, Fm6, G7, Gm7, C, C+, C7, G7, C7, F, D7, Gm7, C7, F



**BACK BAY SHUFFLE** Ted McKee  
Antie Shaw 1938

Handwritten musical score for "Back Bay Shuffle" in 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written with eighth and quarter notes. Chords are indicated above the staff: F, Gm, G#dim, F, Cm6, D7, Gm7, C7. The second staff continues the melody and includes a double bar line with the instruction "FINE" and a repeat sign. The third staff continues the melody with chords: Am, E7, Am, E7, Am Em Am, F7, E7. The fourth staff concludes the piece with chords: C, G7, C, G7, C, Am, Dm, G7, C7, and a "D.S. to top" instruction.

**LITTLE ROCK GETAWAY** JOE SULLIVAN  
1938

Handwritten musical score for "Little Rock Getaway" in 4/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb), and a common time signature. The melody is written with eighth and quarter notes. Chords are indicated above the staff: Bb, Bb9, Cm7, F7, Bb, Bb9, Cm7, Bb, F+. The second staff continues the melody with chords: Bb, D7, Gm, Gb7, Eb, G, Cm, G7. The third staff continues the melody with chords: Bb, F9, Cm7, F7, Bb, Gm, F7, Bb, Bb7. The fourth staff continues the melody with chords: Eb, Bb7, Eb7, Ebm, Bb, Bb, Bb7, Eb, Bb7. The fifth staff concludes the piece with chords: Eb7, C, F7, Eb7, F7, F+, and a "D.S. CODA" instruction. The sixth staff is a coda with chords: Bb, Eb, Bb.

# 434) PLEASE BE KIND w/ten Sammy Cahns & Saul Chaplin (1938) 3rd time +0

1. this is my first af - fair, so, please be kind.  
 2. Han - die my heart with care, oh, please be kind.  
 3. tell me your love's sin - cere, oh, please be kind.

This is all so grand, my dreams are on pa - rate, if you'll just un - der - stand, they'll nev - er, nev - er fade. 3. So Tell me I need - n't fear, oh, please be kind, 'cause if you leave me, dear, I know my heart will lose its mind. If you love me, please be kind.

*Chords: C, C°, Dm7, Fm6, G7, G7, Eb7, D7, Dm7, Fm6, G7, C7, F, Fm, C, Gm6, A7, Ab7, A7, D7, Fm6, G7, Fm6, C*

# SMALL FRY

LYRIC: FRANK LOESSER ~1938~  
 MUSIC: Hoagy Carmichael from Paramount Movie Singing Lessons

1. Small fry, strut - tin' by the pool room; small fry, should be in the school room;  
 2. Small fry, danc - in' for a pen - ny; small fry, count - in' up how man - y;  
 3. Small fry, you kissed the neigh - bor's daugh - ter; small fry, should stay in shal - low wa - ter.

My! My! put down that a - rette, you ain't a grown - up high and might - y yet.  
 My! My! just lis - ten here to me, you  
 seems I should take you 'cross my knee, you

ain't the big - gest cat - fish in the sea. You prac - tice peck - in' all day long to some old  
 ain't the big - gest cat - fish in the sea. You've got your feet all soak - in' wet, you'll be the

ra - di - o song. Oh! yes, Oh! yes, Oh! yes. You bet - ter  
 death of me yet On me! On my! Small fry!

lis - ten to your (maw Paw) and some - day prac - tice the law - and then you'll be a real suc - cess. Yes,

*Chords: A7b9, D7, G9, C, A7b9, D7, G9, C9, F9, A7, D9, G7, D7, C, Dm7, C, F9, C, E7, Am, F, Em, G7, C, F9, E7, Am, Am7, D7, G7*

# IF IT'S THE LAST THING I DO

w/m SAMMY JOHN & SAUL CHAPLIN ~1937~

Handwritten musical score for "If It's the Last Thing I Do". The score is written on a single staff in G major (one sharp) and 4/4 time. It includes a key signature change to F major (two flats) for the second system. The lyrics are: "If it's the last thing I do, I'll make you mine Darling, the first thing is you in my de-sign Just like the stars guard the moon Above me THAT'S JUST HOW I'll guard our love; so love me, please love me And thou I won't say a word, you'll understand I'll build a dream just for two And then I'll make it come true, if it's the very last thing I do". The score includes various musical notations such as triplets, slurs, and dynamic markings like "D.S. al fine".

# TROPICAL MOONLIGHT

w/m Ceelle Burke ~1937~

Handwritten musical score for "Tropical Moonlight". The score is written on a single staff in G major (one sharp) and 4/4 time. It includes a key signature change to F major (two flats) for the second system. The lyrics are: "Music Breezes and the spell of a June night In the tropical AND THE PALMS GENTLY SWAYING AND YOUR HEART KEEPS ON AND THE SPELL OF A JUNE NIGHT IN the tropical MOON-LIGHT SAY-ING WILL MAKE YOU FALL IN LOVE LOVE LOVE MOON-LIGHT WILL LET ME FALL IN LOVE LOVE LOVE SING-ING, SING-ING SONGS OF THIS WON-DROUS NIGHT MAI-DENS - Grace-fully dan-cing in the fire-light soft STAR-LIGHT -". The score includes various musical notations such as slurs, dynamic markings like "D.S. al fine", and a repeat sign with first and second endings.



# I HEAR A CALL TO ARMS w/m SAM COSSHOW & AL SIGGEL (1937)

FROM PARAMOUNT PICTURE "SWING HIGH-SWING LOW" WITH CAROL LOMB BARD & FRED MCMURRAY

Handwritten musical score for "I Hear a Call to Arms". The score is written on five staves. The first staff shows the melody with lyrics: "WHEN YOU SHOW THAT HORN, YOU THRILL ME TO THE MAR-RON OF MY BONES YOU CA-". The second staff continues the melody with lyrics: "BLISS EACH NOTE EX-PRESS-ES REACH-ING OUT TO ME LIKE SOFT CA-". The third staff has lyrics: "SHOW AND HOW AND TEN-DER LET MY SOUL RE-SPOND IN SWEET SUR-". The fourth staff has lyrics: "CHILL ME THERE IT GOES I HEAR A CALL TO ARMS ON THE". The fifth staff has lyrics: "TO ARMS AND EV-EN THOUGH YOU GO AND THIS-RO-MAN-TIC GLOW MAY FADE TO ARMS". The score includes various chords such as Ab7, Cm, G7, C7, C#7, F, Dm7, Fm7, C, C#0, Dmi, G7, Ab7, G7, C (Dm C G7), G, F7, E, F#m7, C#0, E7, A7, D#0, A7, Db7, D7, Em7, G#0, D7, G7, Ab7, G7, Dm7, G7, Ab7, and D.S. al III BENDING.

# AM I IN LOVE? LYRIC AL DUBIN ~ 1937 ~ MUSIC HARRY WARREN

Handwritten musical score for "Am I in Love?". The score is written on five staves. The first staff shows the melody with lyrics: "AM I IN LOVE AM I THE VIC-TIM OF THE THING-THAT MAKES A". The second staff continues the melody with lyrics: "MAG-IC OF THE TIG-ER TEN-DER AS A DOVE THERE MUST BE SOME-THING WRONG WITH ME, I". The third staff has lyrics: "MOON-LIGHT AND A KNOW IT I'M FAIR-LY FLOAT-ING WHILE I'M QUOT-ING PO-ET-RY AM". The fourth staff has lyrics: "MIL-LION STARS A-BOVE AM I IN LOVE I ON-LY WISH I KNEW BUT". The fifth staff has lyrics: "IF I AM, THEN I'M IN LOVE WITH YOU". The score includes various chords such as D7, G, G6, Am7, D7, Gmaj7, G6, Am7, D7, G, G6, Gmaj7, Gmaj7, G, G6, G6, D7, Am7, D7, F7, E7, Dm6, E7, A7, F#mi, A7, Am7, D7, Am7, D7, D7, D.S. al III, Bm7, G, Dm7, G7, F#0, C6, Cmi, D7, G, B7, Em, A7, A7, A7, Gm6, G, Bmi6, B0, C, Cmi, D7, D7, G, Eb7, G.

# 438 WHAT WILL I TELL MY HEART? w/m PETER TIN TURIN 1937 ~ & JACK LAURENCE

Handwritten musical score for "What Will I Tell My Heart?". The score is written on five staves with lyrics underneath. Chord symbols are written above the notes. The key signature has two flats (Bb and Eb). The time signature is 4/4.

Chords: Bb, Bb7, Eb, Ebmi, Bb, G7, Cm7, F7, F+, Bb, Cm7, C7, Bb, Bb7, Bb+, Bb+, Bb+, C7, C7, F7, F+9, D.S. al fine.

Lyrics:  
 I'll TRY TO EX-PLAIN TO FRIENDS, DEAR THE REA-SON WE TWO ARE A-PART I  
 EAS-Y TO SAY TO STRAN- GERS THAT WE PLAYED A GAME FROM THE START IT'S  
 COULD SAY YOU'LL SOON BE BACK DEAR TO FOOL THE WHOLE TOWN MAY BE SMART I'LL  
 KNOW WHAT TO TELL OUR FRIENDS DEAR BUT WHAT WILL I TELL MY HEART IT'S  
 EAS-Y TO LIE TO STRAN- GERS BUT  
 TELL THEM YOU'LL SOON BE BACK, DEAR BUT  
 WHAT WILL I TELL MY HEART WHEN I SMILE TO HIDE ALL THE TEARS IN-SIDE WHAT AN  
 WHAT WILL I TELL MY HEART (fmc)  
 ACHIE IT WILL BRING THEN I'LL WAN-DER HOME TO A TEL-E-PHONE THAT FOR-GOT HOW TO  
 RING I'LL

# BLOSSOMS ON BROADWAY w/m Leo Robin & Ralph Rainger 1937 ~

Handwritten musical score for "Blossoms on Broadway". The score is written on five staves with lyrics underneath. Chord symbols are written above the notes. The key signature has two flats (Bb and Eb). The time signature is 4/4.

Chords: Fm7, Bb7, Eo, Bb7, Eo, Fmi, Bb7, Eb, Bb+, Eb, C7, Fmi, Eb, G7, Bb, Cm7, F7, Fm7, Bb7, D.S. al fine, Bbm6, C7, Eo, Bb, Cm7, F7, Fm7, Bb7.

Lyrics:  
 THERE ARE BLOS-SOMS ON BROAD-WAY WHEN I'M WALK-ING WITH YOU  
 MA-GIC ON " " YOU'RE SMIL-ING AT ME  
 BLOS-SOMS WHERE TREES NEV-ER GRGW I FOR-GET THE CROWD AND THE LOUD  
 MA-GIC MY HEART NEV-ER  
 ROM-BLES OF CARS AND ALL THE BRIGHT LIGHTS TURN IN-TO STARS. THERE IS  
 KNOW WHAT A JOY TO BE BISS-FUL-LY WAN-DEE-ING THROUGH THE  
 BLOS-SOMS ON BROAD-WAY WITH YOU Sine

# E.D.B. JONES w/ M Harold J. Rome 1938 439

1. It's a big hol-i-day ev-'ry-where, For the Jones fam-i-ly  
 (2.) up he nev-er will stray, With a name like the one  
 (3.) in the town all a-gree, He'll be fa-mous, as fa-mous

has a brand-new hair; He's the joy heav-en sent and they proud-ly pre-sent Mis-ter  
 that he's got to-day. As he walks down the street, folks will say "Pleased to meet" Mis-ter  
 mous as he can be. How can he be a dud or a stick in the mud when he's

Frank-lin D. Roo-se-velt Jones. 2. When he grows what a smile! And how he

shows it! He'll keep hap-py all day long. What a name! I'll bet he

knows it. With that han-dle how can he go wrong! And the folks

D.S. al f

Jones. Yes-sir-ee, yes-sir-ee, yes-sir-ee.

FINE

## LOVE WALKED IN George Gershwin 1938

LOVE WALKED RIGHT IN AND DROVE THE SHAD-OWS A-WAY LOVE WALKED RIGHT IN AND  
 ONE LOOK AND I FOR-GOT THE GLOOM OF THE PAST ONE LOOK AND I HAD

BROUGHT MY SUN-NI-EST DAY ONE MAG-IC MO-MENT AND MY HEART SEEMED TO KNOW  
 FOUND MY FU-TURE AT LAST ONE LOOK AND I HAD

THAT LOVE SAID "HEL-LO," THOUGH NOT A WORD WAS SPOK-EN FOUND A WORLD COM-PLETE-LY

NEW WHEN LOVE WALKED IN WITH YOU (five)

# 440.8. GET OUT OF TOWN w/m Cole Porter ~1938~

2nd time  
♯0  
♯1

Gm Gm Gm

Get out of town — Be-fore — it's too late, my love; — Get out of town —  
Just dis-ap-pear, — I care for you much too much, — And when you are near, —

Bbmaj7 Bbb Gm6 F7 Fb

be good — to me, please. — why wish me harm? — Why not re-tire to a farm —

E9o7 Eb6 A D D7 D.S. al fine

and be con-tent-ed to charm — the birds — off the trees? —

D Gm G7 Cm 3 Ebm 3 Ebm6

Close to me, dear, — We touch too much. — The thrill when we meet is so bitter-sweet that,

Bb # tacet Fm6 Eb G7 Cm Ebm6 F7 3 Bb FINE

dar-ling, it's get-ting me down. — So on your mark, get set, Get out of town! —

# AT LONG LAST LOVE w/m Cole Porter ~1938~

C 3 G 9.8. Am G G7 3 Am Em 3 F

1. Is it an earth quake — or simply a shock? — Is it the good tur-tle soup  
(2.) all time, — or simply a lark? — Is it Gra-

A7 A7 3 pm 3 Dm6 A A7 3 Fb Dm6 3

or mere-ly the mock? — Is it a cock-tail, — this feel-ing of joy, — Or is what I

F G7 C C 3 G D.S. al fine C7 3 Bb

feel the real Mc-Coy? — 2. Is it for na-da I see or

F#o7 E7 3 Fb F 3 Am6 Fm6 3 C

on-ly As-bu-ry Park? — Is it a fan-cy — not worth think-ing of, —

Gm6 A7 3 D7 G7 C Fb C FINE

Or is it at Long Last Love. —



# GOOD MORNING BLUES

JAMES ROSSING  
COUNT BASIE  
ED DURHAM 1938 ~ 441

GOOD MORNING BLUES, BLUES HOW DO YOU DO ————— GOOD MORNING BLUES

BLUES HOW DO YOU DO ————— BABE I FEEL ALL RIGHT BUT I COME TO WORRY YOU

(you) ————— BABE IT'S CHRIST-MAS TIME AND I WAN-NA SEE SAN-TA CLAUS E Yes it's

CHRIST-MAS TIME AND I WAN-NA SEE SAN-TA CLAUS E DON'T SHOW ME MY PRETTY BA-BY

I'll break all THE LAWS ————— SAN-TA CLAUS — SAN-TA CLAUS lis-ten to my plea —

SAN-TA CLAUS, SAN-TA CLAUS lis-ten to my PHEA DON'T SEND ME NOTH-IN' FOR CHRIST-MAS

BUT my BA-BY BACK to me ————— (fine)

# YOU'RE A SWEET LITTLE HEADACHE

LEO ROBIN  
RALPH RAINGER

~ 1938 ~

YOU'RE A SWEET lit-tle head-ACHE

{ But you ARE LOTS OF fun I've A  
Full OF QUAIN? lit-tle schemas But when  
If you keep ON THAT WAY What A

GOOD MIND TO SPANK YOU THEN THANK YOU FOR ALL YOU'VE DONE DREAMS I THOUGHT  
I SHOULD FOR-GET YOU I let you dis-turb my SWEET lit-tle HEART-ACHE You'll

**BRIDGE**

I COULD HOLD MY OWN WITH YOU BUT YOU'VE GOT ME ALL Per-plexed HERE Am I A -

-love WITH YOU AND WHAT ARE YOU GON-NA DO NEXT TURN OUT TO BE SOME DAY

442

# A-TISKET, A-TASKET

w/ M ELLA FITZGERALD  
# Van Alexander ~ 1938 ~

Bb7+ Eb Ab Eb Bb7 Eb Ab Eb E°

A - TIS-KET A - TAS-KET A GREEN AND YEL-Low BAS-KET, - I  
 DROPPED IT, I DROPPED IT YES ON THE WAY I DROPPED IT, - A  
 TIS-KET A-TAS-KET SHE TOOK MY YEL-Low BAS-KET, - AND

Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 I Eb E° Bb7 Bb7+

BOUGHT A BAS-KET FOR MY MOM-MIE AND ON THE WAY I DROPPED IT  
 AT THE GIRL-IE PICKED IT UP AND TOOK IT TO THE MAR-  
 IF SHE DOGS-N'T BRING IT BACK I

II Eb Eb7 Ab Abmi Eb Ebmi7

(MAR)-KET SHE WAS TRUCK-IN ON DOWN THE AV-E-NUE WITH-OUT A SIN-GLE THING

Eb7 Eb7+ Ab Abx Abmi6 Eb Cm7 F7 F7-5 Bb7 Bb7

TO DO-SAE WAS PECK PECK PECK-IN' All A-ROUND When She Spied it ON THE GROUND

Bb7 Eb TAG Ab6 Eb Ab6

THINK THAT I SHALL DIE (WAS IT RED? - No, No, No, No (WAS IT BROWN) No, No

Eb Ab Eb Ab Bb7 Eb

No, No (WAS IT BLUE? No No No No Just A lit-tle Yel-low BAS - KET

# PAVANNE

MORTON GOULD ~ 1938 ~

(NO CHORDS) BASS CONTINUES NO CHORDS

DM Gm DM Gm DM Gm

DM Gm DM Gm Bb Am Gm F

C7 D.S. al fine BASS AS BEFORE

# WHILE A CIGARETTE WAS BURNING

W/M CHAS. & NICK KENNY 1938

443

RHYTHM OUT - - - - - Cm7 F7 Cm7 F7 Bb Bb

WHILE A CIG-A-RETTE WAS BURN-ING MY HEART WAS BURN-ING TO A SMOKE RING FOR YOUR  
OUR SMOKE DREAMS ALL CAME TRLE WE TRIED TO MAKE THEM

I Cm7 F7 Gm F7 Bb RHYTHM OUT - - - - - III D  
FIN-GER - I FASH-IONED IN THE BLUE # WHILE A CIG-A-RETTE WAS LIN-GER

IV Am7 A7 D A7 F7 Bb7 Bbm Eb Ebm  
AS KOY-CYS AL-WAYS DO FROM FOO-K-ISH DREAMS WE WAKE FOR LOVE'S A JOKE THAT

Bb Cm Dm Bb+ Eb Ebm Bb 3 F0 3  
GOES UP IN SMOKE NOW IN EACH CIG-A-RETTE I SEE YOU YET SOME-HOW I SHALL NEI-ER FOR-

F7 RHYTHM OUT - - - - - Cm7 F7 Cm7 F7 G7 Dm7 G7  
WHILE A CIG-A-RETTE WAS BURN-ING We loved And laughed And LEARNED THAT HEARTS MADE FOR

Cm F7 Bb Gb7 Bb  
BREAK-ING - WHILE A CIG-A-RETTE BURNED (fine)

# YOU COULDN'T BE CUTER

Lyric: Dorothy Fields 1938  
Music: Jerome Kern

D7 G  
You COULDN'T BE CUT-ER - Plus THAT you COULDN'T BE SMART-ER - PLUS THAT in -  
WHAT 'll THEY TELL ME - YOU look SO fresh from the CLEAN-ER - YOU ARE THE  
EX-ACT-ly WHAT 'll THEY TELL ME - THEY 'll SAY THE YOU

D7 I G D7 III G BRIDGE  
- TEL-ai- GENT FACE YOU HAVE A DIS-GRACE-ful CHARM FOR ME YOU ly - MY MA will SHOW AN  
AIG-tle GRAND SHAM I'll BRING to MY FAM-ly -  
COULD-N'T BE NIC-ER COULD-N'T BE SWEET-ER

Cmi G C Cm  
AL-BOM OF ME THAT 'll BOOE YOU TO TEARS - AND you 'll AT-TRACT All the Rel-A-TIVES WE HAVE

G Eb7 D7 (to top) III G C AM  
DODGED FOR YEARS AND YEARS AND COULD-N'T BE BET-TER COULD-N'T BE SMOOTH-ER

D Bmi Am7 D7 G  
COULD-N'T BE CUT-ER BA-BY THAN YOU ARE! (fine)

~1938~ **THE PERFECT WALTZ** Bob Brown, Wayne King  
Ed. SLEASBY, Phil STEWART

THE PER-FECT WALTZ THE PER-FECT THEM TO MAKE A DREAM COME TRUE THE PER-FECT  
 We'll MAKE TO-NIGHT THE PER-FECT NIGHT WHEN ALL OUR THOUGHTS EN-TWINE AND IN A  
 G E7 Am7 D<sup>+</sup>  
 G E7 Am7 D7 Dm7 E7 Cm  
 DANCE, I FOUND MY CHANCE TO BE SO CLOSE TO YOU, AND THEN VER-Y SOON WE'LL BLEND LIKE THE  
 KISS WE'LL FIND THE BAISS FOR-EV-ER  
 Cm D7 Eb7 D7 D.S. Am D7  
 TUNB, AND DANCE ON A MOON-BEAM TO HEAV-EN YEARS AND MINE THE  
 G7 Am E7 A7 Ab7 G D7 G  
 MU-SIC IS END-ED TWO HEARTS ARE BLEND-ED WITH- IN THE RAP-TURE OF THE PER-FECT WALTZ

~1938~ **ON THE SENTIMENTAL SIDE** W- JOHN BURKE M- JAMES V. MONACO

If You Wonder why I'm NEAR YOU — E-VEN THO' I'VE BEEN DE-NIED I'm IN-CLINED TO BE A  
 I SUP-POSE I SHOULD FOR GET YOU — IF I HAD AN OUNCE OF PRIDE BUT I GUESS I CAN'T HELP  
 I'M IN HOPES YOU'LL THINK IT O-V-ER — AND PER-HAPS BE SAT-IS-FIED WITH A SIM-PLER SORT OF  
 Cm7 Eb7 Bb G<sup>o</sup> F9 II & LAST Bb Eb B<sup>b</sup>  
 lit-tle BE-ING PER-SON ON THE SEN-TI-MEN-TAL SIDE ON THE SEN-TI-MEN-TAL SIDE (fine)  
 E<sup>o</sup> Bb Gb Db7 3 Gb Db7 3 Gb  
 I SHOULD ACT GAY laugh it off AND SAY Fare-well, — Say It just didn't WEAR well  
 Gb7 G<sup>o</sup> F C7 F7 D.S.  
 BUT I'M NOT THAT WAY

~ 1938 ~  
**SENT FOR YOU YESTERDAY** (AND HERE YOU COME TODAY) COONT BASIS ED. DURHAM JIMMY RUSHING

Don't the Moon look lone-some, shin - in' through the trees Don't the  
 Moon look lone-some, shin - in' through the trees Don't your House look lone-some when  
 your  
 Ba-by packs UP to leave Sent for you Yes-ter-day And Here you come to-day  
 Sent for you Yes-ter-day And Here you come to-day You can't  
 love me ba-by, And treat me thut-a-way

~ 1938 ~  
**I HAVE EYES** (TO SEE WITH) W/M Leo Robin & Ralph Rainger

I HAVE EYES TO SEE WITH BUT THEY SEE ON-AY YOU FOR YOU HAVE EYES THAT  
 HAVE LIPS TO SIGH WITH WHAT ELSE AM I TO DO WHEN YOU HAVE LIPS THAT  
 I HAVE EYES TO SEE WITH AND YET  
 PUT THE VER-Y STARS TO SHAME  
 FILL MY VER-Y SOUL WITH FLAME TO-NIGHT YOU'RE  
 NEAR TO ME IN A NIGHT BRIGHT AS DAY BUT YOU'RE SO DEAR TO ME I COULD  
 see you ev-en MILES A-WAY FOR WHEN we're A I  
 CLOSE MY eyes AND see WITH MY HEART (for)

**TI-PI-TIN**

ENGLISH LYRIC RAYMOND LEVEEN ~ 1938 ~  
SPANISH W/M MARIA GREVER

ONE NIGHT THE MOON WAS SO MEL-LIW RO-SI-TA MET YOUNG MAN-UE-LO  
SAID HE WAS GRAD HE'D MET-HER AND SOON HE WOULD COME AND GET HER  
HE HEARD HER LIKE THIS, THIS LOVE-LY MISS THEN STOLE A KISS THIS  
BUT SHE SAID "NO NO" I CAN-NOT GO UN-TIL I KNOW YOU  
FEL-BET LOW-TER, HE TI-PI-TI-PI TIN, TI-PI-TIN TI-PI-TI-PI-TON, TI-PI-TON  
HE KEPT ON THE STEAK-ING AND HE HAD A FEEL-ING SHE WAS SAT-IS-FIED  
SHE WAS SAY-ING "GO-SIR" SO HE HEARD HER TI-PI-TI-PI  
CAOS-ER THAT'S HOW HE COM (fine)

ORIGINALLY WRITTEN BY BERLIN FOR A 1918 SOLDIER  
REVIEW TITLED "YIP, YIP, YAPHANK" BY CAMP UPTON SOLDIERS  
SONG WAS NOT USED AT THAT TIME

**GOD BLESS AMERICA (1938)**

w/m Irving Berlin

THIS WAS WRITTEN BY BERLIN IN 1918 BUT NOT "PUSHED" UNTIL 1938

GOD BLESS A-MER-I-CA LAND THAT I LOVE STAND BE-SIDE HER  
AND GUIDE HER THROUGH THE NIGHT WITH A LIGHT FROM A-BOVE FROM THE  
MOUNTAINS TO THE PRAIRIES TO THE O-CEANS WHITE WITH FOAM  
God Bless A-Mer-i-ca My Home Sweet Home Home  
God Bless A-Mer-i-ca My Home Sweet Home Home

# FALLING IN LOVE WITH LOVE

w/ Lorenz Hart M/ Richard Rodgers  
"THE BOYS FROM SYRACUSE" 1938 ~

Bb Bbmaj7 Bb6 Bb F7sus F7 Cm7 F7 F7sus

FALL-ING IN LOVE WITH LOVE IS FALL-ING FOR MAKE BE-lieve FALL-ING IN  
I fell in love with love one night when the moon was full I WAS UN-

F7 F7sus F7 Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7

love with love IS PLAY-ING THE fool CAR-ING TOO MUCH IS Such A  
-WISB WITH EYES UN-A-BLE TO SEE I Fall in love with love, WITH

Bb6 D7sus D7 F6 D7 G07 GM Cm7 C7

du-ve-nile PAN-CY LEARN-ING TO TRUST IS Just for CHIL-DREN IN  
love ev-er - last-ING

Cm7 F7 D.S. al Fine Gbmaj7 G7 Cm7 Ddim7 Cm7 F7 Bb6

SCHOOL But love fell out WITH me

# (I'M AFRAID) The MASQUERADE IS Over

Lyrics: Herb Magidson  
Music: Allie Wrubel

Eb G7 Cm7 Cm7 Bbm7 Eb9 Eb7 Ab C7

1) Your eyes DON'T SHINE like they USED TO SHINE And the THRILL IS GONE - When your  
2) Your WORDS DON'T MEAN WHAT THEY USED TO MEAN THEY WERE ONCE IN-SPIRED NOW THEY'RE  
3) LOOK THE SAME You're A LOT THE SAME BUT MY HEART SAYS, 'NO, NO, YOU'RE

F7 Fm7 Bb7 Eb7 Ab Ab6 Ebmaj7

Lips meet mine } I'M A - FRAID THE MAS-QUE - RADE IS O-VER AND so is LOVE  
just rou-tine  
NOT THE SAME

C7-9 Fm7 Bb7 Eb Bb7-9 Eb Fm7 Bb7

AND so IS LOVE YOUR LOVE AND so IS LOVE I GUESS I'll HAVE TO PAY PAG-

Ebmaj9 Eb Fm7 Bb7 Ebmaj9 Am7 D7 Gbmaj9 Gb

LIAC-CI AND GET MY-SELF A CHOWN'S DIS-GUISE AND learn to laugh like PAG-liac-ci WITH

Fm F7-5 Bb7 +5 D.C. al Fine Eb7 +5 Ab F9

TEARS IN MY EYES You - RADE IS O-VER AND so IS love

Fm7 Fm7-5 Eb6

AND so IS LOVE

448

~1938~

# CHANGE PARTNERS

IRVING BERLIN  
R.K.O. MOVIE "CAREFREE"

MUST YOU DANCE — EV-'RY DANCE — WITH THE SAME — for-tu-nate  
 MUST YOU DANCE — QUITE SO CHOSE — WITH YOUR KIPS — touch-ing HIS  
 You've been locked — IN HIS ARMS — EV-'ER SINCE — HEAV-EN KNOWS

MAN FACE? — YOU HAVE DANCED WITH HIM SINCE THE MU-SIC BE-GAN — WON'T YOU  
 WHEN — CAN'T YOU SEE I'M LONG-ING TO BE IN HIS PLACE — WON'T YOU

CHANGE PART-NERS AND DANCE WITH ME — ASK HIM TO  
 CHANGE PART-NERS AND DANCE WITH ME —

SIT THIS ONE OUT AND WHILE YOU'RE A-LONE — I'll tell the WAIT-ER TO TELL HIM HE'S  
 WANT-ed ON THE Tel-e-Phone — CHANGE PART-NERS AND THEN

YOU MAY NEVER WANT TO CHANGE PART-NERS - A-GAIN

*fine*

# ALL ASHORE

w/m Billy Hill ~1938~

All A-SHORE — we're SAIL-ING TO AN IS-LAND OF DREAMS Some-where  
 All A-SHORE — we're SAIL-ING CAST A-WAY EV-  
 All A-SHORE — we're SAIL-ING TO THE HAR-BOR

'RY FEAR AND CARE — (fine) SO STAY IN MY ARMS TILL THE STORMS ARE  
 WHERE DREAMS COME TRUE —

THROUGH TILL THE NEW LIGHTS OF HOME COME IN VIEW



# I'M GONNA LOCK MY HEART

(TABOO AWAY THE KEY) 449  
w/ M JIMMY EATON &  
TERRY SHAND ~1938~

G7+ Cb G7 C G7+ C G7+ C

I'm GON-NA LOCK MY HEART AND THROW A-WAY THE KEY — I'M WISE TO ALL THOSE

A7 Dm7 G7 Dmi7 G7

TRICKS YOU'VE PLAYED ON ME — I'm GON-NA TURN MY BACK ON LOVE — GON-NA

C Ami Am6 D7 G7 C° G7 G°

SNUB THE MOON A-BOVE — Seal All my WIN-DOWS UP WITH TIN So the love bug

G7 G7+ Cb G7+ C G7+ C

CAN'T GET IN I'm GON-NA Park my ro-mance RIGHT A-LONG THE CURB — Hang A

C7 Bb Bb C7 F A7 Dmi Fb

SIGN UP ON MY HEART PLEASE DON'T DIS-TURB — AND IF I NEV-ER FALL IN

C° C E7 A7 D7 Dm7 G7 C Fm Dm C

love A-GAIN, THAT'S SOON E-NOUGH for me I'm GON-NA Lock MY HEART & THROW A WAY THE KEY —

# WRAPPIN' IT UP

FLETCHER HENDERSON ~1939~

D7 G7 C D7

G7 C C7 F D7

G7 3 D.S. al C C7

F Am Am Dm C° D° Am

A7 D7 Dmi Ab7 Dm G7 C

450

~1938~

# MUSIC MAESTRO PLEASE!

LYRIC Herb Magidson  
Music: Allie Wrubel

TO NIGHT I MUST-N'T THINK OF HER — MU-SIC MAES-TRO, PLEASE — TO-  
 PRA Y YOUR LIT-ING MEH-O-DIES — RAG-TIME, JAZZ-TIME, SWING, AN-Y OAD  
 NIGHT I MUST-N'T THING OF HER — NO MORE MEM-O-RIES, SWING

NIGHT, TO-NIGHT I MUST FOR-GET HOW MUCH I need her So Mis-ter lead-er  
 THING, TO HELP ME EASE THE PAIN, THAT

Sol-I-TUDE CAN BRING SHE USED TO LIKE WALTZ-ES, SO PLEASE DON'T PRA Y A WALTZ

SHE DANCED DI-VINE-LY AND I loved HER SO- BUT THERE I GO- TO

OUT TO-NIGHT I MUST-FOR-GET MU-SIC MAES-TRO PLEASE! (fine)

# TOPSY II

EDGAR BATTLE ~1938~  
EDDIE DURHAM COUNT BASIE

Dm Bb7 2 A7 Dm Dm7 Bb7 A7 Dm Bb7 3 A7

Dmi B Gm Eb7 3 D7 Gm Dm

(fine)

Bb7 3 A7 Dmi RHYTHM OUT --- C D7

D7 G7 C7

C7 F A7 D.S. al fine

1938

# DON'T BE THAT WAY

BENNY GOODMAN  
EDGAR SIMPSON  
MITCHELL PARISH

451

Chords: Bb7, Eb Cm, Fm7, Bb7+5, Eb Cm, Fm7, Bb7+5, Eb Cm

DON'T CRY RAIN HEART OH HON-EY PLEASE DON'T BE THAT WAY, CLOUDS IN THE SKY  
WILL BEING THE V-O-LETS OF MAY, TEARS ARE IN VAIN  
TO-MOR-ROW IS AN-OTH-ER DAY, DONT BREAK MY HEART

Chords: Fm7, Bb7+, Eb, Fm7 Bb7+, Eb Fm7 F# Eb, Eb

SHOULD NEV-ER MAKE YOU FEEL THAT WAY WAY AS WAY (fine)  
SO HON-EY, PLEASE DON'T BE THAT WAY  
OH HON-EY, PLEASE DON'T BE THAT

Chords: D7, D0, D7, G7, C7 C0 C7, F7, Bb7+, D.S. al fine

LONG AS WE SEE IT THROUGH. YOU'LL HAVE ME I'LL HAVE YOU SWEET

# PRELUDE TO A KISS

DOUG ELLINGTON  
IRVING GORDON  
IRVING MILLS

Chords: D9, G7+5, C9, F, B7, E9, A7-9, Dm

IF YOU HEAR A SONG IN BLUE LIKE A FLOW-ER CRY-ING FOR THE DEW  
IF YOU HEAR A SONG THAT GROWS FROM MY TEN-DER SEN-TI-MEN-TAL WOES  
HOW MY LOVE SONG GEN-TLY CRIES FOR THE TEN-DER-NESS WITH-IN YOUR EYES MY

Chords: F, G+, C, Dm, G7+5-9, Am C0 Bm A7+5

THAT WAS MY HEART SER-VE-NAD-ING YOU MY PRE-LUDE TO-A KISS  
THAT WAS MY HEART TRY-ING TO COM-POSE

Chords: Dm, G7+5-9, C, E, C#mi, F#mi, Am, B9

A PRE-LUDE TO A KISS (fine) THOUGH IT'S JUST A SM-ALL ME-LO-DY WITH

Chords: E, C#mi, F#mi, B7, E, C#mi, A, Am, E, G0, D7, F, F#, G, E7, D.S. al fine

NOTH-ING FAN-CY NOTH-ING MUCH You could turn it to a SYM-PO-NY A Schu-bert tune with a Gershwin touch OH!

# I MARRIED AN ANGEL

LYRIC: LORENZ HART

MUSIC: RICHARD RODGERS ~1938~

Chords: F, C7, F, Dm7, Gm7, C7, F, Dm7, Gm7, C7, F, Am7, D7

HAVE YOU HEARD I MARRIED AN AN-GE-L I'M SURE THAT HE CHANGE-'LL BE  
NOW YOU'VE " AN AN-GE-L I MAR-RIED TO HEAV-EN SHE'S CAR-RIED THIS  
I MAR-RIED AN AN-GE-L THIS BEAU-TI-FUL CHANGE-'LL BE

Chords: Gm7, C7, IF, F, Dm7, G7, Cmaj7, C, Dm7, G7

AW-FULLY GOOD FOR ME SHE IS SWEET AND GEN-TLE SO IT IS-N'T  
A-ZI-LOW WITH A KISS (fine)  
AW-FULLY GOOD FOR ME

Chords: Cmaj7, C, Cm7, F7, Bbmaj7, Gm, Dm7, G9, C7, C7, C7, D.S. al fine

STRANGE WHEN I'M SEN-TI-MEN-TAL SHE loves me like AN AN-GE-L

# BUBBLES IN THE WINE

W/M FRANK LOESSER  
 BOB CANAMÉ & LAWRENCE WELK  
 1938

MY HEART GETS A KIT-TLE GAY like Bub-bles IN THE WINE EV-RY TIME I  
 DANCE WITH You. Your ARMS TAKE ME FAR A - WAY, LIKE Bub-bles IN THE WINE Just as if I'd  
 HEART WHIS - PERS A RE - FRAIN, LIKE Bub-bles IN THE WINE EV-RY TIME YOU'RE  
 HAD A FEW OH, MAY-BE IT'S THAT MOON OR MAY-BE IT'S THAT TUNE PLAY-ING AS WE  
 CLOSE TO ME I NEED-NT DRINK CHAM-PAGNE A FEEL-ING Quite IN-SAVE LIGHTS ME UP AND  
 GENTLY SWAY OR MAY-BE IT'S THE FACT THAT I love You CAN'T REAL-LY SAY How I  
 GET THIS WAY MY DAY I MAY lose you, but NO MAT-TER HOW FATE MAY GO A -  
 -PART OR TO - GETH - ER, WHEN I THINK OF TO - NIGHT I KNOW I'll HEAR IN THIS HEART OF  
 MINE MUSIC like the PRET-TY Bub-bles IN THE WINE - (fne)

*(The Lawrence Welk Orchestra Theme)*

# HOW LONG HAS THIS BEEN GOING ON?

~1938~  
 W/ HERB MAGIDSON  
 M/ ALLIE WRUBEL

How LONG HAS THIS BEEN GO-ING ON BA-BY THIS MOON-NIGHT, THESE ROS-ES AND  
 STARS COME OUT DANC-ING WHEN YOU SMILE BA-BY THE SUN-SHINE FROM MID-NIGHT 'TILL  
 YOU WAS THERE AL - WAYS A MOON - AND FLOW-ERS ON THE GROUND  
 OR DO THEY ON-LY FOR-KNOW you - A-ROUND - SAY (vln) I DON'T KNOW  
 WHAT YOUR MAG-IC CAN BE BUT IT LOOKS LIKE YOU TO ME SAY How LONG HAS THIS BEEN GOING ON

~1939~

453

# '8 CARELESS

w/m Lew Gurdling, Eddy Howard & Dick Jurgens

8.347 C7 Bb7 C7 347 Gm7 Am Gm F F E F E

CARE-LESS NOW THAT YOU'VE GOT ME LOV-ING YOU YOU'RE CARE-LESS CARE-LESS IN EV-'RY-  
 " " " " MY BRID-GE-S ALL ARE BURNED " " " " THINGS WHERE

Smc D7 Gm7 Ami G° F2 Dm G7  
 thing you do you break ap-POINT-MENTS AND THINK YOU ARE SMART IF YOU NOT CARE-FUL  
 I'M CON-CERNED ARE YOU JUST

Bb C+7 D.S. al.  $\text{Bb} \text{Bbmi} \text{Am} \text{C7} \text{F} \text{D} \text{D9} \text{D+} \text{E+} \text{G9} \text{F+}$

You'll break my HEART- CARE-LESS AS YOU SEEM TO BE OR DO YOU JUST

Gm7 C13 F / Eb7 Eb7 F  $\text{fmc}$

CARE-LESS FOR ME

# FRENE-SI

SPANISH W/M ALBERTO DOMINGUEZ ~1939~  
ENGLISH LYRICS RAY CHARLES & S.K. RUSSELL

AD Bbm Eb7 Fb Bbm Eb Ab

Key of C

SOME-TIME A-GO I WAN-DEED DOWN IN-TO OLD MEX-I-CO WHERE  
 WHILE I WAS THERE I FELT RO-MANCE EYE-RY

MOON WAS SHIN-ING BRIGHT AND I COULD HEAR LAUGH-ING VOIC-ES IN THE NIGHT  
 EV-'RY ONE WAS GAY THIS WAS THE START OF THEIR

HO-KI-DAY IT WAS FI-ES-TA DOWN IN MEX-I-CO AND SO I STOPPED A-WHILE TO  
 CAUGHT MY EYE I STOOD EN-CHANT-ED AS SHE  
 CALL MY OWN A GREATER HAP-PI-NESS I'VE

SEE THE SHOW I KNEW THAT FRE-NE-SI MEANT PLEASE LOVE ME AND I COULD SAY FRE-NE-SI  
 WAN-DEED BY AND NE-ER KNOW-ING THAT IT CAME FROM ME I GENT-LY SIGHED " " "  
 NEY-ER KNOWN BE-CAUSE HER KISS-ES ARE FOR ME A-LOVE

BRIDGE

A LOVE-LY SE-NO-RI-TA SHE STOPPED AND RAISED HER EYES TO MINE HER KIPS JUST PLEAD-ED TO BE

KISSED HER EYES WERE SOFT AS CAND-LE-SHINE SO HOW WAS I TO RE-SIST? - -

RHYTHM OUT D.S. al.  $\text{Eb7} \text{Ab}$

AND NOW WITH-OUT A HEART TO WHO WOULD-N'T SAY FRE-NE-SI

454

CUCKOO IN THE CLOCK M/Johnny Mercer  
M/Walter Donaldson ~1939~

Dm7 G9 Em Am Dm D°  
 HERE THEY were here they were he was "BA-by talk-in her And the Cuck-oo IN THE CLOCK went  
 PAL BE A PAL SAID the fel-la to the gal And the  
 Dm Am A+ Dm7 C° C C Dm7 G9 C D.S.  
 CUCK-OO EV-ry fif-teen min-UTES he "CREW" CUCK-OO - CUCK-OO CUCK-OO BE A  
 THO' I'm Just A lit-tle Cuck-oo I'm NOT  
 C° C A+ Dm7 C° C C° Dm7 Fm C  
 AS CUC-KOO AS you THEN he closed the door And with drew Cuck-oo - Cuck-oo Cuck-oo

HOLD TIGHT-HOLD TIGHT KEVIN BRANDON  
JOSEPH MILLER (1939)  
R.W. SPOTS WOOD

D6 Eb D6 Eb6 D Eb D Eb Eb 3  
 Hold TIGHT! Hold TIGHT! Hold TIGHT! Hold TIGHT! FOO-RA-DE ACK-A-SA-KI! WANT SOME  
 Eb7 Eb I Bb° Bb7 ENDING 6 Bb7 (fine)  
 SEA-FOOD MA-MA SHR-IMPS AND RICE — THERE VE-RY NICE THEYRE VER-Y NICE (fine)  
 COD FISH AND SAUSE —  
 II Bb7 Eb6 BRIDGE Eb7 Ab Eb7 Ab Eb7  
 AND THEN OF COURSE I LIKE OYS-TERS Lob-STERS TOO AND I LIKE MY TASTY BIT OF  
 Ab6 F7 3 Bb7 Bb° Bb7 D.S. al Ending (fine)  
 WHEN I COME HOME FROM WORK AT NIGHT I GET MY FAV-OR-ITE DISH, FISH!

TO YOU SWEETHEART, ALOHA M/Harry Owens ~1939~

F A7 D7 G7 F G7 C  
 TO you, SWEET-HEART A-LO-HA, — A-LO-HA FROM THE BOT-TOM OF MY HEART  
 C Dm G7  
 Keep the SMILE ON your lips BRUSH THE TEAR FROM YOUR EYE, ONE MORE A-LO-HA, THEN IT'S  
 C G7 D.C. RE G7 Dm Eb A7  
 TIME FOR GOOD BYE TO DREAMS I'LL BE WITH YOU, DEAR, TO-NIGHT — AND I'LL PRAY FOR THAT DAY  
 A7 D7 G7 C  
 WHEN WE TWO WILL MEET A-GAIN, UN-TIL THEN SWEET-HEART A-LO-HA —

# WE'LL MEET AGAIN

1939  
Ross Parker/Hughie Charles

455

G / G<sup>0</sup> G B7 E7 E<sup>b</sup>7 E7 A7

We'll meet A - GAIN DON'T KNOW WHERE DON'T KNOW WHEN BUT I KNOW We'll meet A -  
KEEP SMIL - IN' THRU' JUST Like YOU AL - WAYS DO - TILL THE BLUE SKIES DRAG THE  
We'll MEET A - GAIN DON'T KNOW WHERE DON'T KNOW WHEN BUT I KNOW We'll MEET A -

I A7 Cm D7/Cm D7 || LAST Am D7 G Cm G A7 Am TO BRIDGE D7 G/G<sup>0</sup> Cm

GAIN SOME SUN - NY DAY (fine) DARK CLOUDS FAR A - WAY

G G7 BRIDGE G7 C

SO WILL YOU PLEASE SAY HEL - LO TO THE FOLKS THAT I KNOW TELL THEM I WON'T BE LONG - They'll be

A7 D7 Am / / Cm D7 / D.S. al fine

HAPPY TO KNOW - THAT AS YOU SAW ME GO I WAS SING - ING THIS SONG

# "BRAZIL"

music: ARY BARROSO 1939  
lyric: S.K. Russell

D7 G G+ G G+ G G+ G Am Am<sup>5</sup> Am F

BRA - ZIL where hearts were en - TER - TAIN - ING June

Ami Am<sup>5</sup> Am<sup>b</sup> F Ami Am<sup>5</sup> Am F Ami Am<sup>5</sup>

We stood be - NEATH AN AM - BER MOON And Soft - ly

Am<sup>b</sup> Am Cm<sup>b</sup> G G+ G G+ Am Am<sup>5</sup> F<sup>#0</sup> Gm<sup>7</sup> G7 G<sup>b</sup>7 F7

MUR - MURED SOME - DAY SOON We Kissed And clung to - geth - er

E7 Dm F7 E7 Dm F7 E7

THEN TO - MOR - ROW WAS AN - OTH - ER DAY THE MORN - ING

Dm F7 E7 Am F

found me miles A - way WITH STILL A MIL - LION THINGS TO SAY

Am F Am F Am Cm G (add 9) G D

NOW WHEN TWI - LIGHT DIMS THE SKY A - BOVE Re - call - ing

G B<sup>b</sup>0 Am<sup>7</sup> Am E<sup>b</sup>9 D7 D G G<sup>5</sup> G G<sup>5</sup> Am Am<sup>5</sup>

THRILLS OF OUR LOVE THERE'S ONE THING I'm cer - tain of Re - turn

Am<sup>b</sup> A<sup>0</sup> G G<sup>5</sup> G G<sup>5</sup> Am Am<sup>5</sup> Am<sup>7</sup> A<sup>0</sup> G G<sup>5</sup> G G<sup>+</sup> G G<sup>5</sup> G

I WILL TO OAD BRA - ZIL





# OUT THE WINDOW

COUNT BASIE  
ED DURHAM 1939 457

**A** C Am7 Dm7 G7 C Am7 Dm7 G7

C Am7 Dm7 G7 C **B** C7 F

D7 G7 C Am7 Dm7 G7 C Am7

Dm7 G7 Am7 Dm7 G7 C Em Dm7 G7 C

**D** C Am7 Dm7 G7 C Am7 Dm7 G7 C Am7 Dm7 G7

C Ab7 G7 **II** C

*fine*

# DARN THAT DREAM

Lyric: Eddie DeLang  
Music: Tommy VanHusen 1939

G Eb7 Am7 B7 Emi Ami

DARN THAT DREAM I DREAM EACH NIGHT YOU SAY YOU LOVE ME AND YOU  
DARN YOUR KIPS AND DARN YOUR EYES THEY LIFT ME HIGH A-BOVE THE  
DARN THAT DREAM AND BLESS IT TOO, WITH-OUT THAT DREAM I NEV-ER

Dmi6 E7 Am7 F7 G G0 Am7 | Ab7 G D7

HOLD ME TIGHT BOT WHEN I A-WAKE YOU'RE OUT OF SIGHT } OH DARN THAT DREAM  
MOON-LIT SKIES THEN I TUM-BLE OUT OF PAR-A-DISE }  
WOULD HAVE YOU BUT IT HAUNTS ME AND IT WON'T COME TRUE

**BRIDGE** **II** *Alto* G A Eb Cmi Fm7 Bb+ Eb 3 B7 Fm7 Bb7

THAT DREAM DARN THAT ONE TRACK MIND OF MINE, IT CAN'T UN-DER-STAND THAT YOU DON'T CARE  
THAT DREAM *(fine)*

Eb Cm Gm Am7 D7 Eb7 D7 D.S. *al fine*

Just to change the mood I'm in I'D welcome A NICE ONE NIGHT-MARE

**MOONLIGHT SERENADE** 1939

Words by MITCHELL PARISH  
Music by GLENN MILLER

458

*Moderately*  $\frac{3}{4}$  F6 3 Abdim 3 Gm7 3

I stand at your gate and the song that I sing is of  
stars are a glow and to night how their light sets me  
don't let me wait, come to me tenderly in the

Cdim C7 C7+ F 3 Fmaj7 3 F7 3

moon-light, I stand and I wait for the touch of your hand in the  
dream-ing, My love, do you know that your eyes are like stars brightly  
June night, I stand at your gate and I sing you a song in the

D7 Gm F Edim F Gm Gdim Gm C7 C7+ 1 F C7+ 2 F Fine

June night, The roses are sigh-ing a Moon-light Ser-e-nade. The  
beam-ing? I bring you and sing you a Moon-light Ser-e-nade.  
moon-light, A love song, my dar-ling, a Moon-light Ser-e-nade.

Bbmaj7 Bbm6 Em7 A7 3 Cm6 D7+

Let us stray till break of day in love's val-ley of dreams, Just

Dm6 E7 Dm6 E7 Cm6 3 D7 Gm7 3 D.S. al Fine C7-9

you and I, a sum-mer sky, a heav-en-ly breeze kiss-ing the trees. So

**THE GAL FROM JOE'S** DUKE ELLINGTON 1939

C7 C° Fm C / C7 C° D7 G7

C7 C° Fm C D7G7 E+ (A) C Am

F7 E+5 Am Dm I & III AM/Dm E+5 | II Am Dm E+5 Am / F° Am

Am 2 F Dm C° F7 Am E+5

D.S. Am D9 Em G7+5 C F7 F° Am /

CHORUS

# DON'T WORRY 'BOUT ME

Lyric: Ted Koehler 1939  
Mus: Rube Bloom

Musical notation for the first system of 'DON'T WORRY 'BOUT ME'. It features a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody is written on a single staff with various notes, rests, and triplets. Chord symbols are written above the staff: Eb7, Ab, Eb7, Ab, D0, Bbm7, Dbm6, Bbm, Fm, Bb7, Eb7, Eb7.

DON'T WORRY 'BOUT ME I'll Get A-long — FOR-GET A-bout ME be hap-py my love  
 Let's SAY that our lit-tle show is o-ver AND SO, THE STOR-Y ENDS why NOT  
 CALL it A day the sen-si-ble way, And still be friends hook out for your-self SHOULD  
 be the rule — GIVE your heart and your love to whom eu-er you love, Don't be A fool  
 Dar-ling why should you cling to some fad-ing thing that used to be — If  
 you CAN for-get DON'T WORRY 'Bout ME smeeh

# HEAVEN CAN WAIT

Ly: EDDE DE LANGE  
M: Jimmy Van Heusen

Musical notation for the first system of 'HEAVEN CAN WAIT'. It features a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody is written on a single staff with various notes, rests, and triplets. Chord symbols are written above the staff: Eb, Gm, Fm7, Bb7, Eb, Eb0.

HEAV-EN CAN WAIT THIS IS PAR-A-DISE JUST BE-ING HERE WITH YOU AND  
 DARK-ING IT'S TRUE " " " " " GAZ-ING AT ALL YOUR CHARM'S IT'S  
 HEAV-EN CAN WAIT " " " " " LOV-ING THE WAY WE DO UN-

Musical notation for the second system of 'HEAVEN CAN WAIT'. It features a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody is written on a single staff with various notes, rests, and triplets. Chord symbols are written above the staff: Fm7, Bb7, Eb, Eb0, Fm7, Bb7, Bb+, Fm7, Eb, Ab.

BREATH-ING THE AIR YOU DO HEAV-EN CAN WAIT ARMS HEAV-EN-CAN WAIT  
 HEAV-EN-LY IN YOUR YOU " " " "  
 -TIL I GO THERE WITH

Musical notation for the third system of 'HEAVEN CAN WAIT'. It features a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody is written on a single staff with various notes, rests, and triplets. Chord symbols are written above the staff: Eb, D7, Gm, Eb0, C9, C0, Gm, A0, Gm, Bbm, C7, Fm, G0.

(wait) (fine) YOU MUST BE AN AN-GEL ON A VIS-IT FROM THE SKIES NOW I LOOK AT

Musical notation for the fourth system of 'HEAVEN CAN WAIT'. It features a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody is written on a single staff with various notes, rests, and triplets. Chord symbols are written above the staff: Fm6, Bb0, Fm, Bb0, Ab6, Ab6, Bb7.

HEAV-en WHEN I look in-to your EYES

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# DO I LOVE YOU

w/m COLE PORTER  
1939

**S**

Do I LOVE You, Do I? DOES - N'T ONE AND ONE MAKE TWO? SHORE? Do I LOVE You FOR - Do I? DOES - JUL - LY NEED A SKY OF BLUE? EV - ER MORE? Would I MISS You WOULD I, IF You EV - ER SHOULD Go A - WAY? IF THE SUN SHOULD DE - SERT THE DAY, WHAT WOULD LIFE BE? WILL I

Chords: G<sup>7</sup>, C, Gmin<sup>b</sup>, A<sup>7</sup>(A), A<sup>7</sup>, Dmin, Faug, F<sup>b</sup>, G<sup>7</sup>, F, G<sup>7</sup>, C, Gmin<sup>b</sup>, A<sup>7</sup>(-9), D<sup>7</sup>, Bmin, D, G<sup>7</sup>, F, G<sup>7</sup>, C, G<sup>7</sup>, G<sup>7</sup>, G<sup>7</sup>, C, F, Fmin, F, G<sup>7</sup>, F, C<sup>9</sup>, C, Amin, B<sup>b</sup>, C<sup>7</sup>, F, C<sup>#o</sup>, B<sup>b7</sup>(5), A<sup>7</sup>, G<sup>7</sup>, Dmin, G<sup>7</sup>, D.S. al f

**CODA**

Do I OH, MY DEAR, IT'S SO EAS - Y TO SEE, DON'T YOU KNOW I DO? Don't I SHOW You I Do, JUST AS You LOVE ME?

Chords: C, C<sup>7</sup>, F, E, F, G, G<sup>b</sup>, F, Fmin<sup>b</sup>, D<sup>7</sup>(5), C, Caug, Amin, C<sup>7</sup>, Amin<sup>b</sup>, Aug, G<sup>7</sup>, C, Amin, Caug, C, C<sup>b</sup>

# IT'S A WONDERFUL WORLD

MUSIC JAN SAVITT & JOHNNY WATSON LYRIC HAROLD ADAMSON  
1939

IT'S A WON - DER - FUL WORLD I'M JUST WAK - ING ON AIR  
TALK OF HEAV - EN ON EARTH I've GOT LOV - ING WON - DER - FUL YOU (fine) MORE THAN MY SHARE  
IT'S A WON - DER - FUL WORLD HAVE - N'T GOT A CARE HAPPY All day thru

Chords: Eb, C<sup>9</sup>, F<sup>9</sup>, F<sup>b7</sup> #LAST, Eb<sup>6</sup>, F<sup>9</sup>, Bb<sup>7</sup>, Eb<sup>7</sup>, Eb<sup>7</sup>, Ab, Eb<sup>6</sup>, Abm<sup>6</sup>, Fm<sup>7</sup>-5, D.S. al fine

# SEVEN TWENTY IN THE BOOKS (1939) JAN SAVITT & J. WATSON 461

(RHY OUT - - - - -)

Handwritten musical score for 'SEVEN TWENTY IN THE BOOKS'. The score is written on four staves in G major (one sharp). It includes various musical notations such as notes, rests, and dynamic markings like 'fine' and 'al fine'. Chord symbols are written above the staves, including F7, Bb, Bbm, Bb, Ab9, G7, C7, F7+5, Cm7, and F9+5. There are also handwritten annotations like '(BRIDGE)' and 'D.S. al fine'.

## ALL THE THINGS YOU ARE

From the Broadway Musical Production "VERY WARM FOR MAY" 1939 Words by OSCAR HAMMERSTEIN II Music by JEROME KERN

Moderately

Printed musical score for 'ALL THE THINGS YOU ARE'. The score is in G major (one sharp) and includes lyrics. Chord symbols are written above the staves: Fm, Fm7, Bbm, Fm, Eb7, Eb9, Cm, Eb7, Abmaj7, Db, Dbmaj9, Db6, Dbmaj7, G7, Cmaj7, C6, Cm, Cm7, Fm, Cm, Bb7, Bb9, Gm, Bb7, Ebmaj7, Ab, Abmaj9, Ab6, Abmaj7, D7, G, Gmaj7, G6, G, Gmaj7, Am7, D7-9, Am7, D9, G, Am6, Bb, B, Adim, E, Ab+, D.C. al Coda, Coda, Db, Dbmaj7, Dbm6, Ab, Ab dim, Bbm7, Eb9, Ab.

You are the prom-ised kiss of spring-time That  
 Some - are day my hap - py arms will hold you and  
 makes the lone - ly win - ter seem long. You  
 are the breath-less hush of eve - ning That trem - bles on the  
 brink of a love - ly song. You are the an - gel glow  
 that lights a star, The dear - est things I know  
 are what you are. some -  
 day I'll know that mo - ment di - vine, When  
 All The Things You Are, are mine!

# IN THE MOOD

w/ Andy Razaf  
m/ Joe Garland

Recorded by Edgar Hayes in '38

Made Big by Glenn Miller Recording (1939)

**A**

INTRO (RHYTHM OUT)

**B** CHORUS

WHO'S THE LIV-IN' DOL-LY WITH THE BEAU-TI-FUL EYES WHAT A PAIR O' KISS I'D LIKE  
FIRST I HEARD HER NIGHT-LY AND WE START-ED TO DANCE THEN I HEARD HER TIGHT-LY WHAT A

TRY 'EM FOR SIZE I'LL JUST TELL HER BA-BY WON'T YOU SWING IT WITH ME  
DREAM-Y RO-MANCE AND I SAY 'HEY, BA-BY, IT'S A QUAR-TER TO THREE

HOPE SHE TELLS ME MAY-BE, WHAT A WING IT WILL BE SO, I SAID PO-LITE-LY DAR-LING  
THERE'S A MESS OF MOON-LIGHT WON'T YOU SHARE IT WITH ME WELL SHE AN-S-WERED MIS-TER DON'T CHA

MAY I IN-TRUDE SHE SAID "DON'T KEEP ME WAIT-IN' WHEN I'M IN THE MOOD  
KNOW THAT IT'S RUDE TO KEEP MY TWO KISS WAIT-IN' WHEN THEY'RE IN THE MOOD

IN THE MOOD (OH BOY) THAT'S WHAT SHE TOLD ME IN THE MOOD AND WHEN SHE TOLD ME  
IN THE MOOD FOR ALL HER KISS-IN' IN THE MOOD HER CRA-ZY LOV-IN'

IN THE MOOD (OH BOY) MY HEART WAS SKIP-PIN' IT DIDN'T TAKE ME LONG TO SAY I'M IN THE MOOD NOW  
IN THE MOOD WHAT I WAS MISS-IN' IT DIDN'T TAKE ME LONG TO SAY I'M IN THE MOOD NOW

**D** Rhythm out

D.S. al fine

As Played by Glenn Miller 1939

# IN THE MOOD " 463

Intro (No Rhythm 1st 4)

(A)  $A^b$   $E^b7$   $D^b$

$E^7$   $B^b m^7$   $A^b$   $D^b$   $E^7$   $B^b m^7$   $A^b$  (B)  $A^b$   $F^o$   $E^b7$

$E^b7$   $E^b o$   $E^b7$   $E^7$   $E^b7$   $A^b$

$E^b7$   $E^7$   $E^b7$   $A^b$  (C)  $A^b$   $F^o$   $B^b m^7$   $E^b7$

$A^b$   $F^o$   $B^b m^7$   $E^b7$   $A^b$   $F^o$   $B^b m^7$   $E^b7$

$E^b7$   $E^b o$   $E^7$   $E^7$   $E^b7$   $A^b$   $A^b$   $F^o$   $B^b m^7$   $E^b7$

$A^b$   $F^o$   $B^b m^7$   $E^b7$   $A^b$   $F^o$   $B^b m^7$   $E^b7$

$E^b7$   $E^b o$   $E^7$   $E^7$   $E^b7$   $A^b$  (D) RHYTHM OUT

$E^b7$   $E^7$   $E^b7$   $E^7$   $E^b7$   $A^b$  (E) Repeat (A) 3 TIMES & OUT

**ARE YOU HAVIN' ANY FUN?** From the Broadway Musical Production "GEORGE WHITE'S SCANDALS OF 1939-40"

Words by JACK YELLEN  
Music by SAMMY FAIN

1939

46A Moderately  $\frac{3}{8}$  Bb F7 Bb F7 Cm7

Are you hav - in' an - y fun? What y' get - tin out o' liv - in'?  
laughs? Are you get - tin' an - y lov - in'?  
fun, You aint gon - na live for - ev - er;

To Coda  $\text{Coda}$  F7 Edim Gb7 F7  $\text{Coda}$  Bb Eb6 Bb

What good is what you've got If you're not hav - in' an - y fun? Are you get - tin' an - y  
If oth - er peo - ple do - so can you; Have a lit - tle  
Be - fore you're

$\text{Coda}$  Bb Eb6 Bb Ebm7 Bbm

fun. Aft - er the hon - ey's in the comb Lit - tle bees go out and play;

Edim C7 F7 C7 F7 D.S. al Coda  $\text{Coda}$

Ev - en the old grey mare down home Has got to have hay - Hey! Bet - ter have a lit - tle

Coda F7 Dm7 G7 Cm F7

old and gray - still o - kay, Have your lit - tle

Bb G7 Cm7 F7 Bb

fun, son! Have your lit - tle fun!

**IT MAKE NO DIFFERENCE NOW**

w/ a JIMMY DAVIS & FLOYD TILLMAN (1939)

G Am

MAKES NO DIFF - RENGE NOW WHAT KIND OF LIFE FATE HANDS WE I'll GET A -

G D7 G

long WITH - OUT YOU NOW THAT'S PAIN TO SEE. I DON'T CARE WHAT HAP - PENS

Am G D7 G

NEXT FOR I'll GET BY SOME - HOW I DON'T WOR - RY CAUSE IT MAKES NO DIFF - RENGE NOW



# BABALU

ENGLISH LYRICS S. K. Russell

1939 465

MUSIC & SPANISH LYRICS MARGARITA LECURONA

EM6  
SUSTAINING  
BA-BA-LU. BA-BA-LU BA-BA-LU-A-YE

Amb  
BA-BA-LU A-YE BA-BA-LU

VERSE  
EM

Amb  
BEATING IN THE GLAVE of ee-rie LIGHTS WHILE THE NA-TIVES kept re-Peat-ING

EM6

D  
AN-CIENT JON-GLE rites ALL AT ONCE THE DUSK-Y WAR-RI-ORS BE-GAN TO

EM6

AM  
RAISE THEIR ARMS TO SKIES A-BOVE AND A NA-TIVE THEN STEPPED

EM6

Amb  
for-ward to chant to - His Voo-doo God-DESS OF LOVE Ah Great BA-ba-lu

AM

CHORUS

D7  
I'm so lost and for-SAK-en Ah! Great BA-ba-lu Bring back the love you've

G6

G6  
TAK-en You CAN re-store ALL the DREAMS that ONCE were MINE If ON-LY you'll use some

D9

G  
MYS-TIC SIGN Ah! Great BA-ba-lu Bring her back to me BA-ba-lu A-YE BA-BA-

D7

CHANT

D7  
lu-A-YE BA-ba- (repeat lyrics)

2 2 2

G

lu A-YE BA-ba-lu A-YE - TAG - - -

TOM-TOM FILL IN JUNGLE DRUMS WERE MADE

VERSE

CHORUS

CHANT

466  
1939

# LET ME LOVE YOU TO-NIGHT

M/ MITCHELL PARISH  
m/ Rene Touzet

Handwritten musical score for "Let Me Love You To-Night". The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The tempo is marked "1/4". The music is divided into several systems, each with lyrics underneath. Chord symbols are written above the notes. The lyrics are: "Let Me Love You To-Night, let me tell you how much I adore all your charms, kiss you to-night while the stars in the sky give a heavenly light, though you so often leave me to-morrow, for this night we'll borrow a love song let me love you to-night, let me thrill to the touch of your sheltering arms till the scent of the roses caresses and closes your eyes - let me heart will remember your sights - live a life-time of love in a moment holding me tight then for - get me darling on - ly let me love you to - night (fine)".

# FLYING HOME

MUSIC Benny Goodman/Klond Hampton  
Lyrics: Sid Robin (1939)

Handwritten musical score for "Flying Home". The score is written on a grand staff with a treble clef and a key signature of two flats (Bb). The tempo is marked "♩". The music is divided into several systems, each with lyrics underneath. Chord symbols are written above the notes. The lyrics are: "Fly-ing home to a place that's al-ways sun-ny fly-ing home with my pack-ets full of mon-ey c'mon lets go don't you mind this sud-den five-ry don't you know that I'm in an aw-ful hur-ry fly-ing home from now on there's no more grie-ven I won't roam once I'm there I'm ne-ver leav-in' fly-ing home to my lit-tle home-town non-ey wait in' for me there my ain't it so that my ba-bys gon-na wor-ry if I don't get there fly-ing home to that love I'll be re-ceive-ing (D.S. al coda) heart is burn-ing ev-er since I've been leav-in' how I missed (her) since I kissed (her) now I can stand it won't you please un-der-stand that I've been lone-some I've been liv-in' by my own some. CODA WE'LL BE SO HAP- PY THAT'S WHY I'M FLY- ING Home."

# BLUE EVENING

LYRIC GORDON JENKINS

MUSIC JOE BISHOP

(1939)

467

Musical score for 'Blue Evening' in G major, 4/4 time. The score consists of four staves of music with lyrics and guitar chords. The lyrics are: "BLUE SWEET EVE-NING LOVE SONG AF-TER A LONE-LY DAY. BUT BLUE MY EVE-NING LOVE SONGS ARE SPENT IN THE SAME OLD WAY ALL FROM THE RA-DI-O! MY FU-TURE LOOKS AS DARK AS THE SKIES A-BOVE AN-OTH-ER DAWN IS ME THERE MUST BE SOME-ONE SWEET IN THIS WORLD TO LOVE ME A AL CODA WAIT-ING FOR ME AN-OTH-ER DAY AND THEN AN-OTH-ER BLUE EVE-NING A-GAIN."

# IN AN EIGHTEENTH CENTURY DRAWING ROOM

LYRICS JACK LAWRENCE - MUSIC: RAYMOND SCOTT - 1939

Musical score for 'In an Eighteenth Century Drawing Room' in G major, 4/4 time. The score consists of six staves of music with lyrics and guitar chords. The lyrics are: "EXAMPLE OF MUSIC BOX LEFT HAND HEAR FOUND AN OLD MUST-V BOOK LONG IN THE BOOK A FAD-ED MO-MENT MORE AND THEIR KIPS WILL MEET WHAT A SWEET AND CHARM-ING PIC-TURE AND THE SCENT OF FAINT PER-fume TWO OLD FAS-hioned lov-ers PIC-TURE LOVE IN GLO-RY, LOVE IN-BLOOM DON'T YOU WISH THAT WE WERE} IN AN EIGHT-EENTH CEN-TU-RY DRAW-ING ROOM fine NO-THING IS ev-er look AT HIS SILK AND NEW LACE EV-ER SINCE LOVE BE-GAN see her two eyes of Blue IS-N'T HE DEB-O-NAIR? AND THE SMILE ON HIS FACE FAIR-TING BE-HIND HER FAN SARE TELLS OF THE LOVE THEY SHARE"



# TO YOU

Wm BENNY DAVIS - TOMMY DORSEY  
AND TED STAPIRO 1939

469

Handwritten musical score for the song "To You". The score is written in G major and 4/4 time. It consists of five staves of music with lyrics underneath. The lyrics are: "To You I GIVE ALL OF MY HEART AND MY LOVE TO YOU, TO YOU I'LL BRING SUN-BEAMS FROM HEAVEN ABOVE TO YOU. TO ME YOU'RE AN ANGEL AND YOU MEAN THE WORLD TO ME. I'LL BE FOREVER YOURS YOUR THINGS MY DREAMS I'M SO THANK-FUL AND GRATE-FUL TO SAY CAME TRUE. I OWE IT ALL TO YOU." The score includes various chords such as A<sup>0</sup>, B<sup>b</sup>, E<sup>0</sup>, Cm<sup>7</sup>, F<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, F<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, F<sup>m</sup>, G<sup>7</sup>, (G<sup>7</sup>-5), Cm, G<sup>7</sup>, Cm, Gm<sup>7</sup>, C<sup>9</sup>, Gm<sup>7</sup>, C<sup>9</sup>, F<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, A<sup>0</sup>, B<sup>b</sup>, Dm<sup>7</sup>, G<sup>7</sup>, (G<sup>7</sup>-5), Cm, F<sup>#0</sup>, Gm, Gm<sup>7</sup>, C<sup>9</sup>, F<sup>7</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>.

# BLUE RAIN

LYRIC JOHNNY MERCER (1939)  
MUSIC Jimmy Van Heusen

Handwritten musical score for the song "Blue Rain". The score is written in B-flat major and 4/4 time. It consists of four staves of music with lyrics underneath. The lyrics are: "BLUE RAIN FALLING DOWN ON MY WINDOW PANE BUT WHEN YOU RETURN THERE'LL BE A BLUE STAR LOOKING DOWN ASKING WHERE YOU ARE SINGING LIKE A MILLION LITTLE BLUE RAIN JUST THE SOUND OF MY HEARTS RE-RAIN". The score includes various chords such as Ab, Bbm, Cm, F<sup>0</sup>, Bbm<sup>7</sup>, Eb<sup>7</sup>, Ebm, F<sup>7</sup>, Bbm, Bbm<sup>7</sup>, Eb<sup>7</sup>, Cm, Ab, Ab<sup>0</sup>, Bbm<sup>7</sup>, Eb<sup>7</sup>, Ab<sup>6</sup>, Dm, Ab<sup>6</sup>, G<sup>7</sup>, Cm, Fm<sup>6</sup>, G<sup>7</sup>, Cm, Cm<sup>7</sup>, F<sup>7</sup>, Abm<sup>6</sup>, Eb, Cm<sup>7</sup>, Fm<sup>7</sup>, Bb<sup>7</sup>, Bbm<sup>7</sup>, Eb<sup>7</sup>, Bbm<sup>7</sup>, Bbm<sup>7</sup>, Dm<sup>6</sup>, Dm<sup>6</sup>, D.S. al Fine, Bbm<sup>7</sup>, Dm<sup>6</sup>, Eb<sup>9</sup>, Ab<sup>6</sup>, Dm, Ab, Bbm<sup>7</sup>, Dm<sup>6</sup>, Eb<sup>9</sup>, Ab<sup>6</sup>, Dm, Ab.

470

# IF I DIDN'T CARE

LYN JACK LAWRENCE  
1939

*Bb F+ Bb* *Bb F+ Bb*

IF I DID-N'T CARE — MORE THAN WORDS CAN SAY — IF I DID-N'T WOULD IT BE THE SAME — WOULD MY EV-'RY

*Fc7* *D7* *Gm*

CARE WOULD I FEEL THIS WAY — IF THIS IS-N'T LOVE — THEN MAY-BE I'M WRONG

*C7* *F7*

BUT WHY DO I LIE A-WAKE ALL NIGHT AND DREAM ALL DAY LONG

*C7* *D7*

PRAY'R BE-GIN AND END WITH JUST YOUR NAME? AND WOULD I BE SURE THAT THIS IS

*D7* *G7* *C7* *Cm7* *Bb*

love be-yond com-PARE — WOULD ALL THIS BE TRUE IF I DID-N'T CARE FOR YOU

# CIRIBIRIBIN

MUSIC A. PESTALOZZA

LYRICS JACK LAWRENCE

(HARRY JAMES-THENE)

CI-RI-BI-RI-BIN HE WANTS FOR HER EACH NIGHT BE- BIN SHE THROWS A ROSE AND KNOWS A

*C7* *C7*

NEATH HER BAL-CO-NY CI-RI-BI-RI-BIN HE BEGS TO HOLD HER TIGHT BUT KISS FROM

*Gm7* *F6/Gm7* *F/A* *D.S. al Fine* *F+* *Bb/D7* *Gm*

NO SHE — WON'T A-GREE CI-RI-BI-RI- UP A-BOVE

*F°* *F°* *Bb7* *D7/B* *F/C* *Gm*

— CI-RI-BI-RI-BIN — CI-RI-BI-RI-BIN — CI-RI-BI-RI-BIN THEY'RE

*C7* *F* *Fb7* *F* *C9* *F6*

SO IN LOVE — THIS ITALIAN FOLK SONG WAS WRITTEN IN 1898 WITH ITALIAN LYRICS BY CARLO TICCHIO

# SOUTH OF THE BORDER

JIMMY KENNEDY  
 & Michael Carr (1939) 471

SOUTH OF THE BOR- DER DOWN MEX- I- CO WAY THAT'S WERE I FELT IN LOVE WHEN  
 PIC- TURE IN AN OLD SPAN- ISH TACE JUST FOR A TEN- DER WHITE BY  
 BOR- DER I RODE BACK ONE DAY THERE IN A VIEL OF WHITE BY

STARS A- BOVE CAME OUT TO PLAY AND NOW AS I WON- DER MY THOUGHTS E- VER STRAY SOUTH OF THE  
 KISSED THE SMILE UP ON HER FACE FOR IT WAS FI- ES- TA AND WE WERE SO GAY  
 CAN- DIE LIGHT SHE KNEEL TO PRAY THE MIS- SION BEHS TOLD ME THAT I MUST- N'Y STAY

BOR- DER DOWN MEX- I- CO WAY SHE WAS A THEN SHE SIGHED AS SHE WIS- PERED MA-

NA - NA NE- VER DREAM- ING THAT WE WERE PART- ING AND I LIED AS I WIS- PERED MA- NA- NA FOR OUR TO-

MOR- ROW NE- VER CAME SOUTH OF THE AY! AY! AY! AY! AY! AY! AY!

AY! AY! AY! AY! AY! AY! AY!

# LILACS IN THE RAIN

w/ MITCHELL PARISH  
 m/ Peter DeRose  
 (1939)

I SEE LI- IACS IN THE RAIN, AND YOU ARE WITH ME A - GAIN, WHEN A - PRIL SPRING- LIES HER  
 WHEN WE PART- ED IN THE RAIN, THE SKIES WERE TEAR- FUL WITH RAIN, THE SCENT BE LI- IACS RE-  
 BUT WHEN LOVE FOR- GETS TO SMILE THE MS DAR- LING MICE IN A - WHITE RE - MEM - BER A - PRIL AND

DREAMS IN MY HEART IN MY HEART. Two OTH- ER ARMS A - ROUND YOU NOW

SOME OTH- ER LOVE HAS FOUND YOU NOW D.S. AL CODA LI - IACS IN THE RAIN.

472  
MOON RAY 1939

Artie Shaw P. Madison  
A. Quenzer

Moderato

MOON- RAY, cast your spell up- on my lov- er,  
let your sweet en- chant- ment bind him,  
un- der this star- lit cov- er use all your ma- gic charms  
Then I shall wake to find him, Here in my lone- ly arms  
Once we knew the joy of girl in love with boy  
But he made a toy of ro- mance MOON- RAY  
put an end to all my sor- rows, Bless me with sweet to-  
mor- rows, Bring back my love to me.

NON STOP FLIGHT 1939 Artie Shaw

Dm Am6 G+59

Gon- na make a NON STOP FLIGHT to Heav- en  
I don't mean to fly the blue At- lan- tic.  
Gon- na make my mer- ry way to Heav- en Just got  
Cause my plans are e- ven more ro- man- tic. I'll fly  
your note, Love- ly one, at last you wrote; Glad to know that  
thru' space, right in- to your fond em- brace, Dar- ling, I'm a  
1. ev- 'ry-thing is all right, I'll see you to- night, I'm off  
2. on a NON STOP FLIGHT! love- sick ace, on a NON STOP FLIGHT to Heav- en!

LADY'S IN LOVE WITH YOU, THE 1939 w/ FRANK KOESSER  
m/ BORTON LANE

If there's a gleam in her eye each time she  
if she can dress for a date with- out that  
straight- ens your tie, You'll know } the la- dy's in love  
wait- ing you hate It means }  
with you. And when your friends ask you  
o- ver to join their ta- ble But she picks that far a- way booth for  
two Well, sir, here's just how it stands, You've got ro-  
mance on your hands Be- cause the la- dy's in love with you.



# THREE LITTLE FISHIES

SAXIE DOWELL 1939

Brightly 473

Down in the mead-ow in a lit-tle bit-ty pool, Swan  
 three lit-tle fish-ies and a ma-ma fish-ie too, "Swim" said the ma-ma fish-ie,  
 Swim if you can," And they swam and they swam all  
 o-ver the dam.— Boop boop dit-tem dat-tem what-tem Chu!  
 Boop boop dit-tem dat-tem what-tem Chu! Boop boop dit-tem dat-tem  
 what-tem Chu! And dey fam and dey fam- all o-ver de dam.—

# SCATTER-BRAIN

w/ Johnny Burke m (KOGNE-BEAN PRANK MASTEK) 1939

You're as pleasant as the morning and re-fresh-ing as the rain  
 smile it's so de-lightful, when you talk it's so in-sane,  
 Is-n't it a pit-y that you're such a Scat-ter-Brain? When you Brain. I know I'll  
 Still it's charming chatter, Scat-ter-  
 end up ap-o-plec-tic but there's noth-ing I can do, it's just the  
 same as be-ing in a hur-ri-cane. And though my life will be too hectic I'm so  
 much in love with you noth-ing else can mat-ter you're my dar-ling Scat-ter-Brain.

# MY PRAYER

1939 Geo Boulanger & J. Kennedy

MY PRAYER is to lin-ger with you At the end of the day  
 is a rap-ture in blue With the world far a-way  
 In a dream that's di-vine MY And your lips close to mine  
 To-night while our hearts are a-glow Oh! tell me the words  
 that I'm long-ing to know MY PRAYER and the an-swer you  
 give May they still be the same For as long as we live  
 That you'll al-ways be there At the end of my PRAYER.

474

**DAY IN-- DAY OUT**

m/Rube Bloom (1939)  
Lyrics Johnny Mercer

DAY IN -- DAY OUT -- THE SAME OLD HOO-DOO fol-lows me A -- BOUT  
 OUT -- DAY IN -- I NEED-N'T TELL YOU HOW MY DAYS BE--

THE SAME OLD POUND-ING IN MY HEART WHEN-EV-ER I THINK OF YOU And dar-ling-I  
 THINK OF YOU DAY IN AND DAY OUT DAY GIN WHEN I A--

WAKE I A-WAK-EX WITH A TIN-GLE ONE POS-SI-BIL-I-TY IN VIEW THAT POS-SI-BIC-I-TY OF  
 MAY-BE SEE-ING YOU COME RAIN -- COME SHINE I MEET YOU AND TO

ME THE DAY IS FINE -- THEN I KISS YOUR LIPS AND THE POUND-ING BE-COM ES  
 THE O-CEANS ROAR A THOU-SAND DREAMS CAN'T YOU SEE ITS LOVE

CAN THERE BE AN-Y DOUBT WHEN THERE IT IS, DAY IN DAY OUT

**TWO HEARTS THAT PASS IN THE NIGHT**

FORMAN BROWN & ERNESTO LECLONIA (1939)

TWO HEARTS THAT PASS IN THE NIGHT IN THE MAG-I-CAL LIGHT OF THE MOON  
 TWO HEARTS THAT JOIN IN A GLANCE AND DIS-COV-ER RO-MAN-CES ARE MADE  
 TWO HEARTS HAVE TAST-ED DE-LIGHT MUST THEY AL-WAYS BE LONE-LY A-LAS

KNOW-ING HOW SOON NIGHT IS GONE  
 ON-LY TO FADE WITH THE DAWN NIGHT? (fine) SO

for AN HOUR YOU WERE MINE And MY HEART WAS A-GLOW WITH A POW-ER BE-  
 YOND di-VIN-ING

# I'LL NEVER SMILE AGAIN

w/m Ruth Lowe  
(1939) 475

*E<sup>b</sup> E<sup>b</sup>° Fm<sup>7</sup> B<sup>7</sup> B<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup> E<sup>b</sup>° Fm<sup>7</sup>*

I'LL NE-VER SMILE A-GAIN UN TIL I SMILE AT YOU. I'LL NE-VER LAUGH A-GAIN  
LOVE A-GAIN I'M SO IN LOVE WITH YOU. I'LL NE-VER THAIL A-GAIN

*B<sup>7</sup> B<sup>b</sup>7 3 E<sup>b</sup> D<sup>b</sup> D<sup>b</sup> E<sup>b</sup> B<sup>7</sup>+9 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>m B<sup>b</sup>7 E<sup>b</sup>mas<sup>7</sup> D<sup>9</sup>*

WHAT GOOD WOULD IT DO FOR TEARS WOULD FILL MY EYES MY HEART WOULD RE-A-LIZE, THAT  
TO SOME-BO-DY

*G D<sup>7</sup> G E<sup>b</sup>° Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>°* **CODA** *E<sup>b</sup>7 C<sup>min</sup> E<sup>b</sup>° E<sup>b</sup>7 A<sup>b</sup>mas<sup>7</sup> A<sup>b</sup>6*

OUR RO-MANCE IS THROUGH I'LL NE-VER NEW WITH-IN MY  
D.S. AL CODA

*A<sup>b</sup>min G<sup>+</sup>9 E<sup>b</sup> 3 G<sup>min</sup>7 C<sup>7</sup> Fm<sup>7</sup> B<sup>7</sup>+ B<sup>b</sup>7 E<sup>b</sup> B<sup>7</sup> E<sup>b</sup>*

HEART I KNOW I WILL NE-VER START TO SMILE A-GAIN UN-TIL I SMILE AT YOU.

# BLUE ORCHIDS

w/m HOAGY CARMICHAEL  
(1939)

*Gm C<sup>7</sup> F A<sup>b</sup>° C<sup>7</sup> F*

I DREAMED OF TWO BLUE OR-CHIDS TWO BEAU-TI-FUL BLUE OR-CHIDS ONE NIGHT WHILE IN MY LOVE-LY Room. I

*Gm C<sup>7</sup> F Dm A E<sup>7</sup> A C<sup>7</sup>*

DREAMED OF TWO BLUE OR-CHIDS SO FULL OF LOVE AND LIGHT THAT I WAN-TED TO POS-SESS EACH TEN-DER Bloom.

*Gm A<sup>7</sup> Dm A<sup>b</sup>° C<sup>7</sup> F D<sup>7</sup> Gm C<sup>7</sup>*

THEN MY DREAM TOOK WINGS AND THROUGH A THOUSAND SPANKS BLUE OR-CHIDS SEEMED IN A Word A-PART BUT WHEN I MET YOU SOME-THING

*Dm G<sup>7</sup> C<sup>7</sup> Gm C<sup>7</sup> F A<sup>b</sup>°*

PALE AND BLUE CAME STEAL-ING FROM THE MEAD-OWS OF MY HEART I SAW MY TWO BLUE OR-CHIDS MY BEAU-TI-FUL BLUE OR-CHIDS LAST

*C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> Gm B<sup>b</sup>m F D<sup>7</sup> Gm C<sup>7</sup> F*

NIGHT AND WHAT A SWEET SUR-PRISE WHEN YOU LOOKED AT ME IT WAS PAIN TO SEE BLUE OR-CHIDS ON-LY Bloom IN YOUR EYES.

# 476 IF I KNEW THEN w/m DICK JURGENS & EDDY HOWARD

(WHAT I KNOW NOW)

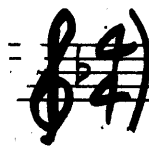
(1939)

IF I KNEW THEN WHAT I KNOW NOW! IF I KNEW THEN  
 YOU'D BE HERE NOW! I'D TRADE THE WORLD AND IT'S GOLD TO HAVE AND TO HOLD  
 THE ONE THING IN LIFE I LOST IF I KNEW THEN WHAT I KNOW  
 NOW. WE WOULD NEVER HAVE DRAFT-ED A PART IF I HAD ONLY TAK-EN  
 YOUR DREAMS AND MADE THEM PART OF MINE. IF I KNEW THEN WHAT I KNOW NOW.

# IT'S A BLUE WORLD

1939

w/m Bob WRIGHT  
CHET FORREST



1. BLUE WORLD WITH-OUT YOU IT'S A BLUE WORLD A-  
 2. BLUE WORLD FROM NOW ON IT'S A THROUGH WORLD FOR  
 LONE my DAYS AND NIGHTS THAT ONCE WERE FILLED WITH HEA- VEN  
 ME THE SEA THE SKY MY  
 WITH YOU A-WAY HOW EMP- TY THEY HAVE GROWN IT'S A  
 HEART AND I WERE ALL AN IN-DI- GO HUE WITH-OUT YOU IT'S A BLUE BLUE WORLD.

(CODA)

(D.S. al CODA)

# FAITHFUL FOREVER

Leo Robin & Ralph Rainger, 1939

477

Molto Moderato

F Bbm F Am Cm D7

Faith-ful for ev-er } what and ev-er } I do Re-  
for and thank-ful for you I'll

Gm7 Bbm F Gm7 1. Bbm C7 2. F7

mem-ber I'm true } Re- mem- ber that. We may  
keep smil- ing through }

Bb A7 Dm

be a- part now and then But I'll  
G7 D+ G7 C9 C+57

hold you in my heart till you're in my arms, a- gain  
F Bbm F Am Cm D7

Faith-ful for- ev-er I prom- ise to be so

Gm Bbm C7 F

al- ways have faith in me.

# MOON LOVE

1939 MACK DAVID - MACK DAVIS - ANDRE KOSTELANETZ  
from Tchaikovsky's 5<sup>th</sup> Symphony

Molto moderato

C7 F

Will this be moon love noth- ing but moon love? Will you be  
Are these just moon dreams Grand while the moon beams? But when the

1. Gm7 C7 F 2. Dm D7

gone when the dawn comes steal- ing through? moon fades a -  
Am Cm D7 Gm

way will my dreams come true? Much as I love you Don't let me  
C7 F Dm6 F Dm6 C7

love you If I must pay for your kiss with  
F C7

lone- ly tears. Say it's not moon love Tell me it's  
F C9 Gm7 C7 F

true love Say you'll be mine when the moon dis- ap- pears.

# TWILIGHT INTERLUDE

PETER TINTURIN / AL JACOBS

Moderately Slow

F Bb-57 1939 Bb9 F

When twi- light slow- ly lets her cur- tain down And pins it with  
Am7 D7 D9 Fm

a sin- gle star. The sleep- ing mem- o- ry a-  
C Cdim Gm Gm7 C+ F Gm7 C7

wakes in- side of me and takes my heart to where you are.  
F Bb-57 Bb9 F

In med- i- ta- tion you are mine a- gain. I kiss your lips,  
Am7 D7 Bb Bbm

and soft- ly pray this mag- ic moon- lit mood, this  
F Dm7 Gm7 C7-9 F

Twi- light In- ter- lude will bring you back to me to stay.

# 478 TUXEDO JUNCTION MUSIC BY SKRINE HANKINS - W. Johnson Lyrics by Julian Dash - Lyric Buddy Payne (1939)

**Chorus:**  
 Fed-IN' low — Rock-IN' show WANT TO GO  
 RIGHT BACK WHERE I BE-LONG WAY DOWN SOUTH, IN B/R-  
 DAVE DOWN OR WALK FOR-GET  
 MING-HAM I MEAN SOUTH IN AL — A-BAMA AN OLD PLACE WHERE PEC-  
 FOR MILES TO GET LIVE THAT SOUTH-ERN STYLE S-low LIVE THAT MAKES  
 YOUR CARE COME ON DOWN YOU'LL FIND ME THERE SO HOWS TOWN I'm HEAD-  
 PIE GO TO DANCE THE NIGHT A-WAY way THEY ALL (my) It's A Junction  
 YOU WANT TO DANCE 'TILL BREAK OF DAY  
 IN' FOR TUX-E- DO JUNC-TION NOW (fine)

WHERE THE TOWN FOLKS MEET AT EACH FUNC-TION IN THEIR  
 TUX THEY GREET YOU COME ON (TUXEDO JUNCTION IS A SMALL RAILROAD CROSS ROADS IN ALA BAMA —)

# OH, YOU CRAZY MOON Lyrics by Johnny Marks Music by Sam Andrewson (1931)

WHEN THEY MET THEY WAY THEY SMILED, I SAW THAT I WAS THRU  
 WHEN THEY KISSED, THEY TRIG TO SAY THAT IT WAS IN FUN  
 THERE THEY ARE THEY FELL IN LOVE I GUESS YOU THINK YOU'RE SMART

OH, YOU CRA-ZY MOON, WHAT DID YOU DO  
 LOOK WHAT YOU'RE DOING  
 YOU BROKE MY HEART  
 I ONE - : : fine  
 I ONE - : : fine

ONCE YOU PROM-ISED ME, YOU KNOW THAT IT WOULD NEVER END YOU SHOULD BE A  
 -SHAMED TO SHOW YOUR SORRY MIND IN FRIENDS

# THERE'LL NEVER BE ANOTHER YOU 479

LYRIC: PETER TURNER 1939 MUSIC: AL. JACOBS

Handwritten musical score for 'There'll Never Be Another You'. The score is written on a grand staff with treble and bass clefs. It includes lyrics and guitar chords. The key signature has two flats (Bb and Eb). The time signature is 4/4. The lyrics are: 'THERE'LL NEV-ER BE AN-OTH-ER YOU WITH EV-RY BREATH I RE-PEAT FOR ME AN-OTH-ER YOU I SIM-PLY HAVE-N'T THE HEART YOU EV-ER AND EV-ER IT'S YOU TOOK MINE THE FIRST TIME WE MET THERE'LL NEV-ER BE AN-OTH-ER DREAM BE-CAUSE MY ONE AND ON-LY DREAM TOOK BUT A SIN-GLE LOOK AT YOU AND SAID; "THAT'S WHERE I COME TRUS" I'LL NEV-ER WHO SAID, "LOVE IS BLIND? I FIND IT EAS-Y TO SEE THERE'LL NEV-ER BE AN-OTH-ER YOU FOR ME'.

# (1939) WHAT'S NEW

LYRIC: JOHNNY BURKE  
MUSIC: BOB HAGGART

Handwritten musical score for 'What's New'. The score is written on a grand staff with treble and bass clefs. It includes lyrics and guitar chords. The key signature has two flats (Bb and Eb). The time signature is 4/4. The lyrics are: 'WHAT'S NEW (NEW) - DIEU HOW IS THE WORLD TREAT-ING YOU? YOU HAVE-N'T CHANGED A HOW DID THAT RO-MANCE COME THROUGH WE HAVE-N'T MET SINCE PAR-DOX MY ASK-ING WHAT'S NEW. OF COURSE YOU COULD-N'T BIT LOVE-LY AS EV-ER I MUST AD-MIT WHAT'S NEW THEN GEE BUT IT'S NICE TO SEE YOU A-GAIN (so) - (fine) KNOW I HAVE-N'T CHANGED I STILL LOVE YOU SO (GAIN) WHAT'S NEW? PROB-AB-LY I'M BOR-ING YOU BUT SEE-ING YOU IS GRAND AND YOU WERE SWEET TO OF-FER YOUR HAND - I UN-DER-STAND A-

480

# I THOUGHT ABOUT YOU

LYRIC: Johnny Mercer Music: Jimmy VAN HEALSEN

(1939)

**♩**

Eb D7 G7+ C9+ C9 F9 Cm7 F7 Fm7  
 I TOOK A TRIP ON THE TRAIN AND I THOUGHT A-BOUT YOU I PASSED A SHA-DOW-Y LANE  
 AT EV'-RY STOP THAT WE MADE OH, I BUT WHEN I PULLED DOWN THE SHADS

Gm G7 Cm Bm7 Eb7 Cm Eb7 Ab Cm7 Ab(6) Abm6  
 AND I KNEW A-BOUT YOU TWO OR THREE CARS PARKED UN-DER THE STARS A  
 THEN I REAL-LY FEELT BAVE I PEEKED THEN THE CRACK AND LOOKED AT THE TRACK THE

Eb Bb7 Eb Cm7 D7 D+ D7 D+ D7 Gm G°  
 WIND-ING STREAM MOON-SHIN-ING DOWN ON SOME LIT-TLE TOWN AND WITH EACH BEAM

Ab(6) Abm D.S. al f Bb7  
 SAME OLD BEAM

Eb Eb(6) Ab7 F9 F#° Fm7 Bb7(6)  
 ONE GO-ING BACK TO YOU AND WHAT DID I DO?

Fm D° Eb(6) Eb7 Eb6  
 I THOUGHT A-BOUT YOU.

# HEY, GOOD LOOK IN'

W/ FRANK ROESSER

M/ MATT MALNECK

(1939)

**♩**

C C D7  
 HEY HEY GOOD LOOK-IN' WHAT CHA GOT COOK-IN' How's A-BOOT COOK-IN'  
 HEY HEY SWEET BA-By DON'T YOU THINK MAY-BE WE COULD FIND US A

G7 C F7 C C7 F C  
 SomE-THIN' UP WITH ME HEY PE I GOT A HOT ROD FORD AND A TWO DO-LLAR BILL AND  
 BRAND NEW REC - I -

F C F D7  
 I KNOW A SPOT RIGHT O-VER THE HILL THERE'S So-DA POP AND THE DANC-IN'S FREE SO IF YOU WANT TO HAVE FUN COME A-

**CODA** C  
 LONG WITH ME. D.S. AL CODA ME.



# I DIDN'T KNOW WHAT TIME IT WAS

RODGERS & HART (1939)

Musical notation for the song "I Didn't Know What Time It Was" by Rodgers & Hart. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of five staves of music with lyrics underneath. The lyrics are: "I didn't know what time it was when I met you oh what a love it was how sub-lime it was too! Grand to be a live to be young to be mad, to be your's a-love grand to be a face feel your touch here your voice say I'm all your own! eyes I'm wise and I know what time it is now". The score includes various chords such as F#m7, B7, Em, F#m7, B7, A, Am, Em, Bm, C, Bmi, Am/Dm, D7, Am7, F, D9, G, Am, B7, Am, B7, Em, C, D7, Gmaj7, Em7, A7, Am/Dm7, D7, D.S., Am7, Cm, G, B7, C6, D7, C6, G6, and F.

# WISHING ~ 1939 ~ w/m B.G. DeSylva

Musical notation for the song "Wishing" by B.G. DeSylva. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of four staves of music with lyrics underneath. The lyrics are: "Wishing will make it so just keep on wishing and care will go curtain of night will part if you are certain within your dreamers tell us dreams come true it's no mistake, and wishes are the dreams we dream when we're a-wake the heart so if you wish long enough wish strong enough you will come to know wishing will make it so (fine)". The score includes various chords such as F, G7, C7, F, D7, Gm, G7, C7, C6, C7, D.S. al. 2<sup>da</sup>, F, Cm, D7, Gm7, Bbm, F, G9, C7, and F.

# HONG KONG BLUES

w/m HOASY CARMICHAEL

1939

Cmi Ab7 G+

IT'S THE STO-RY OF A VER-Y UN-for-TU-NATE Mem-phis MAN - WHO GOT 'RREST-ED DOWN IN Old HONG

Cmi Ab7 G+

KONG HE GOT TWEN-TY YEARS PRI-VI-LEGE TAK-EN A -WAY FROM HIM, WHEN HE KICKED OLD Bud-dah'S

Cmi Bb7 Ab Bb7 Eb Bb7 Eb

GONG AND NOW HE'S BOB-DIN THE PIA - A-NO JUST TO RAISE THE PRICE - OF A

Cmi Fmi Cmi Ab7 G7 Bb7 Eb Ab Bb7

TICK-ET TO THE LAND OF THE FREE - well, he SAY HIS HOME'S IN FRIS. Co where they

Ab Bb7 Eb Bb7 A0 Bb7 Eb Cmi G7

SHIP THE RICE BUT IT'S REAL-ly IN TENN - CS - see THAT'S WHY HE SAY

CHORUS Cmi Bb Cmi Ab7 (SHOUT) Cmi

I Need Some-one TO love-me - Need Some-bod-y TO CAR-RY me

F7 Bb7 Eb F7 Ab Eb G7 Cmi Bb

Home TO SAW FRAW-CIS-Co AND BUR-Y MY BOB-Y THERE I Need Some-one TO

Cmi Cmi Fmi Cmi F7 Bb7 Eb

lend me A fit-ty dol-la' Bill And Then I'll leave Hong-KONG far be-HIND ME FOR

F7 Ab Eb Ab Eb Ab Eb Fmi7 Eb

Hap-pi-ness WE A-GAIN Won't some-one BE-LIEVE - I've A YEN TO SEE THAT

Ab9 Ab Eb Eb Eb Ab7 G7 D.S. al fine

BAY A-GAIN. BUT WHEN I try to leave. Old lo-co MAN WONT LET ME FLY A-WAY

Cmi Ab7 G+ Cmi

STORY OF A VER-Y UN-for-TU-NATE Mem-phis MAN - WHO GOT 'RREST-ED DOWN IN Old HONG KONG

Cmi Cmi G7 Cmi

HE GOT TWEN-TY YEARS PRI-VI-LEGE TAK-EN A -WAY FROM HIM WHEN HE KICKED OLD Bud-dah'S

Cmi

GONG AND NOW HE'S BOB-DIN THE PIA - A-NO JUST TO RAISE THE PRICE - OF A

# BLAME IT ON MY LAST AFFAIR

w/m HENRY NEMO & IRVING MILLS 1939

C7 F C0 Gm7 C7 F C0

WHEN I WALK AND I'M CALLED — AND I DON'T TURN LIKE THAT SHOULD I BE IN-TRO-DUCED AND I  
 IF I PASS UP MY PLATE — THO THE DISH IS DE-LISH IF I'M HAND-ED THE BONE AND I  
 IF MY EYES FILL WITH TEARS — AT THE LEAST LOVE-WORD SAID, IF I'M WALK-ING THE PARK WHEN I

Gm7 C7 F Am7 D7 | I G7 C7+5

DON'T TIP MY HAT IT IS-N'T A GRUDGE I BEAR, — BLAME IT ON MY LAST AF-fair —  
 DON'T CARE TO WISH IT IS-N'T THE BILL OF FARE —  
 SHOULD BE IN BED IT'S NOT THAT I NEED THE AIR —

III (ending) C7 F

BLAME IT ON MY LAST AF-fair — fine

III to bridge C7 F / / (F7)

BLAME IT ON MY LAST AF-fair —

BRIDGE Dm7 Fm7 Em7 Ebm7 Ab7 Db C+ Db

It hurt me so AND NOW I DON'T KNOW if I'll EV-er live IT THRU

F C0 C7 Db9 Gm7 C7 D.S. to top

THERE'S NO EX-CUSE FOR THIS A-BUSE COM-ING FROM ONE — LIKE YOU IF MY

# I'VE GOT MY EYES ON YOU

w/m Cole Porter 1939  
 "Andy Hardy's Private Secretary"

Eb G0 Bb7 Fm

I'VE GOT MY EYES ON YOU — SO BEST BE-WARE WHERE YOU ROAM I'VE

Db7 C7 Fm Ab C0 Eb G0 Bb7 Bb7

GOT MY EYES ON YOU — SO DON'T STRAY TOO FAR FROM HOME — IN-CI-DEN-TAL-LY

Eb Eb7 Ab C7

I'VE SET MY SPIES ON YOU — I'M CHECK-ING ON ALL YOU DO FROM A TO ZEE —

Fm F7 Eb Bbm C7 F7 Bb7 Eb

SO DAR-LING JUST BE WISE KEEP YOUR EYES ON ME — (fine)

# 8. AND THE ANGELS SING

LYRIC Johnny Mercer.  
MUSIC Ziegfeld/Mann 1939

Chords: Eb Fm7 Bb7 Fm7 Eb B° Cm7 Fm7 Eb Fm7 Bb7

We meet. SPEAK SMILE } And the Angels Sing

{ THE AN-GEES SING THE SWEET-EST OR AM I BREATH-ING MU-SIC AND 'THO ITS JUST A Can-tle

Chords: F7 B7 Bb7 Eb

SONG I EV-ER HEARD You IN-TO EV-ER MUR-MUR AT THE START We

Chords: Eb Db7 C7 F7-5 Bb7 Eb

WORD

Chords: Bbm7 Eb7 Bbm7 Eb7 Eb0 Eb Bbm7 Eb7 Bbm7 Eb7

Sud-den-ly THE SET-TING IS STRANGE I CAN SEE WA-TER AND Moon-light beam-ING  
Sud-den-ly I See IT All CHANGE# LONG WIN-TER NIGHTS WITH THE CAN-DLES GLEAM-ING

Chords: Bbm7 Eb7 Eb7 Bbm7 Eb7 Eb7 Bbm7 Eb7 Bbm7 Eb7

SIL-ver WAVES THAT Break ON some UN-DIS-COV-ERED SHORE THEN THEM IT ALL YOUR

Chords: F7 F7 Bb7 Eb Cm7 Fm7 Bb7-9 D.S. al fine

FACE THAT I A-DORE You Kiss And the An-gels SING

Chords: Fm7 Cm7 Fm7 C7 Abm7 Db7 Eb Ab Gm

MU-SIC ring-ing IN MY HEART

# BOLERO AT THE SAVOY

GENE KRUPA REMO BIONDI  
CHARLES CARPENTER JAMES MONDY  
1939

Chords: C F C b F C F C G°

THERE IS A DANCE -- Called the New Bo-le-ro At the Sa-vo-y ITS A Kill-er with A  
NIGHT AF-TER NIGHT -- WHILE THE "ick-ies" won-der what it's A-bout All the jit-ter-bugs Are  
TAKE IT FROM ME -- THAT the New Bo-le-ro At the Sa-vo-y Is a Killer with A

Chords: Dm G° Dm7 G+ IC C° Dm7 Db7

New KIND OF JOY -- ITS tak-IN' the TOWN Down Town (fine) My  
BEAT-IN' IT Down -- And Swing-IN' on  
New KIND OF JOY -- ITS tak-IN' the

Chords: E C#m7 F#m7 B7 E C#m7 F#m7 B7 E9

my! Oh HOW THE HANDS CAN PLAY -- You'll see the dance-ers sway

Chords: A9 D9 Dm7 G7 D.S. al fine

com - som why - tim

# MY LAST GOODBYE w/m Eddy Howard (1939)

Handwritten musical score for "My Last Goodbye" in G major, 4/4 time. The score consists of three staves of music with lyrics written below. Chords are indicated above the notes. The lyrics are: "I SMILED SO DID YOU BUT SOME-NOW WE KNEW IT WAS MY LAST GOOD- EYES MET WITH MINE YOUR AIDS SO DI-VINE I WAS BYE TO YOU YOUR -BYE TO YOU FOR DAR-LING THO' YOU ARE SMILES THRU A TEAR TO-DAY MAKES THE YEAR THAT I SAID GOOD- GONE MY DREAMS LINGER ON OF DAYS WHEN YOU SAID I LOVE YOU".

# BEER BARREL POLKA ORIGINAL FROM CZECHOSLOVAKIA - ADOPTED FROM "SKODA LASKY" 1934 LEW BROWN, VIADIMIR A. TIMAN, VASEK ZEMAN & JAROMIR VEJVODA 1939

Handwritten musical score for "Beer Barrel Polka" in G major, 4/4 time. The score consists of seven staves of music with lyrics written below. Chords are indicated above the notes. The lyrics are: "THERE'S A GARDEN WHAT A GARDEN ON-LY HAPPY FA-CES BLOOM THERE NO THERE'S NEVER AN-Y Room there FIR A WOR-RY OR A GLOOM THERE OH! THERE'S MU-SIC AND THERE'S DANC-ING AND A lot of SWEET RO-MANC-ING WHEN THEY PLAY A POL-KA THEY ALL GET IN THE SWING EV-'RY TIME THEY HEAR THAT COM-PA - PA EV-'RY-BOD-Y FEELS SO TRA-KA - LA HEAR A RUM - BLE ON THE FLOOR IT'S THE BIG SUR-PRIZE THEY'RE WAIT-ING FOR THEY WANT TO THROW THEIR CARES A-WAY - THEY ALL GO LAH - DE - AH - DE - AY - THEN THEY AND ALL THE COUP- LES FORM A RING FOR MILES A-ROUND YOU'LL HEAR THEM SING Roll OUT THE BAR-REL WE'LL HAVE A BAR-REL OF FUN Roll OUT THE BAR-REL WE'VE GOT THE BLUES ON THE RUN NOW'S THE TIME TO ROLL THE BAR-REL FOR THE GANGS ALL HERE".

486

# OUR LOVE

(BASED ON TSCHAIKOWSKY'S ROMEO & JULIET)

w/ HARRY CLINTON  
BUDY BERNIER  
BOB EMMERICH ~1939~

Chords: G<sup>6</sup>, G, D7, G, C7, B97

OUR LOVE — I FEEL IT EV-RY WHERE — THRU THE NIGHT TIME  
 I SEE YOUR FACE IN STARS A-BOVE — AS I HEAR IT DREAM ON —

Chords: E7, Cmi, D7, F#sus, G, C, D7, E7, B97, D7, G

IT IS THE MES-SAGE OF — THE BREEZE — TREES —  
 IN EV-RY WHIS-PER OF — THE LOVE —  
 IN ALL THE MAG-IC OF — OUR

Chords: Eb, Ab, Bb7, Ab, Eb, Cmi, A7sus, A7, Eb7, Cmi, D7, Dsus, F#

AND SO YOU'RE AL-WAYS NEAR TO ME — WHER-EV-ER YOU MAY BE —

# PICK-A-RIB

(INSTRUMENTAL) BENNY GOODMAN  
LIONEL HAMPTON

~1939~

Chords: Eb, Ebmi, Eb

Chords: Eb, Eb, Fm7, F#0, Eb, Eb

Chords: Eb, Eb7, Eb, Eb, Eb7, Eb7, Ab7

Chords: Eb, Eb, Gbm, Fmi

Chords: Eb, Eb, B7, Bb7, D.S. al fine, Eb

# THE LAMP IS LOW

w/ MITCHELL PARISH w/ PETER DE ROSE & BERT SHERTER

Chords: Ami7, Amb, Emi7, Cmi7, D7, Ami7, D7, G6, C9

DREAM BE-SIDE ME IN THE MID-NIGHT GLOW — THE LAMP IS  
 DREAM AND WATCH THE SHAD-OWS COME AND GO — THE LAMP IS  
 DREAM THE SWEE-T-EST DREAM WE'LL EV-ER

Chords: G6, G9, Dmi7, G9, Dmi7, C0, G7, Cmi7, C6, Ami

LOW — WHILE YOU HIN-GER IN MY ARMS, MY LIPS WILL SIGH I LOVE YOU

Chords: Cmi, Cmi7, Cmi6, D.S. al fine, Eb7, D0, Cmi6, Amb, Bmi, D7, G

SO — KNOW TO-NIGHT THE MOON IS HIGH THE LAMP IS LOW —

# BOY MEETS HORN

REX STEWART, DUKE ELLINGTON  
IRVING MILLS - 1940 -

487

G7 Ab7 A7 Ab7 G7 Ab7 A7 Ab7 G7 Ab7 A7 D9 G7 D9 G9

IN THE DARK OF DEEP-EST NIGHT THERE COMES A HAUNTING SIGN FLOATING DOWN

Am1 A7 A7 D7 G7 Am G7 G7 C G7 C (CHROMATIC... C7 D7 D7 E7 D7 D7 C7)

FROM SOMEWHERE ON HIGH OH, WHAT A LONELY LULLABY

CHORUS

F Dmi A7 D7

YOU'LL HEAR A SYM-PHO-NY IN STRANGE AND TENDER TUNE BARE WHEN EV-ER "BOY MEETS HORN" YOU'LL HEAR A AND WHEN THE

D7 Bb D7 Gm Bb Bb F D7

MEL-O-DY SO NEW WHEN BOY MEETS HORN LOW AND OH, SO SWEET THAT IT SEEMS IT'S LIKE THE

Bb G7 F D7 C D.S. Gm

MEL-O-DY SO NEW WHEN BOY MEETS HORN LOW AND OH, SO SWEET THAT IT SEEMS IT'S LIKE THE

Bb C7 Eb C7 C7 F

STAND-ING WAY A-BOVE THE CROWD AND ROCK-IN ON A CHORD WHEN-EV-ER BOY MEETS HORN

# LET'S GET AWAY FROM IT ALL

M/MATT DENNIS  
L/TOM ADRAIN  
~1940~

E7 Bb7-9 Eb7 Ab A0

LET'S TAKE A BOAT TO BER-MU-DA LET'S TAKE A TRIP IN A TRAIL-ER LET'S GO A-GAIN TO NI-A-GRAND LET'S TAKE A PLANE TO SAINE PAUL- NO NEED TO COME BACK AT ALL THIS TIME WE'LL LOOK AT THE FALL

Bb Fm Bb7 D13 C7

(PAUL) - LET'S TAKE A KAY - AK TO QUIN-CY OR NY-AC, (ALL) - LETS TAK A POW - DER TO BOST - TON FOR CHOW-DER, (FALL) - LETS LEAVE OUR HUT, DEAR, GET

IF9 Bb7sus Bb7 IF9 Bb7 Eb Eb7

LET'S GET A-WAY FROM IT ALL LET'S GET A-WAY FROM IT ALL - Well

Ab G0 Eb6 C7 Fm Bb6 Eb Bb F0 Cm7 F7

TRAV-EL 'ROUND FROM TOWN TO TOWN Well VIS-IT EV-RY STATE I'LL RE-PEAT I LOVE YOU SWEET

Bb7 Bb0 Bb7 D.S. al f G+ C7 F7 E7 Eb

IN ALL THE FOR-TY EIGHT OUT OF OUR RUT - DEAR LET'S GET A-WAY FROM IT ALL -

488

SOLITAIRE

LYRIC: Renée BORER/CARL NUTTER  
MUSIC: King GUSON ~ 1940 ~

Handwritten musical notation for the first line of the song. The staff shows a melody with notes and rests, accompanied by a series of chords: C, G+, Gm, A7, Dm7, and Fm.

SINCE YOU'RE GONE I SPEND EACH LONE-LY NIGHT DEAL-ING OUT THE CARDS FROM LEFT TO  
JUST AN-OTH-ER GAME FOR TWO I SEE NOW THAT'S ALL IT MEANT TO  
JOK-ER HAS THE LAUGH ON ME 'CAUSE I PLAYED MY HAND SO CARE-LESS-

Handwritten musical notation for the second line of the song. The staff shows a melody with notes and rests, accompanied by a series of chords: Dm7, G7, C, Gm, A7, and D7.

RIGHT AND THE QUEEN OF HEARTS IS THERE TO RE-MIND ME THAT I'M  
you AND MY HEART GOT LOST SOME-WHERE IN THE SHUF-FLE, NOW I'M  
-LY AND UN-TILL YOU WANT TO SHARE THAT OLD FEEL-ING I'LL BE

Handwritten musical notation for the third line of the song. The staff shows a melody with notes and rests, accompanied by a series of chords: Dm7, G7, G+, C, Dm7, G7, C, Fm, and C#m.

ALL A-LONE JUST PLAY-ING SOL-I-TAIRE LOVE WAS  
ALL A-LONE JUST PLAY-ING SOL-I-TAIRE IN  
DEAL-ING TIME A-WAY WITH SOL-I-TAIRE (f.m.e.)

Handwritten musical notation for the fourth line of the song. The staff shows a melody with notes and rests, accompanied by a series of chords: Ab, Ab+, Fm, Bbm7, Eb7, Fm, Bbm7, and Eb7.

EACH ROMANCE THERE'S AN EL-E-MENT OF CHANCE, A GAM-BLE TO WIN OR TO LOSE YOU

Handwritten musical notation for the fifth line of the song. The staff shows a melody with notes and rests, accompanied by a series of chords: Ab, Ab+, Bbm7, G+, C, Gm7, A7, Dm7, G7, and Dm7.

PRAY TO WIN THEN YOU FIND YOU'RE PLAY-ING IN A GAME WITH NO RULES JUST MADE FOR FOOLS. NOW THE

I COULD WRITE A BOOK

(Rodgers-Hart) 1940  
from "Pal Joey"

Handwritten musical notation for the first line of the song. The staff shows a melody with notes and rests, accompanied by a series of chords: C, G7, C, G7, C, G7.

1. If they 2. asked me I could write a book A-bout the way you walk and  
sim-ple se-cret of the plot is just to tell them that I

Handwritten musical notation for the second line of the song. The staff shows a melody with notes and rests, accompanied by a series of chords: C, C#o, Dm7, G7, F, G7, C, Ab7, Dm7, G7.

whis-per and look, I could write a pre-face on  
love you a lot; then the world dis-cov-ers as

Handwritten musical notation for the third line of the song. The staff shows a melody with notes and rests, accompanied by a series of chords: C, F#o, G, C, F#o, G, Eb7, Am7, D7, G, Dm7, G7.

how we met, so the world would nev-er for-get 2. And the

Handwritten musical notation for the fourth line of the song. The staff shows a melody with notes and rests, accompanied by a series of chords: Gm7, C7, F, Dm, C, C+, Dm7, G7, C, F, C.

my book ends, how to make two lov-ers of friends. FINE



# STRANGE FRUIT

w/m LEWIS ALLEN 1940  
Recorded by Billie Holiday

489

Musical score for 'Strange Fruit' in B-flat major, 4/4 time. The score consists of eight staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: 'SOUTH-ERN TREES BEAR A STRANGE FRUIT BLOOD ON THE LEAVES AND BLOOD AT THE ROOT BACK BO-D-Y SWING-ING IN THE SOUTH-ERN BREEZE STRANGE FRUIT HANG-ING FROM THE Pop-lar TREES- HUMMING PAS-TOR-AL SCENE OF THE GAL-LANT SOUTH THE BUNG-ING EYES AND THE twist-ed mouth Scent of MAG-NO-LIA SWEET AND FRESH AND THE SUD-DEN SMELL OF BURN-ING FRESH! HERE IS A FRUIT FOR THE CROWS TO PLUCK FOR THE RAIN TO GATH-ER, FOR THE WIND TO SUCK, FOR THE SUN TO ROT, FOR A TREE TO DROP (HUM) HERE IS A STRANGE AND BIT-TER (HUM)'.

# I HEAR A RHAPSODY

w/m George Fragos  
JACK BAKER & Dick Gasparra

1940

Musical score for 'I Hear a Rhapsody' in B-flat major, 4/4 time. The score consists of four staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: '1. And when I hear you call so soft-ly to me, 2. And when your spark-ling eyes are smil-ing at me, 3. My dar-ling hold me tight and and whis-per to me, I don't hear a call at all } I HEAR A RHAP-SO-DY. then soft thru the star-lit skies then soft thru a star-ry night My days are so blue when you're a-way My heart looks for you, so won't you stay?'.

# POLKA DOTS & MOONBEAMS

LYRIC JOHNNY BURKE  
MUSIC JIMMY VAN HEUSEN

1940

Chords: Dm, Gm7, C7, C9, F, Dm

A coun-try dance was be-ing held in a gar-den; I got a bump and heard an  
 The mus-ic start-ed and was li-the per-plexed one; I held my breath and said "May  
 Now in a cot-tage built of li-lacs and laugh-ter I know the mean-ing of the

Chords: Gm7, A+, A7, Dm, Bbm, F, Abm

"Oh, beg your par-don," I have the next one," And I'll in my fright-ened arms saw } POL-KA DOTS AND MOON-BEAMS  
 words "ev-er af-ter" And I'll al-ways

Chords: Gm7, C7, F, C9, G, F, E7

All a-round a pug-nosed dream. Spark-led on a pug-nosed dream. — There were

Chords: Gm7, C9, G0, F, Eb, F, G0

BRIDGE (FINE)

When I kiss the pug-nosed dream ques-tions in the

Chords: Bbm7, Dm, E7, A, Gm7, Bbm7, E7, A, G0

eyes of oth-er danc-ers as we float-ed o-ver the floor there were ques-tions but my

Chords: Bbm7, Dm, E7, F#m7, G0, Gm7, C9, E

heart knew all the an-swers And per-haps a few things more

D.S.  
al  
3rd  
Ending.

# THAT'S FOR ME

LYRIC JOHNNY BURKE  
MUSIC JAMES V. MONAGHAN, 1940

Chords: Eb, Cm, D7, Eb, Bb+, Eb, Bb+

THE NIGHT HEART-ED GAY KIND OF CHARM YOU DIS-PLAY — THAT'S FOR ME THE  
 TIT OF YOUR CHIN WHEN YOU CHUCK-LE OR GRIN — " " " YOU

Chords: Eb, Gm, Cm, D7, Eb, C9, Fm7, Bb7

WON-DER-FUL SAY KIT-THE TRICK WITH YOUR EYE THAT'S FOR ME WHAT A FEATH-ER IN MY  
 MIGHT AS WELL KNOW THAT WHERE-

Chords: Eb, B0, Cm, F7, Bb, Gb7, F7

HAT IF I COULD GRAT-i-FY YOUR WISH Do You like the MOV-IES OR WHAT IS YOUR FAV-RITE DISH

Chords: Bb7, Eb, Bb7, D.S. al, Gm, Bbm, C7, Fm, Fm7

(dis!) — " " ev-er you GO — THERE I'll BE Just make sure YOU

Chords: Gm, Fm, Bbm, C7, Fm, C7, Fm, Abm, Eb, A0, Fm7, D0, Eb, A

KEEP YOUR HEART A-LOVE AND FANC-Y FREE NO ONE ELSE CAN HAVE IT THAT'S FOR ME

# AT TWILIGHT

W/IM THOMAS "FATS" WALLER & ANITA WALLER (HIS WIFE) - 1940 - 491

Musical notation for the first line of 'AT TWILIGHT' in 4/4 time. Chords: C, E7, A9, D7, G7, D7, G7.

AT TWI-NIGHT, DEAR YOUR SMIL-ING FACE AT TWI-NIGHT, DEAR I LOVE TO HAVE YOU NEAR THE SUN CAN-NOT E-RAISE WHEN BIRDS HAVE STOPPED THEIR SONG TO WHIS-PER IN MY EAR OF THAT PER-FECT FOND EM-BRACE AT I HOPE YOU'LL COME A-LONG AT

Musical notation for the second line of 'AT TWILIGHT'. Chords: C, Am, Dm, G7, F, Fm, G7, C7, Gm7, C7.

love

TWI-NIGHT TWI-NIGHT (Fine) WHEN THE SUN STARTS SINK-ING I KEEP

Musical notation for the third line of 'AT TWILIGHT'. Chords: F, C7, F, Fm, Em, D7.

THINK-ING AND THINK-ING YOU WHEN THE STARS BE-GIN TO SHINE I'M PIN-ING JUST PIN-ING FOR

Musical notation for the end of 'AT TWILIGHT'. Chords: Dm, G7, D.S. al fine.

you

# BETWEEN 18<sup>th</sup> & 19<sup>th</sup> ON CHESTNUT STREET

WILL OSBORNE & DICK ROGERS ~ 1940 ~

Musical notation for the first line of 'BETWEEN 18th & 19th ON CHESTNUT STREET' in 4/4 time. Chords: Ab, Eb0, Eb7, Ab, Eb0.

THERE IS A RIB-JOINT WHERE THE FOLKS ALL MEET MEET EV'RY MOEN-IN' FOR TO YOU'LL HEAR PI-AN - O PLAYED BY STA-CY TRENT HE IS A PA-MOUS BOO-GIE THE MAN THAT OWNS IT IS SYL-VESTER BROWN HIS GIRL FRIEND OBS-SIE WEARS A

Musical notation for the second line of 'BETWEEN 18th & 19th ON CHESTNUT STREET'. Chords: Eb7, Ab, Eb0, Eb7, Gm7.

DRINK AND EAT IT'S NOT SO HIGH CLASS BUT IT CAN'T BE BEAT, BE-TWEEN EIGHT- WOO-GIE GENT YOU OUGHT TO STOP THERE IF YOU'RE PLEAS-URE BENT " " " " RHINE-STONE GOWN IT'S ON THE SOUTH SIDE ON THE EDGE OF TOWN " " " "

Musical notation for the third line of 'BETWEEN 18th & 19th ON CHESTNUT STREET'. Chords: Eb7, Ab, Eb0, Eb7, Gm7, Eb, Bb9, Eb, G7.

BENTH AND NINE-TEENTH ON CHEST-NUT STREET (Fine) CHEST-NUT STREET

Musical notation for the fourth line of 'BETWEEN 18th & 19th ON CHESTNUT STREET'. Chords: Cm, Fm, G7, Cm, Eb, Eb0.

COME A-LONG SOME NIGHT IF YOU'RE FEEL-IN' RIGHT WEAR A CAPOD FOR A HAT YOU'LL HAVE A

Musical notation for the fifth line of 'BETWEEN 18th & 19th ON CHESTNUT STREET'. Chords: A7, Bb7, Fm7, Bb7, Eb, Eb0, A7, Bb7, Fm7, Bb7, G7, Eb0, G7.

Re-SER-VA-TION FOR SOME DAY-BREAK SYN-CO-PA-TION THATS WHERE THE

Musical notation for the sixth line of 'BETWEEN 18th & 19th ON CHESTNUT STREET'. Chords: Cm, D0, Cm, F7, Gb7, F9, Bb7, Eb7, D.S. al fine.

HOI-TY-TOI - MEET THE HOI-POL-KOI

492

# LOVELY HULA HANDS

W/M R. ALEX ANDERSON  
(1940)

Love-ly Hu-la HANDS GRACE-FUL AS A BIRD IN MO-TION  
 WHITE HA-WAI-IAN HANDS NOTH-ING IN THIS TROP-IC SPLEN-DOR  
 OF YOUR HO-KA HANDS FIN-GER TIPS THAT SAY "A - IO - HA"

GALD-ING LIKE THE GULLS OER THE O-CEAN. LOVE-LY HU-LA HANDS (Hum  
 SAY TO ME A-GAIN I OF YOUR SUM-MER LOVE-LY HU-LA HANDS (Hum

(Hum) WHEN OUR FIN-GER TIPS ARE MEET-ING GENTLY THEY CON-VEY MORE THAN WORDS CAN

SAY AND MY HEART SO MAD-LY BEAT-ING GRAD-UY UN-DER-STANDS ALL THE TEN-DER MEAN-ING

LOVE YOU LOVE-LY HU-LA HANDS (HUM) (FINE)

# FALLING LEAVES

MUSIC / FRANKIE CARLE  
 LYRICS / MACK DAVID - 1940

FALL-ING LEAVES TUMB-LING DOWN FAD-ING OUT ON THE GROUND THE SUM-MER'S  
 LEAVES SAY GOOD BYE TO THE TREES JUST AS I BID LOVE-A-  
 LEAF SOFT-LY SIGHTS AS IT FALLS AND IT DIES AND LIKE THE

THRU FALL-ING -- DIEU LOVE WAS SWEET WHEN THE STREAMS AND THE WOODS HEARD OUR DREAMS

(DREAMS) THE DREAMS WE TOLD -- LOVE WAS SWEET BACK IN JUNE NOW THERE'S F-ROST ON THE MOON

(MOON) AND IS GAD AND EACH LEAVES, MY LOVE IS LEAV-ING TOO AND MY HEART GRIEVES

(GRIEVES) WHEN I SEE FALL-ING LEAVES (FINE)



# 494 - 1940 - TOD ROMANTIC

JOHNNY BURKE (WORDS)

JAMES V. MONACO (MUSIC)

F 3 1 Gm F 3 Gm F C7 Bb Ebm C7

I'M SO A-FRAID OF NIGHT, 'CAUSE I'M TOO RO-MAN-TIC MOON-LIGHT AND STARS CAN  
 YOU KNOW YOUR MUCH TOO NEAR AND I'M " " " " WOULD-N'T I BE A  
 YOU SHOULD-N'T LET ME DREAM 'CAUSE " " " " DON'T MAKE ME FALL UN-

Gm7 C7 IF Eb9 D9 | Gm7 E0 || F D9 Eb9 F Gm7 C7

MAKE SUCH A FOOL OF ME KNEE? I'M STAR-TRED WHEN YOU  
 SIGHT ON A BEND-ED

F Gm7 Bbm F Ab A+ Fm Ab7 G7 G7

WHIS-PER I'LL RUN IF YOU SHOULD SIGH I MUST BE SO CARE-FUL OR I'LL KISS MY HEART  
 GOOD

sw C7 C7 D.S. al f Bpm C7 F Bbm F

- BY S less it could all come TRUE

# - 1940 - SAVE IT PRETTY MAMA

MUSIC DON REDMAN

W/ Paul Denniker & Joe Davis

VERSE

F C Cm D7 G7 C7 C7 C C7 F G#0 C7 F

MA-MA I'M SO BLUE BE-CAUSE I HEAR THE NEIGH-BOES TALK OF YOU MA-MA

E7 Am Fmi C A7 G7 C

TELL ME DO THAT ALL THE GOS-SIP FRONT-ING 'ROUND THE TOWN IS QUITE UN-TRUE

F C Cm D7 G7 C7 C7 C C7 F G#0 C7 F F9 F7

MA-MA PEOP-LE SAY WHEN-EV-ER I'M A-WAY YOU LIKE TO SAY YOU KNOW HOW I

Dm7 Bbm F B0 9 C7 CHORUS Fm F

NEED YOU HOW MANY TIMES MUST I PLEAD SAVE IT PRET-TY MA-MA

G7 C7 F G#0 C7 Fmi F E7

JUST FOR ME RE-SERVE YOUR LOVE AND SYM-PA-THY PROM-ISE PRET-TY MA-MA

Am E7 Am F# C Gm6 A D7 Em Fm F

I'LL BE HURT IF I DIS-COV-ER YOU'RE JUST A FLIRT HON-EE, MY AF-FEC-TION IS

D7 G7 C7 C13 F G#0 C7 F7 F13 Bb9

TRIED AND TRUE SO LET ME FEEL THE SAME 'BOUT YOU; - YOU CAN'T HAVE TWO OR THREE SO

Fm I: G7 D7 C7

SAVE IT, PRET-TY MA-MA, SAVE YOUR LONG FOR ME

Fast

**PLAYMATES** w/m "Saxie" DOWELL

495

1940

PLAY- MATE — { come out and play with me — And bring your  
I can- not play with you, — My dol- lies

dol- lies three. — Climb up my ap- ple tree, — Look down my rain barr'l —  
have the flu, — Boo- hoo hoo hoo hoo hoo. — Ain't got no rain barr'l —

— Slide down my cel- lar door — And we'll be jol- ly friends — for ev- er  
— Ain't got my cel- lar door — But we'll be jol- ly friends — for ev- er

more. — She could-n't come out and play, it was a sun- ny day. With  
more. — (End)

tear-ful eye, she breathed a sigh and I could hear her say, I'm sor- ry, D.C.

**WISE OLD OWL, The** 1940 w/m Joe Ricardel

When we strolled through the moon- light you said: "I love you." but THE  
You said I was the some- one you'd sing love songs to, but!

1. D7 G7 C 2. D7 G7

WISE OLD OW- L in the old oak tree — said "Who- whoo- whoo." "Who- whoo-  
as he winked his eye, — said

who." Tho' I nev- er thought you'd say good- bye, that old bird must have  
known that to- night, — he and I — would be un- der the moon — a-  
lone. May- be I'll find a new — love that's what I should do, but THE

WISE OLD OW- L in the old oak tree — says "Who- whoo- whoo?"

Slow

**ONLY FOREVER** L/ Johnny Burke M/ James V. MONACO

Do I want to be with you — as the years come and go? —  
es and be proud of the task? —

1. tacet

ON- LY FOR- EV- ER, — { If you care to know. — Would I grant all your wish-  
If some- one should ask. —

How long would it take me to be near if you beck- oned?  
Off- hand, I would fig- ure — less than a sec- ond.

tacet

Do you think I'll re- mem- ber — how you looked when you smiled?  
ON- LY FOR- EV- ER; — That's put- ting it mild. —

496

# IMAGINATION

LYRICS Johnny Burke  
MUSIC Jimmy Van Heusen 1940

IM-AG-I- NATION IS FUN-NY, It MAKES A CHOU-D-Y DAY SUN-NY  
 NATION IS CRA-ZY, YOUR WHOLE PER-SPEC-TIVE GETS HAZ-Y  
 NATION IS SIL-LY, YOU GO A-ROUND WK-LY- NIC-LY

MAKES A BEE THINK OF HON-EY JUST AS I THINK OF YOU IM-AG-I-  
 STARTS YOU ASK-ING A DAI-SY, WHAT TO DO  
 FOR EX AM-PL E I

WHAT TO DO HAVE YOU EV-ER FELT A GEN-TLE TOUCH AND THEN A KISS AND

THEN AND THEN FIND ITS ONL-Y YOUR IM AG-I- NATION A-GAIN OH, Well IM-AG-I

GO A-ROUND WANT-ING YOU AND YET I CAN'T IM-AG-INE THAT YOU WANT ME TOO

1940

# SAN ANTONIO ROSE

w/m Bob Wills

DEEP WITH - IN MY HEART LIES A MEL- O - DY A SONG OF OLD SAN AN-  
 DREAMS I LIVE WITH A MEL- O - DY BE- NEATH THE HEART ALL A-  
 BRO - KEN SONG EMP - TY WORDS I KNOW STILL LIVE IN MY HEART ALL A-  
 MOON - LIT PASS BY THE AL - A - MO AND ROSE IN MY HEART ALL A-  
 (2x) (G7) C7

TONE - WHERE IN STARS ALL A - LONE IT WAS THERE I FOUND BE- THAT  
 LOVE - FOR THAT ROSE OF SAN AN - TONE (Sine) MOON - LIT PASS BE- THAT

THE AL - A - MO EN - CHANT - ment STRANGE AS THE BLUE UP A - BOVE A  
 ON - LY SHE WOULD KNOW STILL HEARS MY BROK - EN SONG OF

LOVE MOON IN ALL YOUR SPEN - DOR KNOW ON - LY MY HEART CAN BARK MY  
 LIPS SO SWEET AND TEN - DER LIKE PED - ALS FALL - ING A - PART - SPEAK ONCE A -

ROSE, ROSE OF SAN AN LOVE, MY OWN  
 GAIN OF MY



**BLESS 'EM ALL** 1940 Jimmy Huggs, Frank Lake & Al Stillman 497

Bb  
BLESS 'EM ALL, BLESS 'EM ALL, The long and the  
Bb7 Eb G7 Cm F7  
short and the tall; Bless all the ser-geant's we have to o-  
C7 F7  
bey, Bless all the corp'-rals who drill us all day, 'Cause we're  
Bb F7 Bb  
say- ing good- bye to them all, As back to the  
Bb7 Eb G7 Cm F7  
bar- racks they crawl; No ice- cream and cook- ies for  
C7 F7 Bb  
flat foot- ed rook- ies. So cheer up, my lads, BLESS 'EM ALL!

**FINE AND MELLOW** 1940

BILLIE HOLIDAY

Moderate

F#6 Bb9 F C7  
My man don't love me, Treats me oh, so mean,  
F7 Bb7 Bb9 F C7  
My man, he don't love me, Treats me aw- ful mean.  
F Cdim C7 Bb9 C9 F  
He's the low-est man That I've ev- er seen  
C+ F#6 Bb9 F  
He wears high draped pants — Stripes are real- ly yel- low.  
F7 Bb Bb9 F C7  
He wears high-draped pants, — Stripes are real- ly yel- low.  
F Cdim G#7 C9 Bb9 C9  
But when he starts in to love me He's so fine and mel- low.

1940

**CAN'T GET INDIANA OFF MY MIND** 1/ RUBY DEEVEY  
M/ HOGY CARMICHAEL

F C7 F Bb Bbm F C7  
Can't Get In-di-an-a Off My Mind That's the place I long to  
Back in In-di-an-a I will find all the folks so dear to  
F Fdim  
see me. How I'd love to see that la- zy riv- er stop and  
C7 C+ F F7 Bb F Fm  
give "her" my love, In my dreams I see a la- dy knit- tin' for the  
G7 C7  
one she's think- ing of. Can't Get In- di- an- a Off My  
F Bb Bbm F C7 F C7  
Mind, An- y- where I chance to room; The  
F F9 Bb Bbm F Adim C7 F  
moonlight on the Wabash that I left be- hind calls me back home.

498

**CALL OF THE CANYON** THE w/m BILLY HILL

Ballad tempo

1940

Just a mel-an-cho-ly e-cho Lin-g, ring when the day is thru (It's the  
Ev-'ry night I search the moon-light Up and down the riv-er shore)

CALL OF THE CAN-YON { Once a-gain I'm dream-ing of you.  
May-be I will find you once more.

Standing there alone by the ash-es of a fire we said would nev-er die

Will I ev-er find an em-ber Burn-ing from the days gone by?

Then I hear a lone-ly whis-per As a lit-tle spark I see It's the

CALL OF THE CAN-YON Bring-ing back your an-swer to me.

**MAY I NEVER LOVE AGAIN** w/m SAND MARCO & JACK ERICKSON 1940

May I nev-er see the sun go down. May I nev-er feel the fall-ing  
nev-er see the blue of the sky, nor the moon and stars down lov-ers'

pain. If the love that I de-clare is-n't all that's right and fair. May I nev-er, MAY I NEVER LOVE A-  
lane. May I nev-er live a day, if I don't mean what I say. May I

GAIN. May I nev-er MAY I NEV-ER LOVE A- GAIN. Sweet-heart,

when I'm with you, I'm not a fool-ish pre-tend-er. Sweet heart, if you love me too,

all I pos-sess I'd sur-ren-der. May I nev-er feel your ten-der lips. May you nev-er take my love in

vain. You're the an-swer to my pray'r, but if your love is-n't there may I nev-er. No! I'll never love a- gain.

**YOU WALK BY** w/m Bernice Wayne

Moderato

1940

YOU WALK BY, { en-chant-ing as a dream. } YOU WALK  
{ and chil-dren pause at play. }

BY { and dim the sun-#light's gleam. You speak words and shame the  
De-cem-ber seems like day.

1.) birds that sing. — Your smile is soft-er than the touch of spring. —

2.) Heav-en is right here and not a-bove, When

YOU WALK BY, my love!

**WALKIN' BY THE RIVER** 1940 H/Robt Sour M/UNA MAE Carlisle 499

There's dew up on the ground, and not a soul in  
 hear a dis-tant sound. I see a far-oir  
 sight. I'm WALKIN' BY THE RIVER 'cause I'm meetin' some-one there to - night. I  
 light. I'm WALKIN' BY THE RIVER 'cause I'm  
 meet-in some-one there to - night. The murm-rin' waters say there's no time to delay, so  
 hur-ry on your way, my friend. If you don't get there soon, there may not be a moon to  
 guide you to that hap-py end. My heart is rid-in' high. My blues have tak-en  
 flight. I'm WALKIN' BY THE RIV- ER 'cause I'm meet-in' some- one there to - night.

**SHAKE DOWN THE STARS** 1940 M: Jimmy Van Heusen W: Eddie DeChange

Shake Down The Stars, pull down the clouds, turn off the moon, do it soon,  
 Dry up the streams, stop all my dreams, cut off the breeze, do it please!  
 I can't en-joy this night with-out you Shake Down The Stars. Shake Down The  
 I nev-er thought I'd cry a-bout you,  
 Stars. I gave you my arms, my lips, my heart, my life, my love, my  
 all; but the best that I had to of-fer you I found was all too  
 small. Crush ev-'ry rose, hush ev-'ry pray'r break ev-'ry vow, do it  
 now; I know I can't go on with-out you, Shake Down The Stars.

**WHAT'S YOUR STORY, MORNING GLORY?** 1940 MARY HALL WILLIAMS & JACK PAUL WEBSTER & LAWRENCE HAWES

What's your sto-ry morn-ing glo-ry? What makes you look so blue, The  
 You've got me wor-ried too. A  
 way that you've been acting, I don't know what to do - For I love you - sure as  
 postman came this morning and left a note for you, Did you read it? Then you  
 one and one makes two, } What's your sto-ry, morn-ing glo-ry? } Got-ta  
 know that I love you, } If I  
 feeling there's a lot you're con- ceal- ing, So } won't you  
 guess it, dar- ling will you con- fess it, Ch }  
 tell me that you love me too.

500

(BECAME POPULAR IN 1956)

# BLUEBERRY HILL

w/m AL LEWIS, LARRY STOCK & VINCENT ROSE ~1940--

Handwritten musical score for "Blueberry Hill" in G major, 4/4 time. The score includes a melody line with lyrics and a bass line with chords. The lyrics are: "I FOUND MY THRILL ON BLUE-BERRY HILL ON BLUE-BERRY HILL AND LIN-GERED UN-TILL AND LIN-GERED UN-TILL FOR YOU WERE MY THRILL FOR YOU WERE MY THRILL WHEN I FOUND YOU THE MOON STOOD TRUE THE WIND IN THE WIL-KOW PLAYED LOVE'S SWEET MEA-O-DY BUT ALL OF THOSE VOWS WE MADE WERE NEV-ER TO BE THO WERE A- ON BLUE-BER-RY HILL". The score features various chords such as Eb7, Ad, Ed, Bb7, Eb6, Ebmaj7, Eb6, Eb7, D7, Gm, D7, Gm, D7, G, Bb7, Eb7, D.S. al f, Bb7, Eb, Ab, Eb, and a key signature change to Bb major.

# (1940) ALL OR NOTHING AT ALL

JACK LAWRENCE & Arthur ALTMAN

Handwritten musical score for "All or Nothing at All" in G major, 4/4 time. The score includes a melody line with lyrics and a bass line with chords. The lyrics are: "ALL OR NOTHING AT ALL HALF A LOVE NEVER AP- ALL OR NOTHING AT ALL IF IT'S LOVE THERE IS NO FELL UN-DER THE SPELL OF YOUR CALL I WOULD BE CAUGHT IN THE PEAKED TO ME IN BE-TWEEN UN-DER-TOWN UN- D-ER-TOWN IF YOUR HEART NEVER COULD YIELD TO ME THEN I'D WHY E-S-SAY THANKY for SOME-THING THAT MIGHT HAVE BEEN - I'D SO SEE WE GOT TO STAY RATH-ER HAVE NOTH-ING AT ALL BUT PLEASE, DON'T BRING YOUR LIPS SO CLOSE TO MY CHEEK - DON'T SMILE OR I'LL BE LOST BE-YOND RE-CALL - THE KISS IN YOUR EYES THE TOUCH OF YOUR HAND MAKES ME WEAK AND MY HEART MAY GROW DIZ-ZY AND NO! NO! ALL OR NOTH-ING AT ALL". The score features various chords such as Am, C+, C, Amb, Am, C0, Bb7, Gm, D, Bb7, Dm7, Dmi7, Dmi, F6, C0, G7, (-5), G7, C, BM7, E7, Eb9, Eb7, Ad, Ad+, Fm, Ad+, Fm, Eb7, Ab, Ad+, Db, A, Eb7, Cmi, Eb7, Bbm7, Eb7, Bbm7, Eb7, Bbm7, C7, Fmi, Db7, E7, D.S. al f, Dm, Dmb, E7, Am, Fmb, C, and a key signature change to Bb major.

**THERE'S YES! YES! IN YOUR EYES** Lyrics **CLIFF FRIEND** Music **J. H. SAWTAY** 501

Your lips tell me no! no! no! But there's  
 yes! yes! in your eyes, I've been miss-in' your  
 kiss-in' Just be-cause I was-n't wise I'll stop my  
 schem-ing and dream-ing 'Cause I re-al-  
 ize Your lips tell me no! no!  
 But there's yes! yes! in your eyes.

**HIGH ON A WINDY HILL** Joan Whitney & Alex Kramer

HIGH ON A WINDY HILL I feel my heart stand still  
 In-to a mist-y blue go in search of you  
 Oh I can hear you call-ing my name  
 there, in the shad-ows, call-ing in vain  
 Why are you just be-yond me? When will I see your  
 face? Why do you just e-lude me and leave me this  
 lone-ly space? Oh! In-to e-ter-ni-ty, Your love will beck-on  
 me. I can't for-get your voice that calls my name.

**BECAUSE OF YOU** 1940 w/m Arthur Hammerstein & Dudley Wilkinson

BE-CAUSE OF YOU there's a song in my heart. BE-CAUSE OF  
 YOU my ro-mance had it's start. BE-CAUSE OF YOU the sun will  
 shine, the moon and stars will say you're mine for-ev-er and nev-er to  
 part. I on-ly live for your love and your kiss It's pa-ra-  
 -dise to be near you like this BE-CAUSE OF YOU my  
 life is now worth while, and I can smile, BE-CAUSE OF YOU.

**YOU STEPPED OUT OF A DREAM** From the Metro-Goldwyn-Mayer Musical Production "ZIEGFELD GIRL"

Words by GUS KAHN  
Music by NACIO HERB BROWN

Moderately 1940

Chords: Cmaj7, C6, Cmaj7, C6, Dbmaj7, Db6, Dbmaj7, Db6, Bbm6, Cm, G, Eb7, Ab, Abmaj7, Ab6, Ab, Gm7, C7, Gm7, C7, F, D7, Am7, D7, Ab7, G7, Gb9, F7(sus4), F7-9, Fm6, Cmaj7, C, Dm7, G7, G7+, Cmaj7, C6, C

Lyrics:  
 You Stepped Out Of A Dream, You are too won - der - ful  
 You stepped out of a cloud, I want to take you a - way,  
 to be what you seem! Could there be eyes like yours Could there be  
 a way from the  
 lips like yours, Could there be smiles like yours, hon - est and tru - ly?  
 crowd. And have you all to my - self, a - lone and a - part  
 out of a dream, safe in my heart.

**LESTER LEAPS IN** ~1940~ Lester YOUNG (A Count Basie Instrumental)

Chords: Bb6, F9, Bb6, F7, Bb, Gb9, D9, G9, G9, C9, F9, D9, Bb, (fne)

**CABIN IN THE SKY**

From the Broadway Musical Production "CABIN IN THE SKY"

Words by JOHN LATOUCHE  
Music by VERNON DUKE

Moderately ~1940~

Chords: G, E7, Am7, F#7, Bm7 B7, E7, F#m, E7, Am, Cm6, D7, G, D7, B7, Em, B7, E, Em7, A7, Em7, A7, D7, Ddim, Am7, D7, G

Lyrics:  
 There's a lit-tle Cab-in In The Sky ba-by for me and for you I  
 Can't you see that Cab-in In The Sky ba-by an a - cre or two of  
 That is why my heart is fly-ing high ba-by 'cause I know we'll have a  
 feel that it's true some - how we will be oh so gay, eat fried  
 heav - en - ly blue to plow chick - en - ev - 'ry day as the an - gels go sail - ing by  
 Cab - in In The Sky.

# COTTON TAIL

DUKE ELLINGTON & BEN WEBSTER  
(INSTRUMENTAL) ~1940~

503

Handwritten musical score for Cotton Tail. The score is written on a grand staff (treble and bass clefs) in 4/4 time. It features various chords such as A97, Bb7, Eb9, A99, Bb9, Bb7, Eb7, Ab9, Ad, Eb9+, Ad, Eb7, A97, Ab, Eb7, Ad, C7, C7, F7, Bb7, Eb7, and A97. The piece concludes with a 'D.S. al fine' instruction.

# I'M THROWING A BALL TONIGHT

w/m Cole Porter (NEVER Published!)

INTRODUCED BY ETHEL MERMAN IN "PANAMA HATTIE" 1940

Handwritten musical score for I'm Throwing a Ball Tonight. The score is written on a grand staff in 4/4 time. It includes the following lyrics: "MY LIFE WAS SIM-PAY HELL-ISH I DID-N'T STAND A CHANCE I THOUGHT THAT I WOULD REK-ISH A TOMB STONE LIKE Gen'ral GRANT'S BUT NOW I FEEL SO SWELL-ISH SO EL-SA MAX-WEEL-ISH THAT I'M - GIV-ING A DANCE". The score features chords such as G, Fm6/Ab, G, Fm6, G, Fm6/Ab, G, G9+, C7, Bb7, Ebm6, C7, F, F/E, F/Eb, Dm7, C, A7, Dm7, G7, C, F#0, Dm, G7, G+.

## CHORUS

Handwritten musical score for the chorus of I'm Throwing a Ball Tonight. The score is written on a grand staff in 4/4 time. It includes the following lyrics: "Feel like a mil-lion dol-lars I FEEL SIM-PAY OUT OF SIGHT - So FULL OF THE OAD PA-PA-RA I'M HOAD-BD WITH DY-NA-MITE - So FEEL LIKE A mil-lion dol-lars I FEEL SIM-PLY OUT OF SIGHT - So COME ON DOWN - COME ON DOWN I'M THROW-ING A BALL TO-NIGHT I'm 'LAST A CERTAIN PER-SON Jost BROUGHT SOME NEWS AND WOW WAS HE GREAT SO". The score features chords such as Cm, Dm7-5, Cm/Eb, Ab7, G7, Cm, C7, Bb, C7, F, C, A7, A+, D9, Fm9, G7, C, C/E, F#0, G7, F, D7, G, Eb7, G, C7, Bb7, E7, A9, D7, G7, D.S. al fine.

504

# ANY OLD TIME

Wm ARTIE SHAW & BILLY HOLIDAY 1940

Handwritten musical score for "Any Old Time". The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked "BPM". The lyrics are: "AN-Y OLD TIME you WANT me I'll BE YOURS FOR JUST THE ASK-ING, DAR-LING. AN-Y OLD TIME YOU NEED ME I'll BE THERE WITH LOVE THAT'S LAST-ING DAR-LING. ' ' ' ' YOU'RE BAUG YOU'll HAVE OUR LOVE TO CHASE A-WAY THE BAUES AND ALL THEM THE YEARS we'll STAND TO-GETH-ER SHAR-ING THE TEARS AND STORM-Y WEATH-ER AND AN-Y OLD THING you SUN-SHINE will be YOURS AND MINE do I'll see you through SO JUST RE-MEM-BER THAT I AM WAIT-ING DEAR If EV-er YOU WANT ME I'll BE NEAR AN-Y OLD TIME And AN-y place where you MAY BE".

Chord progressions include: F, Bbm, F, C9, C7(-9), F, Bbm6, F, C9, F9, Bb, F7, Bbm, Bbm6, F, G7, C7+5, D.S. al fine, F7, Bb, C7, F, Bbm, F, F9, Bb, Bbm, F, Bb, Bbm, F.

EARLE HAGEN'S

# HARLEM NOCTURNE

Handwritten musical score for "Harlem Nocturne". The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked "1940". The lyrics are: "REPEATS".

Chord progressions include: Am6, (Add B) Am6, Dmb, F, F7, E7, (Add B) Am6, I, II, D7, Am6, D9, +5, A#9, G13, C7, Gm7, C7, Gm7, C7, Gm7, C7, C#7, C7, F7, Cm7, F7, Cm7, TACET, I, G7, II, TACET, Am, D.S. al fine.



# BIG NOISE FROM WINNETKA

BOB HAGGART RAY BAUDUC  
GIL ROBIN & BOB CRISBY ~ 1940 ~

505

Chords: Fm6 Eb Fm6 Eb Fm6 Eb Fm6 Eb C7+5

Chords: Fm6 Gm6 Cm7 (HAST FM Bbmi C7 Fm) II (no BRIDGE) Fm6 Bb6C7+ Fm G7

Chords: Fm C7 Fm6 C7 2 Fm6 C7 Fm6 C7 (fill'in)

# SOMEDAY

(You'll WANT ME TO WANT YOU) w/m JIMMY HODGES ~ 1940 ~

Chords: F7 Cm7 F7 Bb 3b0 Cm7 F7 F0 F7 Cm7 F7 Bb

Chords: Bb7 Eb (G7) Cm Ab7 Cmi Cm7 F7 F0 F7 Bb D+ D7

Chords: Gm Gm7 C7 D7 C7 Cm7 F7 Cm7 F7 Cm7 F7 D.S. al f

Chords: G7 Cmi G7 Cmi Edm6 Bb D7 G7 Ab7 G7

Chords: C7 F7 Bb

Lyrics: I KNOW THAT SOME-DAY YOU'LL WANT ME TO WANT YOU WHEN I'M IN LOVE WITH YOU WHEN I AM STRONG FOR SOME-BAD-Y YOU EX-PECT ME TO BE TRUE AND KEEP ON LOV-ING

Lyrics: (New) AND THOUGH YOU DON'T WANT ME NOW I'LL GET A-ALONG SOME-HOW, AND THEN I WON'T WANT YOU

# SWINGIN' ON LENOX AVE

Wm JOHNSON RECORDED BY GERSHWIN HAWKINS ~ 1940 ~

Chords: C D9 2 DM7 C C0 Dm7 G9 II G7 C9

Chords: F C F C0

Chords: G9 Ab9 G9 D.S. al f CODA C Bb Gm6 F Ab G7 Dm7 Dm G7

(SHOW DRAG)

506  
-1940-

# WE'LL BUILD A BUNGALOW

Wm Booth BRYANT MAYHEW'S  
ENVOIS, the Troubadour

G Em A7 D7

We'll build a bun-ga-low big e-nough for two, big e-nough for  
And when we're mar-ried hap-py we'll be, un-der-neath the

1. Am7 D7 G G° D7 2. Am7 D7 G Am7

two, my hon-ey, big e-nough for two. (Wal-la wal-la) bam-boo un-der-neath the bam-boo

G G Em7 E7 A7 A+

tree. If you'll be M-I-N-E mine, I'll be T-H-I-N-E thine, and I'll  
L-A-R-K lark, up in the P-A-R-K park, I will

D7 Am7 D7 G G° D7 G

L-O-V-E love you all the T-I-M-E time. You are the B-E-S-T  
K-I-S-S kiss you in the D-A-R-K dark. It takes a K-I-S-S

Em7 E7 A7 A+ D7 Am7 D7

best of all the R-E-S-T rest, and I'll L-O-V-E love you all the  
kiss to make an M-I-S-S miss, and I'll L-O-V-E love you all the

G Am7 1. G 2. G G7 C Cm D7 G

T-I-M-E time. Just like an time Rack 'em up, stack 'em up some-time.

# -1940- I HEAR MUSIC

LYRIC FRANK KOESSER  
MUSIC BURTON LANE

Cm D+ G9 C7 Cm D+ G9 C7

1. I sure hear MU-SIC MU-SIC MU-SIC Might-y fine MU-SIC MU-SIC MU-SIC The  
2. I sure hear MU-SIC MU-SIC MU-SIC Might-y fine MU-SIC MU-SIC MU-SIC The  
3. I sure hear MU-SIC MU-SIC MU-SIC Might-y fine MU-SIC MU-SIC MU-SIC The

F7 Bb F7 Bb F7 C7 F Bb Cm7 Eb9

MUR-MUR of a morn-ing breeze up there, The rat-tle of the milk-man on the stair.  
sing-ing of a spar-row in the sky the the perk-ing of the cof-fee right near-by.  
an an-time I think my world is wrong, I get me out of bed and

Cm7 F9 Cm7 F9 Bb Cm7 Eb9

There's my fav-'rite mel-o-dy You my

Bbm7 Eb7 Ab Gm7 D.C. al. Em C7 Gm7 C9 C7 F

an-gel phon-ing me. SING THIS SONG FINE

BACK IN THE SADDLE AGAIN

~1940~

Words and Music by GENE AUTRY and RAY WHITLEY

Moderately

I'm back in the sad-dle a - gain, Out where a  
 Rid - in' the range once more, Tot - in' my  
 friend is a friend; Where the long-horn cat - tle feed on the low - ly jim - son  
 old for - ty - four; Where you sleep out ev - 'ry night, where the on - ly law is  
 weed, I'm back in the sad - dle a - gain.  
 right, I'm back in the sad - dle a - gain. Whoo - pi -  
 ti - yi - yo, Rock - in' to and fro, Back in the sad - dle a - gain; Whoo - pi -  
 ti - yi - yay, I go my way, Back in the sad - dle a - gain.

TAKING A CHANCE ON LOVE

From the Broadway Musical Production "CABIN IN THE SKY"

Words by JOHN LA TOUCHE and TED FETTER

Music by VERNON DUKE

~1940~

Moderately

Here I go a - gain, I hear the trumpets blow a - gain,  
 Here I slide a - gain, A - bout to take that ride a - gain,  
 Things are mending now, I see a rain - bow blending now,  
 All a - glow a - gain, Tak - in' A Chance On Love.  
 Star - ry eyed a - gain,  
 Tak - in' A Chance On Love. I thought the cards were a frame - up, I  
 nev - er would try. But now you're tak - in' the game up, and the  
 ace of hearts is high We'll have a hap - py end - ing now,  
 Tak - in' A Chance On Love, Love, Love, Love, Love, Tak - in' A Chance On Love.

## Sleepy Lagoon

1940 (written in 1930)

Words by JACK LAWRENCE  
Music by ERIC COATES

A sleep-y la - goon, a trop-i-cal moon and two on an is - land, A sleep-y la -  
 goon and two hearts in tune in some lull-a - by land. The fi - re-flies gleam, re-flects in the  
 stream, they spark-le and shim-mer, A star from on high, falls out of the sky, and slow-ly grows dim - mer  
 The leaves from the trees, all dance in the breeze, and float on the rip-ples; We're deep in a  
 spell, as night-in-gales tell of ro-ses and dew; The mem-o - ry of this mo-ment of  
 love, will haunt me for- ev - er. A trop-i-cal moon, a sleep-y la - goon and you.

## PENNSYLVANIA 6-5000

1940

Words by CARL SIGMAN  
Music by JERRY GRAY

Moderately

Num - bers I've got by the doz - en ev-'ry one's un - cle and cous - in  
 I've got a sweet - y I know there Some-one who sets me a - glow there  
 May - be it sounds a bit fun - ny When I'm a - way from my hon - ey  
 But I can't live with out buzz - in' Penn-syl - van - ia Six, Five Thou-sand  
 Gives me the sweet-est "hel - lo there"  
 Here's what I do with my mon - ey  
 Penn-syl-van-ia Six, Five Thou-sand We don't say "how are - you" and ver-y  
 sel - dom ask "what's new?" In - stead we start and  
 end each call with "ba-by con-fi - den-tial ly I love you"

<sup>13</sup>G Tacet (Spoken:) Fine  
<sup>2</sup>G Tacet Am B7+ B7 Em Am  
 D C7 B7 E9 A7 D7 Eb9 D9 D.C. al Fine

# INTERMEZZO

L/ ROBY HENNING  
M/ HEINZ PROVOST 1940-

Handwritten musical score for 'Intermezzo' in G major, 4/4 time. The score consists of four staves of music with lyrics underneath. Chords are written above the notes.

Chords: F, Am, F, Gm7, Gmi, C7, Gmi, C7, C+, F, Am, F+, Gmi7, Gm7, F, Gm7, C7, F.

Lyrics:  
 LIKE THE DREAM YOU DREAM TO-NIGHT THAT FADES FROM SIGHT WHEN DARK-NESS DIS-AP-  
 -PEARS MAY-BE YOU WILL VAN-ISH TOO THE MOMENT WHEN TO-MOR-ROW'S DAWN AP-  
 PEARS SO MY LOVE WHILE STARS A-BOVE IN HEAV-EN'S BLUE ARE SOFT-LY  
 BEAM-ING AND GLEAM-ING THEN I'll live in THE GLO-RY OF YOUR LOVE (fine)

# HOW HIGH THE MOON (1940)

NANCY HAMILTON & MORGAN LEWIS

Handwritten musical score for 'How High the Moon' in G major, 4/4 time. The score consists of three staves of music with lyrics underneath. Chords are written above the notes.

Chords: Gm C7, F, Fm, Bb7, Fm7, Bb7, E7, Ebm, Ab7, Gb, Ab7, Db, F7, Bbm, Fm, Bbm, F, Bb, C7, F, Fm, Gm C7, E7, Bb, Bbm, F, Fm, Gm7 C7 G7 C7, F, Bb, Bbm, F.

Lyrics:  
 Some - where there's mu - sic, How faint the tune! Some - where there's  
 mu - sic, it's where you are, Some - where there's  
 heav - en, How high the moon! There is no moon a - bove When  
 heav - en, How near, how far! The dark - est night would shine If  
 love is far a - way too, Till it comes true That you love  
 you would come to me,  
 me as I love you. Some - where there's soon, Un - til you  
 will, How still my heart, How high the moon!

Handwritten musical score for 'How High the Moon' (continued) in G major, 4/4 time. The score consists of three staves of music with lyrics underneath. Chords are written above the notes.

Chords: A9, D7, Gmaj7, G6, G, Gm7, C9, C7, G9, C7-9, Fmaj7, F6, F, Fm7, Bb9, Bb7, Ab, Bb7, Eb, Ebmaj7, Cm, D7, Gm, Cm6, G, Am, D7, G, Gm, Am7, D7, A9, D7, G7, C, Cm, G, Gm, Am7, D7, A9, D7-9, G.

Lyrics:  
 Some - where there's mu - sic, How faint the tune! Some - where there's  
 mu - sic, it's where you are, Some - where there's  
 heav - en, How high the moon! There is no moon a - bove When  
 heav - en, How near, how far! The dark - est night would shine If  
 love is far a - way too, Till it comes true That you love  
 you would come to me,  
 me as I love you. Some - where there's soon, Un - til you  
 will, How still my heart, How high the moon!

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Lyrics were added in 1940 by Jack Lawrence  
Mem.: Johnson Rag (Popular in '40) See 1917 Page 43

# A MILLION DREAMS AGO

w/m LEW QUADRING ~1940~

EDDIE HOWARD & DICK JORGENS

Musical notation for the first line of the song, including a treble clef, a key signature of one flat, and a common time signature. The melody consists of quarter and eighth notes. Chords are written above the staff: C7, Am7, A0, F, Emi, E7mi, G9, Gm7.

YOU TOLD ME IT WAS SO A MIL-LION DREAMS A-GO YOU HEARD ME IN YOUR  
MAN-Y DREAMS HAVE FAWN, SO MAN-Y NIGHTS A-LONG I GUESS I SHOULD HAVE  
BYE, GOOD-BUCK OLD FRIGND I'LL SMILE & JUST PDE-TEND THERE WAS NO END A

Musical notation for the second line of the song. Chords include Gm7, F, C7, F+, and D9.

ARMS, A MILLION DREAMS A-GO SO  
KNOW IT COULD-N'T BE I'LL

Musical notation for the third line of the song. Chords include Gm, D+, Dm7, C9, Ami, Gm7, Am, Gm, F, Dmi, A+, and Am7.

LOCK MY MEM-RIES HERE IN MY HEART AND HERE IN MY HEART THEY'LL STAY AND THROUGH THE YEARS THEY'LL

Musical notation for the fourth line of the song, ending with a double bar line. Chords include G9, Emi, Dm, G7, Gm7, Bm, C7, D.S. al. f., C7, Bb, F, D7, and F.

ALWAYS BE PART A - PART OF A LOVE-LY DAY GOOD - MIL-LION DREAMS A GO — (fine)

# YOU'RE LONELY & I'M LONELY

w/m IRVING BERLIN

from "How to Succeed in Business Without Really Trying"

Musical notation for the first line of the song, including a treble clef, a key signature of one flat, and a common time signature. The melody consists of quarter and eighth notes. Chords are written above the staff: C0, A07, C, G+, E7, E7mi, C, Em, C7+.

YOU'RE LONELY AND I'M LONELY SO WHY CAN'T WE BE  
SKY'S CHOU-D-Y 'CAUSE WE'RE LONELY BUT SOON WE'LL SEE A

Musical notation for the second line of the song. Chords include F, C+, Fmi, C, G0, Dm7, G7, Dm7, and G7.

LONE-LY TO-GETH-ER THE NIGHT IS YOUNG AND WHILE IT GROWS OLD-ER

Musical notation for the third line of the song. Chords include Dm, A+, Dm7, F, G7, F, G+, and D.S. al. f.

WE CAN FOR-GET CRY-ING ON EACH OTH-ERS SHOUL-DER THE

Musical notation for the fourth line of the song, including a treble clef and a common time signature. Chords include F, G+, Fmi, C, C0, G7, Gm, and A7.

CHANGE IN THE WEATH-ER TWO LONELY HEARTS BEAT-ING AS ONE CAN BE

Musical notation for the fifth line of the song. Chords include Dm7, G7, Dm7, G7, C, A07, and C.

MIS-RA-BLE AND STILL HAVE A LOT OF FUN

1940

# MISTER MEADOWLARK

LYRIC: Johnny Mercer 511  
 MUSIC: Walter Donaldson

MIS-TER MEAD-OW LARK, We've GOT AN AW-FUL LOT OF SER-E-NAD-IN' TO  
 IF YOU SHOULD COP A GAY-DER WHEN I'M KISS-IN' MY

DO MIS-TER MEAD-OW LARK I'm Just a City Slick-er AND I'm COUNT-ING ON  
 CHICK NEED-HESS TO RE-MARIE I HOPE YOU'LL HAVE THE DE-GEN-CY TO EX-IT, BUT

YOU SHE'S GOT A COUN-TRY GUY WHO WHIS-TLES, MY WHIS-TLE THIN-  
 QUICK! IF MISS-US "M" THINKS YOU'RE OUT STEP-PIN' I'LL MAKE IT ALL RIGHT

(TAIN) SO WHEN I BE-GIN (WHISTLE) THAT'S WHERE YOU COME IN (WHISTLE)  
 (RIGHT)

(WHISTLE)

MIS-TER MEAD-OW LARK MEET ME IN THE DARK TO NIGHT

# THE LAST TIME I SAW PARIS

LYRIC OSCAR HAMMERSTEIN 2nd  
 M/ Jerome Kern 1940

THE LAST TIME I SAW PAR-IS HER HEART WAS WARM AND GAY I HEARD THE HAUGH-TER  
 " " " " " " TREES WERE DRESSED FOR SPRING AND KOV-ER'S WALKED BE-  
 HEART WAS WARM AND GAY NO

OF HER HEART IN EV-'RY STREET CA - FE' THE SING - I DODGED THE SAME OLD  
 NEATH THOSE TREES AND BIRDS FOUD SONG'S TO

TAX-i-CABS THAT I HAD DODGED FOR YEARS THE CHOR-US OF THEIR SQUEAK-Y HORNS WAS

MA-SIC TO MY EARS, THE MAT-TER HOW THEY CHANGE HER I'LL RE-

MEM-BER HER THAT WAY (Cme)

512

# BLUE LOVEBIRD

LYRIC GUS KAHAW

"William Russell" movie

SONG BY ALICE PAYE

~ 1940 ~

MUSIC BRONISLAU KAPET

(A. CODA)

Musical notation for the first line of 'Blue Lovebird'. Chords: F9, E7, Dm E7, A7, D7, G-9, F#m7, C7, I Fm7 Dm.

BLUE LOVE-BIRDS } YOUR SONG'S A TEN-DER THING  
 STILL SING-ING FOR YOUR MATE  
 YOUR SONG BE-COMES A SIGH  
 THAT WAS-N'T MEANT TO SING A-LONE  
 BUT IT'S YOUR FATE TO WHIT A-  
 IT SEEMS THAT

Musical notation for the second line of 'Blue Lovebird'. Chords: Gm7, F7, Ebmaj7, BD, Gm7, Cm7, F(-9), Bb F#m, G7 Fm7, D0.

-LONE ONCE THERE WERE TWO OF YOU SING-ING TO THE DAWN WHAT CAN A

Musical notation for the third line of 'Blue Lovebird'. Chords: C, Am7, Fm6, G+5, C, Gm7, A7, C D.S. al f, F#m7, C7, Bb7, F, Bb6, F.

LOVE-BIRD DO - WHEN HIS LOVE HAS GONE; - LOVE-BIRDS DIE A-LONE - (fine)

# FOOLS RUSH IN

MUSIC: KUBE BLOOM

LYRIC: JOHNNY MERCER

Musical notation for the first line of 'Fools Rush In'. Chords: Dm7, G7, C, Am7, Dm7.

FOOLS RUSH IN WHERE ANGELS FEAR TO TREAD - AND SO I COME TO YOU MY LOVE  
 " " " WISE MEN NEV-ER GO - BUT WISE MEN NEV-ER FALL IN LOVE

Musical notation for the second line of 'Fools Rush In'. Chords: G7, C, F, G7, C, Am7.

MY HEART A-BOVES MY HEAD - THOUGH I SEE - THE DANGER THERE - IF THERE'S A

Musical notation for the third line of 'Fools Rush In'. Chords: D7b9, Am7, D7, Dm7, G, D.S. al f, Bb7-5, A7, Dm.

CHANGE FOR ME - THEN I DON'T CARE - KNOW WHEN WE MET

Musical notation for the fourth line of 'Fools Rush In'. Chords: Fin., C, Am, Dm7, G7, C, Fm Ab6, C.

I FELT MY LIFE BE-GIN - SO O-PEN UP YOUR HEART AND LET - THIS FOOL RUSH IN - (fine)

# YOU ARE MY SUNSHINE

Wm Elmer DAVIS &

CHARLES MITCHELL

~ 1940 ~

Musical notation for the first line of 'You Are My Sunshine'. Chords: F, F0, F, F7, BD.

YOU ARE MY SUN-SHINE - MY ON-LY SUN-SHINE - YOU MAKE ME HAP-PY  
 NIGHT DEAR - AS I LAY SLEEP-ING I DREAMED I HELD YOU  
 LOVE YOU AND MAKE YOU HAP-PY - IF YOU WILL ON - L-Y

Musical notation for the second line of 'You Are My Sunshine'. Chords: F, F7, Bb, F.

WHEN SKIES ARE GRAY - YOU'LL NEV-ER KNOW DEAR - HOW MUCH I LOVE YOU -  
 IN MY ARMS - BUT WHEN I A-WOKE DEAR - I WAS MIS-TAK-EN -  
 - MY THE SAME - BUT NOW YOU'VE LEFT ME AND LOVE AN-OTH-ER

Musical notation for the third line of 'You Are My Sunshine'. Chords: C7, F, I F, II F.

PLEASE DON'T TAKE MY SUN-SHINE A-WAY THE OTHER NIGHT (fine)  
 AND I HUNG MY HEAD ALL AND CRIED  
 YOU HAVE SHAT-TERED MY DREAMS - I'LL A-WAYS





# 514 I SEE A MILLION PEOPLE LYRIC Robert Sour — 1940 — MUSIC UNA MAE CARLISLE

I SEE A MILLION PEOP-LE BUT ALL I CAN SEE IS YOU  
 HEAR A MIL-LION VOI-CEs BUT ON-LY YOUR VOICE COMES THROUGH  
 WAIT FOR YOUR FOOT-STEP I'VE WAIT-ED BE-FORE I'LL KNOW THAT IT'S YOU IF YOU  
 KNOCK ON THE DOOR I'LL KNOW YOU'RE A-ROUND BY THE SOUND OF MY POUND-ING HEART  
 (HEAR!) I SEE A MIL-LION PA-CES, BUT WHAT DO I REAL-LY SEE  
 MIL-LION LIT-TLE TRA-CEs KEEP BRING-ING YOU BACK TO ME  
 TRY AS I MAY TO FOR-GET TO CARE WHAT CAN I DO IF YOU'RE AL-WAYS THERE? I  
 SEE A MIL-LION PEOP-LE BUT ALL I CAN SEE IS YOU YOU

# WE THREE

"MY ECHO, MY SHAD-OW & ME" W/M DICK ROBERTSON, NELSON COGANE  
 & SAMMY MYSEAS ~ 1940 ~

WE THREE WE'RE ALL A - LONE LIVING IN A MEM - O - RY MY ECH - O  
 THREE WE'RE NOT A CROWD WE'RE NOT E - VEN COM - PA - NY MY ECH - O  
 THREE WE'LL WAIT FOR YOU EV - EN 'TIL E - TER - NI - TY MY ECH - O  
 SHAD-OW - AND ME  
 SHAD-OWS AND ME  
 SHAD-OW AND ME WHAT GOOD IS THE MOON-LIGHT  
 SIL-VER-Y MOON-NIGHT THAT SHINES A-BOVE — I WALK WITH MY SHAD-OW I TALK WITH MY ECH-O, BUT  
 WHERE IS THE ONE I LOVE WE

1940

# WHISPERING GRASS (DON'T TELL THE TREES)

4 FRED FISHER

515

m/ DORIS FISHER

Musical notation for the first system of 'Whispering Grass'. It features a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody is written on a single staff. Chords are indicated above the staff: Em7, F, and Fm7. The lyrics are: "WHY DO YOU WHIS-PER GREEN GRASS WHY TELL THE TREES WHAT AMN'T SO - WHY TELL THEM ALL YOUR SE-CRETS WHO KISSED THEM LONG A-GO? - WHY TELL THEM ALL THE OLD THINGS THEY'RE BUR-IED UN-DER THE SNOW."

WHIS-PER-ING GRASS THE TREES DON'T HAVE TO KNOW. NO, NO. — NEED TO KNOW

Musical notation for the second system of 'Whispering Grass'. It features a treble clef and a 4/4 time signature. The melody continues on a single staff. Chords are indicated above the staff: C, D7, G7+, C, Am7, F, and G. The lyrics are: "WHIS-PER-ING GRASS THE TREES DON'T HAVE TO KNOW. NO, NO. — NEED TO KNOW"

(KNOW) — DON'T YOU TELL IT TO THE BREEZE 'CAUSE SHE WILL TELL THE BIRDS & BEES AND

Musical notation for the third system of 'Whispering Grass'. It features a treble clef and a 4/4 time signature. The melody continues on a single staff. Chords are indicated above the staff: C, Am7, Dm7, and G7. There is a triplet of eighth notes in the melody. The lyrics are: "EV-RY ONE WILL KNOW BE-CAUSE YOU TOLD THE BAAB-BER-ING TREES YES, YOU

EV-RY ONE WILL KNOW BE-CAUSE YOU TOLD THE BAAB-BER-ING TREES YES, YOU

Musical notation for the fourth system of 'Whispering Grass'. It features a treble clef and a 4/4 time signature. The melody continues on a single staff. Chords are indicated above the staff: Am7, D7, Am7, D7, Dm7, G7, Dm7, G7+, and C. There is a double bar line and a repeat sign. The lyrics are: "TOLD THEM ONCE BE-FOR IT'S NO SE-CRET AN-Y-MORE"

TOLD THEM ONCE BE-FOR IT'S NO SE-CRET AN-Y-MORE

Musical notation for the fifth system of 'Whispering Grass'. It features a treble clef and a 4/4 time signature. The melody continues on a single staff. Chords are indicated above the staff: Dm7, Ab7, Dm7, Bb, Bb, and C. There is a double bar line and a repeat sign. The lyrics are: "WHIS-PER-ING GRASS, DON'T

TELL THE TREES 'CAUSE THE TREES DON'T NEED TO KNOW

# A LOVER'S LULLABY

FRANKIE CARLE  
ANDY RAZAF  
LARRY WAGNER

1940

Musical notation for the first system of 'A Lover's Lullaby'. It features a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody is written on a single staff. Chords are indicated above the staff: Dm7, C7, G7, Dm7, Em, and G7. There are triplets in the melody. The lyrics are: "THEY CALL IT A LOV-ERS KULL-A-BY — A HEART BEAT IN RAY-TAM WITH A SIGH MUS-IC AS GEN-TLE AS A DOVE — JUST CROON IT WHEN DOUBT-FUL OF MY LOVE"

THEY CALL IT A LOV-ERS KULL-A-BY — A HEART BEAT IN RAY-TAM WITH A SIGH MUS-IC AS GEN-TLE AS A DOVE — JUST CROON IT WHEN DOUBT-FUL OF MY LOVE

Musical notation for the second system of 'A Lover's Lullaby'. It features a treble clef and a 4/4 time signature. The melody continues on a single staff. Chords are indicated above the staff: C, C7, F, and G7. There are triplets and a 2x repeat sign in the melody. The lyrics are: "(SIGH) IT'S MES-SAGE TO YOU IS EV-ER NEW AND NEV-ER OLD (LOVE) AND WHEN YOU HEAR IT SAY MY LOVE FOR YOU WILL NEV-ER DIE — PLEASE

(SIGH) IT'S MES-SAGE TO YOU IS EV-ER NEW AND NEV-ER OLD (LOVE) AND WHEN YOU HEAR IT SAY MY LOVE FOR YOU WILL NEV-ER DIE — PLEASE

Musical notation for the third system of 'A Lover's Lullaby'. It features a treble clef and a 4/4 time signature. The melody continues on a single staff. Chords are indicated above the staff: D7, G7, and G7. There are triplets in the melody. The lyrics are: "TELL-ING YOU THE SWEET-EST STO-RY THAT WAS EVER TOLD SWEET

TELL-ING YOU THE SWEET-EST STO-RY THAT WAS EVER TOLD SWEET

Musical notation for the fourth system of 'A Lover's Lullaby'. It features a treble clef and a 4/4 time signature. The melody continues on a single staff. Chords are indicated above the staff: Dm, Em, G7, and C. There are triplets in the melody. The lyrics are: "LIS-TEN TO A LOV-ER'S KULL-A-BY —"

LIS-TEN TO A LOV-ER'S KULL-A-BY —

INTRO

YES INDEED!

SY ORIVER ~ 1940 ~

(NO CHORD) Bb F (NO CHORD) Eb Bb C7 F Am D7

YES IN-DEED YES IN-DEED IVE GOT THAT FEEL-IN IN ME

Gm7 Gbmaj7 F Bb Fmaj7 C7 **CHORUS** F Dm7 Gm7 F Bb

YES IN-DEED " YOU WILL SHOUT WHEN IT HITS YOU, YES IN-DEED

F Bbmaj7 F Gm7 C7

YES YOU'LL SHOUT WHEN IT HITS YOU YES IN-DEED WHEN THE SPIR-IT

F7 F7-5 Bb7 F Gm7 Fb Bb F ^

MOVES YOU YOU'LL SHOUT HA-LA-LU-JAK WHEN IT HITS YOU YOU'LL HOL-LA YES IN-DEED -

WITH THE WIND & THE RAIN IN YOUR HAIR

w/ Jack Lawrence CHARA Edwards 1940

Bb7 9 Eb A0 Eb Fm7

HAST NIGHT WE MET AND I DREAM OF YOU YET WITH THE WIND AND THE

I HEARD YOU TIGHT AS YOU WHIS-PERED "GOOD-NIGHT" } THERE IN THE MIST HOW YOU SIGHED WHEN WE KISSED }

1 3rd X

Ami I Eb I Eb A0 Eb

RAIN IN YOUR HAIR HAIR NOW IT WILL BE MY FAV-'RITE MEM-O-RY THAT

Cmi F7 Fm7 Abmb Bb7 D.S. 2nd Bb7 9 Eb Ami Eb ^

VI-SION OF YOU STAND-ING THERE - - RAIN IN YOUR HAIR - -

~ 1940 ~ OUR LOVE AFFAIR

w/ ARTHUR FREED (MGM. MOVIE) & ROGER EDENS "STAKE UP THE BAND"

G7 9 Cmaj7 C6 Dm7 G7 Cmaj7 C6 Cmaj7 C6

OUR LOVE AF-FAIR WAS MEANT TO BE IT'S WE FOR YOU DEAR AND

SURE THAT I COULD NEV-ER HIDE THE THRILL I GET WHEN YOU'RE

Em7 Am7 Em7 C0 G7 Dm7 C0 G7 C0 Dm7 Gm7 G7+

YOU FOR ME - WE'LL FUSS WE'LL QUAR-REL AND TEARS START TO BREW BUT

C G+ Gm A7 A7 5 D7 G7 D.S. 2nd E7 C0 Gmb G7 C+

AF-TER THE TEARS OUR LOVE WILL SMILE THROUGH I'M BY MY SIDE - AND

F C0 Gb G+ Em7 Ab A7+ A7 Dm7 G0 Dm7 G9 C ^

WHEN WE'RE OAD-ER WE'LL PROUD-LY DE-CHARE - WAS-N'T OURS A LOVE-LY LOVE AF-PAIR -



518

# WALKIN' & SWINGIN'

Mary Lou Williams ~ 1940 ~

Handwritten musical score for "Walkin' & Swingin'". The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a C7 chord and a 4-measure rest, followed by a melodic line. Chords are indicated above the staff: F, Dm7, Gm7, Gb9, F, Gm7-5, F, Dm7. The second staff continues the melody with chords: Gm7, Db9, C13, F, Dm7, Db, C9, C7, F, Bbm6, C, F. A section marked "TO BRIDGE" begins in the third staff with chords: F, Ebm7, Ab13, Db6, Ebm7, Db6, Ebm7, Ab9. The fourth staff concludes the piece with chords: Db6, Ebm7, Db6, Ebm7, Ab9, Db6, C7, Db9+5, D.S. al fine, C9, C7-9.

# EASY DOES IT

SY OLIVER & TRUMMY YOUNG ~ 1940 ~

Handwritten musical score for "Easy Does It". The score is in treble clef, one flat key signature, and 4/4 time. It features an "INTRO" section with a 4-measure rest and a "CHORUS" section. The first staff has chords: Eb6, Cm7, Fm7, Bb7-9, Eb, Eb9, Ab6, Fm7-5. The second staff includes dynamics like sfz and mf, and chords: Bb9, Bb9, Eb, Cm7, Fm7, Bb9. The third staff has chords: Eb6, Cm7, Fm7, Eb, Cm7, Fm7, Eb6, Fm7. The fourth staff concludes with chords: Bbm7, Eb9, Ab6, Fm7, Eb6, F9, Ab9, Bb9, D.S. al fine.

# MY OWN TRUE LOVE

Lyric MACK DAVID Music MAX STEINER ~ 1941 ~

Handwritten musical score for "My Own True Love". The score is in treble clef, one flat key signature, and 3/4 time. It includes lyrics and musical notation. The first staff has chords: Eb, Fm7, Bb7, Eb, Eb9, Ab, Ab4, Ab6. The lyrics are: "MY OWN TRUE LOVE NO KISS BUT YOURS AND BY YOUR KISS MY OWN TRUE LOVE NO ARMS BUT YOURS YOU'VE SHOWN TRUE LOVE AT LAST I'VE FOUND YOU WILL EV-ER LEAD ME IM YOURS FOR- EV-ER". The second staff has chords: Eb, Bb, Fm7, Bb7, Eb, Ab. The lyrics are: "MY OWN TRUE LOVE THROUGH HEAV-ENS DOORS MY OWN TRUE LOVE I RAINED THE EART". The third staff has chords: Gm, Fm, Fm7, Gm, Fm7, Bb7. The lyrics are: "IN SEARCH OF THIS I KNEW I'D KNOW YOU, KNOW YOU BY YOUR KISS". The score ends with "D.S. al fine".

# THERE I GO ~ 1940 - M/ Irving Weiser L/ Hy. ZAREL

519

Musical score for 'There I Go' in G major, 4/4 time. The score consists of three systems of music with lyrics. The first system has chords F, Gm7, C7, and F. The second system has chords Gm, D0, F, Dmi, Gm, and C7. The third system has chords F, C7, F, D, Ab, Ab7, D, G, and G0. The lyrics are: 'THERE I GO LEAD-ING WITH MY HEART A-GAIN AND THERE I GO THO I KNOW TO MUCH LOVE MAY CURB THE FIRE, YET THERE I GO SPILL-ING ALL THE DREAMS I KNEW AND THERE I GO ACT-ING NOT SO SMART A -GAIN, BUT THO IT'S UN-WISE I CAN'T DIS-GUISE MY LED A-STRAY BY MY DE-SIRE, THERE'S NO GOL-DEN RULE TO GUIDE A FOOL IN THRILL-ING-AY IN LOVE WITH YOU. DON'T KNOW IF YOU CARE DAR-LING BUT THERE I LOVE LOVE GO — fine I TELL MY HEART BE CARE-FUL OR YOU'LL FIND THAT YOU DREAM A -LOVE I'M WISE IT'S TRUE WHAT GOOD DOES IT DO? MY HEART HAS A MIND OF ITS OWN'

# ~ 1940 ~ THE SHRINE OF SAINT CECILIA Music Johann Lyric Carroll Loveday

Musical score for 'The Shrine of Saint Cecilia' in E-flat major, 4/4 time. The score consists of three systems of music with lyrics. The first system has chords Eb, Fmi7, Bb7, Eb, and Cmi. The second system has chords Ab, Fmi, Ab, Bb, Eb, and C7. The third system has chords Fmi7, Am, Bb7, Eb, Eb, Ab, Ab, Eb, Eb, and Eb7. The lyrics are: 'OUR HOME IS IN SHAM-BLES ALL I'VE TREAS-URED IS GONE THE TOWN SEEMS DE-SERT-ED EV-RY BELLS IN THE CHA-PEL NEV-ER RING AN-Y-MORE THE CLOCK IN THE STEE-PEL CAN'T TELL KNEEL IN MY SOL-I-TUDE AND SI-LENT-LY PRAY THE HEAV'N WILL PRO-TECT YOU DEAR AND ONE SO FOR-HORN A STORM CAME FROM UP A-BOVE, BUT SOME-HOW IT MISSED THE THE TIME AS BE-FORE BUT UP ON THE HILL-SIDE STANDS A PLACE HEAV-EN BLESSED THE THERE'LL COME A DAY THE STORM WILL BE O-V-ER AND THAT WE'LL MEET A-GAIN. AT THE SHRINE OF SAINT CE-CIL-IA (fine) THE CIL-IA EACH DAY AT EV-EN-TIDE WHEN I SEEK HA-VEN FROM MY DAI-LY CARE YOU'LL FIND ME BY HER SIDE IT SEEMS SO PEAC-FUL THERE.'

# ~ 1940 ~ ON THE ISLE OF MAY

BASED ON TSCHAIKOVSKY'S STRING QUARTET AND DANTE CONTABILE MOVEMENT  
 LYRIC: DAVID NACK - MERRY ANDRE KOSTELANETZ

Musical score for 'On the Isle of May' in E-flat major, 4/4 time. The score consists of three systems of music with lyrics. The first system has chords Eb, Fmi7, and D0. The second system has chords Eb, Eb, Cmi, G7, G7, and G7. The third system has chords Cmi, Fm7, Bb7, Eb, Ab, Bb7, Eb, C7, F7, and Bb7. The lyrics are: 'WE STROLLED A-LONG THROUGH THE HEATH-ER AND IT WAS JUNE, JUNE ON THE ISLE OF OUR LOVE WILL BRING US TO-GETH-ER WHEN IT WAS " " " " " MAY (fine) Your lips were SWEET AS THE HEATH-ER — LOVE WAS IN BLOOM THERE ON THE ISLE OF MAY MAY D.S. al fine MAY CHASE IN YOUR ARMS HEAV-EN OP-ENED ITS DOORS — THEN LIKE A FOOL I SAILED A-WAY BUT'

520 ~ 1940 ~

# SAY IT (OVER & OVER AGAIN)

LYRIC: FRANK LOESSER  
MUSIC: JIMMY M & HUGH  
"BUCK BEANRY RIDES AGAIN" movie  
w/ JACK BEANRY

Handwritten musical notation for the first line of 'Say It'. The staff is in G major with a key signature of one sharp (F#). The melody consists of quarter and eighth notes. Chords are indicated above the staff: Eb, Cm7, Fm7, Bb7, Eb, Cm7, Fm7, Bb7, Cm7. A '3' is written above the first three notes. The piece ends with a double bar line and the word 'FINE'.

SAY IT { O-VER AND O-VER A - GAIN O-VER AND O-VER A - GAIN -  
 EV-ER AND EV-ER SO SWEET EV-ER AND EV-ER SO SWEET  
 SOFT-LY, AND GENT-LY AND THEN O-VER AND O-VER A - GAIN -

Handwritten musical notation for the second line of 'Say It'. The staff continues the melody. Chords include Fm7, Bb7, Eb, Cm7, Fm, Bb7, Eb, and G7. A '3' is written above the first three notes. The line ends with a double bar line and a '3' above the final note.

NEV-ER STOP SAY-ING YOU'RE MINE -  
 JUST LIKE AN OLD YAK-EN -  
 NEV-ER STOP SAY-ING YOU'RE

-TINE -  
MINE - (fine)

D.S. al fine

Handwritten musical notation for the third line of 'Say It'. The staff continues the melody. Chords include C, Cmaj7, C, Dm7, C, Fmi, and F. A '3' is written above the first three notes. The line ends with a double bar line and a '3' above the final note.

WHEN YOU SAY I LOVE YOU THE SAME OLD I LOVE YOU THEY WHIS-PER IN STO-RIES & PLAYS  
 YOU CAN CHANGE I " " " " " " " " TO OH! SUCH A HEAV-EN-LY PHRASE. SO

# BLUES ON PARADE

WOODY HERMAN  
TOBY TYLER ~ 1940 ~

Handwritten musical notation for the first line of 'Blues on Parade'. The staff is in F major with a key signature of one flat (Bb). The melody is in a 12-measure blues format. Chords are F, C7, Bb, and F. A '3' is written above the first three notes. The line ends with a double bar line and a '3' above the final note.

Handwritten musical notation for the second line of 'Blues on Parade'. The staff continues the melody. Chords include F, C7, Bb, and F. A '3' is written above the first three notes. The line ends with a double bar line and a '3' above the final note.

Handwritten musical notation for the third line of 'Blues on Parade'. The staff continues the melody. Chords include F, Bb7, F, Gm7, F, and F. A '3' is written above the first three notes. The line ends with a double bar line and a '3' above the final note.

# I'M STEPPING OUT WITH A MEMORY TO-NIGHT

LYRIC: HERB MAGIDSON  
MUSIC: ALICE WRUBEL (1940)

Handwritten musical notation for the first line of 'I'm Stepping Out with a Memory to-Night'. The staff is in G major with a key signature of one sharp (F#). The melody consists of quarter and eighth notes. Chords are G, Em, D7, B7, and Am7. A '3' is written above the first three notes. The line ends with a double bar line and a '3' above the final note.

I'M ST-EP-PING OUT - WITH A MEM- O-RY TO-NIGHT TO PAINT THE TOWN THE  
 THEN AF-TER DARD - IN A HAN-SOM TARRU THE PARK WHILE

Handwritten musical notation for the second line of 'I'm Stepping Out with a Memory to-Night'. The staff continues the melody. Chords include Bm7, Em, B7, C, E7, D, Gm, E7, Am, C, Am7, D-9, Gmaj7, and B7. A '3' is written above the first three notes. The line ends with a double bar line and a '3' above the final note.

WAY WE USED TO DO - I'LL DINE AT THE OLD CA-FE' WHERE WE HAD SO MUCH

Handwritten musical notation for the third line of 'I'm Stepping Out with a Memory to-Night'. The staff continues the melody. Chords include Em, B, Eb, F#-9, Bmi, E9, Am, D-9, and D.S. al fine. A '3' is written above the first three notes. The line ends with a double bar line and a '3' above the final note.

FUN AND OR-DER COCK-TAILS FOR TWO IN - STEAD OF THE U-SU-AL ONE

Handwritten musical notation for the fourth line of 'I'm Stepping Out with a Memory to-Night'. The staff continues the melody. Chords include G, Gmaj7, Dm7, G7+, C, Bb, Bb, C, C, D, Am, and Am7. A '3' is written above the first three notes. The line ends with a double bar line and a '3' above the final note.

REM-I-NIS-CING I'LL BE KISS-ING YOU - A LOT OF FOLKS MAY THINK THAT I'M

Handwritten musical notation for the fifth line of 'I'm Stepping Out with a Memory to-Night'. The staff continues the melody. Chords include Cm6, G, Gmaj7, A7, Am7, D7, G, Eb, and G. A '3' is written above the first three notes. The line ends with a double bar line and a '3' above the final note.

CRA-ZY, WELL MAY-BE THEY'RE RIGHT BUT I'M STEPPING OUT WITH A MEM-O-RY TO - NIGHT



BLUES IN THE NIGHT

(My Mama Done Tol' Me)

Lyric by JOHNNY MERCER  
Music by HAROLD ARLEN

Blues tempo 1941

My ma - ma done tol' me when I was in {knee - pants, - } My ma - ma done tol' me, - { Son! \_\_\_\_\_ A  
 {pig - tails, - } {Hon! \_\_\_\_\_ A  
 Nat - chez to Mo - bile, - from Mem - phis to St. Joe, - where - ev - er the four winds - blow; \_\_\_\_\_ I

wom - an - 'll sweet talk, - } and give ya the big eye, - but when the sweet talk - in's done \_\_\_\_\_ {A  
 {man's gon - na sweet talk, - } {an' heard me some big talk, - } but there is one thing I know, \_\_\_\_\_ {A  
 been in some big towns. \_\_\_\_\_

wom - an's a two - face, - } A wor - ri - some thing who'll leave ya t' sing the blues \_\_\_\_\_ in the night, \_\_\_\_\_  
 {man is a two - face, - } \_\_\_\_\_

Now the rain's a - fall - in', hear the train a - call - in', whoo - ee, - (My ma - ma done tol' me, - )

Hear dat lone - some whis - tle blow - in' 'cross the tres - tle, whoo - ee, - (My ma - ma done tol' me, - ) \_\_\_\_\_ A

whoo - ee - duh - whoo - ee, - Ol' click - e - ty clack's a - ech - o - in' back th' blues \_\_\_\_\_ in the night, \_\_\_\_\_ The eve - nin'  
 \_\_\_\_\_

breeze - 'll start the trees to cry - in' and the moon - 'll hide it's light, when you get the  
 Take my word, the mock - in' bird - 'll sing the sad - dest kind o' song, he knows things are

blues \_\_\_\_\_ in the night, \_\_\_\_\_ wrong \_\_\_\_\_ and he's right. \_\_\_\_\_ (whistle) \_\_\_\_\_ From  
 night. (hum) \_\_\_\_\_ My ma - ma was right, there's blues \_\_\_\_\_ in the night. \_\_\_\_\_

I Don't Want To Set The World On Fire 1941

EDDIE SEILER, SOL MARCUS, BENNY BENJAMIN & EDDIE DURHAM

I Don't Want To Set The World On Fire, \_\_\_\_\_ just want to start  
 In my heart I have but one de - sire \_\_\_\_\_ And that one is you,

a flame in your heart. \_\_\_\_\_ do. \_\_\_\_\_ I've lost all am - bit - tion for  
 No oth - er will \_\_\_\_\_

world - ly ac - claim, \_\_\_\_\_ just want to be the one you love; And with your ad - mis - sion that  
 you feel the same. I'll have reached the goal I'm dream - ing of be - lieve me! I Don't Want To Set The World On  
 Fire, \_\_\_\_\_ I just want to start a flame in your heart. \_\_\_\_\_

THE NIGHT WE CALLED IT A DAY (1941) TOM ADAIR  
MATT DENNIS

THERE WAS A (1) MOON OUT IN SPACE BUT A CLOUD DRIFT-ED OV-ER IT'S  
 (2) SONG OF THE SPHERES LIKE A MIN-OR LA-MENT IN MY  
 (3) DOWN STARS WERE GONE BUT THE SUN DID-N'T RISE WITH THE  
 FACE YOU KISSED ME AND WENT ON YOUR WAY THE NIGHT WE CALLED IT A DAY  
 EARS I HAD-N'T THE HEART LEFT TO PRAY THE NIGHT WE CALLED IT A DAY  
 DAWN THERE THE  
 DAY SOFT THAN THE DARK, THE HOOT OF AN OWL IN THE SKY, SAD THO HIS  
 SONG NO BLU-ER WAS # THAN I THE MOON WENT WAS-N'T A THING LEFT TO SAY, THE  
 NIGHT WE CALLED IT A DAY (Sine)

I UNDERSTAND

1941

Words by KIM GANNON  
Music by MABEL WAYNE

Moderately  
 Em B7 Fdim A9 D7 Am7 D7 Gmaj7  
 I Un-der-stand fault And dar-ling, you are not to blame,  
 find To Coda D9 D6 F# G G#dim D7 Em B7 Fdim  
 because your heart has changed its mind,  
 our love was real-ly meant to be,  
 If when we kiss it's not the same, I Un-der-stand. It's not your  
 You did-n't mean to be un-kind, I Un-der-stand. It's not your  
 Then dar-ling, hur-ry back to stand. For-get-ting you will be far from eas-y, I've grown so used to your charms;  
 I'll miss that old thrill and no one can fill The place here in my  
 arms. But if you me And I'll Un-der-stand.

Take The "A" Train (1941) USED AS Ellington's Theme 50's & 60's

BILLY STRAYHORN

Ab Bb9 Bbm

You must take the "A" Train, To  
If you miss the "A" Train, You'll

Eb Cm Eb7 Ab 1 2 Ab9 Db

go to Sug - ar Hill way up in Har-lem.  
find you've missed the quick - est way to Har-lem. Hur - ry

Bb7 Bb9

get on now it's com - ing. Lis - ten to those rails a -

Bbm7 Eb9 Gdim Ab Bb9

thrum - ming. All 'board! Get on the "A" Train

Bbm Eb7 Cm Eb7 Ab

Soon you will be on Sug - ar Hill in Har-lem.

Make Love To Me 1941

Adapted from "TIN ROOF BANGS" (1923) SEE PAGE 80

Lyric by BILL NORVAS & ALLAN COPELAND, Music by LEON RAPPOLO, PAUL MARES, GEORGE BRUNIES, BENNY POLLACK, MEL STITZEL & WALTER MELROSE Bb9

Bb

Take me in your arms and nev - er let me go Whis - per to me soft - ly while the moon is low

Eb Bb

Hold me close and tell me what I want to know Say it to me gent - ly let the sweet talk flow

Cm7 F7 Cm7 F7 Cm7 C#dim Bb C#dim Cm7 F7 Bb

Come a lit - tle clos - er Make love to me! Kiss me once a - gain be - fore we

Bb9 Eb

SAY good night Take me in your lov - in' arms and squeeze me tight Put me in a mood so I can

Bb Cm7 F7 Cm7 F7

dream all night Ev - 'ry - bod - y's sleep - in' so it's quite all right Come a lit - tle clos - er

Cm7 C#dim Bb Cm7 F7 Bb9 B9 Bb9 Eb Edim

Make love to me! When you're near, so help me dear

Bb Gm7 C7 Gm7 C7 F7

Chills run up my spine; Don't you know I love you so I won't be hap - py un - til

Cm7 E7 F7 Bb

you're mine. When I'm in your arms you give my heart a treat Ev - 'ry - thing a - bout you is so

Bb9 Eb Bb

dog - gone sweet. Ev - 'ry time we kiss you make my life com - plete Ba - by doll you know you swept me

Cm7 F7 Cm7 F7 Cm7 C#dim Bb Cm7 F7 Bb

off my feet Now's the time to tell you Make love to me!

'Tis Autumn

1941

By HENRY NEMO

Ole Fath-er Time checked so 'there'd be no doubt;- Called on the north wind  
trees say they're tired, they've borne too much fruit;- Charmed all the way-side

to come on out, then cupped his hands so proud-ly to shout- La-de-da-de-da-de dum-'Tis Au-tumn.- The  
there's no dis-pute. Now,shed-ding leaves,they don't give a hoot,- La-de-da-de-da-de dum-'Tis

Au-tumn.- Then the birds got to-geth-er to chirp a-bout the weath-er- Mmm

Af-ter mak-ing their de-cis-ion in bird-y like pre-cis-ion,-turned a-bout and made a  
bee-line- to the south. My hold-ing you close- real-ly is no crime,-ask the birds, the trees and

Ole Fath-er Time. It's just to help the mer-cu-ry climb- La-de-da-de-da-de dum-'Tis Au-tumn.-

Stardreams

1941

(Charlie Spivak's Theme Song)

By SYLVIA DEE, CHARLIE SPIVAK  
and SONNY BURKE

You come in Star-dreams to bring me our dreams and then- we share a thrill a -

gain A - gain. You're mine in Star - dreams as ev - 'ry star-beams Our

love- is all you're think - ing of. Once a -gain the moon wan-ders past.- You

kiss me at last- And all of my cares- take flight.- Then you hold me close for a while;- I

see your sweet smile.- Two hearts beat as one- to - night. But I lose my Star - dreams they're

gone as dawn beams. I sigh- as Star-dreams say good - bye.-

# FLAMINGO

(Elliington Recording with Herb Jeffries)  
 lyrics: Ed Anderson Music: Ted Grouya ~1941- 525

1. Fla-min-go like a flame in the sky, Flying o-ver the is-land  
 2. min-go in your trop-ic-al hue, Speak of pas-sion un-dy-ing  
 3. min-go when the sun meets the sea, Say fare-well to my lov-er

to my lov-er near by, 2. Fla- true.  
 and a love that is

wind sings a song to you as you go A song that I hear be-low  
 the mur-mur-ing palms. 3. Fla- And has-ten to me. FINE

# EVERYTHING HAPPENS TO ME

L/Tom Adair  
 M/Matt Dennis

I MAKE A DATE FOR GOLF AND YOU CAN BET YOUR LIFE IT RAINS I TRY TO GIVE A PAR-TY AND THE  
 NEV-ER MISS A THING, I'VE HAD THE MEAS-LES AND THE MUMPS AND EV-'RY TIME I PLAY AN AGE MY  
 TEL-E-GRAPHED AND PHONED I SENT AN 'AIR-MAIL SPEC-IAL' TOO YOUR AN-SWER WAS GOOD-BY AND THEN WAS

GUY UP-STAIRS COM-PLAINS I GUESS I'LL GOTTA LIFE JUST CATCH-IN' COLDS AND MIS-SIN'TRAINS -  
 PART-NER AL-WAYS TRUMPS I GUESS IM JUST A FOOL WHO NEV-ER LOOKS BE-FOR HE JUMPS -  
 EV-ER POS-TAGE DUE I FELL IN LOVE JUST ONCE AND THEN IT HAD TO BE WITH YOU

EV-'RY THING HAP-PENS TO ME I EV-RY-THING HAP-PENS TO ME (Fine)

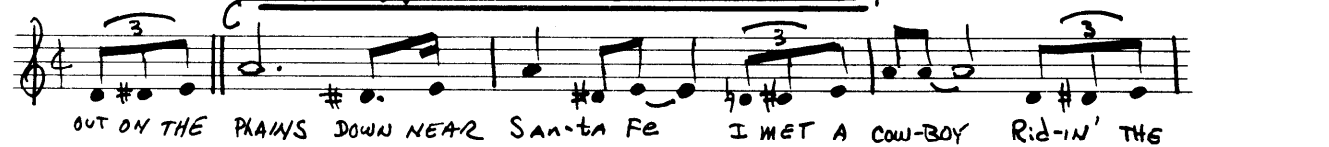
EV-RY THING HAP-PENS TO ME AT FIRST MY HEART THO'T YOU COULD BREAK THIS JINX FOR ME THAT  
 LOVE WOULD TURN THE TRICK TO END DES-PAIR BUT NOW I JUST CAN'T FOOL THIS HEAD THAT THINKS FOR ME I'VE  
 MORT-GAGED ALL MY CAS-TLES IN THE AIR I'VE

526

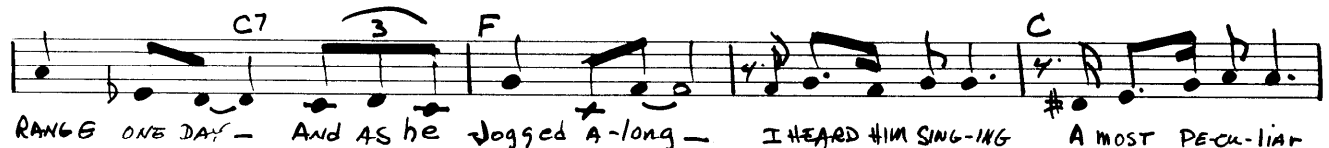
# COW-COW BOOGIE

w/m DON RAYE GENE DE PAUL

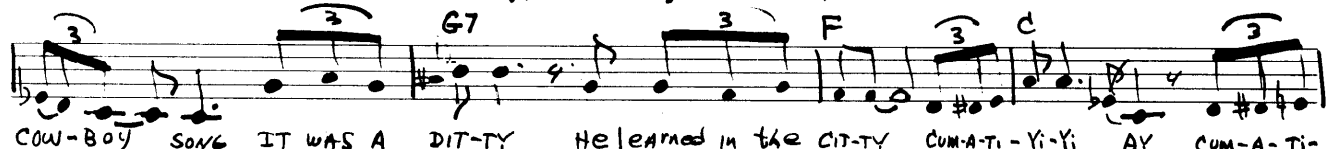
♯ BENNY CARTER 1941



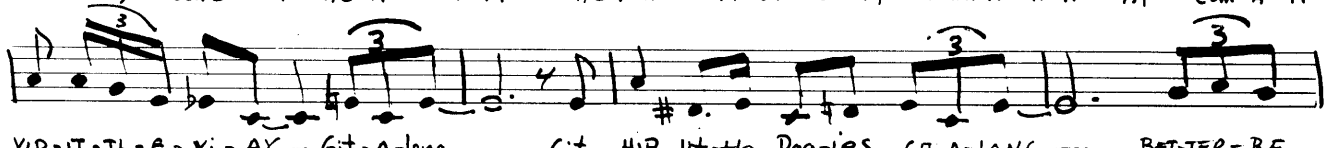
OUT ON THE PRAIRIES DOWN NEAR Santa Fe I MET A COW-BOY RID-IN' THE



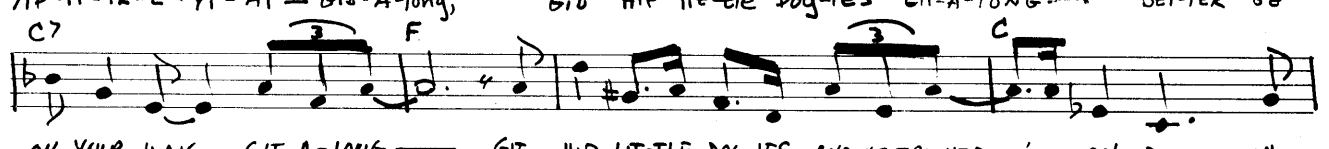
RANGE ONE DAY - And AS he Jogged A-long - I HEARD HIM SING-ING A MOST PE-CU-LIAR



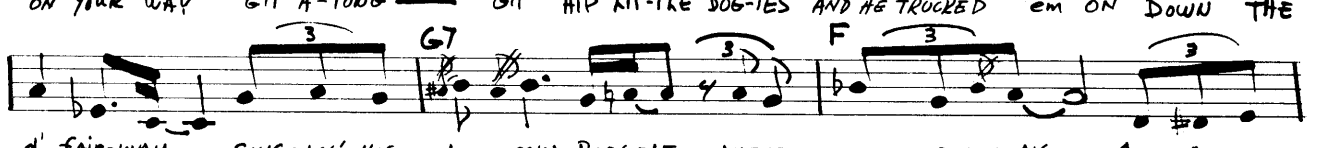
COW-BOY SONG IT WAS A DIT-TY He LEARNED IN THE CITY CUM-A-TI-Yi-Yi AY CUM-A-TI-



YIP-IT-TL-e-Yi-AY - Git-A-long, Git HIP Int-le Dog-ies CUM-A-LONG BET-TER-BE



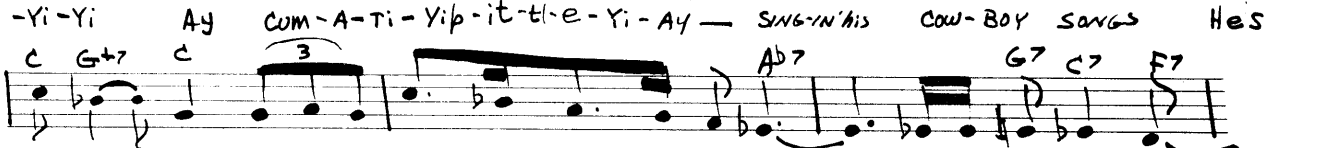
ON YOUR WAY GIT A-LONG - GIT HIP INT-TLE DOG-IES AND HE TRUCKED 'em ON DOWN THE



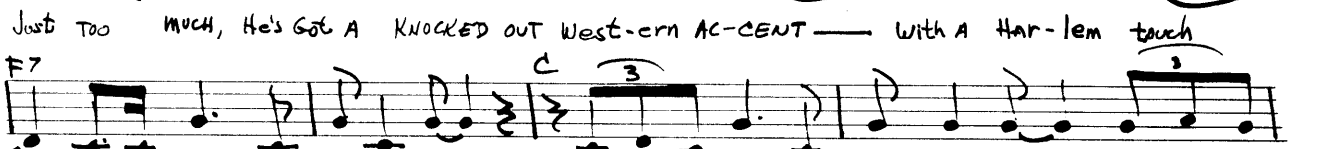
d' FAIR-WAY - SING-IN' HIS COW-COW BOOG-IE IN THE STRANG-EST WAY CUM-A-TI-



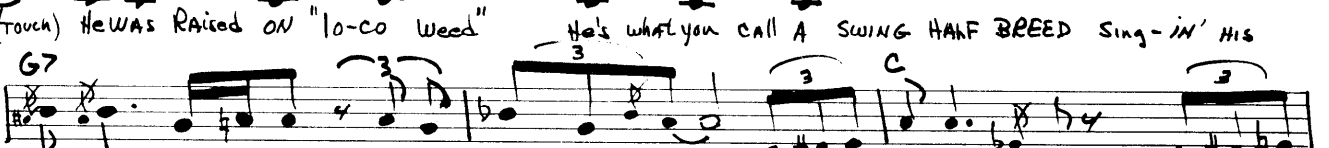
-Yi-Yi AY CUM-A-Ti-Yip-it-tle-Yi-AY - SING-IN' HIS COW-BOY SONGS Hes



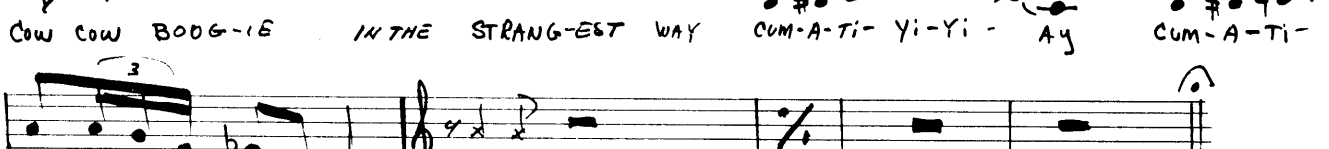
Just TOO MUCH, He's Got A KNOCKED OUT West-ern AC-CENT - With A Har-lem touch



(Trough) He WAS RAISED ON "lo-co Weed" He's what you call A SWING HAF BREED Sing-IN' HIS



Cow cow BOOG-IE IN THE STRANG-EST WAY CUM-A-Ti-Yi-Yi - AY CUM-A-TI-



YIP-IT-TL-e Yi-AY Tsk Tsk YIP-Pae-e-e-e



TYPICAL "COW-COW BASE PATTERN" (fine)

8VA

# THE THINGS I LOVE

WORDS & ADAPTION HAROLD BARLOW & HEU HARRIS  
 BY TCHAIKOVSKY'S "Melody" OP. 42 No. 3  
 ~ 1941 ~

1. The glow of sun-set in the sum-mer skies, the gold-en flick-er of the  
 2. A sil-ver moon-beam peep-ing thru the trees; A bed of tu-lips nod-ding  
 3. A rob-ins ser-en-ely when day is thru; The bab-bling brook be-side our

fire in the breeze; the gleam of love-light in your love-ly eyes  
 in the breeze; the look you give in ans-wer to my pleas-  
 in the breeze; your sweet voice whisp'ring "Dar-ling" to my love

These are the things I love.

These are the things I love. Oh,

These are the things I love. Once I thought that life was just a win-ter

thing my heart was cold and then you came to

me and like a breath of spring you turned the silver snow to gold

# YES INDEED

w/m SY OLIVER ~ 1941 ~

YOU WILL SHOUT WHEN IT HITS YOU YES IN-DEED — YES YOU'LL SHOUT WHEN IT  
 OUT IF IT'S IN YOU YES IN-DEED — MAKES YOU SHOUT "JACK IT

HITS YOU YES IN-DEED WHEN THE SPIRIT MOVES YOU YOU'LL SHOUT "HAL-LE-  
 SENDS YOU YES IN-DEED WHEN THAT GIVE STARTS JUMP-IN' YOU'LL SHOUT LET ME

LU-JAH — WHEN IT HITS YOU YOU'LL HOL-A — YES IN-DEED — IT COMES — (fine)  
 IN THERE — WHEN IT HITS YOU YOU'LL HOL-A — YES IN-DEED —

BECAME POPULAR IN 1941 (WRITTEN IN 1934 see Page #301)

(MEMORANDUM)

**ELMER'S TUNE**

BY ELMER ALBERT  
SAMMY GANOP  
DICK JURGENS

**DADDY**

w/m Bobbie Troup (Introduced by Sammy Kaye Orchestra) ~ 1941 ~

HEY! DAD-dy DAD-dy DAD-dy GEE! I WANT A DI-MOND RING WONT I LOOK SWELL IN SA-BLES I WANT A BRAND NEW CAR BRACE-LETS EV-RY THING CLOTHES WITH PA-RIS LA-BELS CHAM-PAGNE CAV-I-AR

DAD-dy DAD-dy DAD-dy You ought-A get the best for me Hey ME

HERE'S 'WA-MAZ-ING REV-E-IA-TION WITH A BIT OF STIM-U-LA-TION

I'd be A GREAT SEN-SA-TION I BE YOUR IN-SPI-RA-TION

DAD-dy You OUGHT-A get the best for me

(THERE'LL BE BLUE BIRDS OVER) 1941

**THE WHITE CLIFFS OF DOVER**

LYRIC: NAT BORTON  
MUSIC: WALTER KENT

THERE'LL BE BLUE BIRDS OVER THE WHITE CLIFFS OF DOVER TO-MOR-ROW LOVE AND LAUGH-TER AND PEACE E-VER AF-TER TO-MOR-ROW BLUE BIRDS OVER THE WHITE CLIFFS OF DOVER TO-MOR-ROW

JUST YOU WAIT AND SEE THERE'LL BE FREE THE WHEN THE WORLD IS JUST YOU WAIT AND SEE THE SHEP-HERD WILL TEND HIS SHEEP THE VAL-KEY WILL BROOM A-GAIN AND JIM-MY WILL GO TO SLEEP IN HIS OWN LIT-TLE ROOM A-GAIN THERE'LL



# JIM

LYRICS NELSON SHAWN  
MUSIC CAESAR PETRILLO & EDWARD ROSS

1941

529

1. JIM does-n't e- ver bring me pret-ty flow-ers, JIM ne-ver tries to cheer my lonel-ly hours  
 2. JIM ne-ver tells me I'm his heart's de-si-re I ne-ver seem to set his love a fire  
 3. Some day I know that JIM will up and leave me but e-ven if he does you can be-lieve me

Don't gone I'll know why are the go on I'm so cra-zy for JIM.

years I've wast-ed on him. car-ry-ing the torch for JIM.

BRIDGE  
 Some times when I get feel-ing low I say "Let's call it quits".

Then I hang on and let him go Break-ing my heart in bits

(FINE)

# EV'RYTHING I LOVE

1941  
w/ Cole Porter

1. You are to me ev'-ry-thing, My life to be ev'-ry-thing, when in  
 2. Each time our lips touch a gain, I yearn

my sleep you ap-pear fair skies of deep blue ap-pear, for you oh so

— much a-gain, You are my fav'-rite star, My ha-ven in heav-en a -

bove, — You are ev - 'ry - thing I love.

(FINE)



# I'M GLAD THERE IS YOU

1941 w/m PAUL MADEIRA & JIMMY DORSEY

531

1. In this world of or-di-na-ry peo-ple Ex-tr'o-di-na-ry peo-ple  
 2. In this world where ma-ny, MA-ny play at love and hard-ly an-y stay in love

I'M GLAD THERE IS YOU IN this world of o-ver-rat-ed  
 I'M GLAD THERE IS

pleas-ures of un-der-rat-ed trea-sures I'M GLAD THERE IS YOU

I'll live to love I'll love to live with you be-side me

This role so new I'll mud-dle thru with you to guide me.

YOU More than ev-er I'M GLAD THERE IS YOU. FINE

# BE CAREFUL, IT'S MY HEART

1941

IRVING BERLIN

BE CARE-FUL It's MY HEART It's NOT MY WATCH You're Hold-ING IT'S MY HEART  
 MEM-BER, IT'S MY HEART THE HEART WITH WITCH SO

(HEART) IT'S NOT THE NOTE I SENT YOU THAT YOU QUICK-LY BURNED. IT'S NOT THE BOOK I  
 lent you THAT YOU NEV-er re-TURNED Re Will-ING-LY I PART IT'S

YOURS TO TAKE TO Keep or break BUT PLEASE BEFORE YOU START BE Careful IT'S MY HEART

# 532 WILL YOU STILL BE MINE

LYRIC TOM ADAIR  
MUSIC MATT DENNIS ~ 1991~

Handwritten musical score for "Will You Still Be Mine" in Bb major, 4/4 time. The score includes a key signature change to G# minor (III) for the bridge and a final key signature change to Bb major. The lyrics are: "WHEN LOV-ERS MAKE NO DEU-DEZ- VOWS TO Still A -long Fifth Av-en / WHEN CABS DONT DRIVE A-ROUND THE PARK WHEN SI-RENS JUST MEAN ELSE A- / WHEN GAAM-OUR GIRLS HAVE LOST THEIR CHARMS". The bridge lyrics are: "No WIN-DOWS LIGHT THE SUM-MER DARK - WHEN love HAS lost it's sec-RET SPARK - Will You STILL BE MINE - WHEN MOON-LIGHT ON THE HUD SON'S NOT RO-MAN-CY And Spring no lon-ger turns A young man's FAN-CY". The final line is: "(ARMS) Will You STILL BE MINE? (fine)".

# ~1941~ YOU BELONG TO MY HEART

ENGLISH LYRICS: Ray Gilbert  
SPANISH w/m: Agustín Lara

Handwritten musical score for "You Belong to My Heart" in Bb major, 4/4 time. The score includes a key signature change to Eb major for the bridge and a final key signature change to Bb major. The lyrics are: "You BE-LONG TO MY HEART NOW AND for -EV-ER AND OUR love HAS ITS THIS DO YOU RE-MEM-BER AND YOUR EYES TELL A START KISS NOT LONG A-GO WE WERE GATH-ER-ING STARS WHILE A WHEN THEY MET MINE NOW WE OWN ALL THE STARS AND A MIL-LION GUI-TARS PLAYED OUR LOVE SONG WHEN I SAID I LOVE YOU EV-'RY MIL-LION GUI-TARS ARE STILL PLAY-ING DAR-LING YOU ARE THE SONG AND YOU!! BEAT OF MY HEART SAID IT TOO 'T WAS A MOMENT LIKE ALWAYS BE-LONG TO MY HEART".

# MY ADOBE HACIENDA

w/m house MASSOG & Lee Penny ~1941~

533

IN MY A-DO-BE HA-CI-EN-DA — THERE'S A TOUCH OF MEX-I-CO —  
 LIFE AND LOVE ARE MORE CIM-  
 CAC-TUS LOV-li-ER THAN ORCH-IDS — BROOM-ING IN THE PA-TI-O — Soft des-ert  
 STARS AND THE STRUM OF GUI-TARS MAKE EV-RY EX-NING seem so SWEET — IN

# BESAME MUCHO ~1941~

ENGLISH LYRICS: Sunny Skylar Spanish w/m Consuelo Velasquez

BE-SA-ME DEAR-EST ONE — BE-SA-ME MU-CHO — IF YOU SHOULD LEAVE ME — EACH TIME I CLING TO YOUR EACH LIT-TLE DREAM WOULD TAKE  
 KISS I HEAR MU-SIC DI-VINE — WING AND MY LIFE WOULD BE THROUGH — BE " SA-me MU-cho "  
 HOLD ME MY DAR-KING AND SAY THAT YOU'LL AL-WAYS BE MINE — LOVE ME FOR-EV-ER AND MAKE ALL MY DREAMS COME TRUE (fine)  
 THIS JOY IS SOMETHING NEW MY ARM en-fol-ding you NEV-ER KNEW THIS THRILL BE-FORE  
 WHO EV-ER THOUGHT I'D BE Hold-ing you CLOSE TO ME WHISP-ering IT'S YOU I A-DORE

# PALM GARDEN

WOMAS "FATS" WALLER (INSTRUMENTAL) 1941

(BRIDGE)  
 (fine)  
 D.S. al fine

# 534 WALKING THE FLOOR OVER YOU <sup>w/m</sup> Ernest Tubbs 1941

I'm WALK-ING THE FLOOR O-VER You — I CAN'T SLEEP A WINK THAT IS TRUE  
 I'm HOP-ING AND I'm PRAY-ING AS MY HEART BREAKS RIGHT IN TWO WALK-ING THE  
 FLOOR O-VER You — (fine)

## CHATTANOOGA CHOO CHOO From the 20th Century-Fox Motion Picture "SUN VALLEY SERENADE" 1941

Words by MACK GORDON  
Music by HARRY WARREN

Moderately

Par-don me boy — is that the Chat-ta-noo-ga Choo Choo,  
 I can af-ford — to board a Chat-ta-noo-ga Choo Choo,  
 There's gon na be — a cer-tain par-ty at the sta-tion —  
 Track twen-ty - nine, — Boy you can gim-me a shine.  
 I've got my fare — and just a tri-ble to  
 Sat - in and lace, — I used to call fun-ny  
 spare. You leave the Penn-syl-va-nia sta-tion 'bout a quar-ter to four,  
 When you hear the whis-tle blow-in' eight to the bar —  
 Read a mag - a - zine and then you're in Bal-ti - more. — Din-ner in the din-er,  
 Then you know that Ten-nes-see is not ver - y far, — Shov-el all the coal in,  
 noth-ing could be fin-er than to have your ham 'n eggs in Car - o - li - na.  
 got-ta keep it rol-lin' —  
 Woo, woo, Chat - ta - noo-ga there you are. — face. — She's gon-na cry —  
 un - til I tell her that I'll nev - er roam, — So  
 Chat-ta-noo - ga Choo Choo won't you choo choo me home. —

**NIGHTY-NIGHT** 1941 W/malesie Beacon

Moderato **535**

Chords: Bb7 Eb Gdim Bb7 Gdim

Night- y- night {un- til to- mor- row, } while my arms take you, Eb Bb+ Eb

Chords: Bb7

Night- y- ight, { oh, what sweet sor- row; } till bird- ics wake you; To be Dream of

Chords: 1. Cdim Bb7 Gdim Fm

part- ing, dear, from you, With a fare- well me and

Chords: 1. F7 Abm Bb7 2. G7 Ab

kiss or two. just sleep tight,

Chords: Bb7 Eb

Dar- ling, Night- v- night.

**PINK COCKTAIL FOR A BLUE LADY** A L/ Herb Magidson M/ Ben OAK 1941

Chords: G+ C Dm Cdim C Gm A7 Dm7

A PINK COCK-TAIL FOR A BLUE LA- DY and wait- er, don't

Chords: G9 G7 C E7

tell her it's from me. For you see, that love- ly, lone- ly la- dy whose

Chords: F Dm7 Am D7

thoughts seem far a- way Was once the toast of Vi- en- na, When Vi-

Chords: Dm G+ C Dm Cdim C Gm A7

en- na was gay. You see, wait- er, once she thrilled mil- lions, How

Chords: Dm7 E7 Gm A7 Am7 Fm

cra- zy this world turned out to be. A PINK COCK- TAIL FOR A

Chords: Em Fdim Am Dm7 G7-9 C

BLUE LA- DY and fill this emp- ty glass for me.

**DELILAH** L/ Jimmy Shirl M/ Henry MANN 1941

Chords: F6

Sweet- er than sweet, there is none to com- pete with DE- LI - LAH. Rar- er than rare all my life I would share with DE- LI - LAH.

Chords: Fm6 Cmaj7 C D7

Arm- ful of charm and a four - dream a .larm, that's DE- LI - LAH. Heaven would be an- y- where I could see my DE- LI - LAH.

Chords: D9 D7 Dm F6 Am Fm Fm6 C Em Am Am

An- gels tip their ha- los; the moon straightens his tie; and I'll grow strong as Sam- son when she whis- pers, "I do."

Chords: 1. D7 F#dim7 D7 G F6 Fm6 G+ G9 G7

weep- ing wil- lows smile as she goes by. My!

Chords: 2. F6 Fmaj7 add 9 G9 add F C Ab9 C6

hand her the world and de- clare, "DE- LI- LAH, it's for you."

KISS THE BOYS GOODBYE 1941 L/Frank Loesser M/Victor Schertzinger

So dad-dy let me stay out late, For to-mor-row is our  
 Dad-dy let me wear the mink, What's the dif-ference what the  
 wed-ding date, Can't the ba-by kind-a cel-e-brate  
 neigh-bors think, Let the ba-by ling-er on the brink, Kiss the boys good-bye.  
 bye. And while I'm kiss-ing them sen-ti-ment-ly Keep the lib-er-al point of  
 view Be-cause I'm break-ing it to them gent-ly That my heart be-ongs to  
 you. So, dad-dy please re-mem-ber this, That to-mor-row starts a  
 life of bliss Let me show them what they're gon-na miss, Kiss the boys good-bye.

IT'S ALWAYS YOU 1941 L/Johnny Burke M/Jimmy Van Heusen

When-ev-er it's ear-ly twi-ght I watch till a star breaks through  
 ev-er I roam through roses, And late-ly I of-ten do,  
 Fun-ny it's not a star I see, It's al-ways you When-al-ways  
 Fun-ny it's not a rose I touch, It's you When-al-ways  
 you. If a breeze ca-ress-es me, It's real-ly you stroll-ing by.  
 If I hear a mel-o-dy, It's mere-ly the way you sigh. Where-  
 ev-er you are, you're near me, You dare me to be un-true,  
 Fun-ny, each time I fall in love, It's al-ways you.

MOON NOCTURNE 1941 L/Al. N. Neiburg M/Henry Wood

When sha-dows fall a-cross the moon, My heart will e-cho your  
 When night un-folds an-oth-er June, I'll find the thrill of your  
 song of sweet sur-ren-der MOON NOC-TURNE  
 love in ev-ry em-ber,  
 MOON NOC-TURNE This night of love is hee-ven-ly to  
 me The stars shine breath-less-ly So hold me fast, un-til the last.  
 When dawn de-scends up-on the moon, Your love will live in my  
 heart, for I'll re-mem-ber, MOON NOC-TURNE.



*slow*  
**THIS LOVE OF MINE** 4 Frank Sinatra M/Sol Parker & Henry Sanicola 537

Gdim Dm7 G7 - 1941 - C C7 C7+ F

THIS LOVE OF MINE Goes on and on, Tho' life is emp-ty

G+7 C A Dm G7 G+7

Since you have gone, You're al-ways on my mind, Tho' out of

C Gt C Cm6 D7 Am7 D7 D9+ G7

sight, It's lone-some thru the day, And oh! the night

Gdim Dm7 G7 C C7 C+7

I cry my heart out, It's bound to break Since noth-ing

F G+7 C A Dm

mat- ters. Let it break, I ask the sun and the moon,

G7 F+ Am Am7 D7 Em Ebm Dm Db9 C

The stars that shine, - What's to be - come of it, THIS LOVE OF MINE.

**I SAID NO** Paramount Picture "Sweater Girl" - 1941 Words-Frank Loesser Music-Jule Styne

Valse Moderato

E7 E7-5 A7 Dm

I said, "No" He said, "Please" I said, "No" He said, "Please" I said, "No" He said,

"Please pret- ty Ba - by" I said, "No" He said, "Why?" I said, "No" He said,

Dm7 G7 G+7 C A#dim G7 C

"Why?" I said, "No" He said, "Try" I said, "May - be" He said, "Now" I said,

C7 C+7

"Well" He said "Ah, This is swell" And you'll nev - er know how much it will

F A7 Dm B7 C Em7-5

mean!" So at last I con - fess I said, "Yes, yes - yes - yes

A7 Dm7 G7 Em G7 C

yes". That's how I sub-scribed to Lib - er - ty Mag - a - zine.

**WHY DON'T WE DO THIS MORE OFTEN** M/CLAS NEUMAN M/Anic Wrubel

Bb Gm7 C7 Cm7 F7 Bb F7

Why Don't We Do This More Of-ten? Just what we're do- ing to-night.

Bb Edim Cm7 F7 Gm7 C7

Gee! but it's great to get to- geth-er a- gain! - Why does it on- ly hap- pen

Cm7 F7 Bb Gm7 C7

now and then? - We ought to do this more of- ten

Cm7 D7 Gm Bb7 Eb

Don't you a- gree that I'm right - We make each oth- er laugh, we

Bb F7 Bb Gm7 C7 Cm7 F7

make each oth-er sing and you can nev- er, ev- er o- ver- do a good thing. So

Bb Gm7 C7 Cm7 F7 Bb

Why Don't We Do This More Of- ten? Just what we're do- ing to- night.

538

**EASY STREET** 1941 w/m ALLEN RANKIN JONES

Lazy drag

Musical score for 'Easy Street' in B-flat major, 4/4 time. The score consists of ten staves of music with lyrics underneath. Chords are indicated above the notes. The tempo is 'Lazy drag'.

EAS- Y STREET — I'd love to } live on EAS- Y STREET — {  
 Life is sweet — for folks who }

No- bo- dy works on Eas- y Street — Just sit a-round all  
 No week- ly pay- ments you mus' meet — That make your hair turn

day (Just sit and play the hors- es) grey!  
 (BRIDGE)  
 Ab

When op- por- tu- ni- ty comes knock-in' You just

keep on with your rock-in' 'Cause you know your for- tune's made —

And an- y time you so de- sire, — There's a

man that you can hire — To plant trees, so you can have

shade on EAS- Y STREET — I'm tel- ling ev- 'ry-

one I meet — If I could live on Eas- y Street — I

would-n't want no job to- day, so please go 'way.

**I THINK OF YOU** 1941 w/m Jack Elliot & Don Marcotte

Moderato

Musical score for 'I Think of You' in C major, 4/4 time. The score consists of ten staves of music with lyrics underneath. Chords are indicated above the notes. The tempo is 'Moderato'.

In the hush of eve- ning, as shad- ows steal a- cross my lone- ly  
 From a- far the mus- ic of vi- o- lins comes soft- ly thru the

room I THINK OF YOU I THINK OF YOU  
 gloom ALL I can do Is think of YOU

you Oh, I can see you stand- ing there be- fore me —

And I can hear you whis- per you a- dore me

So when dusk is fall- ing, I live a- gain, the love- li- ness we

knew I THINK OF YOU I THINK OF YOU.

**OH! LOOK AT ME NOW 1941** Lyrics John Derris Music: Joe Bushkin 539

I'm not the guy who cared a- bout love, And I'm not the guy who  
I nev- er knew the tech- nique of kis- sin', I nev- er knew the  
cared about for- tunes and such, nev- er cared much, But look at me now  
thrill I could get from your touch nev- er knew much.

OH! LOOK AT ME NOW. I'm a new man bet- ter than Cas- a- nov- a at his best  
With a new heart brand new start, I'm so proud I'm bustin' my vest So  
I am the guy who turned out a lov- er So I'm the guy who  
laughed at those blue dia- mond rings, one of those things, OH! LOOK AT ME NOW.

**MY SHIP** L/IRA Gershwin W/Kurt Weill (1941)

My ship has sails that are made of silk, The decks are trimmed with  
My ship's a glow with a mil- lion pearls And ru- bies fill each  
gold, And of jam and spice there's a par- a- dise in the hold.  
bin. the sun sits high in a sap- phire sky When my  
ship comes in. I can wait the years Till it ap- pears One fine day one  
spring, but the pearls and such They won't mean much if there's miss- ing just one  
thing. I do not care if that day ar- rives, That dream need nev- er  
be, If the ship I sing does- n't al- so bring my own true love to me.

**MUSIC MAKERS '41** HARRY JAMES W/ DON RAY

Though the man's dead, some- where I read Shakespeare said, You folks can have the  
I'd give my vote just for one note, Men- del- s- o- h- n wrote, And let you have the  
men who make laws, give me the mu- sic mak- ers.  
men who make laws, Give me the mu- sic mak- ers.  
Class- ic mu- sic or low- down, I like op- ra or eight beats  
There's no need for a show- down Crit- ics say they're all great beats! So,  
let me re- peat, give me a beat rhyth- mic or sweet, And you can have the  
men who make laws, Give me the mu- sic mak- ers.

LET'S GET AWAY FROM IT ALL L/Tom Adair m/MATT DONNIS

Let's take a boat to Ber-mu-da Let's take a plane to Saint Paul  
 Let's take a trip in a trail-er No need to come back at all  
 Let's take a key-ak to Quin-cy or My-ack, LET'S GET A-WAY FROM IT ALL  
 Let's take a pow-der to Bos-ton for chow-der, dim Eb C7  
 LET'S GET A-WAY FROM IT ALL We'll trav-el 'round from town to town, We'll  
 visit ev-ry state I'll re-peat "I love you, Sweet!" In all the forty eight  
 Le's go a-gain to Ni-a-g'ra this time we'll look at the "Fall"  
 Let's leave our hut. Dear. Get out of our rut. - Dear. LET'S GET A-WAY FROM IT ALL.

Autumn Nocturne - Slow tempo 1941 Lyric - Kim Cannon Music - Josef Myrow  
 When au-tumn sings her lull-a-by And green leaves turn to gold Then I re-  
 mem-ber last Sep-tem-ber you and I said good-bye #whis-per-ing that we would  
 be re-turn-ing when Au-tumn came a-gain. Now au-tumn roams the  
 hills once more But you for-got your vow And here am I a-lone with on-ly mem-o-  
 ries. On-ly lone-ly mem-o-ries. Au-tumn mem-o-ries of  
 you. Love. when the leaves are turn-ing I get a hun-gry yearn-ing for your  
 arms: Love. when a heart is so-ber it sha-dows bright Oc-to-ber's gold-en  
 charms The flam-ing moon re-minds me of The night of love that we once  
 knew. Each ti-ny star is but a pray-er that  
 when it's fall a-gain love will call a-gain And you'll be be-side me  
 To make my au-tumn dreams come true.

# YOU AND I '41

W/m Meredith Wilson

Moderately **541**

Dar-ling You And I know the rea-son  
 And why love will grow from the first hel-  
 why a sum-mer sky is blue And So we  
 lo, un-til the last "good- bye" \_\_\_\_\_ to  
 know why birds in the trees sing  
 mel- o- dies too, \_\_\_\_\_ sweet ro- mance, there is  
 just one an- swer, You And I.

## Someone's Rocking My Dreamboat "Slowly 1941" By Leon René, Emerson Scot, Otis René

SOME - ONE'S ROCK - ING MY DREAM - BOAT.  
 Some - one's in - vad - ing my dream: \_\_\_\_\_ We were sail - ing a - long \_\_\_\_\_ peace - ful and calm, \_\_\_\_\_  
 Sud - den - ly some thing went wrong. SOME - ONE'S ROCK - ING MY  
 DREAM - BOAT, dis - turb - ing a beau - ti - ful dream, \_\_\_\_\_ It's a  
 mis - try to me \_\_\_\_\_ This mu' - rin - v at sea, \_\_\_\_\_ Who can it be \_\_\_\_\_  
 (Who can it be) A friend - ly breeze gave us a start to a par - a - disce  
 all our own. \_\_\_\_\_ All at once a storm  
 blew us a - part, and left me drift - ing a lone  
 SOME - ONE'S ROCK - ING MY DREAM - BOAT, I'm  
 cap - tain with - out an - y crew \_\_\_\_\_ But with love as my guide I'll  
 fol - low the tide \_\_\_\_\_ I'll keep sail - ing till I find, you. \_\_\_\_\_

542

**I WENT OUT OF MY WAY** w/m Helen Bliss

Moderato

I WENT OUT OF MY WAY to get in-to a lot of trou-ble. I WENT  
 OUT OF MY WAY to get in-to the way of love. But I'm not sor-ry ev-en a  
 lit-tle bit, for I dis-cov-ered the joy was worth the pain of it.  
 I went out of my mind when you stop-ped be-ing kind and gen-tle. Then I  
 laugh-ed and thought, Well, he's just be-ing tem-p-ra-men-tal. Though it's an-cient his-tory to you. I've  
 kept a mem-ory or two, and I still would go out of my way to be out of this world with you.

M = Ernesto Lecuona

**TWO HEARTS THAT PASS IN THE NIGHT**

1941 W=F. Brown

Moderato

Two hearts that pass in the night, in the mag-ic-al  
 join in a glance and dis-cov-er ro-  
 light of the moon, know-ing how soon night is gone.  
 man-ces are made on-ly to fade with the dawn.  
 So for an hour you were mine, and my heart was a-  
 glow with a pow-er be-yond di-vin-ing.  
 Two hearts have tast-ed de-light Must they al-ways be  
 lone-ly, a-las, Two hearts that pass in the night?

**SWEETHEARTS OR STRANGERS** '41 w/m Jimmy Davis & Lou Wayne

Sweet-hearts Or Strangers, it makes no diff-'rence now,  
 I'll go a-long some-how,  
 I'll leave it up to you, want to do?  
 I guess I'll al-ways love you, no mat-ter what you  
 say, By all the stars a-bove you, we can't go on this  
 way, Sweet-hearts Or Stran-gers, How do we go from  
 here, Sweet-hearts Or Stran-gers, dear?

The Anniversary Waltz (1941)

Lyric and Music by AL DUBIN & DAVE FRANKLIN

C6 Em7 C6 Em7 C6 Em C6 C C6

Tell me I may al - ways dance the An - ni - ver - sa - ry Waltz with

G7 Dm7 G9 Em Dm7 G7 Dm7 G7

you, Tell me this is real ro - mance, An

Dm7 G9 G+ C6 C#dim G9 G7 C9

an - ni - ver - sa - ry dream come true, Let this be the an - them to

C7 F Am7 Dm7 A+ D9 G+ C6 Em7

our fu - ture years, To mil - lions of smiles and a few lit - tle tears, May I

C6 Em7 C Em A7 D7 G7 C

al - ways lis - ten to the An - ni - ver - sa - ry Waltz with you.

I Don't Want To Walk Without You 1941 (movie: "Sweater Girl")

FRANK LOESSER & JULE STYNE

Fm Fm7 Bb7 F7 Bb7 Eb EbMaj7 Eb6 Eb

I don't want to walk with - out you, Ba - by, Walk with - out my arm a - bout you,

Bbm C7 F7 Fm7 Bb7 Eb Eb+ Cm Eb7 Gm

Ba - by. I thought the day you left me be - hind, I'd take a

C#dim D7 Gm D7 Gm6 Adim Bb7 Adim Bb7 A7 Fm Fm7 Bb7

stroll and get you right off my mind, but now I find that I don't want to walk with - out the

F7 Bb7 Eb EbMaj7 Eb6 Eb Bbm C7 F7 Fm7 Bb7

sun shine. Why'd you have to turn off all that sun - shine? Oh, Ba - by please come back or you'll

EbMaj7 Fm7 Gm7 AbMaj7 Gm7 Gbm7 Fm7 Bb9 Fm7 Bb7 Eb6

break my heart for me. 'Cause I don't want to walk with - out you, No - sir - ee.

Jersey Bounce 1941

ROBERT B. WRIGHT, BOBBY PLATER, TINY BRADSHAW & EDWARD JOHNSON

S C D9

"They call it that Jer - sey Bounce, A rhy - thm that real - ly counts. The

start - ed on, Jour - nal Square, And some - bod - y heard it there, He

if you dont feel so hot, Go out to some Jer - sey spot, And

G9 C Cdim Dm7 G13

temp - er - ture al - ways mounts Wher - ev - er they play the fun - ny rhy - thm they play. It

put it right on the air And

wheth - er you're hep or not The

1. C A b9 To next strain C Fine A b9 C C9

now you hear it ev - ry - where. Jer - sey Bounce 'll make you swing. Up - town - gave it new licks,

B b9 A b9 G7 G+ D. S. al Fine S

Down - town - add - ed some tricks, No town - makes it sound the same. as where it came from! So

# 544

## I GOT IT BAD AND THAT AIN'T GOOD

1941

Words by PAUL FRANCIS WEBSTER  
Music by DUKE ELLINGTON

Slowly

Chords: Fdim, F, Bb, F, A7, Dm, G7, Dm7, G9, Gm7, A7+5, D9, G7, C7-9, 1. F, Dm7, Gm7, C7-5, 2. F, Bbm6, Fdim, F7, Bb, Bbm6, F, F6, Am7, D7, F#dim, Gm, Db7+5, C7, Fdim, F, Bb, F, A7, Dm, G7, Dm7, G9, Gm7, A7+5, D9, G7, C7-9, F, Bbm, F6

Lyrics:  
 Nev - er treats me sweet and gen - tle the way he should; I Got It  
 My poor heart is sen - ti - men - tal not made of wood, I Got It  
 Bad And That Ain't Good!  
 Bad And That Ain't Good! \_\_\_\_\_ But  
 when the week - end's o - ver and Mon - day rolls a - roun' I end up like I  
 start out just cry - in' my heart out. He don't love me like I love him  
 no - bod - y could, I Got It Bad And That Ain't Good. \_\_\_\_\_

## Why Don't You Do Right (Get Me Some Money, Too!)

1941

Lyric and Music by JOE McCOY

Chords: Em, Em7, C7, B7, Em, Em7, C7, B7, Am7, B7, Em, Em7, Am6, B7, Am7, B7, Am7, B7, Em, Em7, C7, B7, Em, Em7, C7, B7, Am7, B7, Em, Em7, Am6, B7, Am7, B7, Am7, B7, Em, Em7, C7, B7, Em, Em7, C7, B7, Am7, B7, Em, Em7, Am6, B7, Am7, B7, Em, Em7, C7, B7, Em, C7, Em, Em6, E6

Lyrics:  
 You had plen - ty mon - ey nine - teen twen - 'y two, You let oth - er peo - ple make a  
 fool of you, Why don't you do right, Like some oth - er men do?  
 Get out of here and get me some mon - ey too. Yo'  
 sit - tin' down won - d'ring what it's all a - bout, If you ain't got no mon - ey they will put you out, Why don't you  
 do right, Like some oth - er men do? Get out of here and  
 get me some mon - ey too. If you had pre - pared twen - ty years a - go, You  
 would - n't be wand - 'ring now from do' to do', Why don't you do right, Like some oth - er men  
 do? Get out of here and get me some mon - ey too. Why don't you  
 do right, Like some oth - er men do? Like some oth - er men do?



Don't Take Your Love From Me

Words and Music by HENRY NEMO

1941

G+ C Em7 Ebdim G9 G9-5 G9

Tear a star from out the sky and the sky feels blue, Tear a  
take the wings from birds so that they can't fly, Would you

Dm7 G7 To Coda C Cmaj7 C Cdim

pet - al from a rose and the rose weeps too. Take your heart a - way from mine and  
take the o - cean's roar and leave

Dm7 A7+ A7 Dm7 A7+ A7 Fm6 G7 Cmaj7 Ab9 G7 D.S. al Coda G7+

mine will sure - ly break, My life is yours to make, so please keep the spark a - wake. Would you

Coda C C7 C7-5 F Fm C

just a sigh? All this your heart won't let you do, This is what I

Gm6 A7 Dm7 G7 C F Fm C

beg of you, Don't Take Your Love From Me.

RACING WITH THE MOON

Words by VAUGHN MONROE and PAULINE POPE  
Music by JOHNNY WATSON

1941

Moderately G7+ C G+ C Ab 7

Rac - ing With The Moon sail - ing thru the mid - night blue  
stars shin - ing in the sum - mer night  
Moon that is what I'll al - ways do.

Fm6 G7 3 G7+ Cmaj7 C6 Cmaj7 Dm7 G7 G7+

And then all too soon it's lost from view, Gaz - ing at the  
But just like the moon they fade from  
Till I o - ver - take the moon and

2 (No heart strain) C Ab7 C 3 Fine Am B7 Gm6 3

sight. In the you. blue heav - ens I see your face smil - ing at

A7+ A7 Dm7 Ddim Am Ab7 G7 G7+ D.S. al Fine

me My heart will nev - er be free un - til we're back to - geth - er. Rac - ing With The

# 546 I GUESS I'LL HAVE TO DREAM THE REST

LYRIC MARTIN BLACK & MICKEY STOWER  
MUSIC HAROLD GREEN

1941

I GUESS I'LL HAVE TO DREAM THE REST IF YOU CAN'T RE-MEM-BER THE  
GUESS I'LL HAVE TO DREAM A-LOVE OF NON-EY-MOON CRUIS-ES ONCE  
GUESS I'LL HAVE TO DREAM THE REST THERE'LL BE NO FRIENDS WAIT-ING TO

THINGS THAT WE SAID - THOSE NIGHTS THAT MY SHOULD-ER HELD YOUR SLEEP-Y HEAD IF  
DEAR TO MY HEART OF ONE ROOM A-PART-MENTS WHERE WE SAID WE'D START OF  
THROW SHOES AND RICE THOSE HEAV-EN-LY MO-MENTS WILL NEV-ER COME TWICE I'M

YOU BE-LIEVE THAT PART-ING'S BEST - I GUESS I'LL HAVE TO DREAM THE REST - I  
FOOT-ISH THINGS WE PLANNED TO OWN -  
THAT'S FULL FOR THE HOURS YOU'VE BLESSED

GUESS I'LL HAVE TO DREAM A-LOVE - I CAN SEE THAT YOUR HEART HAS GONE A-STRAY

AS FOR ME I'LL LOVE YOU THE SAME OLD WAY - I

(BLESSED) I GUESS I'LL HAVE TO DREAM THE REST THE

# 80.C AMOR

ENGLISH LYRIC SUNNY SKYLAR  
MUSIC GABRIEL RUIZ

1941

A - MOR A - MOR A - MOR THIS WORD SO SWEET THAT I RE-  
A - MOR A - MOR MY LOVE WHEN YOU'RE A - WAY THERE IS NO

-PEAT MEANS I A - DOGS YOU A - MOR A - MOR MY LOVE  
DAY AND NIGHTS ARE LONG - LY A - MOR A - MOR MY LOVE

WOULD YOU DE - NY THIS HEART THAT I HAVE PLACED BE - FORE YOU  
MAKE LIFE DE - VINE SAY YOU'LL BE MINE AND LOVE ME

CAN'T FIND AN - OTH - ER WORD WITH NEAN - ING SO CLEAR MY LIPS TRY TO WHIS - PER SWEET - ER

THINGS IN YOUR EAR BUT SOME - HOW OR OTH - ER NOTH - ING SOUNDS QUITE SO DEAR AS

THIS SOFT CA - RESS - ING WORD I KNOW A - ON - LY (fine)

1941

# BEWITCHED

LYRIC LORENZ HART  
MUSIC Richard Rodgers

"PAL JOEY" 547

Musical notation for the first line of the song, including a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5. Chords above the staff are C, G7, C, and C+.

I'm WIND A-GAIN BE-GUILED A-GAIN A SIM-PER-ING, WHIM-PER-ING  
COULD-N'T SLEEP AND WOULD-N'T SLEEP WHEN LOVE CAME AND TOLD ME I  
SING TO HIM EACH SPRING TO HIM AND LONG FOR THE DAY WHEN I'LL

Musical notation for the second line of the song. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords: F, G#0, C, D7, G7, F#7, Dmi.

CHILD A-GAIN, BE-WITCHED, BOTH-ERED AND BE-WIND-ERED AM I  
SHOULD-N'T SLEEP BE-WITCHED, BOTH-ERED AND BE-WIND-ERED  
CARE TO HIM BE-WITCHED, BOTH-ERED AND BE-

Musical notation for the third line of the song. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords: F, A7, Dmi, Am.

AM I. host my heart BUT WHAT OF IT? HE IS COULD I A-GREE

Musical notation for the fourth line of the song. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords: Gsus, G7, C, F#0, Dm7, G7, D.S. al. f., Dm, G7, C, F, C.

HE CAN LAUGH BUT I LOVE IT AL-THOUGH THE LAUGH'S ON ME I'LL WIND-ERED AM I (fine)

1941

# I'LL REMEMBER APRIL

DON RAYE  
GENE de PAUL  
PAT JOHNSTON

Musical notation for the first line of the song, including a treble clef, a key signature of one sharp (F#), and a common time signature. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords: G, Gb, Gmaj7, Gb, Gm7.

THIS LOVE-AY DAY WILL LENGTHEN IN TO EV-NINGS WE'LL SIGH GOOD-  
THE FIRE WILL DWINDLE IN-TO GLOW-ING ASH-ES FOR FRAMES AND

Musical notation for the second line of the song. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords: Gmb, Gm7, Cm6, D7.

-BYE TO ALL We're ev-er HAD A- LONE WHERE we have walked to-  
LOVE LIVE SUCH A LIT-TLE WHILE

Musical notation for the third line of the song. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords: F9, E7, Am7, D7, Gmaj7, Cm7.

-geth-er, I'll Re-mem-ber A-PRIL - AND BE GLAD - I'll BE CON-TENT

Musical notation for the fourth line of the song. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords: F7, Bbmaj7, Bb6, Cm7, F7, Bbmaj7.

You loved me ONCE in A-pri'l Your lips were warm - AND LOVE AND Spring were New-

Musical notation for the fifth line of the song. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords: Bb, Am7, D7, Gmaj7, Gb, F#m7.

- But I'm NOT A - fraid of Au-Tumn AND HER sor-row - for I'll re-mem-ber

Musical notation for the sixth line of the song. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords: B9, Emaj7, E6, Am7, D7, Cm6, D7.

- A-PRIL AND You Won't for-get - BUT I WON'T BE

Musical notation for the seventh line of the song. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords: F9, E9, Am7, D7, G, Gb, G.

lone-ly I'll Re-mem-ber A-PRIL - AND I'll Smile (fine)

548

MOONLIGHT MASQUERADE 1941 <sup>4/4</sup> Jack Lawrence  
*m/Toots Camarata* Moderato

C G7 C Gdim

I fell in love last night At a moon-light mas-quer-

Dm7 G7 Dm7 G7

ade, In that hour of sweet ful-fill-ment I dis-

Dm7 G7 Cdim C C 3 G7

cov-ered what a thrill meant. I found a dream last

C Am Cdim Dm7 G7

night At a moon-light mas-quer-ade, Face to

Dm7 G7 Dm7 G7

face we stood be-side a foun-tain, While it

Dm7 G7 C Am Dm

played a ser-e-nade. The mo-ment we met, we

Am Dm 3 Am

looked. The mo-ment we looked, we loved. The

Cdim 3 E F#m7 3 B7

mo-ment we loved, we sighed And that's how two hearts were

E G7 C 3 G7 C

tied It start-ed out to be A ro-

Gdim Dm7 G7 Dm7

man-tic es-ca-pade, But I fell in love for-

G7 Dm7 G7 C

ev-er At a moon-light mas-quer-ade.

90 TCHAIKOVSKY'S "PATHETIQUE"

The Story of A Starry Night - Smoothly 4/4 ASCAR By Al Hoffman, Mann Curtis, Jerry Livingston

Bb dim Bb

This is THE STOR-Y OF A STAR-RY NIGHT.

F9 Bb Bb-9 Eb

The faded glo-ry of a new de-light. One breath-less meet-ing.

Ebm6 Ebdim Bb C9 C7 F7 F7+

Two lips re-peat-ing Three pre-cious words that were sweet but fleet-ing.

Bb Bb dim Bb

When stars are bright my heart keeps wond-ering why Our first good-night be-came our

F9 Bb Bb-9 E9 Ebm6 Ebdim Bb C9

last good-bye. I pray that some day Love will in some way Bring back THE

Bb F9(b5) F9 F9 addD F7 Bb Gb Bb

STO - RY OF A STAR - RY NIGHT.

# I'M A LITTLE TEA POT

CHARONIS KELLY  
Geo. Sanders (1941)

549

I'M A LIT-TLE TEA-POT short and stout, Here is my hand- le, here is my spout.  
I'm a ver- y clev- er pot it's true Heres an ex- amp- le what I can do

When I get all steamed up then I shout, Just tip me ov- er, pour me out.  
I can change my hand- le and my spout

Pol- ly put the ket- tle on and we'll all have tea grand- ma used to sing.

Tho' since then our taste has changed in so ma- ny ways, Yet to the pot we cling. Oh!

I'm a lit- tle tea- pot short and stout, Here is my hand- le here is my spout.  
I can change my hand- le or my spout Just tip me ov- er pour me out.

Let Me Off Uptown - Tempo de Jump 1941 By Redd Evans Earl Bostic

If it's pleas- ure you're a bout And you feel like step- ping out All you've  
got to shout is, LET ME OFF UP-TOWN If it's rhy- thm that you feel,

Then it's noth- ing to con- ceal All you've got to spiel is, LET  
ME OFF UP-TOWN Rib joints, Juke joints, Hep joints.

Where could a fel- low go to top it If you want to pitch a ball And you  
can't af- ford a hall A'll you've got to call is, LET ME OFF UP-TOWN

# WHEN MY BLUE MOON TURNS TO GOLD AGAIN (1941)

WILBY WALKER & GENA SULLIVAN

Moderato

WHEN MY BLUE MOON TURNS TO GOLD A- GAIN,

When the rain- bow turns the clouds a- way;

WHEN MY BLUE MOON TURNS TO GOLD A- GAIN,

You'll be back in my arms to stay.

550

~1941~

# HOW ABOUT YOU?

ly/ RALPH FREED m/ BURTIN LANG

Handwritten musical score for "How About You?". The score is written on a grand staff with treble and bass clefs. It includes lyrics and guitar chords. The lyrics are: "I LIKE NEW YORK IN JUNE How A-BOU-T YOU? — I LIKE A GERSH-WIN TUNE How A-BOU-T YOU I'M MAD A-BOU-T GOOD BOOKS CAN'T GET MY FILL (You) I love A FIRE-SIDE WHEN A STORM IS DUE — I LIKE PO-TA-TO CHIPS MOON-LIGHT & MO-TOR TRIPS How A-BOU-T YOU? — AND FRANK-LIN Roose-Velt's hooks GIVE ME A THRILL HOLD-ING HANDS IN A MOV-IESHOW WHEN ALL THE NIGHTS ARE how MAY NOT BE NEW, BUT I LIKE IT HOWA-BOU-T YOU —". Chords include G, Gmaj7, G, Bb°, Am7, D7, F#m, Gmaj7, G, F#m, E7+, E7+, A7, Cm6, D6, G6, B, Bb, F#sus, F#7, B, Am7, D7, D.S. al f, G9, Dm7, G9, Dm7, Cmaj7, C6, C6, Cm, G, Eb7, Ami, Bb7, B7, Emi, Em7, C, D7, GAm, G.

~1941~

# CELERY, STALKS AT MIDNIGHT

WILL BRADLEY  
GEO HARRIS

Handwritten musical score for "Celery, Stalks at Midnight". The score is written on a grand staff with treble and bass clefs. It includes lyrics and guitar chords. The lyrics are: "CELERY, STALKS AT MIDNIGHT". Chords include Fmaj7, G7, Fmaj7, G7, Em7, C, Fmaj7, G7, Fmaj7, G7, A9, I D7, G7, I II D7, F#A5T, G7, C, G7, C, E7, A7, D7, G7, D.S. al fine.

# DO YOU CARE?

LYRIC JACK ELLIOTT  
MUSIC KEW QUADING ~1941~

Handwritten musical score for "Do You Care?". The score is written on a grand staff with treble and bass clefs. It includes lyrics and guitar chords. The lyrics are: "DO YOU CARE? — IS THERE A CHANCE FOR ME — DO YOU CARE? I WISH I KNEW THAT I AM SO IN LOVE — PLEASE BE FARE YOU KNOW IT'S TRUE WONT YOU TRY TO CON-FESS THAT YOU FIND HAP-PI-NESS IN A TEN-DER-CAR-RESS THE WAY I DO? Do You And just sup-POS-ING I SHOULD SAY THAT I'VE A HEART TO SHARE — Would it MAT-TER AT ALL DO YOU CARE —". Chords include F, E7, D7, D°, D7, Cm6, E7, Bb°, Eb7, D7+, D7, G7, G7, G7, Gm7, C7, Gm7, Bbm6, C7, F, G7, C7, Gm7, C7, F, Eb7, D.S. al f, G7, G7, G7, Bb, F0, F, Cm6, D7, D7+, D7, G9, Bbm7/C13, F, F0, Fb.

~1941~

# DEEP IN THE HEART OF TEXAS

LYRIC JUNE HERSHEY  
MUSIC DON SWANDER

551

Handwritten musical notation for the first system of 'Deep in the Heart of Texas'. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are written below the notes. Chords are indicated above the staff.

THE STARS AT NIGHT ARE BIG AND BRIGHT DEEP IN THE HEART OF TEX-AS  
SAGE IN BLOOM ARE LIKE PER-FUME DEEP IN THE HEART OF TEX-AS

THE PRAIR-IE SKY IS WIDE AND HIGH DEEP IN THE HEART OF TEX-AS THE  
RE-MINDS ME OF THE ONE I LOVE DEEP IN THE HEART OF

TEX-AS (fine)

# DOLORES

LYRIC FRANK KOESSER  
MUSIC LOUIS ARTER ~1941~

Handwritten musical notation for the first system of 'Dolores'. The melody is written on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. Chords are indicated above the staff.

HOW I LOVE THE KISS-ES OF DO-LO-RES AY, AY, AY, DO-LO-RES NOT WA-RIE OR EM-I-LY OR  
I WOULD BE TO BE WITH MY " " " " I WAS MADE TO SER-EN-AP-DO

DO-RI-S ON-LY MY DO-LO-RES FROM A BAK-CO-NY A-BOVE ME SHE WHIS-PERS  
LO-RIS CHO-RUS AF-TER CHO-RUS JUST IM-AG-INE EYES LIKE MOON-RISE A VOICE LIKE

LOVE ME AND THROWS A ROSE AH, BUT SHE IS TWICE AS LOVE-LY - AS THE ROSE SHE THROWS  
MUS-IC AND LIPS LIKE

WINE WHAT A BREAK IF I COULD MAKE DO-LO-RES WINE ALL WINE (fine)

~1941~

# COME AND GET IT

THOMAS "FATS" WALLER  
ED KIRKBY

Handwritten musical notation for the first system of 'Come and Get It'. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are written below the notes. Chords are indicated above the staff.

YOU'RE ALWAYS SQUAWK-ING 'BOUT SOME LOV-IN' RAIS-IN' CAIN' BUT TUR-TLE DOV-IN'  
GOT TWO EYES THAT'S SO AP-PEAL-IN' GOT TWO LIPS THAT SET ME REEL-IN'  
IF YOU WANT TO GET ME FALL-IN' COME ON BA-BY QUIT THAT STALL-IN'

COME ON NOW SO THERE'LL BE NO SHOV-IN' COME AND GET - IT YOU  
OTH-ER THINGS THAT START THAT FEEL-IN' COME AND GET  
IT'S THE LAST TIME THAT I'M CALL-IN' COME AND GET IT NOW  
IT (fine)

IF YOU'RE GO-NNA LOVE ME AND BE MY TUT-TI FRUT-TI, - DON'T JUST TOR-TLE

DOVE ME I GOT-TA GET MY-SELF SOME BOOT-Y NOW

552

DON'T GIVE ME THAT JIVE

THOMAS "FATS" WALLER  
ED KIRKBY ~ 1941 ~

C G7+5 C C7 Am7 B<sup>b</sup>13 / A<sup>b</sup> C EM7

You CAN REAL-LY RUN YOUR MOUTH FROM THE NORTH DOWN TO THE SOUTH  
YOU'VE BEEN OUT 'MOST EV-'RY NIGHT AND YOUR HAIR AIN'T HANGIN' RIGHT } DON'T GIVE ME THAT  
YOU CAN TWIST SOME OTH-'ER 'GA-TOR, BUT DON'T TAKE ME FOR A 'TA-TER }

A9 Dm7 Fmi6 C C7

JIVE COME ON WITH THE COME ON (FINE) BA-BY WHAT YOU'RE SAY-IN' -

B7 B<sup>b</sup>7 Am7 D7 G7 D.S. al fine

YOU KNOW IT JUST AIN'T NICE IF THAT'S YOUR WAY OF PLAY IN NO DICE, BA-BY, NO DICE!

~ 1941 ~

RUMP STEAK SERENADE

"FATS" WALLER  
ED KIRKBY

G9 C7+5 F G9 C7+5 F E7 B<sup>b</sup>6 A7

Rump STEAK IS SURE A SEND-ER RUMP STEAK LIKE MA-MA MADE THICK JUI-CY  
RUMP STEAK FINE IN THE A. M. " " " " " " GOOD AL-SO  
RUMP STEAK IS SURA A SEND ER " " " " " " THICK JUI-CY

Dmi D7 G7 C7 F Gmi C9

NICE AND TEN-DER THE IN THE P. M. THE NICE AND TEN-DER THE } RUMP STEAK SER-E-NADE (fine) NOW I CAN JUMP ALL OVER THE WORLD I CAN

F C7 F E7 Ami G7+5 C7 D.S. al fine

EV-EN JOIN THE NA-VY, BUT THE RUMP STEAK MEL-O-DY LING-ERS ON, LET ME STICK MY FORK IN THE GRA-VY

~ 1941 ~

BESSIE, BESSIE, BESSIE

FAT'S WALLER  
& ED KIRKBY

C7+5 F B<sup>b</sup>7 C13 C11 F (C9+5) F7

BES-SIE, BES-SIE, BES-SIE — TAKE YOUR BIG ARM OFF ME OH  
PASSED BY YOUR WIN-DOW — PEEKED THROUGH YOUR SCREEN — I  
BES-SIE, BES-SIE, BES-SIE STAY A-WAY FROM MY DOOR — YES

B<sup>b</sup>7 F (C9+5) F A<sup>b</sup>0

BES-SIE BES-SIE BES-SIE TAKE YOUR BIG ARM OFF ME SAY IT  
PASSED BY YOUR WIN-DOW PEEK ED THROUGH YOUR SCREEN I COULD  
BES-SIE BES-SIE BES-SIE STAY A-WAY FROM MY DOOR I GOT AN-

C7 Gm7-5 F I 2 Gm7 F I 3

MIGHT BE SEND-ING YOU BUT IT'S DARN NEAR KILL-ING ME — SAY  
SEE WHAT YOU WAS DOING HOW CAN YOU BE SO MEAN-? I GOT AN-  
-OTHER FINE CHICK DON'T NEED YOU NO MORE (more) - (fine)





~ 1941 ~

# DO I WORRY?

STANLEY COWAN  
 & BOBBY WORTH

DO I WORRY 'CAUSE YOU'RE STEP-PIV OUT? DO I WORRY 'CAUSE YOUVE  
 WORRY WHEN THE ICE-MAN CALLS DO I WORRY IF NI-  
 GOT ME IN DOUBT THO YOUR KISS-ES AREN'T RIGHT DO I GIVE A BAG O' BEAYS? DO I  
 -A-GARA-FALLS THO YOU'RE TREAT-ING-ME LIKE DIRT DO YOU THINK I GIVE A SNAP ARE MY  
 STAY HOME EV-'RY NIGHT AND READ MY MAG-A-ZINES AM I FRAN-TIC 'CAUSE WE'VE  
 FEEL-INGS REAL-LY HURT WHEN YOU'RE IN SOME-ONES KAP AM I CURI-OUS WHEN THE  
 LOST THE SPARK IS THERE PAN-IC WHEN IT STARTS TURN-ING DARK AND WHEN EV-NING SHAD-OWS CREEP DO I  
 GOS-SIP FINES AM I FURI-OUS 'BOUT YOUR KIT-TLE WHITE LIES AND WHEN ALL OUR EVE-NINGS END 'CAUSE YOUVE  
 LOSE AN-Y SLEEP O-OVER YOU? DO I WORRY YOU CAN BET YOUR LIFE I DO, DO I  
 DO (fine)

# MOONLIGHT COCKTAIL

LYRIC KIM GANNON  
 MUSIC LUCKY ROBERTS ~ 1941 ~

COU-PL-A JIG-GERS OF MOON-NIGHT AND ADD A STAR - POUR IN THE BAG OF A JONE NIGHT AND  
 YOU ADD A COU-PL-A FLOW-ERS A DROP OF DEW - STIR FOR A COU-PL-A HOU-RS 'TILL  
 FOL-KOW THE SIM-PL- DI-RECT-IONS AND THEY WILL BRING - LIFE OF AN-OTH-ER COM-PREX-ION WHERE  
 ONE GUL-TAR - MIX IN A COU-PL-A DREAM-ERS AND THERE YOU ARE - LOV-ERS HAIL THE  
 DREAMS COME TRUE - AS TO THE NUM-BER OF KISS-ES IT'S UP TO YOU -  
 YOU'LL BE KING - YOU WILL A-WAKE IN THE MOU-NING AND START TO SING -  
 MOON-LIGHT COCK-TAIL (fine)  
 MOON-LIGHT COCK-TAILS NEED A FEW - COOK IT IN THE SUMMER BREEZE  
 MOON-LIGHT COCK-TAILS ARE THE THING  
 SERVE IT IN THE STAR-LIGHT UN-DER-NEATH THE TREES YOU'LL DIS-COV-ER TRICKS LIKE THESE ARE  
 SORE TO MAKE YOUR MOON-LIGHT COCK-TAIL please

1939 **I'M BUILDING A SAILBOAT OF DREAMS** W/M CUFF FRIEND & DAKE FRANKLIN 555

F F0 C7 F C9 Bb A7 A7#11 G7 B7 C7  
 WHEN TWI-LIGHT HAS GONE AND THE WORLD SLOW-BEATS ON I'M  
 STAR UP A-BOYS KNOWS MY SE-CRET OF LOVE I'M } BUILD-ING A  
 DREAMS ALL COME TRUE TILL THE DAY I FIND"  
 I C7 F C7 III C C7 F Bb F 3b F7  
 SAIL-BOAT OF DREAMS - EACH SAIL BOAT OF DREAMS SOME DAY SOME DAY I WILL  
 Bb Bm F C7 Cm6 D7 G7 C7 D.S.alc G7 C7 C13 F  
 SAIL A-WAY AND FIND YOU SOME-WHERE MY DARL-ING BUT 'TILL YOU ILL KEEP BUILD-ING A SAIL-BOAT OF DREAMS

1941 **HAPPY HOLIDAY** W/M IRVING BERLIN

F Gm7 C7  
 HAP-PY HOK-I-DAY HAP-PY HOK-I-DAY WHILE THE MER-RY BELLS KEEP  
 " " " " " " MAY THE CAL-EN-DAR KEEP  
 F Gm7 C7 IF IF G7 C  
 RING-ING MAY YOUR EV-'RY WISH COME TRUE HAP-PY YOU HAP-PY HOK-I-DAY HAP-PY  
 BRING-ING HAP-PY HOK-I-DAYS TO G7 C Dm7 G7  
 HOK-I-DAY WHILE THE MER-RY BELLS KEEP RING-ING MAY YOUR EV-'RY WISH COME  
 C Dm7 G7  
 TRUE HAP-PY HOK-I-DAY HAP-PY HOK-I-DAY MAY THE CAL-EN-DAR KEEP  
 C Dm7 G7 C  
 BRING-ING HAP-PY HOK-I-DAYS TO YOU

**ARTISTRY IN RHYTHM**

Cm7 Cm6 Cm7 Cmb Gb9 STAN KENTON  
 Fm7 B9 Bbmaj7 Bb7 I Bb6 II Bb Cm7 Dm Eb F Gm  
 [B] KEY OF 'C'  
 Dm7 Cm7 Dm7 C#7 Dm7 C#7 Dm7 Ab9 -5 Ab9 Ab9  
 Ab9 Gm7 C#9 I Cm7 C7 C6 Dm Em F G II C Dm Em F Ab Bb Cm7 C7 C6





Perdido

(1942)

By H. J. LENGSELDER, ERVIN DRAKE  
and JUAN TIZOL

Per - di - do, I look for my heart, it's Per - di - do. I lost it way down in Tor -  
le - ro, she glanced as she danced a bo - le - ro. I said, tak - ing off my som -

ri - do, While chanc - ing a dance fi - es - ta. Bo -  
bre - ro, "Let's meet for a sweet si - es - ta."

High was the sun when we first came close; Low was the moon when we said,

"A - dios!" Per - di - do, Since then has my heart been Per - di - do, I

know I must go to Tor - ri - do, That yearn - ing to lose Per - di - do.

The Honey Song (Honey, I'm In Love With You)

(1942)

Lyric and Music by CURT MASSEY & ARBIE GIBSON

Hon - ey, I'm in love with you, I love ev - 'ry - thing you do,

Sure as one and one makes two, Hon - ey, I'm in love with you. Hon - ey, let me hold your

hand, Let me tell you that it's grand, May - be then you'll un - der - stand,

Hon - ey, I'm in love with you. I'm for - ev - er build - ing dreams,

'Round your pret - ty head, it seems; But they're on - ly emp - ty dreams, Till you say that you love me,

too. I would walk a mil - lion miles If I could take a - long your smiles,

They would all be hap - py miles, 'Cause, hon - ey, I'm in love with you.

Strip Polka (Take It Off! Take It Off!) 1942

Lyric and Music by JOHNNY MERCER

Dm F7 Bb Eb Bb Eb Cm7 F7

1. There's a bur - lesque the - a - tre where the gang loves to go, To see Queen - ie the  
 2. (She's as) fresh and as whole - some as the flow - ers in May, And she hopes to re -  
 3. (Oh! she) hates corn - y waltz - es and she hates the ga - votte, And there's one big ad -

Cm7 F7 Bb F7 Bb F7 Bb Eb Bb

cut - ie of the bur - lesque show, — And the thrill of the eve - ning is when  
 ti - re to the farm some day, — But you can't buy a farm un - til you're  
 van - tage if the mus - ic's hot, — It's a fast mov - ing ex - it just in

Ep Cm7 Cm F7 Cm7 F7 Bb

out Queen - ie skips, And the band plays the Pol - ka while she strips!  
 up in the chips, So the band plays the Pol - ka while she strips!  
 case some thing r-r-rips, So the band plays the Pol - ka while she strips!

F7 Bb G7 Cm

"Take it off," "Take it off" Cries a voice from the rear, "Take it  
 "Take it off," "Take it off," All tom - ers shout, "Down in  
 Drop a - round, Take it in, It's the best in the west, Take it

F7 Bb F7 Bb

off," "Take it off," Soon it's all you can hear, But she's al - ways a  
 front," "Down in front," While the band beats it out, But she's al - ways a  
 off," "Take it off," You can yell like the rest, Take her out when it's

G7 Cm F7 Cm7 F7 F9 Dm F7

la - dy ev - en in pan - to - mime, So she stops! And al - ways just in  
 la - dy ev - en in pan - to - mime, So she stops! And al - ways just in  
 o - ver, She's a peach when she's dressed, But she stops! And al - ways just in

1 Bb Fdim F7 Dm F7 2 Bb F7 Bb To Interlude 3 Bb Gb9 F7

time. 2. She's as time. time. (time, time.)

Interlude F7 F9 Cdim F7 F9 F7 Bb6

Queen - ie, Queen of them all, Queen -  
 Queen - ie, Queen of them all, Queen -

Bb Bbdim Bb6 Bb

ie, Some - day you'll fall, Some - day  
 ie, Some - day you'll fall; Some - day

Ebdim Eb6 Eb Eb6 1 Bb Gb7 Cm7 F7 Bb Dm F7

church - bells will chime, In strip pol - ka time. — Oh! she's  
 church - bells will chime,

Last Ending EbMaj7 Eb6 Cm7 F9 Eb9 Bb6(add C)

"It's the Pol - ka time, Church-bells will chime, It's the Pol - ka time. —

560

# IN THE BLUE OF EVENING

LYRICS: TOM ADAIR 1942  
MUSIC: M. D'ARTEGA

F<sup>0</sup> F B<sup>b</sup>m7 F D<sup>0</sup> G<sup>m</sup>7 B<sup>b</sup>m6

IN THE BLUE OF EVE-NING WHEN YOU AP-PEAR  
WHILE CRIC-KETS CALL AND STARS ARE FALL-ING  
NIGHT WINDS A-BOVE WHISP-RING I LOVE YOU

F D<sup>0</sup> G<sup>m</sup>7 C7<sup>9</sup> F D<sup>b</sup>7 G<sup>m</sup>7 C7<sup>+</sup>

THERE IN THE DARK WE'LL SHARE A DREAM - RE-VE-RIE  
THERE 'NEATH THE STAR-LIT  
THERE WE WILL FIND RO-

G<sup>m</sup>7 C7<sup>9</sup> F E<sup>b</sup>m A<sup>b</sup>7 **BRIDGE** D<sup>b</sup> G<sup>b</sup>m6 A<sup>b</sup>7

SKY YOU'LL COME TO ME - IN THE SHA-DOWS OF THE NIGHT WE'LL STAND I'LL

G<sup>m</sup>7 A<sup>b</sup>7 D<sup>b</sup> F B<sup>b</sup>m6 C7 B<sup>b</sup>m6

TOUCH YOUR HAND AND THEN SORT-LY, AS YOUR LOVE-LY EYES EN-TREAT OUR LIPS WILL MEET A-

C7 D.S. al Fine ending III G<sup>m</sup>7 C7<sup>9</sup> F

-GAIN WANCE IN THE BLUE OF EVE-NING (fine)

# ALWAYS IN MY HEART

LYRICS: GIM GANNON 1942  
MUSIC: ERNESTO LECUONA

B<sup>b</sup> F<sup>+</sup> B<sup>b</sup> F<sup>+</sup> B<sup>b</sup> F<sup>+</sup> B<sup>b</sup>

YOU ARE ALWAYS IN MY HEART - EV-EN THO' YOU'RE FAR A-WAY I CAN HEAR THE MUSIC

B<sup>b</sup> E<sup>b</sup> D<sup>0</sup> C<sup>m</sup>i F<sup>7</sup> C<sup>m</sup>i<sup>7</sup> E<sup>b</sup>m<sup>6</sup>

OF - THE SONG OF LOVE I SANG WITH YOU YOU ARE ALWAYS IN MY HEART AND WHEN SKIES A-BOVE ARE

F<sup>7</sup> C<sup>m</sup>7 F<sup>7</sup> E<sup>0</sup> B<sup>b</sup>

GREY - I RE-MEM-BER THAT YOU CARE AND THEN AND THERE THE SUN BREAKS THRU

B<sup>b</sup> B<sup>b</sup> F<sup>+</sup> B<sup>b</sup> F<sup>+</sup> B<sup>b</sup> F<sup>+</sup> B<sup>b</sup>

JUST BE-FOR E I GO TO SLEEP - THERE'S A REN-DEZ-VOUS I KEEP - AND THE DREAM I ALWAYS

F<sup>m</sup>6 G<sup>7</sup> C<sup>m</sup>i E<sup>b</sup>m<sup>6</sup>

MEET HELPS ME FOR-GET WE'RE FAR A-PART I DON'T KNOW EX-AC-TAY WHEN DEAR

E<sup>b</sup>m<sup>6</sup> B<sup>b</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>

BUT I'M SURE WE'LL MEET A-GAIN DEAR - AND MY DAR-LING TILL WE DO YOU ARE ALWAYS IN MY HEART



# DER FUHRER'S FACE

w/m OLIVER WALLACE

A la "Dutch Band" **561**

Iss ve not der Su-per-men? Ar-yan pure, Su-per-men? Ya! ve is der  
 Su-per-men, Su-per, Du-per, Su-per-men! Iss der nut-sy land so goot,  
 Would you leave it if you could? Ya! dis nut-sy land is goot, Ve would leave it if ve could!  
 Ve bring der world new or-der, Heil Hit-ler's  
 world "New Or-der!" Ev-ry one of for-eyn race, vill luff der Fuehrer's  
 Face, ven ve bring to der world dis or-der. Ven der

**(CHORUS) (START HERE)**

Ven der Fueh-rer says, 'Ve iss der Mas-ter  
 Race, Ve Heil! (Razz) Heil! (Razz) Right in Der Fueh-rer's  
 face, Not too luff der Fueh-rer iss a great dis-  
 grace so ve Heil! (Razz) Heil! (Razz) Right in Der Fueh-rer's  
 Face. So ve Heil! (Razz) Heil! (Razz) Right in Der Fueh-rer's Face. Heil! **FINE**

# TAKE ME 1942

lyric MACK DAVID music RUBE BLOOM

TAKE ME I'm yours if you'll take me, I want you to make me,  
 a part of your heart. Hold me I dreamed you would hold me,  
 now real-ly en-fold me, say we'll ne-ver part. All the  
 love I have to give, I want to give to you, and as long as I shall  
 live I'll on-ly live for you. TAKE ME and ne-ver for-sake me,  
 my dar-ling please take me and make me your own.

562 JUKE BOX SATURDAY NIGHT 1942 w/ PAUL McGRANE  
 H. AL. STILLMAN

Mop-pin' up so— da pop rick— eyes — To our heart's de— light  
 Good— man and Ky— ser and Mil— ler — Help to make things bright,  
 Danc-in' to swing-er-oo quick-ies, JUKE BOX SAT- UR-DAY NIGHT. — They put noth- in'  
 Mix- in' hot lik's withva-hil- la,) —

past us, — Me and hon-ey lamb, — Mak-ing one — coke last us —  
 Till it's time to scam; Mon- ey, we real- ly don't need that, — we make out — all  
 right, Let-tin' the oth- er guy feed — that — JUKE BOX SA- TUR-DAY NIGHT. —

ON THE STREET OF REGRET w/ PETE WENDLING  
 L/ JOHN KLENNER  
 -1942-

When you're a- lone ON THE STREET OF RE- GRET — And your eyes are  
 dim and your cheeks are wet. When you know you've been wrong, and it's too late to  
 mend, You just stum-ble a- long wond-'ring where you will end. When you're a-  
 lone with your dreams of the past — And you re- al-ize what love means at  
 last — Just re- mem- ber the glo- ry of love's old sweet  
 sto- ry When you're a- lone ON THE STREET OF RE- GRET. —

IDAHO '42 w/m Jesse Stone

A- way be- yond the hills in I- DA- HO Where  
 smiles a- bove the trees in I- DA- HO To

yawn - ing can- yons greet the sun As it  
 say an- oth- er night is done.

Warm sum-mer winds toss the wav - - ing grain Call- ing me  
 back to my home a- gain To dream sweet mem- o- ries of  
 long a- go — Be- yond the hills in I- DA- HO.

# MAJOR AND THE MINOR, THE

Red EVANS & Earl Bostic 563  
- 1942 -

Slow and easy

The ma - jor met a lit - tle mi - nor  
mi - nor liked the lone - ly ma - jor  
I used to wine and dine her To for - get his lone - ly past  
So I'd like to wa - ger He will win her love at last.

The He took her to shows, showed her good times, (gave her ev'ry lit - tle) thing her  
heart de - sired. She taught the old wag, to jive and to shag, He could cut a ca - per like a  
man in - spired. The ma - jor wed the lit - tle mi - nor  
I lived in Car - o - li - na Happi - ly for ev - er more.

# PUT YOUR DREAMS AWAY

W/ Ruth Home m/ P. MANN & S. WEISS - 1942 -

PUT YOUR DREAMS A - WAY for an - oth - er day  
Wish - ing on a star nev - er got you far

1. And I will take their place in your heart.

2. And so it's time to make a new start. When your dreams at  
night fade be - fore you, Then I'll have the right to a -  
dore you. Let your kiss con - fess this is hap - pi - ness,  
Dar - ling, And put all your dreams a - way.

# PEOPLE LIKE YOU AND ME

W - MACK GORDON  
M - HARRY WARREN Moderato

Say, get a load of that moon look at those stars we get it all for free;  
ros - es are red, vi - lets are blue, that's cor - ny po - et - ry

All the pretty birdies sing for  
May - be corn is just the thing for People Like You And Me. You've heard of

Peo - ple Like You And Me Polks may say we're an - ti - quat - ed if they do, who  
cares? So, we're not so - phis - ti - cat - ed, Leave it to the mil - lion - aires.

I'm gon - na stick to the moon, stay with the stars that's my phi - los - o - phy,  
na - ture must have thought of spring for Peo - ple Like You And Me.

564

# SKYLARK

LYRIC: JOHNNY MERCER  
MUSIC: HOAGY CARMICHAEL

1942

ED6 Bb7 Eb Ab EP Gmi Ab EP

SKY-LARK - HAVE YOU AN-Y-THING TO SAY TO ME WON'T YOU TELL ME WHERE MY  
SKY-LARK - HAVE YOU SEEN A VAL-KEY GREEN WITH SPRING WHERE MY HEART CAN GO A-

Ad EP F7 Bb7 I ED Cmi Cmi7

HOW CAN BE - IS THERE A MEA-DOW IN THE MIST - WHERE SOME-ONE'S  
SOUR-NEY-ING O - VER THE SHA-DOWS AND THE

Ad Fmi Bb7 LAST EP Bb7 EP I ED Bb7

WAIT-ING TO BE KISSED

(fme)

RAIN TO A BLOS-SOM COV-ERED

EP Ad Fmi7 E7 ED7 3 Abmaj7 Eb° Ab6 Db7

NAME? AND IN YOUR LONE-LY FLIGHT

HAVE-N-T-YOU HEARD THE MU-SIC IN THE NIGHT

C7 D9 C7 Fmi Fmi7 F° 3 Db Fmi Eb7

WON-DER-FUL MU-SIC FAINT AS A WILL-O-THE WISP CRAZ-Y AS A MOON

A7 D7 G Bb7 D.S. al fme

SAD AS A GYP-SY SER-E-NAD-ING THE MOON (OH!)

1942

# I'VE HEARD THAT SONG BEFORE

4/sammy CARMICHAEL  
M/Jule Styne

G7 Cmaj7 C6 Bm7 E7

IT SEEMS TO ME I'VE HEARD THAT SONG BE-FORE - IT'S FROM AN OLD FA-MIL-IAR SCORE  
WORD BE-CAUSE I'VE HEARD THAT SONG BE-FORE - THE NY-RIC SAID FOR-EV-ER - MORE

A7 E° A7 D7 Em Fmi7 F#7 Em G7

(SCORE) I KNOW IT WELL THAT MEL-O-DY - IT'S FUN-NY HOW A THEMES  
FOR-EV-ER-

C G7+5 C Am Am(G#) Am7 D7 Dm7 Fm6

RE-CALLS A FA-VOR-ITE DREAM A DREAM THAT BROUGHT YOU SO CLOSE TO ME.

G7 Dm7 G7 D.S. al fmi Gm6 A7 E° A7 Dm A7 F6 C7+5

I KNOW EACH

-MORE'S A MEM-O-RY -

PLEASE HAVE THEM

F6 Fmi C6 B7 C Gm6 Dm A7 Dm Fm6 G13 C

PLAY IT A-GAIN AND I'LL RE-MEM-BER JUST WHEN I HEARD THAT LOV-LY SONG BE-FORE

# ONE DOZEN ROSES

LYRIC Roger Lewis & Country Washburn

1942

MUSIC 565 Dick Jurgens & Walter Donovan

Medium Fast

Give me ONE DOZ-EN ROS-ES Put my heart in be - side them And send them to the  
 one I love. She'll be glad to re - ceive them And I know she'll be lieve them That's  
 some thing we've been talk - ing of. There may be or - ange blos - soms  
 lat - er Kind of think that there will 'Cause she's done some - thing to me And my  
 heart won't keep still Give me ONE DOZ-EN ROS - ES Put my  
 heart in be - side them And send them to the one I love.

# I CAME HERE TO TALK FOR JOE

LYRIC (LEW BROWN, CHAS. TOBIAS) & SAM H. STEPT-1942

I Came Here To Talk For Joe. He wants me to let you know He can't keep that  
 date with you to - night I Came Here To Talk For Joe. Gee! that kid sure  
 loves you so And when he gets the chance he said he'd write That  
 boy has so much courage I've seen the things he can do But he nev - er had the  
 courage To tell you how he feels a - bout you He's got a per - fect al - i - bi He  
 can't be here and in the sky So I Came Here To Talk For Joe.

# CAN'T GET OUT OF THIS MOOD

LYRIC Jimmy M. Hughes & Frank Loesser

Can't Get Out Of This Mood. Can't get o - ver this feel - ing,  
 Can't get out of this dream, what a fool to dream of you,  
 Can't get out of this mood, Last night, your lips were too ap - peal - ing, The thrill should have been  
 was - n't part of my scheme To sigh and tell you that I  
 all gone by to - day, In the u - su - al way, But it's on - ly your arms I'm  
 out of love you, But I'm say - ing it, I'm playing it dumb, Can't Get Out Of This Mood,  
 Heart - break, here I come!

566 (1942) M/SCHUMMY MAC GRUBER  
 L/ GEO. WILLIAMS  
 IT MUST BE JELLY ('CAUSE JAM DON'T SHAKE LIKE THAT) L/ SUNNY SKYLAR

Must be jel-ly 'cause jam don't shake like that,  
 Must be chil-i 'cause stew don't get that hot,  
 Must be jel-ly 'cause jam don't shake like that,  
 Must be chil-i 'cause stew don't get that hot,  
 Oh ma- ma you're so big and fat. got.  
 Hey, sa- tchel, see what else you've

MY HEART AND I DECIDED - 1942 - W/M WALTER DONALDSON

MY HEART AND I DE- CI- DED, If you'd like it, We'd like it,  
 My heart and I con- fi- ded, We'd find heav- en, Blue heav- en,  
 too; Se-clud- ed with you.  
 too; Se-clud- ed with you.  
 you; Off on a prair- ie, Or out on a des- ert, Where  
 tum-ble-weeds tum- ble a- round, High on a moun- tain, Or deep in a val- ley, Or  
 some little al- ley in town. MY HEART AND I DE- CI- DED, It's just too, too  
 good to be true. Se-clud- ed with YOU.

NIGHTINGALE (1942) FRED WISE (XAVIER CUGAT)  
 M/GEO. ROSNER

Moderato

NIGHT-IN- GALE, as I lie on my pil- low, I can hear you in the  
 I for- get all my sor- row, as you ser- e-nade to  
 wil- low Sing- ing love- songs to the moon NIGHT- IN-  
 mor- row  
 with a sen- ti- men- tal tune My loved one  
 must have sent you to cheer me; My loved one who is o- ver the  
 sea. NIGHT- IN- GALE, tho' the night seems un- end- ing,  
 I can hear the love she's send- ing on the wings of mel- o- dy.

# You'd Be So Nice To Come Home To

By COLE PORTER

1942

Am Dm6 E7 Am E7 Am

You'd be so nice to come home to, You'd be so

C7 F C+ F Am Dm7 B7-5 E7 Ddim

nice by the fire. While the breeze, on high, sang a lull - a -

Am G7 Am6 F7 B7 E B7 E D E7

by. You'd be all that I could de - sire, Un - der

Am Dm6 E7 Am E7 Am

stars. chilled by the win - ter, Un - der an Au - gust moon,

C9 F C+ F A Dm Cdim C

Burn - ing a - bove. You'd be so nice, You'd be

F Fm6 C Ab7 D7 G7 C

par - a - dise to come home to and love.

# I'll Be Around (1942)

Words and Music by ALEC WILDER

C Dm7 Em Fmaj7 G7 G#dim F G7 C Am

I'll be a - round no mat - ter how you treat me now, I'll be a -

Dm7 Fmaj7 C Abmaj7 Ab6 G7 C Dm7 Em Fmaj7 G7 G#dim

round from now on. Your last - est love can nev - er last, and when it's

F G7 C Am Dm7 Fmaj7 G7-9 C Dm7 F C Dm7 C Db7/Ab Gm7

past, I'll be a - round when { he's } gone. Good - bye a -  
 { she's }

Bbmaj7 C7 Db7/Ab Gm Bb/C C7-9 Fmaj7 F6 Ab7/Eb Dm7 Fmaj7/G G7-9 C/E Am

gain, and if you find a love like mine, just now and then drop a line to say you're

Dm7 G7-9 C Dm7 Em Fmaj7 G7 G#dim

feel - ing fine, And when things go wrong, per - haps you'll see you're meant for

Dm/A G7/B Csus C Am Am7 Dm7 Fmaj7 G7-9 C F

me, so, I'll be a - round when { he's } gone.  
 { she's }

568

# SERENADE IN BLUE

LYRIC: MACK GORDON from movie "Orchestra Wives"  
MUSIC: HARRY WARREN 1942

When I hear that ser-e-na-de in blue I'm some-where in an oth-er world a  
 Once a-gain your face comes back to me just like the theme of some for-got-ten  
 Tell me dar-ling is there still a spark or on-ly lone-ly ash-es of the

lone with you shar-ing all the joys we used to know may-y moons a-go  
 Mel-o-dy in the a-bom of my mem-o-ry ser-e-na-de in  
 Flame we knew should I go on whist-ling in the dark ser-e-na-de in

Blue it seems like on-ly yes-ter-day a small ca-fee, a crowd-ed floor and

As we dance the night a-way I hear you say "for-ever-more," and

then the song be-came a sigh, for ev-er-more be-came good-bye but you re-mained in my heart

(Hear) so (dark) ser-e-na-de in blue

# T'M OLD FASHIONED

LYRIC: JOHANNY MERCER  
MUSIC: JEROME KERN 1942

I'm old fash-ioned I love the moon-light I love the old fash-ioned  
 I'm old fash-ioned, but I don't mind it that's

things — the sound of rain up-on a win-dow pane the star-ry song that

A-pri-l sings — this year's fan-cies are pass-ing-fan-cies but

sigh-ing sighs hold-ing hands these my heart un-der-stands

How I want to be as long as you a-gree to stay old fash-ioned with me



Fast

**KALAMAZOO (I'VE GOT A GAL IN)**

L. WACK GORDON  
M. HARRY WARREN

569

1942

A. B. C. D. E. F. G. H. I. got a gal in  
 Kal-a-ma-zoo, don't want to boast, but I know she's the toast of  
 Kal-a-ma-zoo, zoo zoo zoo zoo. Years have gone by, my  
 my, how she grew, I liked her looks, when I carried her books in  
 Kal-a-ma-zoo zoo zoo zoo zoo. I'm gonna send a wire, hop-pin' on a fly-er,  
 leav-in' to day. Am I dream-in' I can hear her screamin', 'Hy-  
 a Mis-ter Jackson' ev-ry thing's O K-A-I-A M-A-Z-O oh,  
 what a gal, a real pip-per-oo, I'll make my bid for that freck-  
 -le faced kid, I'm hur-ry-ing to, I'm goin' to Michi-gan to see the sweet-est gal  
 in Kal-a-ma-zoo zoo zoo zoo zoo, zoo! Kal-a-ma-zoo!

**BALTIMORE ORIOLE**

L. PAUL WEBSTER  
M. HOAGY CALMICHAEL

(1942)

Slow Drag-tempo

Bal-ti-more O-ri-ole {Took a look at the mer-cu-ry, for-ty be-  
 (Messed a-round with that big mouth till he sing-ed her  
 low, No life for a la-dy to be drag-gin' her feath-ers a-round in the  
 wing, For-giv-in' is ea-sy it's a wo-man-like, now-and-then-could-hap-pen  
 snow, Leav-ing me blue, off she flew to the Tan-gi-pa-no,  
 thing, Send her back home, home ain't home without her war-ble-ing.  
 Where a two-tim-in' black-bird met the di-vine Miss O.  
 Make a lone-ly man hap-py,  
 I'd like to ruf-fle his plum-age! Balti-more O-ri-ole  
 Come down from that bough, Fly back to me now.

570 **WHY DON'T YOU FALL IN LOVE WITH ME?** (As long as you're NOT IN LOVE WITH ANYONE ELSE) MUSIC: MABEL WAYNE LYRIC: AL LEWIS (1942)

Musical notation for the first line of the song, featuring a treble clef, 4/4 time signature, and a key signature of one flat. The melody is written on a single staff with various notes and rests. Chords A7 and D7 are indicated above the staff.

AS long AS you're NOT IN LOVE WITH AN-Y-ONE ELSE — WHY DON'T YOU FALL IN LOVE WITH ME  
 GOT-TA-GO O-VER-BOARD FOR SOME-ONE SOME DAY be-lieve it or NOT IT'S BOUND TO BE

Musical notation for the second line of the song. Chords Am D7, G7, D7, and G7 are indicated above the staff. The melody continues with notes and rests.

(ME) (2nd X) YOU'RE DRIV-IN' ME CRA-ZY BA-BY TRY-IN' TO GUESS —  
 (BE) AS

Musical notation for the third line of the song. Chords C, G7, D7, and F# are indicated above the staff. The melody continues with notes and rests.

WILL YOU TELL ME NO OR WILL YOU TELL ME YES YA long as you're NOT IN love WITH

Musical notation for the fourth line of the song. Chords C, A7, D7, Dm7, G7, C, G7+5, and C are indicated above the staff. The melody concludes with notes and rests.

AN-Y-ONE ELSE WHY DON'T YOU FALL IN love WITH ME — (fine)

**SWEET EL-DISE** LYRIC MACK DAVID MUSIC RUSS MORGAN ~ 1942 ~

Musical notation for the first line of the song. Chords C, Em, C7, F, and Fm6 are indicated above the staff. The melody is written on a single staff with notes and rests.

SWEET EL-O-ISE SING THE BIRDS IN THE TREES WHEN SHE IS NEAR YOU CAN  
 " " " " IS THE BEAU-TI-FUL SIGHT OLE MIS-TER MOON COMES A-  
 " " " " IS SO LOVE-LY TO LOVE YOU WILL A-GREE SHE'S THE

Musical notation for the second line of the song. Chords G7, C, A7, D9, F, D7, and A7 are indicated above the staff. The melody continues with notes and rests.

HEAR THEM SING-ING SWEET MEL-O-DIES — THEY'RE JUST FOR MY EL-O-ISE  
 ROUND TO LOOK AT HER EV'-RY NIGHT — HER SMILES A WARM SUM-MER  
 ON-LY GIRL THAT YOU'RE DREAM-IN' OF — BUT YOU'LL BE WAS-TIN' YOUR TIME

Musical notation for the third line of the song. Chords D7, G7, C, Gm, C9, and F are indicated above the staff. The melody continues with notes and rests.

(-ISE) — BREEZE THE SMILE OF EL-O-ISE AND THO THERE MAY BE CLOUDS IN THE SKIES

Musical notation for the fourth line of the song. Chords Dm7, C, Gm7, and A7 are indicated above the staff. The melody continues with notes and rests.

THERE'S AL-WAYS SUN-SHINE DEEP IN HER EYES IN CASE YOU

Musical notation for the fifth line of the song. Chords D, Am, D, D7, G7, and Dmi7 are indicated above the staff. The melody continues with notes and rests.

DID-N'T KNOW RO-SES GROW HO-PIN' SOME DAY THEY'LL BE PRESSED AND CA-RESSED

Musical notation for the sixth line of the song. Chords G, G7, D5, and C are indicated above the staff. The melody concludes with notes and rests.

IN HER BOU-QUET CAUSE EL-O-ISE IS ALL MINE —

**CARIBBEAN CLIPPER (1942)** M/ JERRY GRAY  
L/ SAMMY GALLOP

571

Come on a board the CAR- IB- BE- AN CLIP- PER  
 We'll leave a cloud of star- dust far- be hind us

We'll ride a moon- beam to the lit- tle dip- per  
 And land up- on the moon where love will find us

We'll find the dream we've been - pur- su- ing  
 Out where the stars are peak- a- boo- ing

High on a fly- ing ship where love's the skip- per  
 To Heav- en on the CAR- IB- BE- AN CLIP- PER.

**THERE WILL NEVER BE ANOTHER YOU** L/ MACK GORDON  
M/ HARRY WARREN (1942) Moderato

There will be man- y oth- er nights like this, And I'll be stand- ing  
 here with some- one new, There will be oth- er songs to sing, An-  
 oth- er fall, an- oth- er spring, But THERE WILL NEV- ER BE AN- OTH- ER YOU.  
 There will be oth- er lips that I may kiss, But they won't thrill me  
 like yours used to do, Yes, I may dream a mil- lion dreams, But  
 how can they come true, If there will nev- er ev- er be an- oth- er you?

**MOONLIGHT BECOMES YOU (1942)** M/ Jimmy Van Heusen L/ Johnny Burke

Moon- light be- comes you, It goes with your hair, You cer- tain- ly know the  
 right thing to wear. I'm thrilled at the sight, And I could get so ro-  
 man- tic to- night. You're  
 all dressed up to go dream- ing, Now don't tell me I'm wrong, And what a night to go  
 dream- ing, Mind if I tag a; long? If I say I love you, I  
 want you to know It's not just be- cause there's moon- light, al-  
 though Moon- light be- comes you so.

# LOVER MAN

w/m JIMMY DAVIS, ROGER "RAM" RAMIREZ  
 & JIMMY SHERMAN ~ 1942 ~

1. I don't know why but I'm feeling so sad  
 2. The night is cold and I'm so all-a-lone  
 3. Some-day we'll meet and you'll dry all my tears

I long to try some-thing I've nev-er had  
 I'd give my soul just to call you my own  
 Then this per-sweet lit-tle things in my ears

nev-er had no kiss-in' oh, what I've been miss-in' } LOV-ER MAN, oh where can you be? — be? — be?  
 got a moon a-bye me, but no one to love me }  
 hug-gin' and a kiss-in' oh, what we've been miss-in' }

I've heard it said that the thrill of ro-mance can be like a heav-en-ly dream

I go to bed with a pray'r that you'll make love to me strange as it seems

D.S.  
 al  
 FINE

# (1942) WHO WOULDN'T LOVE YOU

LYRIC: BILL CARREY  
 MUSIC: CARL FISCHER

WHO WOULD-N'T LOVE YOU who would-n't care you're so en-CHANT-ING Peo-ple must stare

You're the dream that dream-ers WANT TO DREAM A-BOUT you're the breath of SPRING THAT HOV-ERS

GAD A-BOAT, ARE MAD A-BOUT WHO WOULD-N'T LOVE YOU WHO WOULD-N'T BUY the West Side of Hea-ven If

You WINKED YOUR EYE you're the AN-SWER TO MY EV-'RY PRAYER, DAR-LING WHO WOULD-N'T LOVE YOU

WHO WOULD-N'T CARE

**VELVET MOON** '42 Lynz/Eddie DeLange m/Josof Myrau 573 slowly

There's a sa-tin sky a-bove — dipped in dew, — tin-ted blue, — A bed for the  
 VEL-VET MOON; There's a moun- tain made of mist, — fea- ther bed, — tin-ted  
 red ca-ress-ing the VEL- VET MOON. I see the mil- ky way, her  
 neg- li- gee — a vis- ion of sheer de- light, — sil- v'ry white,  
 And there up-on her breast a neck- lace of stars that en- chants the night and as  
 I — hold you tightly I hear mus- ic ev- 'ry- where, — sym- pho- nies, — rhap- so-  
 dies that com- fort the VEL- VET MOON So that it can gent- ly creep-  
 in- to sleep — deep in dreams and so in- to the dawn- ing  
 as the moon dreams a- bove We too can dream of our love,  
 Here is par- a- dize for two — 'neath our blue — VEL- VET MOON.

**EV'RY NIGHT ABOUT THIS TIME** (1942) m/James V. Monaco

*h/ Ted Koeller*

EV- 'RY NIGHT A- BOUT THIS TIME Oh! how I miss you, I drift in  
 Mem- o- ries haunt me, — Wond- er- ling...  
 to our old rendez vous — EV- 'RY NIGHT A- BOUT THIS TIME, — The gang keeps on  
 too who's dancing with you asking — why you're not a- round? — And I keep pre- tend- ing  
 that you're just out of town. EV- 'RY NIGHT A- BOUT THIS EV- 'RY NIGHT A- BOUT THIS  
 TIME, And when - ev- er they croon our fav or- ite tune, A  
 tear falls with ev- 'ry rhyme, — Oh how I miss you — EV- 'RY NIGHT A- BOUT THIS TIME.

**574 I HAD THE CRAZIEST DREAM** 1942 <sup>M</sup> Harry Warren  
L/Mack Gordon Moderato

Gm6 Em7 A7+ Dm Gdim Dm

I HAD THE CRAZ-I-EST DREAM last night, yes I did;

Dm7 G7b9 C Cdim Bm7 G7

I never dreamt it could be Yet there you were, in love with me,

Gm6 A7 Gm6 A7 Dm Gm6 A7 Dm

I found your lips close to mine, So, I kissed you and you did-n't mind it at all;

Am6 Em Dm7 G7

When I'm a-wake such a break never hap-pens, How long can a guy go on dream-ting?

C Gm6 A7+ Dm Cdim Bm7 Fm6

If there's a chance that you care, Then, please say you do; (Ba-by)

C E7 D7 Dm7 G7b9 C Ab7 Db C

Say it and make my craz-i-est dream come true.

**SWEET TALK**

1942

Lyric - Robert Sour Music - Una Mae Carlisle

C maj7 F9

SWEET TALK Oh how I love to hear him sweet talk-in' to me! And tho I'm wise to

Fmi7 Dmi7 G9 C F6 C Cdim Fmi6 C maj7 F9

all those lies. I'll close my eyes if he'll just SWEET TALK. and tell the same old stor-y

C Gmi6 A7 D7 Fmi7 Dmi7 G9 C

like no one else can. I'm dy-in to be-lieve it's true when I'm with my sweet man,

Gmi7 C7 C9+ F C+ F Ami7 D7

I need some-bod-y who can make me be-lieve he loves me make me be-lieve he

Am7 D7 D7-5 G7 G9+ C maj7 F9

loves me thru and thru. So, SWEET TALK Just let me curl up clos-er

C Gmi6 A7 D7 Fmi7 Dmi7 G9 C

as close as can be. And just re-peat and then re-peat that sweet, SWEET TALK to me.

**NOT MINE** - 1942

Words - Johnny Mercer Music - Victor Scherzinger

Am Am7 D9 Dm7 C Am Am7

It's some-bod-y els-e's moon, a - bove, NOT MINE. I's some-bod-y

D9 Dm7 Gm7 C7 F Dm7 G9-5 G9 G+9

els-e's night for love, NOT MINE. A heart to some one else is a

C Em7 A7-5 A7 Cdim G Em7 Am7 G Cm Cdim G7 Am Am7

thing that melts To me it's just a com-ic val-en-tine. Let some-bod-y

D9 Dm7 G7 Gm7

els-e's tears be shed, NOT MINE. Let some-bod-y els-e's nose get

F Fm C Em7

red NOT MINE. I like play-ing sol-i-taire, but un-til I can draw a

A7 Am Am7 D9 Dm7 C Dm7 C

pair, It's some bod-y els-e's moon up there, NOT MINE.



576

# THAT OLD BLACK MAGIC

LYRIC: JOHNNY MERCER  
MUSIC: HAROLD ARLEN (1942)

THAT OLD BLACK MAG-IC HAS ME IN ITS SPELL - THAT OLD BLACK MAG-IC THAT YOU WEAVE SO WELL  
 THESE I-CY FIN - GERS UP AND DOWN MY SPINE THE SAME OLD WITCH CRAFT WHEN YOUR EYES MEET MINE  
 (MINE) THE SAME OLD TIN - GLE THAT I FEEL IN - SIDE - AND THEN THAT EL - E - VA - TOR STARTS ITS RIDE  
 (RIDE) AND DOWN & DOWN I GO 'ROUND & 'ROUND - I GO LIKE A HEAP - THAT'S CAUGHT IN THE TIDE  
 I SHOULD STAY A - WAY - BUT WHAT CAN I DO - I HEAR YOUR NAME AND I'M A - FRAME  
 A FRAME WITH SUCH A BURN - ING DE - SIRE THAT ON - LY YOUR KISS CAN PUT OUT THE FIRE  
 FOR YOU'RE THE LOV - ER I HAVE WAIT - ED FOR THE MATE THAT FATE HAD ME CRE -  
 - AT - ED FOR AND EV - RY TIME YOUR KISS MEET MINE DANCING DOWN & DOWN I GO  
 'ROUND & 'ROUND I GO IN A SPIN LOV - ING THE SPIN I'M IN - UN - DER THAT OLD BLACK MAG - IC CALLED LOVE -

# WHITE CHRISTMAS

w/m IRVING BERLIN  
from movie "Holiday Inn" - 1942 -

I'M DREAM - ING OF A WHITE CHRIST - MAS (JUST LIKE THE ONES I USED TO KNOW WHERE THE TREE TOPS  
 WITH EV - RY CHRIST - MAS CARD I WRITE MAY YOUR DAYS BE  
 GLIS - TEN AND CHILD - DREN LIST - TO HEAR SLEIGH BELLS IN THE SKYON BRIGHT AND MAY ALL YOUR  
 MERR - Y AND  
 CHRIST - MAS - ES BE  
 WINTER



Blue Flame 1942

Lyric by LEO CORDAY, Music by JOE BISHOP & JAMES NOBLE

Blue flame lone-ly mem-ries, Light-ing my heart,  
 Blue flame on-ly mem-ries, Why did we part? Ev-er burn-ing Ev-er  
 yearn-ing Blue flame. Blue flame burn-ing sor-row deep in my heart,  
 Blue flame will to-mor-row bring a new start.  
 Ev-er glow-ing, Ev-er grow-ing, Blue flame.

Tangerine (1942)

By JOHNNY MERCER and VICTOR SCHERTZINGER

Tan-ge-rine She is all they claim With her eyes of night and lips as bright as  
 flame Tan-ge-rine When she danc-es by Sen-or-i-tas stare and  
 ca-bal-le-ros sigh. And I've seen Toasts to Tan-ge-rine Raised in  
 ev-'ry bar a-cross the Ar-gen-tine, Yes, she has them all on the run But her heart be-longs to just  
 one Her heart be-longs to Tan-ge-rine. Tan-ge-rine.

Love In The Moonlight Based on a theme from Concerto in A Minor by Grieg

1942

AL STILLMAN & VICTOR LAMONT

Love in the moon-light fades with the dawn Love in the moon-light  
 soon will be gone; Shin-ing bright through the night But love  
 goes with-out warn-ing in the morn-ing, Let it go, I don't  
 care; I'll find love in the moon-light When I meet you there!

# 57B A STRING OF PEARLS

LYRIC Eddie DeLange  
MUSIC Jerry Gray ~1942~

Handwritten musical score for "A String of Pearls" in E-flat major, 4/4 time. The score consists of four staves of music with lyrics written below. Chord symbols are written above the notes. The lyrics are: "BA-BY HERE'S A FIVE AND DIME BA-BY- NOW'S- A-BOUT THE TIME 'TILL THAT HAP- PY DAY IN SPRING WHEN YOU BUY- THE WED- DING RING FOR A } STRING OF PEARLS A-HA WOOL-WORTH EV'-RY PEARLS PLEASE A (FINE) A STAR A-BOYE WRAPPED IN DREAMS AND FILLED WITH LOVE THAT OLD STRING OF PEARLS A-HA WOOL-WORTH".

# WELL GET IT!

SY OLIVER  
(INSTRUMENTAL) ~1942~

Handwritten musical score for "Well Get It!" in E-flat major, 4/4 time. It is an instrumental piece. The score includes an intro, a main section, and a bridge. Chord symbols include Eb, Eb0, Eb7, Eb, Eb0, Eb, Bb, F7+5, Bb, Cm7, Eb, Bb6, C7, F7+5, Eb, F7+5, Bb, Abmaj7, Eb, Bb, Bb6 Add9, Eb, Bb, Eb9, Eb9, Bb, Eb, Eb7, Bb, Cm7, F7, Bb, and D.S. al fine.

# BROTHER BILL

w/m LOUIS ARMSTRONG  
~1942~

Handwritten musical score for "Brother Bill" in G major, 4/4 time. The score consists of four staves of music with lyrics written below. Chord symbols are written above the notes. The lyrics are: "OH, I DROPPED THAT GUN AND A-WAY I RUN BROTHER BILL SAID 'BOY WHAT'S THE MAT-TER WITH YOU?' HAD HE KNOWN LIKE ME, HE'D A RUN SOME TOO; I RUN SO FAST THEY SAY (SAY) THAT THEY COULD-N'T CATCH ME ALL DAY THE WAY I RUN A-CROSS THAT FIELD YOU COULD-N'T CATCH ME WITH AN AU-TO-MO-BILE (FINE)".

# RELEASE ME

w/m EDGE MILLER  
DUB WILLIAMS  
ROBERT YOUNT

~ 1954 ~

579

PLEASE RE-LEASE ME LET ME GO — FOR I DON'T WANT YOU AN-Y  
I HAVE FOUND A NEW LOVE DEAR — AND I WILL ALWAYS WANT HER  
PLEASE RE-LEASE ME CAN'T YOU SEE — YOU'D BE A FOOL TO COME TO

MORE — TO WASTE OUR LIVES WOULD BE A SIN — RE-LEASE ME AND LET ME LOVE A-GAIN —  
NEAR — HER LIPS ARE WARM WHILE YOURS ARE COLD — RE-LEASE ME MY DAR-LING LET ME GO —  
HE — TO LIVE A LIE WOULD BRING US PAIN — SO RE-LEASE ME AND LET ME LOVE A-GAIN —

FEATURED BY PATTY PAGE

# ALLEGHENY MOON

w/m AL HORMAN &  
DICK MANNING  
~ 1956 ~

AL-LE-GHE-NY MOON, I NEED YOUR LIGHT TO HELP ME FIND RO-MANCE TO-NIGHT SO  
STARS SO BRIGHT A-BOVE THE MAG-IC OF YOUR LAMP OF LOVE CAN

SHINE SHINE SHINE — AL-LE-GHE-NY MOON YOUR SIL-VER BEAMS CAN LEAD THE  
WAY TO GOLD-EN DREAMS SO SHINE SHINE SHINE — HIGH A-MONG THE MAKE

MINE AL-LE-GHE-NY MOON IT'S UP TO YOU PLEASE SEE WHAT YOU CAN  
DO FOR ME AND FOR MY ONE AND ON-LY LOVE — fine

# MISTER SANDMAN

w/m PAT BALLARD  
~ 1954 ~

MIS-TER SAND-MAN BRING ME A DREAM MAKE HER COM-PLEX-ION LIKE  
SAND-MAN I'M SO A-LONE DON'T HAVE NO-BOD-Y TO

PEACH-ES AND CREAM GIVE HER TWO LIPS LIKE ROS-ES IN CRO-VER THEN TELL ME  
THAT MY LONG-SOME NIGHTS ARE O-VER PLEASE TURN ON YOUR MAG-IC BEAM —

MIS-TER SAND-MAN, BRING ME A DREAM

580

# ISN'T THIS A LOVELY DAY (TO BE CAUGHT IN THE RAIN?)

w/m Irving Berlin 1935

IS-N'T THIS A LOVE-LY DAY - TO BE CAUGHT IN THE RAIN  
 YOU WERE GOING ON YOUR WAY - NOW YOU'VE GOT - TO RE-

-MAIN JUST AS YOU WERE GOING LEAV-ING ME ALL AT SEA THE CLOUDS BROKE

THEY BROKE AND OH! WHAT A BREAK FOR ME I CAN SEE THE SUN UP HIGH  
 I CAN SEE WHERE YOU AND I

(HIGH) THO' WE'RE CAUGHT IN THE STORM WARM LET THE  
 COULD BE GO - ZY AND

RAIN PIT-TER PAT-TER BUT IT REAL-LY DOES-N'T MAT-TER IF THE SKIES ARE GRAY

LONG AS I CAN BE WITH YOU - IT'S A LOVE-LY DAY

TERRY GILKYSON - RICH DEHR - FRANK MILLER

# MEMORIES ARE MADE OF THIS

1955

TAKE ONE PRESH AND TEN-DER KISS - ADD ONE STO-LEN NIGHT OF BAISS  
 DON'T FOR-GET A SMAH MOON-BEAM FOND IN LIAT-HY WITH A DREAM  
 WITH HIS BLESS-INGS FROM A-BOYE SERVE IT GEN-'ROUS-AY WITH LOVE

ONE GIRL YOUR LIPS AND MINE ONE BOY AND MINE  
 ONE MAN ONE WIFE SOME GRIEF TWO SIPS OF JOY  
 ONE LOVE ONE TRUL LIFE " " " " " " " "

FINR THEN ADD THE WED-DING BELLS ONE HOUSE WHERE KN-ERS DWELL THREE LIT-TLE  
 KIDS FOR THE FLA-VOR - STIR CARE-FULLY THRU THE DAYS SEE HOW THE FLA-VOR STAYS

THESE ARE THE DREAMS YOU WILL SA - VOR

W/M BEN WEISMAN, DOTTIE WAYNE & MARIYAN GARRETT  
**THE NIGHT HAS A THOUSAND EYES**

~ 1962 ~ 581

F A7 D7 G7 Gm7 C7

THEY SAY THAT YOU'RE A RUN A-ROUND LOV-ER — THO YOU SAY IT IS-N'T  
 YOU SAY THAT YOU'RE AT HOME WHEN YOU PHONE ME — AND HOW MUCH YOU REAL-LY  
 ONE OF THOSE DAYS YOU'RE GON-NA BE CRY-IN' 'CAUSE YOUR GAME I'M GON-NA

F6 Gm7 C7 F A7 D7 Dm7

SO CARE — BUT IF YOU PUT ME DOWN FOR AN-OTH-ER, — I'LL KNOW BE-  
 MAY — THO YOU KEEP TELL-ING ME THAT YOU'RE LONE-LY — I'LL KNOW IF  
 AND YOU'LL FIND OUT WITH-OUT REAL-LY TRY-IN' — EACH TIME THAT

G7 Dm7 G7 Gm7 C7 [CHORUS] Dm7

-NEVE ME I'LL KNOW — 'CAUSE THE NIGHT — HAS A THOU-SAND EYES  
 SOME-ONE IS THERE — 'CAUSE THE NIGHT — HAS A THOU-SAND EYES  
 MY KISS-ES STRAY —

Dm Gm7 F Gm7 C7

AND A THOU-SAND EYES CAN'T HELP BUT SEE — IF YOU — ARE-N'T TRUE TO  
 AND A THOU-SAND EYES WILL SEE ME TOO — AND NO — MAT-TER WHAT I'D

Cm7 D7 Gm7 C7 F Bb

ME — SO RE-MEM-BER WHEN YOU TELL THOSE LIT-TLE WHITE LIES THAT THE  
 DO — I COULD NEV-ER DIS-GUISE ALL MY LIT-TLE WHITE LIES 'CAUSE THE

Gm7 C7 Gm7 [I F] [II F D7 Gm]

NIGHT — HAS A THOU-SAND EYES  
 NIGHT — HAS A THOU-SAND EYES SO RE-MEM-BER — WHEN

C7 F Bb Gm7 C7 F

YOU TELL THOSE LIT-TLE WHITE LIES THAT THE NIGHT HAS A THOU-SAND EYES — (Five)

**COUNT EVERY STAR**

L/SAMMY GALLOP ~ 1950 ~  
 M/BRUNO COQUATRIX

G Gm7 Am7 D7 G 3 Em7 Am7 D7

COUNT EV-RY STAR IN THE MID-NIGHT SKY COUNT EV-RY ROSE EV-RY FIRE  
 COUNT EV-RY LEAF ON A WIL-Low TREE COUNT EV-RY WAVE ON A STORM-Y SEA

G7 C Cm7 G Am7 C° D.S. al f

FOR THATS HOW MAN-Y TIMES I MISS YOU HEAV-EN KNOWS I MISS YOU

Dm7 G7 Cm7 E° Cm7 G Epi 3 Am7 D7 G Em Am Ab7 G

COUNT EV-RY STAR AND DAR-LING WHEN YOU DO YOU'LL KNOW THE TIMES I HAVE CRIED FOR YOU —

# 582 YOU'VE CHANGED W/ BILL CAREY 1942 M/ CARL FISCHER

YOU'VE CHANGED THAT SPARKLE IN YOUR EYES IS GONE YOUR SMILE IS JUST A CARE-LESS  
 CHANGED YOUR KISS-ES NOW ARE SO BLA-SE, YOU'RE BORED WITH ME IN EV'-RY  
 CHANGED YOUR NOT THE AN-GEL I ONCE KNEW NO NEED TO TELL ME THAT WE'RE  
 YAWN YOU'RE BREAK-ING MY HEART- YOU'VE CHANGED,  
 WAY I CAN'T UN-DER-STAND- YOU'VE CHANGED-  
 THROUGH IT'S ALL O-VER NOW-  
 YOU'VE FOR-GOT-TEN THE WORDS I LOVE YOU EACH MEM-O-RY THAT WE'VE SHARED  
 YOU IG-NORE EV'-RY STAR A-BOVE- YOU- I CAN'T RE-A-LIZE YOU EV-ER CARED  
 YOU'VE  
 YOU'VE CHANGED. (fine)

# DON'T SIT UNDER THE APPLE TREE W/ LEN BROWN 1942 CHAS. TOBIAS & SAM STEPT

DON'T SIT UN-DER THE AP-PL E TREE WITH AN-Y-ONE ELSE BUT ME } AN-Y ONE ELSE BUT  
 DON'T GO WALK-ING DOWN LOW-ERS LANE WITH AN-Y-ONE ELSE BUT ME } ME

WE AN-Y-ONE ELSE BUT ME, NO! NO! NO!  
 JUST RE-MEM-BER THAT I'VE BEEN TRUE TO  
 DON'T START SHOW-ING OFF ALL YOUR CHARMS IN  
 DON'T SIT UN-DER THE AP-PL E TREE WITH

NO-BOD-Y ELSE BUT YOU SO JUST BE TRUE TO ME  
 SOME-BOD-Y ELSE'S ARMS YOU MUST BE TRUE TO ME  
 AN-Y-ONE ELSE BUT WE YOU'RE MY L-O-V-E (fine) ME- I'M

SO A-PRAID THAT THE PRAYS WE MADE UN-DER-NEATH THOSE MAN-LIT SKIES WILL FADE A-WAY & YOU'RE  
 BOUND TO STRAY IF THE STARS GET IN YOUR EYES, SO

# AT LAST

from movie "ORCHESTRA WIVES" ~1942~  
 L/MACK GORDON M/HARRY WARREN

AT LAST — MY LOVE HAS COME A — LONG — MY LONE — LY DAYS ARE O — VER —  
 LAST — THE SUES A — BOVE ARE BLUE — MY HEART WAS WRAPPED IN CLO — VER —  
 SMILED — AND THEN THE SPELL WAS CAST — AND HERE WE ARE IN

AND LIFE IS LIKE A SONG — AT YOU I FOUND A  
 THE NIGHT I LOOKED AT

DREAM THAT I CAN SPEAK TO — A DREAM THAT I CAN CALL MY OWN I FOUND A THRILL TO PRESS MY  
 CHEEK TO A THRILL I'VE NEV — ER KNOWN. YOU HEAV — EN FOR YOU ARE MINE AT LAST —

# WHEN THE SUN COMES OUT

L/ TED KOEHLER ~1941~  
 M/ HAROLD ARLEN

WHEN THE SUN COMES OUT AND THAT RAIN STOPS BEAT-IN' ON MY WIN - DOW  
 STORM BROKE OUT AND MY {MAN} WAKED OFF AND LEFT ME IN THE  
 SUN COMES OUT AND THE {RAIN} STOPS BEAT-IN' ON MY WIN - DOW

PAYE WHEN THE SON COMES OUT THERE'LL BE BLUE-BIRDS 'ROUND MY DOOR SING-IN'  
 RAIN THOUGH {HE'S} GONE, I DOUBT IF {SHE'LL} STAY A - WAY FOR GOOD I'D STOP  
 PAYE IF MY HEART HOLDS OUT LET {IT} RAIN AND LET IT POUR IT MAY

LIKE THEY DID BE - FORE THAT OL' FUN - NY IT'S NOT ALWAYS PEACH - ES, CREAM AND HON - EY  
 LIV - IN' IF {HE} SHOULD LOVE IS  
 NOT BE LONG BE - FORE THERE'S A

JUST WHEN EV - RY - THING LOOKED BRIGHT AND SUN - NY, SUD - DEN - LY THE CY - CLONE CAME I'LL  
 NEY - ER BE THE SAME TILL THAT KNOCK - IN' AT MY DOOR THEY YOU'LL KNOW THE ONE I LOVED 'WAKED

WHEN THE SUN COMES OUT

584. <sup>1942</sup> CALL ME IRRESPONSIBLE <sup>ly SAMMY CAHN</sup>  
<sup>m/ JAMES VAN HONSEN</sup>

**F** **F#0** **Gm** **D0** **F**

CALL ME IR-RE-SPON-SI-BLE CALL ME UN-RE-KI-A-BLE THROW IN  
 CALL ME UN-PRE-DICT-A-BLE TELL ME I'M IM-PRAC-TI-CAL RAIN-BOWS

**A7** **C#7** **D#7** **Cm** **D#7** **DM7/G** **D+** **B7** **C7** **Cm6**

UN-DE-PEND-A-BLE TOO DO MY FOOL-ISH AL-I-BIS BORE  
 I'M IN-CLINGED-TO PUR-

**D7-9** **D7** **D#7** **G7** **G13(-9)** **Gm7** **Am** **Gm7** **C7** **D.S. al+ Coda**

You Well, I'm NOT TOO-CLEV-ER I JUST A-DORE YOU -SUE-

**DM7/G** **D+** **B7** **Cm/A** **F13** **Csus** **Gm7** **B7** **C7**

CALL ME IR-RE-SPON-SI-BLE YES, I'M UN-RE-KI-A-BLE, BUT ITS UN-DE-NI-A-BAY

**F7(+5)** **D7(-9)** **D7** **C13** **C#0/C** **Gb7** **F** **Bb** **Fmaj7** **Bb** **Fmaj7** **A**

TRUE I'M IR-RES-POW-SI-BAY MAD FOR YOU (fine)

'S DAYBREAK (ADAPTED FROM 1926 MISSISSIPPI SUITE Roll on Old River Roll on) Music Fevd-Grote  
 Lyric HAROLD ADAMSON (1942)

**Eb** **Bb7+** **Eb** **C#7** **F9** **Fm7** **Bb7**

DAY BREAK AN-OT-HER NEW DAY THE MIST ON THE HEAD-OW  
 SUN RISE HOW LOVE-LY IT SEEMS TO SEE FROM MY WIN-DOW

**Eb7** **Ab6** **Ab6** **Bb9** **Bb7** **Eb** **Ebmi** **Bb** **Gm**

IS DRIFT-ING A-WAY FOR IT'S DAY-BREAK THE SUN'S IN THE SKY  
 A SKY FULL OF DREAMS AS THE

**Em7** **A7** **Cm7** **F7** **Cm7** **F7** **Bb7** **Bb6** **Fm6** **Bb6** **Bb7** **D.S. al+**

NOW AND FLOW-ERS BREAK THROUGH THEIR BLAN-KET OF DEW

**Bb7** **Eb7** **Ab** **Ab6** **Eb** **C7** **Fm7** **Bb7** **Eb** **Fm7** **Bb7** **Eb**

UNTIL CLOUDS SAII. ON THROUGH THE BLUE AT DAY-BREAK I DAY-DREAM OF YOU



# PENNSYLVANIA POLKA

W/ M LESTER LEE 1942  
 & ZEKI MANNERS

STRIKE UP THE MU-SIC THE BAND HAS BE-GUN THE PENN-SYL-YA-NIA Pol-KA  
 PICK OUT YOUR PART-NER AND JOIN IN THE FUN THE PENN-SYL-YA-NIA  
 POL-KA IT START-ED IN SCRA-TON ITS NOW NUM-BER ONE ITS BOUND TO  
 EN-TER-TAIN YA EV-RY-BOD-Y HAS A WA-NIA TO DO THE POL-KA FROM PENN-SYL-YA-NIA

# FIVE O'CLOCK DRAG

M/ DUKE ELLINGTON  
 LYRIC HAROLD ADAMSON

THE FIVE O'-CLOCK DRAG IS DRIV-IN' JUST LOOK AT THESE CATS AR-RIV-IN A-  
 RHY-M IT BAREFS IS TRICK-Y A RHYTH-M THAT SCARES AN ICK-IE IT'S  
 FIVE O'-CLOCK DRAG IS JOMP-IN' THE DROM-MER MAN'S BEAT IS THORIN' THE  
 ROUND A-BOOT FIVE FOR JIV-IN' SAY, IT'S A REAL "HEP" TREAT THE  
 GIV-IN' THE SQUARES A MICK-IE A TOUCH OF BA-SIN STREET  
 FIVE O'CLOCK DRAG IS SUMP-IN' THAT REAL-LY DOES ALL REET (Five)-9  
 (STREET) FIRST, YOU START TO ZAG, & THEN YOU ZIG IT AND THEN YOU DIG IT HIP! HIP! HIP! THEN YOU

START TO SHAG AND AS YOU JIG IT YOU TAKE A HOP A JOMP, OR A SKIP THE

# YESTERDAY'S GARDENIAS

DICK ROBERTSON  
 NELSON COGANO  
 SAMMY MYSELS

1942

**WE NEED A LITTLE LOVE** w/m THOMAS "FATS" WALLER & ED KIRKBY 1942

G E7 Am7 D7 G9 G7+5 C6 Cm6

You KNOW I CAN-NOT LIVE WITH-OUT YOU — I'M AL-WAYS AT YOUR BECK AND CALL WHY  
 JUST CAN'T PULL MY-SELF TO-GETH-ER — JUST WAIT-ING, PRA-ING THAT YOU'LL CALL WHY  
 SEEMS SO STRANGE A NEED SO SIM-PL E COULD EV-ER MAKE OUR CAS-TLES FALL WHY

G B7 E7 I Am7 D7 G G#0 Am7 D2

MOST YOU AL-WAYS CHANGE LIKE THE WEATH-ER — YOU NEED A LIT-TLE LOVE, THAT'S ALL I  
 SHOULD-N'T YOU BE KIND AND GEE-TLE — DO, WE BREAK AND TEAR OUR HEARTS OUT — WE

II LAST Am7 D7 G C#7 F#7 Bmi Bmi7 C#7 5 F#7

NEED A LIT-TLE LOVE THAT'S ALL HOLD ME IN YOUR ARMS DEAR TIGHT-LY  
 NEED A LIT-TLE LOVE THAT'S ALL (FINE)

Bmi Bmi7 C#7 5 F#7 D F0 Em7 A7

PRESS YOUR KISS TO MINE AND THEN THAT'S WHEN I AM SURE THAT HEAV-EN

D7 Am7 D7 D.S. al fine

WRAPS US IN ITS CHARMS A-GAIN IT

**WITH MY HEAD IN THE CLOUDS** MOVIE "THIS IS THE ARMY" w/m IRVING BERLIN 1942

C Emi C G0 G7 F#

WHILE I'M THERE IN THE AIR WITH MY HEAD IN THE CLOUDS I THINK OF SOME-ONE — I

G7 Dmi Ft Dm7 G7 C

LOVE — AND I KNOW DOWN BE-low SHE IS THINK-ING OF ME — WHILE I AM UP THERE —

G7 C E7

A-BOVE — WHEN THE NIGHT IS CLEAR AND THE BOM-BAR-DIER — DROPS A

F E B G7 C Em C A7

BOMB THAT'S WAIED FOR SOUND HOW I YEARN TO RE-TURN WITH MY HEAD IN THE CLOUDS

Dm G7 C F C

— TO THE ONE I LOVE ON THE GROUND —

w/m Eddie Seiler, Sal Marcus, Bennie Benjamin & Edgar Battle (INTRODUCED BY HARRY JAMBE)  
 1942

# STRICTLY INSTRUMENTAL

ITS STRICT-LY IN-STRU-MEN-TAL did-dle-ee-YAH-DAN ITS NOTH-ING SEN-TI-MEN-TAL AS YOU  
 CON-PI-DEN-TIAL " " " " IT MAY BE IN-CI-DE-N-TAL BUT AS  
 ITS NOTH-ING AC-CI-DE-N-TAL NO, NO

(YOU) CAN SEE - IT BOUN-CES KIND-A GEN-TLE did-dle-ee YAH-DAN THIS PIECE OF MEL-O-DY-  
 (AS) FOR ME - ITS PAY-SI-CAL AND WEN-TAL " " " " TO ME - ITS SYM-PRO-NY  
 (NO) SIR-EB - ITS STRICT-LY IN-STRU-MEN-TAL " " " " THIS PIECE OF MEL-O-DY

IF IT'S STRICT-LY IT'S NOTH-ING SEN-TI-MEN-TAL AS YOU  
 CON-PI-DEN-TIAL " " " " IT MAY BE IN-CI-DE-N-TAL BUT AS  
 ITS NOTH-ING AC-CI-DE-N-TAL NO, NO

(NY) (DY) (FINE) IT ROCKS SO SWEET-LY - YOU'RE IN A TRANCE, BUT  
 SO COM-PLETE - LY THERE'S NO CHANCE FOR RO-MANCS, - YOU ON-LY DANCE LET US GET

# DO YOU MISS YOUR SWEETHEART

(LIKE YOUR SWEETHEART MISSES YOU)  
 M/DAVID SAXON h/BUDDY KAYE  
 1942

DEAR DAR-LING TO-NIGHT AS I STAND WRITE I JUST CAN'T HELP FEEL-ING  
 RAIN'D THROUGH THE DAY THE TIME PASSED A-WAY RE-CALL-ING THE DREAMS WE  
 SKIES MAY BE GRAY BUT THERE'LL COME A DAY WHEN WE'LL START OUR LIFE A-

BLUES TELL ME } DO YOU MISS YOUR SWEET-HEART LIKE YOUR SWEET-HEART MISS-ES YOU? IT  
 KNOW TELL ME }  
 NEW TELL ME }

SWEET-HEART MISS-ES YOU - IN YOUR ARMS I FOUND LOVE SO EX-CIT-ING - M M

(M M) DAR-LING PUT YOUR ARMS A-ROUND ME IF ON-LY IN WRIT-ING THE





# THE JITTERBUG WALTZ

MUSIC THOMAS "PAT" WALLER 1942

LYRICS BY RICHARD MALTBY, Jr (1978)

THE NIGHT IS GET-TING ON THE BAND IS GET-TING SLOW, THE CROWD IS AL-MOST  
I'M TIRED AND OUT OF JUICE AND YET FROM HEAD TO TOE MY BOO-Y'S FEEL-ING  
I'M FLOAT-ING ON THE BEAT AND THO' I'M MOV-ING SLOW MY HEART FEELS SO MUCH

EB ABA

GONE, BUT HERE WE ARE STILL DAZE-IN' NO-TH-ING TO DO BUT WALTZ  
LOOSE, AND WARM AND KIND-A SUP-PLIE " " " " " "  
HEAT THAT I'VE BE-GUN TO SMOL-DER " " " " " "

EB

OUR FEET CAN BARE-LY MOVE, MY LEGS ARE YELL-ING "WHA" BUT WE'RE IN SUCH A  
THE MIN-UTES SLIP A-WAY, MY ARMS JUST WON'T LET GO I THINK I'D LIKE TO  
THERE'S NO-TH-ING ON MY MIND, I'VE REACHED A NEW PEA-TEAK AND SOON YOU'RE GON-NA

EB C9

GROVES THAT MOVE IS STILL AD-VANC-ING NO-TH-ING TO DO BUT WALTZ  
STAY TILL WE'RE THE ON-LY COU-RE " " " " " "  
FIND A HEAD UP-ON YOUR SHOUL-DER " " " " " "

F9

YOU CAN'T SUG-GEST THAT WE COULD GO ON JIT-TER-BUG-GIN' NO BUG-GIN'  
YOU NEV-ER KNOWN HOW FAR THIS SORT OF THING CAN GET YOU  
IT'S NICE TO FEEL US BOTH GET HOT BE-NEATH THE COL-LAR

Ab7 Bb9

WE'VE NO-TH-ING LEFT FOR MOVES MORE STREN-U-OUS THAN HUG-GIN' Just HUG-GIN'  
WE'RE NOT AS TIRED AS WE WOULD LIKE TO THINK I BET YOU,   
WHERE EASE CAN YOU GET THEIRS LIKE THIS FOR JUST A DOL-LAR

F9

BUT WE DON'T NEED MUCH ROOM TO GEN-TLY CUT A RUG IN. WE TWO We're dead ON OUR FEET 'N IT'S  
YOU'D STAY UP HALF THE NIGHT WITH ME IF I WOULD  
I PLAN TO KEEP YOU HERE ALL NIGHT UN-LESS YOU

F7

HOURS SINCE WE'VE EAT-EN BUT WHAT CAN YOU DO

Ab Ab7 Eb (To Ebmaj7 Repeat 8x) Eb

LET YOU SO COME LET THE  
HOL-LEE IN LOVE WITH THE

WALTZ PLAY A-GAIN  
JIT-TER-BUG WALTZ *fine*

NOTE: Lyrics & Music Used for "AIN'T MISBEHAVIN'" A '78 BROADWAY MUSICAL SAGAL



**One For My Baby (And One More For The Road)** From the picture, "THE SKY'S THE LIMIT" (1943)

Lyric by JOHNNY MERCER  
Music by HAROLD ARLEN

It's quart - er to three, — There's no one in the place ex - cept you and me, — So,  
set 'em up, Joe, — I've got a lit - tle sto - ry you ought - a know, — We're  
drink - ing, my friend, — To the end — of a brief ep - i - sode, — Make it  
one for my ba - by and one more for the road. I  
got the rou - tine, — so drop an - oth - er nick - el in the ma - chine, — I'm  
feel - in' so bad, — I wish you'd make the mu - sic dream - y and sad, — Could  
tell you a lot, — But you've got — to be true to your code, — Make it  
one for my ba - by and one more for the road. You'd nev - er know it, But  
Bud - dy, I'm a kind of po - et and I've got - ta lot - ta things to say; — And  
when I'm gloom - y, You sim - ply got - ta lis - ten to me, Un - til it's talked a - way. — Well,  
that's how it goes — And Joe, I know you're get - ting anx - ious to close, — So,  
thanks for the cheer, — I hope you did - n't mind my bend - ing your ear, — This  
torch that I've found, — Must be drowned — or it soon might ex - plose, — Make it  
one for my ba - by and one more for the road, That long, long road. —



G B7 Dm6 E7+E7 Am7 D7 G E9 D9  
 SOME-ONE TOLD SOME-ONE AND SOME-ONE TOLD YOU BOT THEY WOULDN'T HURT YOU NOT MUCH

G B7 Dm6 / E7 / A7 A7-5 D7 " "  
 SINCE EV-RY-ONE SPREADS THE STO-RY WITH HIS OWN LIT-TLE PER-SON-AL TOUCH "

**CHORUS** G D7 Gmaj7 Dmi7 G7 Cmaj7  
 DO NOTH-ING TILL YOU HEAR FROM ME PAY NO AT-TEN-TION TO WHATS SAID  
 SOME KISS MAY CHUD MY MEM-O-RY AT LEAST CON-SID-ER OUR RO-MANCE  
 AND OTH-ER ARMS MAY HOND A THRILL

Cmi6 G D9 Am7 D7 G / F# G  
 WHY PED-LE TEAR THE SEAM OF AN-Y-ONE'S DEATH IS O-VER MY HEAD  
 IF YOU SHOUD TAKE THE WORD OF OTH-ERS YOU'VE HEARD I HAVE-N'T A CHANCE  
 BUT PLEASE DO NOTH-ING TILL YOU HEAR IT FROM ME AND YOU NEU-ER WILL (fine)

G Eb E7  
 TRUE I'VE BEEN SEEN WITH SOME-ONE NEW BUT DOES THAT MEAN THAT I'M UN-TRUE WHEN WE'RE A-

G E9 Gmi D A7 A6 G D7 " D.S. al fine  
 -PART THE WORDS IN MY HEART RE-VEAL HOW I FEEL A-BOUT YOU -

~1943~ **EL CUMBANCHERO** by Rafael Hernandez  
 Cmi  
 A CUM-BA, CUM-BA CUM-BA, CUM-BAN-CHERO A BON-GO, BON-GO 1/2  
 SE-RO PRI-QUI-TI QUE VA SO-NAN-DO al COM-BAN CHE-RO BON-GO -  
 FO A° G7 + Coda Cmi I II E7 D7 Bb7  
 SE-RO QUE SE VA BON-GO-SE-RO QUE SE VA A  
 C7 Fmi  
 Y SUB-NA A SI TAM-BOR BI-RI-QUI-TI BOM-BUM BA Y  
 D.S. al Coda G7 Cmi A  
 VUEL-VE A RE-PI-CAR BI-Ri-qui-Ti BOM BOM BA A VA

594

# CLOSE TO YOU

w/m AL HOFFMAN, JERRY LIVINGSTON  
# CARL G. LAMPL ~1943~

Handwritten musical score for "Close to You" in G major, 4/4 time. The score includes a vocal line and a piano accompaniment line. The lyrics are: "CLOSE TO YOU I WILL ALWAYS STAY CLOSE TO YOU THOUGH YOU'RE FAR AWAY - NESS WHER-EV-ER YOU GO MY HEART WILL GO NO MAT-TER WHERE IN MY DREAMS I'LL FIND YOU THERE CLOSE TO TOO WHAT CAN I DO? IT ON-LY WANTS TO BE CLOSE TO YOU". The score is annotated with various chords such as Am, Cmi, D7, G, B7, G7, C, Cmi, F, Bmi, Ct, A7, C, A9, D9, D9+, D7+, F, Dmi, E7, Am, Ab+, Am7, D7, G, C9, Eb7, Gmaj7, G6, and a double bar line with a repeat sign.

# PEOPLE WILL SAY WE'RE IN LOVE

w/m R. RODGERS  
& D. HAMMERSTEIN II

Handwritten musical score for "People Will Say We're in Love" in C major, 4/4 time. The score includes a vocal line and a piano accompaniment line. The lyrics are: "DON'T THROW BOU-QUETS AT ME DONT SIGH AND GAZE AT ME DONT PLEASE YOUR SIGNS MY FOLKS ARE SO TOO MUCH LIKE MINE DON'T LAUGH AT MY JOKES TO MUCH YOUR EYES MUST-N'T GLOW LIKE MINE } Peo-ple will SAY WE'RE IN LOVE SAY WE'RE IN LOVE DONT START COL-LBCT-ING THINGS GIVE ME MY ROSE AND MY GAVE SWEAT-HEAT THEY'RE SUS-PECT-ING THINGS Peo-ple will SAY WE'RE IN LOVE". The score is annotated with various chords such as C, G7, D9, Dm7, F, C, C7, E7, Bb, E7, A7, D7, G7, C, Am, D7, C, G7, C, and a double bar line with a repeat sign.

# IS MY BABY BLUE TONIGHT

w/ W. TRACY  
M/ R. HANDELMAN

Handwritten musical score for "Is My Baby Blue Tonight" in F major, 4/4 time. The score includes a vocal line and a piano accompaniment line. The lyrics are: "IS MY BA-BY BLUE TO-NIGHT IS MY BABY TAINK-ING OF ME TO-NOTH-ING HAP-PENED DEAR I'M SURE NOETH-ING THAT A -NIGHT YOU KNOW AND I KNOW WE'RE NOT BE-ING SMART YOU MAY FOOL YOUR FRIENDS BUT YOU CAN'T FOOL YOUR HEART AT-He KISS WON'T CURE WHAT DOES IT MAT-TER DAR-LING WHOS Wrong OR RIGHT IS MY BA-BY BLUE TO-NIGHT". The score is annotated with various chords such as F, D7+, G7, Dm, Bb7, G7, C7, F, C9, F, F, F, C7, F, C7, C7+, F, C, Gm7, C7, D, F#, C7, F9, F, F9, Bb, Bmi, F, D7, G7, Bb, Bb, F, G7, G, E, and a double bar line with a repeat sign.

# YOU'LL NEVER KNOW

w/ WACK GORDON  
m/ HARRY WARREN

595

~1943~

You'll NEVER KNOW JUST HOW MUCH — I MISS YOU — You'll NEVER KNOW JUST HOW MUCH  
 You WENT A-WAY AND MY HEART — WENT WITH YOU — I SPEAK YOUR NAME IN MY EV-  
 (EV) -RY CARE AND IF I TRIED I STILL COULDN'T HIDE MY LOVE FOR YOU —  
 You OUGHT TO KNOW, FOR HAVE-N'T I TOLD YOU SO A MIL-LION OR MORE TIMES PRAYER  
 IF THERE IS SOME OTHER WAY TO PROVE THAT I LOVE YOU I SWEAR I DON'T KNOW HOW —  
 You'll NEVER KNOW IF YOU DON'T — KNOW NOW —

~1943~  
(WESTERN)

# BORN TO LOSE

w/ M TED DAFFAN  
& FRANKIE BROWN

BORN TO LOSE I'VE LIVED MY LIFE IN VAVE — EV-RR DREAM HAS ONLY BROUGHT ME  
 LOSE IT SEEMS SO HARD TO BEAR — HOW I LONG TO AL-WAYS HAVE YOU  
 PAIN — ALL MY LIFE I'VE AL-WAYS BEEN SO BLUE BORN TO LOSE AND NOW I'M LOS-IN'  
 HEAR — YOU'VE GROWN TIRED AND NOW YOU SAY WE'RE THROUGH  
 You — BORN TO NOW I'M LOS-IN' YOU (fine)

# GOODBYE SUE

w/ m Jimmy Ryle, Lou Ricca &  
Jules Koman

~1943~

GOOD-BYE SUE ALL THE BEST OF LUCK TO YOU YOU'VE BEEN MY ON-LY GAL  
 WHAT'S MORE MY BEST PAL — PLEASE DON'T CRY SMILE UN-TIL THE CLOUDS ROLL BY DON'T  
 KISS ME DEAR, JUST WALK A-WAY OR I COULD NE-VER EV-ER SAY GOOD BYE GOOD-BYE SUE — (fine)

# TICO-TICO

ENGLISH WORDS / ERVIN DRAKE

MUSIC / ZEQUINHÁ ABREU (1943)

**A**

OH TI-CO - TI-CO TICK ON TI-CO - TI-CO TOCK! THIS TI-CO -  
HEAV-Y DATE A TETS-A-TETS AT EIGHT, SO SPEAK, OH

**E7** **Am** **Dm**

-TI-CO HE'S THE CUC-KOO IN MY CLOCK AND WHEN HE SAYS CUCK-OO HE MEANS IT'S  
TI-CO TELL ME IS IT GOT-TING LATE? IF I'M ON TIME CUCK-OO BUT IF I'M

**Am** **Am7** **B7** **E**

TIME TO WOOD "IT'S TI-CO TIME FOR ALL THE LOV-ERS IN THE BLACK I'VE GOT A  
LATE "WOOD-WOOD" THE ONE MY

**B**

HEART HAS GONE TO MAY NOT WANT TO WAIT FOR JUST A BIR-DIE AND A BIR-DIE WHO GOES  
HEAR MY LIT-TLE TI-CO-TI-CO

**G7** **C** **F#m**

NO-WHERE HE KNOWS OF EV-ERY LOV-ER'S LOVE AND HOW TO GO THERE FOR IN AF-  
CALL-ING BE-CAUSE THE TIME IS RIGHT AND SHADES OF NIGHT ARE FALL-ING I LOVE THAT

**A+** **Dm** **G7**

-FAIR OF THE HEART MY TI-CO'S TER-RI-BLY SMART, HE TELLS ME: GENTLY, SEN-TI-MENT-LY AT THE

**C** **G7** **D.S. al** **BIS.** **Dm** **CODA** **C** **C**

START ON ON, I NOT-SO-CUCK-OO CUCK-OO IN THE CLOCK TI-CO

**Dm7** **G7** **C**

TI-CO-TI-CO TI-CO-TI-CO TOCK (fine)

1943

# WHEN THEY ASK ABOUT YOU

W/m Sam H. STEPT

WHEN I GO FOR A WALK AND MEET OLD FRIENDS WE KNEW  
WHAT'S THE GOOD IF I SAY THAT YOU AND I ARE THEN  
THEY DON'T MEAN TO BE SMART BUT IF THEY ON-LY KNEW

**C7** **F / E7** **Cm** **D7** **Dm7** **F** **C** **Em7**

WE SIT A-ROUND AND TALK THEN THEY ASK A-BOU YOU  
I TELL THEM YOUR O-KAY WHEN THEY ASK A-BOU YOU  
I HEAR STEP-PING ON MY HEART WHEN THEY ASK A-BOU YOU

**C7** **F** **C9** **F** **B7** **C** **G9**

(You) fine THEY WON-DER WERE WE'VE BEEN AND WHY WE NEV-ER CALL  
(You)

**Em** **Am7** **A7 / Em7** **C0** **A7** **D7** **G7** to **S. & fine**

I TAKE IT ON THE CHIN UN-TIL THE TEAR DROPS FALL

# OPUS ONE

INSTRUMENTAL '43 M/ SY OLIVER 597  
 (CHORUS) LYRICS ADDED '45 SID GARRIS

(INTRODUCTION) *G G#° Am7 D7*

I'M WRACK-IN' MY BRAIN TO THINK OF A NAME TO  
 MEL-O-DY'S DUMB RE-PEAT AN' RE-PEAT BUT  
 BEN-MY THE KING WOULD DO IT IN SWING, AND

*C7 A7*

GIVE TO THIS TUNE SO FRANK-IG CAN CROON- AND MAY-BE OL' BING WILL  
 IF YOU CAN SWING IT'S GOT A GOOD BEAT- AND THAT'S THE MAIN THING TO  
 MIS-TER T. D. COULD ROCK IT FOR ME- THERE'S NEU-ER A DOUBT YOU'LL

*Am7 D7 G G° Am7 D7*

GIVE IT A FAING AND THAT'LL START EV-'RY ONE HUM-MIN' THE THING THE  
 MAKE WITH HO FEET 'CAUSE  
 KNOCK YOUR-SELF OUT WHEN

*G to Bridge Bb Gm7 Cm7 F7-9*

ROCK-IN' RHY-THM'S RUK-IN' TO-DAY- SO I'LL CALL IT O-PUS ONE ONE ON KATCH ON AN' JUMP  
 EV-ER YOU SHOULD HEAR O-PUS ONE (fine)

*Bb G+7 C9 F#5 Db Bbm7 Ebmi7 Ab7 Db Db7 D7 D.S. al fine*

HEY! HEY HEY IT'S O-PUS ONE THIS AIN'T NO TIME TO SCUMP- MAY-BE- IF

# NO, NO, NO

w/m TOMMY TUCKER  
 LIGE McKEWY 1943

*C C#° Dm7 G7*

WHY'D YA HAVE TO TAUNT ME WITH ONE LIT-TLE WORD } NO- NO- NO. {  
 WHY'D YA HAVE TO MORT ME WITH ONE LIT-TLE WORD

*Dm G7 Dm7 G7 C*

WHY'D YA HAVE TO HAUNT ME WITH ONE LIT-TLE WORD NO- NO- NO You  
 WAY DID YOU DE-SERT ME WITH ONE LIT-RE WORD

*E7 G#° E7 E+ E7 A9 D7*

GAVE ME YOUR AT-TEN-TION BA-BY RIGHT FROM THE START- I NEV-ER THOUGHT THAT YOU WOULD EV-ER

*D7 G7 A9 Dm7 G9 D.S. al F# G7 Dm F# E7*

MENTION A FOOL-ISH LIT-TLE WORD TO BREAK MY HEART No No No-

*A7 C#° A7 D7 Dm7 A*

I LOVE EV-'RY THING A-BOUT YOU I CAN'T EV-ER DO WITH-OUT YOU MY POOR HEART IS BREAK-ING, BA-  
 BY

*Dm F#° Dm7 Fmi C A*

SAY IT IS-N'T SO, - NO NO NO (fine)

# 598 I'LL BE HOME FOR CHRISTMAS

M/M RIM GANNON  
WALTER KENT  
BUCK RAM - 1943 -

Handwritten musical score for "I'll Be Home for Christmas". The score is written on a grand staff with treble and bass clefs. It includes a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the notes. The lyrics are written below the notes.

Chords: C, G<sup>o</sup>, Dm7, G7, Dm7/G13, G7, Am7, Gmb, A7, Dm (Gm), Dm, Dm, Dm, Fm7, G7, C, G, Am, Am7, D7, Aa7, D7(b9), G7, Dm7, G7, Dm, Dm7, Fm7, G7, G7, Gmb, A7, Dm, Fm7, Dm7, G7, C, Fm, C, A.

Lyrics:  
I'LL BE HOME FOR CHRIST-MAS  
CHRIST-MAS EVE WILL FIND ME  
You CAN PRAY ON ME  
WHERE THE LOVE-LIGHT GLEAMS  
PLEASE HAVE SNOW AND MIS-TLE-TOE  
AND PRE-SENTS ON THE  
TREE  
(CLEANS) I'LL BE HOME FOR CHRIST-  
-MAS IF ON-LY IN MY DREAMS

# SO TIRED

M/M RUSS MORGAN & JACK STUART  
- 1943 -

Handwritten musical score for "So Tired". The score is written on a grand staff with treble and bass clefs. It includes a key signature of two flats (Bb) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the notes. The lyrics are written below the notes.

Chords: F7, Bb, Eb, F7, Bb, Bbm7, E<sup>o</sup>, Cm7, F7, Bb, Cm7, F9, F7, Bb, Dm7, Bb, Eb, F7, F7, Bb, Eb, G7, C#<sup>o</sup>, A7, Dm, A+/D, Dm7, G9, Cm, G7, F9, D.S., F7, Bb, F7, A<sup>o</sup>, Bb.

Lyrics:  
I'm So Tired OF WAIT-ING FOR YOU SO TIRED - OF LONG-ING FOR YOU  
So Tired OF DREAM-ING DAY DREAMS SO TIRED - OF ON-AY PAIN SCENES  
So Tired OF DREAM-ING OF YOU SO TIRED - OF WAIT-ING FOR YOU  
TIR-ED OF WAIT-ING SAVING MY LOVE FOR YOU  
WHY DON'T YOU CALL ME CALL ME TO-NIGHT MY DEAR  
BUT THO I'M TIR-ED (to CODA) DEAR  
(DEAR) TELL ME THAT YOUR THOUGHTS ARE ALL OF ME SWEET-HEART All day long I  
WON-DER WHY WE'RE FAR A-PART I'LL WAIT FOR EV-ER DEAR

# I COULDN'T SLEEP A WINK LAST NIGHT

M/M HAROLD ADAMSON  
M/ JIMMY McHUGH

Handwritten musical score for "I Couldn't Sleep a Wink Last Night". The score is written on a grand staff with treble and bass clefs. It includes a key signature of two flats (Bb) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the notes. The lyrics are written below the notes.

Chords: Bb, D7, D7, G7, Dm7, G7, Gm7, C7, F7, Bb, Gm7, C7, F7, D.S., Bb, Gm7, Cm7, D7, Dm7, Bb, B<sup>o</sup>, C7, F7, Bb.

Lyrics:  
I COULD-NIT SLEEP A WINK LAST NIGHT BE-CAUSE WE HAD THAT SLAXY FIGHT  
DID -NIT HANG MY FAV'-RITE DREAM THE ONE IN WHICH I HOLD YOU TIGHT  
THOUGHT MY HEART WOULD BREAK THE WHOLE NIGHT THROUGH, I KNEW THAT YOU'D BE SORRY AND  
HAD TO CALL YOU UP THIS MORNING TO SEE IF EV-RY-THING WAS STILL ALL RIGHT  
I'M SOR-AY TOO I MORNING TO SEE IF EV-RY-THING WAS STILL ALL RIGHT  
(RIGHT) - YES, I HAD TO CALL YOU UP THIS MORN-ING, 'CAUSE I COUL-DNIT SLEEP A WINK LAST NIGHT

# LET'S GET LOST

L/ FRANK LOESSER

M/ JIMMY MCGUGH

~1943~ 599

LET'S GET LOST — LOST IN EACH OTHER'S ARMS LET'S GET LOST — LET THEM SEND OUT A —  
 LETS DE-FROST — IN A RO-MAN-TIC MIST LETS GET CROSSED — OFF EV-RY BOD-Y'S

— LARM AND THOUGH THEY'LL THINK US RATH-ER RUDE — LET'S TELL THE WORLD WE'RE IN THAT  
 LIST TO CEL- A - BRATE THIS NIGHT WE

CRA-ZY MOOD FOUND EACH OTH-ER An — LETS GET LOST —

W/M CLIFF FRIEND & CHARLIE TOBIAS

# DON'T SWEETHEART ME

~1943~

DON'T SWEET-HEART ME IF YOU DON'T  
 DON'T TEAR MY HEART LIKE IT WAS  
 LOVE MUST BE TRUE MEAN WHAT YOU'VE

MEAN IT DON'T TALK SWEET WORDS IF THEY'RE NOT TRUE — YOU; — YOU CAN'T GO  
 SAY-ING BE-CAUSE MY HEART LOVES ON- LY DO —

'ROUND SWEET-HEART-ING OTH-ERS AND THEN PRE-TEND THAT I'M YOURS EX-CLU-SIV-

LY — DON'T SWEET-HEART ME —

# MY SHINING HOUR

FROM PICTURES "THE SKY'S THE LIMIT"

L/ JOHNNY MERCER

M/ HAROLD ARLEN ~1943~

This will be my shin - ing hour, Calm and hap - py and  
 bright, In my dreams, your face will flow - er,  
 Through the dark - ness of the night. Like the lights of  
 home be - fore me, Or an an - gel watch - ing o'er me, This will  
 be my shin - ing hour, Till I'm with you a - gain.

600

1943

4 Geo Marion Jr

LADIES WHO SING WITH A BAND, THE M/FATS Waller With a swing

Bb

Should your ca-reer need a spring-board here is the best in the land,  
 Who's in the Hol-ly-wood spot-light? Who do pro-duc-ers de-mand?

Rise and re-joice for you don't need a voice, join } THE LA-  
 They're making Dus-es of all the chan-too-sers

1. DIES WHO SING WITH A BAND. DIES WHO SING WITH A BAND.

Flat tone that tone (wah!) can nev-er hurt a  
 sing-er with curves. You'll see fans stand a-round your  
 band-stand, If you've a trop-ic-al tor-so

and your di-ges-tion is grand You may do fin-er than Gin-  
 ny or Di-nah THE LA-DIES WHO SING WITH A BAND.

MISTER-LUCKY-ME

w/m Chummy MacGregor 1943 Slowly

Said MIS-TER LUCK-Y ME to Miss A-dor-a-ble you,  
 fine old guy who sings a mer-ry old tune,

I've got my dream cloud parked outside in the blue. I won-der if you'd like to  
 A cer-tain rev-'rend gent who lives in the moon, He's seen a lot of lit-tle

take a ride in my hack, Out to a star and back? And there's a  
 girls and boys who fell un-der his spell, so dar-ling,

Say you'll be mine for-ev-er, please do, Then ev-ry-one we meet will  
 say, You're Miss-us Luck-y Me, My sweet a-dor-a-ble you.



SPEAK LOW 1943 L/Ogden Nash m/Kurt Weill

Moderato 601

Speak low — { when you speak, love, — Our sum-mer day with-ers a-way too  
dar-ling, speak low — love is a spark lost in the dark too

soon, too soon. Speak low — when you speak, love, — Our mo-ment is swift, like ships a-  
I feel — wher-ev-er I go — that tomorrow is near, to-mor-row is

drift, we're swept a-part too soon. soon. — Time is so old — and love so  
here and al-ways too

brief, Love is pure gold — and time a thief. we're late — dar-ling, we're

late — The cur-tain de-scends, ev-ry-thing ends too soon, too soon I

wait — dar-ling, I wait — Will you speak low to me, speak love to me and soon.

OKLAHOMA m/Richard Rodgers L/Oscar Hammerstein II

Lustily

O — k- la- ho- ma, { where the wind comes  
ev- 'ry night my

sweep-in' down the plain — And the wav-in' wheat can  
lion- ey lamb and I — sit a- lone and talk and

sure smell sweet when the wind comes right be-hind the rain. —  
watch a hawk

mak- in' la- zy cir- cles in the sky. — We

know we be- long to the land — And the land we be-

long to is grand! — And when we say —

Yeeow! A- yip- i- o- ee ay! — We're

on- ly say- in' You're do- in' fine, Ok- la- ho-

ma! Ok- la- ho- ma — O. K. —

602 from "OKLAHOMA"

1943

M/RICHARD RODGERS  
L/OSCAR HAMMERSTEIN

**SURREY WITH THE FRINGE ON TOP, THE**

Chicks and ducks and geese bet-ter scur-ry  
 Watch that fringe and see how it flut-ters  
 When I take you out in the sur-rey, When I take you  
 When I drive them high step-pins strut-ters. Nos-ey pokes-ll  
 out in the sur-rey with the fringe on will top!  
 peek thru their shut-ters and their eyes  
 2. Am7 D7 G7 C  
 pop! The wheels are yel-ler, the up-hol-ster-y's brown, The  
 G47 G7 C A7  
 dash-board's gem-mine leath-er, With is-in-glass cur-tains y' can  
 D Em7 A7  
 roll right down, in case there's a change in the  
 Am7 D7 G Gma7 G6 G  
 weath-er. Two bright side light's wink-in' and blink-in',  
 G Gma7 G6 Gma7 G Gma7  
 Ain't no fin-er rig, I'm a-think-in' You c'n keep your  
 G6 G Am Bdim Am Bdim Am  
 rig if you're think-in' 'at I'd kear to swap Fer that  
 G Gma7 Am7 D7 G  
 shin-y, lit tle sur-rey with the fringe on the top!

**SUDDENLY IT'S SPRING** L/Johnny Burke M/Jimmy Van Heusen

Why is my heart danc-ing? Im-ag-ine danc-ing! You  
 Why do my keep sigh-ing? Not sad, just sigh-ing. I'm  
 look at me and sud-den-ly it's spring. young and free and  
 sud-den-ly it's spring. High on a hill-top  
 love is call-ing; Some-one should wish me, hap-py  
 fall-ing. No more be-ing lone-ly; Can I be  
 lone-ly? You look at me and sud-den-ly it's spring.



RIGHT KIND OF LOVE, THE

1943

M=Mabel Wayne  
W=Kermit Goell

Moderato

THE RIGHT KIND OF LOVE is all that I need to lift me from my mis-er-ry. My  
 is so hard to find, it's rar-er than pearls in the sea, I  
 worries would and if someone would send THE RIGHT KIND OF LOVE to me; THE me. What  
 tried and I tried but just can't de-side for me. What  
 I'm looking for in the one I a-dore is-n't diamonds and ru-bies and such; He  
 just has to be kind-a cra-zy for me, now please, is that ask-ing too much? I'll  
 work and I'll slave, I'll skip and I'll save, when I find my man yes-sir-ee Won't  
 Heaven be kind and help me to find THE RIGHT KIND OF LOVE for me.

HOMESPUN

1943

w/m BENNY DAVIS RUSSELL MORGAN, TED MURRY

Moderato

When she smiles at you so sweetly she could steal your heart completely, cause she's HOMESPUN  
 dream in all her glory, loves to list-en to a sto-ry if it's HOMESPUN.  
 She's the kind you'd say good day to and your moth-er'd say "o-kay" to 'cause she's HOMESPUN -  
 She's re-freshing as the springtime, makes you think of wedding ring time"  
 1. She nev-er mis-ses church on Sun-day, loves to chime in with the choir,  
 makes a date on Mon-day and danc-es to her heart's des-ire. She's a HOME SPUN  
 Some day I'll bet some luck-y fel-ler will say, "how's a-bout it pal", on the  
 outskirts of the cit-y you will find him sittin' pretty with that HOME-SPUN gal.

HE HOLDS THE LANTERN

w/m LAM, Grey, Art Parker & Roy Jacobs

(While His Mother Chops The Wood) Tempo di Hill-billy

HE HOLDS THE LAN-TERN while his moth-er chops the wood, by, When  
 He's might-y hand-y and he's al-ways stand-ing  
 He holds the lan-tern just as an-y good son should, she's thru chopping  
 one load he'll get her a new sup-ply, And when she is ex-  
 hausted he's e-qual to the test, He lays right down be-side her and  
 helps his maw to rest, Oh! While she is ax-ing, He is bus-i-ly re-  
 lax-ing, HE HOLDS THE LAN-TERN while his moth-er chops the wood.

W/1943- **SUNDAY, MONDAY OR ALWAYS** L/JOHNNY BURKE M/JIMMY VAN HEUSEN 605

WANT YOU TELL ME WHEN WE WILL MEET A-GAIN SUN-DAY MON-DAY OR AL-WAYS —  
 IF YOUR SAT-IS-FIED, I'LL BE AT YOUR SIDE " " " "  
 WHAT AM I TO DO, CANT I BE WITH

OR AL-WAYS NO NEED TO TELL ME NOW WHAT MAKES THE WORLD GO 'ROUND  
 WHEN AT THE SIGHT OF YOU MY HEART BE-GINS TO POUND AND POUND, AND

SUN-DAY MON-DAY OR AL-WAYS (fine)

*Chords: G7, C 3rd x → (Gm6), Am, Dm, G7, I, C, II, C7, F, C, C0, Dm7, G7, C, A7, F0, D.S. ♩, A7, You, Dm, G7, C, A*

**I LOVE YOU** from "MEXICAN HAYRIDES" W/ Cole Porter W/1943

I LOVE YOU — HUMS THE A-PRIC BREEZE I LOVE YOU — ECH-O THE HILLS — I LOVE YOU

THE GOLD-EN DAWN A-GREES AS ONCE MORE SHE SEES DAF-FO-DILS — IT'S SPRING A-GAIN

AND BIRDS IN THE WING A-GAIN — START TO SING A-GAIN THE OLD MEL-O-DE I

LOVE YOU THAT'S THE SONG OF SONGS AND IT ALL BE-LONGS TO YOU AND ME — (fine)

*Chords: Bb6, C7, F, Gm7, C7, F, D7, Bbm6, C7, F, A, E9, E7, A, Gm7, C7, F, Cm6, D7, G7, C7, Bb6, C7, F, D7, G7, Gm7, F*

1943 **A LOVELY WAY TO SPEND AN EVENING** L/HARDY ADAMSON M/JIMMY McHUGH

THIS IS A LOVE-LY WAY TO SPEND AN EYE-NING CANT THINK OF  
 LOVE-LY WAY TO SPEND AN " " " " I WANT TO

AN-Y-THING I'D RATH-ER DO — THIS IS A  
 AN-Y-ONE AS LOVE-LY AS You — You — (fine) A  
 SAVE ALL MY NIGHTS AND SPEND THEM WITH

CAS-U-AL STROLL THRU A GAR-DEN A KISS BY A LA-ZY KA-GOON CATCH-ING A BREATH OF

MOON-LIGHT HUM-MING OUR FAV-'RITE TUNE" THIS IS A

*Chords: Bb, Gm, C7, F, Am, Dm, Gm, Bbm, C7, I, F, F7, II, F, Bbm, Bb, F, A, Bb, Bbm, Am7, Dm7, Gm, C7, F, Gm, AT*



# WABASH CANNON BALL, THE W/M W. KRINOT 1943 607

Handwritten musical score for "Wabash Cannon Ball, The" in G major, 4/4 time. The score consists of three staves of music with lyrics written below. Chords are indicated above the notes. The lyrics describe a journey through the woods and hills, hearing the roar of a cannon ball.

LISTEN TO THE JIN-GL E THE RUM-BLE AND THE ROAR AS YOU  
MIGHT-Y ROAR OF THE EN-GINES HEAR THE LOVE-SOME TO-BOES SQUALL AS YOU  
GLIDE A-LONG THE WOOD-LANDS O'er THE HILLS & BY THE SHORE HEAR THE  
STRAY-EL A-CROSS THE  
COUN-TRY ON THE WA-BASH CAN-NON - BALL

Chords: G, G7, C, D7, G, D.S. al fine, D7 CODA, G.

ANOTHER LISTING OF THIS SONG  
CREDITS A. P. CARTER IN 1933  
AS COMPOSER

# 1944 I DON'T WANT LOVE YOU (LIKE I DO) W/M HEARY PRICHARD

Handwritten musical score for "I Don't Want Love You (Like I Do)" in F major, 4/4 time. The score consists of three staves of music with lyrics. Chords are indicated above the notes. The lyrics express a complex emotional state regarding love and dreams.

I DON'T WANT TO LOVE YOU - PLEASE DON'T LET ME CARE THIS HEART OF MINE IS  
DON'T WANT TO KISS YOU - CRAZY AS IT SEEMS I'D JUST BE GETTING  
LEADING ME NO WHERE - IF I ONLY KNEW THERE WAS A CHANGE THAT YOU COULD FEEL  
WAY - I DO HOW DIFF'ERENT IT WOULD BE - BUT DEEP-ER IN MY  
DREAMS AND IF I'M NOT SURE MY DREAMS ARE YOUR DREAMS TO THEN I DON'T WANT TO LOVE YOU LIKE I DO

Chords: F, A7, A7, Dm, D7, Cm, F7, Bb, Bb7, F, Gm6, F#0, Gm, Gm7, C7, F, Am7, D7, Gm, D7+ D7, Gm, D7, G7, Gm, Gm7, C7, C7, D.S. al fine, Bb, E7-5, A7-5, D7, D7+, D7, G7, C7, F, F7, Bm7, Bm7, F, Am7, D7, G7, Gm7, C7, F.

# CANDY W/M MACK DAVID, JOAN WHITNEY & ALEX KRAMER

Handwritten musical score for "Candy" in E-flat major, 4/4 time. The score consists of three staves of music with lyrics. Chords are indicated above the notes. The lyrics describe a person's infatuation with someone named Candy.

CAN-DY I CALL MY SUG-AR CAN-DY BE-CAUSE I'M SWEET ON CAN-DY  
STANDS ME MY UN-DER-STAND-ING " " AND CAN-DY'S AL-WAYS HAND-Y  
CAN-DY IT'S GOV-NA BE JUST DAN-DY THE DAY I TAKE MY CAN-DY  
AND CAN-DY'S SWEET ON ME - HE UN-DER-  
WISH THAT THERE WERE FOUR OF HIM - SO I COULD LOVE MUCH MORE OF HIM HE HAS TAK-EN  
MY COM-PLATE HEART, GOT A SWEET TOOTH FOR MY SWEET-HEART

Chords: Eb, Ebmi, Bb, G0, Cm7, F7, Cm7, F7, Bb, C9, Bb7, Bb+, F7, Bb, to Bridge, D7, C#, C, Am7, D0, D7, G, D+, G7, G0, G7, C7, F7, F7, Bb7, Bb+, D.S. al fine.

BRIDGE

I

MY DREAMS ARE GETTING BETTER ALL THE TIME

1944

Well, what do you know she smiled at me in my dreams last night! — } W  
 And what do you know she looked at me in a dif-ferent light! — }

DREAMS ARE GET- TING BET- TER ALL THE TIME. — ALL THE TIME. — To

think that we were strang- ers a cou- ple of nights a- go, And

tho' it's a dream, I nev- er dreamed she'd ev- er say "hel- lo." Oh,

may- be to- night I'll hold her tight when the moon- beams shine, — MY

DREAMS ARE GET- TING BET- TER ALL THE TIME.

SWINGING ON A STAR '44 L/Johnny Burke m/Jimmy VAN HUSEN

Moderato

A mule is an an- i- mal with long fun- ny ears, He

kicks up at an- y- thing he hears, His back is brawn- y and his

brain is weak, — He's just plain stu- pid with a stub- born streak, And by the

way if you hate to go to school, You may grow up to be a mule. — Or would you

like to swing on a star, Car- ry moon- beams home in a jar, — And be

bet- ter off than you are, Or would you rath-er be, a pig?

MARJORIE GOETSCHUS & EDNA OSSER

I DREAM OF YOU (More Than You Dream I Do) 1944

I DREAM OF YOU — more than you dream I do, — How can I

You're mean to me — more than you mean to be, — You just can't

prove to you — this love is real? — the way I feel. —

seem to see —

When I am close to you, — the world is far a- way; —

The words that fill my heart — my lips can't seem to

say. I want you so — more than you'll ev- er know, —

More than you dream I do, — I DREAM OF YOU.



# STRAIGHTEN UP AND FLY RIGHT 1944 NAT 5023

609

Ab Db Ab Eb7

STRAIGH-TEN UP AND FLY RIGHT! STRAIGH-TEN UP AND FLY RIGHT!  
Ain't no use in div- in; What's the use in div- in?

Ab Db Ab Eb7 Eb7 Ab

STRAIGH-TEN UP AND FLY RIGHT! Cool down Pa-pa don't you blow your top. blow The  
your top.

C7 F7

buzzard told the monkey "You are chokin' me, Re- lease your holt and I will set you free," The  
monkey looked the buzzard right dead in the eye, And said: "Your story's so touching, it  
sounds just like a lie." STRAIGHTEN UP AND FLY RIGHT! Straight-ten up and stay-  
right. STRAIGH-TEN UP AND FLY RIGHT! Cool down. Pa-pa, don't you blow your top.

# INTO EACH LIFE SOME RAIN MUST FALL w/m Allen Roberts/Doris Fisher (1944)

C+ F

IN- TO EACH LIFE SOME RAIN MUST FALL, But too much is  
fall-ing in mine. In- to each heart some tears must  
fall, But some day the sun will shine. Some folks can  
lose the blues in their hearts, But when I think of you an-  
oth- er show- er starts. IN- TO EACH LIFE SOME RAIN MUST  
FALL, But too much is fall-ing in mine.

# IT'S A CRYING SHAME 1944 w=Bob Russell M=Sam Stept

Moderato

E7 A7 D7 G

IT'S A CRY- ING SHAME { You treat-ed love so care- less- ly  
I let you mean so much to me.

Gdim D7 1. G

That it just be- came. An- oth- er dream gone by.  
Did you light the flame To watch the em- bars

(1.) B7 Am6 B7 E7

In- stead of hold-ing it tight- ly As de- vo- tion de- mands

(1.) A7 D7

You held love so light- ly It slipped out of our hands. And  
die? The plans we made were so pre- cious, But you did- 'nt fol- low then

2. Dm6 E7. Am Cm Cm7 G

through. You left me cry- ing, Cry- ing shame on you.

610 1944 M/ DOKE ELLINGTON L/ MACK DAVID  
**DON'T YOU KNOW I CARE (Or Don't You Care To Know)**

Bb7-9 Eb6 Bb+5-9 Ebm7 F9 Bb9 Eb

Don't you know I care or don't you care to know? — If you  
 Dar-ling you are part of ev-ry breath I take — Will you  
 know I care how can you hurt me so? — heart a break?  
 break my heart or give my

Ebm7 E9 Eb C7 Fm7-1 1. Bb+57 Eb 2. F9

I can't figure out what love's all about — And where I fit in — to your scheme.

Eb6 F7

Am I wast-ing time, — please tell me 'cause I'm —  
 down to my last dream. Won't you please be fair Love me or let me go —

Eb Fm7 E9 Eb C7 Fm7-1 Bb+5-9 Eb

Don't you know I care or don't you care to know. —

**STRANGE MUSIC (1944)** ROBT WRIGAT & GEA FORREST

Moderato

Ab

Strange mu- sic in my ears — on- ly now as you  
 spoke, did it start. — Strange mu- sic of the spheres — Could its  
 love- ly hum be com- ing from my heart? — You ap-pear — and I hear  
 song sub- lime — Song that I'm — in- ca- pa- ble of. — So dear,  
 let me hold you near — While we trea- sure ev- 'ry meas- ure, so that  
 time can nev- er change The strange, new mu- sic of love —

Ddim Ebm7 Eb7 Dp Ebm7

Eb7 Ab Ebm6 F7

Ebm G7 Cm Bbm7 Eb7 Ab

F7 Ebm7 Eb7

Ab E7 Bbm7 Eb7 Ab

**ACABASTE** 4/C. Valencia M/ A. SACASAS 1944  
 J. PAFUMY

Tempo di son cubano

F C7 F

A-no- che di-ji- ste no, no, no, — Jo no pue- do bai- lar a- se son —  
 Pe- ro te pa- ra- ste y fue un ci- clon Que a- zo- to a to- da la po- bla- cion. A- ca-  
 ba- ste, lo rom- pi- ste to, — A- ca- ba- ste bai- lan- do e- ste son, A- ca-  
 ba- ste te lo lle- va- a to, — A- ca- ba- ste, go- zan- do e- ste son. —

F C7 F

F C7 F

# STRANGER IN TOWN, A

W/ MEX TORRE, 1944

b11

Just ar-rived on the sev-en-ten, Tho't I'd see the old gang a-gain, But you  
 ev-'ry where ev-'ry one I see, Seems to won-der who I can be, And I  
 know how they come and go, I'm just A STRAN-GER IN TOWN, TOWN  
 swear no one seems to care  
 I saw a cot-tage on a lone-ly street, The weeds 've grown 'round the gate,  
 Some-how I felt that you would wait here my sweet, But it looks like I'm too  
 late, Guess I'll leave on the twelve-o'two, Can't be-lieve that there's no more  
 you, Is there noth-ing for me, will I al-ways be A STRAN-GER IN my own home town?

# THERE GOES THAT SONG AGAIN

L/ SAMMY CANN M/ Jule Styne 1944

THERE GOES THAT SONG A-GAIN — We used to call it our  
 I still re-mem-ber when I sang the words and they  
 ser-e-nade — We fell in love when we heard it played o-ver and o-ver and  
 made you mine — I'd steal a kiss and re-peat each line —  
 o-ver and o-ver a-gain o-ver and o-ver and then We drift-ed a-part — You  
 walked off with my heart — It's fun-ny how one lis-ten Just starts me re-mi-  
 nis-cin' I'd soon for-get that "yen" — I told my-self when you  
 said "So long" — But I was wrong THERE GOES — THAT SONG A-GAIN.

# SATURDAY NIGHT

(Is The Loneliest Night In The Week) L/ SAMMY CANN M/ Jule Styne - 1944

Sat-ur-day night is the lone- li- est night in the week,  
 'Cause that's the night that my sweet-is and I used to dance cheek to cheek,  
 I sing the song that I sang for the mem-'ries I u- sual-ly seek-  
 I don't mind Sun-day night at all 'cause that's the  
 Un- til I hear you at the door un- til you're  
 night friends come to call — And Mon-day to Fri- day go fast — and an-  
 oth- er week is past, — But arms once more  
 Sat-ur-day night is the lone- li- est night in the week.

612 ~ 1944 ~

LYRICS/ Johnny Mercer Music/ Harold Arlen

# AC-CENT-TCHU-ATE THE POSITIVE

Chords: F, Ft, Dmi, F7, Bb, Bbmi

YOU'VE GOT TO AC-CENT-TCHU-ATE THE POS-I-TIVE E-LIM-  
 SPREAD JOY UP TO THE MAX-I-MUM BEING GHOOM  
 AC-CENT-TCHU-ATE THE POS-I-TIVE E-LIM-

Chords: Db11, Gm7, C7, F, Ft, DM, F7

-MY-NATE THE NEG-A-TIVE LATCH ON TO THE AF-FIRM-A-TIVE  
 DOWN TO THE MIN-I-MUM HAVE FAITH OR PAN-DE-MO-NI-LUM  
 -MY-NATE THE NEG-A-TIVE LATCH ON TO THE AF-FIRM-A-TIVE

Chords: Gm7, F, Gm7, F, F, D7+5, Gm7, C9

DON'T MESS WITH MIS-TER IN-BE-TWEEN - YOU'VE GOT TO  
 LI-BLE TO WALK UP ON THE  
 DON'T MESS WITH MIS-TER IN-BE -TWEEN NO DON'T MESS WITH MIS-TER IN-BE-

Chords: F, Gm7, F, F, Gm7, F, F, C+, F9, F7+

TWEEN (fme) SCENE TO IL-LUS-TRATE MY LAST RE-MARK JO-NAH IN THE

Chords: Bb, C9, F, Gm7, F, F, F9, D7+5, G9, C+, F9, Db11

WHALF NO-AH IN THE ARK WHAT DID THEY DO JUST WHEN EV-'RY THING LOOKED SO DARK?

Chords: C9, C9+, D.S. al fine

MAN THEY SAID WE BET-TER

1944 ~

# (A) LITTLE ON THE LONELY SIDE

DICK ROBERTSON  
JAMES CAVANAUGH  
FRANK WELDON

Chords: Gm7, C7, Fm7, F6, F#0

I'M A LIT-TLE ON THE LONE-LY - A LIT-TLE ON THE LONE-LY SIDE - I KEEP  
 LET-TER THAT YOU SENT ME - I READ A DOZ-EN TIMES OR MORE - AN-Y

Chords: Gmi7, C7, F, Fm7, F7

THINK-ING OF YOU ON-LY - AND WISH-ING YOU WERE BY MY SIDE - YOU  
 WON-DER THAT I

Chords: Bb, F0, F, F0, Cmi, D7, Dm7, G7

KNOW MY DEAR WHEN YOU'RE NOT HERE THERE'S NO ONE TO RO-MANCE WITH SO IF I'M SEEN WITH

Chords: Dm7, G7, C7, B, Gm7, C13, C7, D.S. al fine, C7, Bb, Bb7, A7

SOME-ONE ELSE IT'S JUST SOME-ONE TO DANCE WITH EV-'RY ONE YOU MORE & MORE -

Chords: A7, D1, B, D+, D7, Gmi, G#0, Gm7, G7 +5, C7, Fbmi, F7

OH HOW I MISS - YOUR PLONG TO HOLD YOU TIGHT I'M A LITTLE ON THE LONE-LY SIDE TO-NIGHT - (fme)  
 TEN- DER KISS - AND

# THERE'S NO YOU

LYRIC TOM ADAIR  
MUSIC HAL HOPPER ~1944~

613

Handwritten musical score for "There's No You". The score is written on a grand staff with treble clef and a key signature of one flat (Bb). The tempo is marked "II & RAST". The music consists of several lines of notes with lyrics underneath. Chord symbols are written above the notes. The lyrics describe a summer romance that ends in sadness.

Chords: C7, F, Bbm, F, Db9, F, C, F, Bb, Eb, Db9, C9, Bb, F, Gmi, Dmi, Cmi, F, Bb, F+, Bb, Dm7, G, Dm7, G, C7, C9, Bb, Bbm, C7, D.S. al fine.

Lyrics:  
I FEEL THE AUT-UMN BREEZE IT STEALS CROSS MY PILL-OW AS SOFT AS A WILL - O - THE  
LONG-LY " " TREE HOW SOFT-LY THEY'RE SIGH-ING FOR SOM-MER IS DY-ING. THEY  
SPRW- WE'LL MEET A - GAIN WE'LL KISS AND RE- CAP-TURE THE SOM-MER-TIME RAP-TURE WE  
WISP AND IN IT'S SONG THERE IS SAD-NESS BE-CAUSE THERE'S NO YOU THE  
KNOW THAT IN MY HEART THERE'S NO GAD-NESS BE-CAUSE  
AND FROM THAT DAY, NEV-ER MORE WILL I SAY  
THERE'S NO YOU - (fme) THE PARK THAT WE WALKED IN, THE GAR-DEN WE TAKED IN HOW  
THERE'S NO YOU - (fme)  
LOVE-SOME THEY SEEM IN THE FALL - THE STORM-Y CLOUDS HOY-ER, AND FALL-ING LEAVES COV-ER  
OUR  
FAV-OR-ITE NOOK IN THE WALL IN

# INVITATION TO THE BLUES

DORIS FISHER  
ALLAN ROBERTS  
ARTHUR GERSHWIN ~1944~

Handwritten musical score for "Invitation to the Blues". The score is written on a grand staff with treble clef and a key signature of two flats (Bb, Eb). The tempo is marked "II & RAST". The music consists of several lines of notes with lyrics underneath. Chord symbols are written above the notes. The lyrics describe a woman who has had a bad experience with a man and is now looking for a new man.

Chords: Bb7, Eb, Bb7, C, Eb, Gm7, C7, Gm7, C7, Ab, Db9, Gm, C, Fm7, Bb7, Eb, Eb, Dm7, G7, Dm7, G7, Gm7, C9, Gm7, C7, Cmi7, F9, Cmi7, Gb9, F9, Fm7, Bb7, D.S. al fine.

Lyrics:  
MY HEART WAS ALL DRESS-ED UP TO GO DANC-ING I HAD A  
THE VER-Y THOUGHT OF LOVE WAS EN-TRANC-ING I FIG-URED  
I GUESS YOU CAN'T DE-PEND - ON RO-MANC-ING IT PUTS YOUR  
BRAND NEW SHINE ON MY VIEWS - THE ROS-ES YOU SENT FOR THE LINE THAT I WENT FOR WAS  
I HAD NOTH-ING TO LOSE - YOUR SMILE SO E-KU-SIVE THAT KISS SO EX-CAU-SIVE, WAS  
HEART RIGHT - DOWN IN YOUR SHOES IN-STEAD OF A WED-DING FOR WHICH I WAS HEAD-ING I  
JUST AN IN-VI-TA-TION TO THE BLUES THE BLUES I WENT TO TOWN PRICED A WED-DING GOWN  
JUST AN IN-VI-TA-TION TO GOT AN IN-VI-TA-TION TO THE BLUES (fme) PUT MY  
GOT AN IN-VI-TA-TION TO  
LIT-TLE RED BOOK ON THE SHELF I H-VE-EN HIRED A HALL GOT THE BAND AND ALL AND  
MARCHED DOWN THE AISLE BY MY-SELF -

614

# DON'T FENCE ME IN

MULLIGAN CANTON  
w/ Cole Porter 1944

CH, GIVE ME LAND LOT'S OF LAND UN-DEER STAR-RY SKIES A-BOVE DON'T FENCE ME IN

(IX) LET ME RIDE THRU THE WIDE O-PEN COUNT-RY THAT I LIVE DON'T FENCE ME IN LET ME

BE BY MY-SELF IN THE EVE-NING BREEZE HIS-TEN TO THE MUR-MUR OF THE COT-TON WOOD TREES

SEND ME OFF FOR-EV-ER, BUT I ASK YOU PLEASE DON'T FENCE ME IN - JUST TURN ME

LOOSE, LET ME STRAD-DLE MY OLD SAD-DLE UN-DEER NEATH THE WEST-ERN SKIES - ON MY CAY-

-USE LET ME WAN-DEER O-VER YON-DEER TILL I SEE THE MOON-TAINS RISE I WANT TO

RIDE TO THE RIDGE WHERE THE WEST COM-MENC-ES GAZE AT THE MOON TILL I LOSE MY SENS-ES

CAN'T LOOK AT HOB-BLES AND I CAN'T STAND FENC-ES DON'T FENCE ME IN

# EAGER BEAVER

M/ STAN KENTON 1944  
(COUNTER MELODY SOFTLY)

A B<sup>b</sup> B7 C7 B

1 SUR 1 SUR 1 SUR

B B<sup>b</sup> Fm F7 A Fm B<sup>b</sup> D7 D7

D7 D7 D7 G13 G9-5 C7 C7 C7 C7 F9

F9-5 A D.S. al  $\phi$  B<sup>b</sup> CODA B<sup>b</sup> B<sup>b</sup> fine

1944 YOU ALWAYS HURT THE ONE YOU LOVE W/M DICK FISHER ALLAN ROBERTS 615

Handwritten musical score for "You Always Hurt the One You Love". The score is written on a single treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are written below the notes. Chords are indicated above the staff.

Chords: Bb, F9, Cm, Cm?, F7, Ft, Bb, Bb7, Eb, C7, F9, Bb, Bb maj?, A7, Cm, G7, C7, F9, F7, Bb.

Lyrics: YOU ALWAYS HURT THE ONE YOU LOVE, THE ONE YOU SHOULD-N'E HURT AT ALL YOU  
ALWAYS TAKE THE SWEET-EST ROSE, AND CRUSH IT TILL THE PET-ALS FALL — YOU  
ALWAYS BREAK THE KIND-EST HEART WITH A HAST-Y WORD YOU CANT RE-CALL — SO  
IF I BROKE YOUR HEART LAST NIGHT IT'S BE-CAUSE I LOVE YOU MOST OF ALL —

1944 IT COULD HAPPEN TO YOU L/ JOHNNY BUCKS M/ JIMMY VAN HANSEN

Handwritten musical score for "It Could Happen to You". The score is written on a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. Chords are indicated above the staff.

Chords: G, E7, Am, F#7, G, C, B7, Dm E7, Am7, Cm, A, B7, Em, C7, A7, Am7, D9, Ab9, D.S. al. b, Dm E7, D7, Am7, D7, G.

Lyrics: HIDE YOUR HEART FROM SIGHT LOCK YOUR DREAMS AT NIGHT } IT COULD HAP-PEN TO YOU —  
KEEP AN EYE ON SPRING RUN WHEN CHURCH BELLS RING }  
DON'T COUNT STARS OR YOU MIGHT STUM-BLE — SOME-ONE DROPS A SIGH AND DOWN YOU  
ALL I DID WAS WON- DER  
TUM-BLE HOW YOUR ARMS WOULD BE — AND IT HAP-PENED TO ME —

(DID YOU EVER GET) 1944 THAT FEELING IN THE MOONLIGHT

W/M JAMES CAVANAUGH, KERRY STOLL & IRA SCHUSTER

Handwritten musical score for "Did You Ever Get That Feeling in the Moonlight". The score is written on a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. Chords are indicated above the staff.

Chords: E-7, E9, A, C, A9, Em, A7, Gm7, A7, D7, Am7, D7, Em7, A7, D7, Am7, D7, D.S. al. b, CODA C, G, Gm, E7, Em7, A9, Am7, C, G, Ab7, G.

Lyrics: DID YOU EV-ER GET THAT FEELING IN THE EV-ER GOT THAT LONG-ING ON A  
MOON-LIGHT THAT WON-DER-FUL FEELING THAT YOU WAN-NA BE KISSED YOUR  
LONG-ING YOU CAN NEY-ER RE-SIST? (to Coda)  
STROLL-ING IN THE PARK THE STARS SO BRIGHT A-BOVE — You'd love to love SOME- BOD-Y BUT THERE'S  
NO-BOD-Y THERE TO LIVE DID YOU DID YOU EV-ER GET THAT FEELING IN THE  
MOON-LIGHT THAT FEELING THAT SAYS YOU WAN-NA BE KISSED —





Moonlight In Vermont 1944

Words by JOHN BLACKBURN Music by KARL SUESSDORF

Freely

Pen - nies in a stream, fall - ing leaves, a sy - ca - more, MOON-LIGHT IN VER - MONT.  
 I - cy fin - ger - waves, ski trails on a moun - tain - side, snow - light in Ver - mont.  
 Tel - e - graph ca - bles, they sing down the high - way and tra - vel each bend in the road, Peo - ple who meet in this  
 ro - man - tic set - ting are so hyp - no - tized by the love - ly ev' - ning sum - mer breeze, warb - ling of a  
 mea - dow - lark, MOON - LIGHT IN VER - MONT, You and I and MOON-LIGHT IN VER - MONT.

Robin Hood (1944)

Lyric and Music by LOUIS PRIMA, BOB MIKETTA, NEAL & MARTI STANLEY

Ma - ny long years a - go a fel - low named Rob - in Hood, He used to rob the rich most ev - 'ry  
 chance he could. Now you should - n't get me wrong be - cause he was no square, With his  
 trust - y bow and ar - row he could part your hair. His bud - dy was Lit - tle John, an - oth - er was  
 Al - an Dale. A hun - dred and for - ty more, to - geth - er they hit the trail, They would  
 scamp - er through the for - est to the Blue Boar Inn. Mis - ter E - dam told them where they should be - gin. He took from the  
 rich man, gave it to the poor man, Had a fear for no man, on - ly for his  
 chick whose name was Ma - ri - anne. And here is a switch - er - oo of Rob - in Hood's  
 loy - al crew, King Rich - ard for - gave them all and here's what they had to do: They be -  
 came his Roy - al Ran - gers and were ve - ry good. So, that ends our lit - tle tale of Rob - in Hood.

618 \*MADE HIT PARADE IN '44 & WAS REVIVED AGAIN IN '52 FOR A TOTAL OF 25 WEEKS

I'll Walk Alone From The Picture "THREE CHEERS FOR THE BOYS"

1944

Lyric by SAMMY CAHN  
Music by JULE STYNE

\*  

 I'll walk a - lone be - cause, to tell you the truth, I'll be lone - ly. I don't mind be - ing lone - ly. When my heart tells me you are lone - ly too. I'll walk a - lone, they'll ask me why and I'll tell them I'd rath - er. There are dreams I must gath - er. Dreams we fash - ioned the night - you held me tight. I'll al - ways be near you, wher - ev - er you are. Each night in ev - 'ry prayer. If you call I'll hear you, no mat - ter how far. Just close your eyes and I'll be there. Please walk a - lone and send your love and your kiss - es to guide me. Till you're walk - ing be - side me, I'll walk a - lone.

I Ain't Got Nothin' But The Blues

Lyric by DON GEORGE  
Music by DUKE ELLINGTON



Ain't got the change of a nick - el. Ain't got no bounce in my shoes.  
 Ain't got no fan - cy to tick - le. I ain't got noth - in' but the blues.  
 Ain't got no cof - fee that's perk - in'. Ain't got no win - nings to lose.  
 Ain't got a dream that is work - in'. I ain't got noth - in' but the blues.  
 When trum - pets flare up I keep my hair up. I just can't make it come down.  
 Be - lieve me, Pap - py, I can't get hap - py Since my ev - er - lov - in' ba - by left town.  
 Ain't got no rest in my slum - bers. Ain't got no feel - ings to bruise.  
 Ain't got no tel - e - phone num - bers, I ain't got noth - in' but the blues.

# I'M LOST

featured by Nat Cole  
w/m OTIS REVE 'm 1944 m

619

Handwritten musical notation for the first line of the song. The staff is in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter and eighth notes. Chords Eb, Gm7, C7, Bb7, and Fm7 are written above the staff.

I'M LOST { I'M LIKE A KING WITH-OUT A THRONE I'M LOST JUST LIKE A  
BE-CAUSE THE PHONE AT HOME WON'T RING I'M " OUR PET CA-

Handwritten musical notation for the second line. The melody continues with quarter and eighth notes. Chords Bb7, Eb, C7, Fm7, Ab, and A0 are written above the staff.

DOG WITH-OUT HIS BONE I'M WALK-ING 'ROUND IN CIR-CLES DO-ING THINGS I SHOULD'NT DO THAT'S  
AR-MY IN DE-FEAT I'M LIKE THE AU-TUMN TREES THAT SHED THEIR LEAVES WHEN SOM-MEDS THRU THAT'S  
-NA-RY BIRD WON'T SING I'M LOST BE-CAUSE EACH SOUL-VE-NIR YOU LEFT HAS FA-DED BLUE THAT'S

Handwritten musical notation for the third line. The melody continues with quarter and eighth notes. Chords Ab, Bb7, Eb, Fm7, Eb7, and Eb7 are written above the staff.

HOW MUCH I'M LOST WITH-OUT YOU HOW MUCH I'M LOST WITH-OUT YOU EV-RY THING A-BOUT ME SEEMS SO  
HOW MUCH I'M LOST WITH-OUT YOU - (And)

Handwritten musical notation for the fourth line. The melody continues with quarter and eighth notes. Chords Eb7, C+, Fm7, Cm7, F, and F0 are written above the staff.

STRANGE DEAR MY FRIENDS TELL ME I DON'T AP-PEAR THE SAME I GO A-ROUND ACT-ING SIG-LY

Handwritten musical notation for the fifth line. The melody continues with quarter and eighth notes. Chords F7, F7, Bb7, and D.S. al fine are written above the staff.

DIL-LY I CAN'T EV-EN RE-MEM-BER MY NAME

# I'VE GOT A LOVELY BUNCH OF COCONUTS

w/1944 m  
w/m Fred Heatherton

Handwritten musical notation for the first line. The staff is in 6/8 time with a key signature of one flat (Bb). The melody consists of quarter and eighth notes. Chords C, C0, and C are written above the staff.

I'VE GOT A LOV-ER-LY BUNCH OF CO-COA-NUTS THERE THEY ARE A  
EV-ER-ET BALL YOU

Handwritten musical notation for the second line. The melody continues with quarter and eighth notes. Chords G7 and G7 are written above the staff.

STAND-ING IN A ROW BIG ONES SMALL ONES SOME AS BIG AS YOUR HEAD  
THROW WILL MAKE ME RICH

Handwritten musical notation for the third line. The melody continues with quarter and eighth notes. Chords D7, G7, and C# are written above the staff.

GIVE 'EM A TWIST A FLICK OF THE WRIST THAT'S WHAT THE SHOW-MAN SAID THERE STANDS ME

Handwritten musical notation for the fourth line. The melody continues with quarter and eighth notes. Chords G7, G0, G7, G7, and C are written above the staff.

WIPE THE I-DOL OF ME LIFE SING-ING ROLL OR BOWL A BALL A PEN-NY A PITCH

Handwritten musical notation for the fifth line. The melody continues with quarter and eighth notes. Chords C, B, and G7 are written above the staff.

SING-ING ROLL OR BOWL A BALL A PEN-NY A PITCH SING-ING PITCH

Handwritten musical notation for the sixth line. The melody continues with quarter and eighth notes. Chords G7, Dm7, G7, Dm7, G7, Dm7, G7, and C are written above the staff.

ROLL OR BOWL A BALL ROLL OR BOWL A BALL SING-ING ROLL OR BOWL A BALL A PEN-NY A PITCH

620

FROM MGM PICTURE "MEET ME IN ST. LOUIS"

# HAVE YOURSELF A MERRY LITTLE CHRISTMAS

w/ HUGH MARTIN  
BY RAY BLANE

Chords: C, Dm7, G7, C, Dm7, G7

HAVE YOUR-SELF A MERRY LIT-TLE CHRIST-MAS LET YOUR HEART BE LIGHT,  
THROUGH THE YEARS WE ALL WILL BE TO-GETH-ER MAKE THE YULE-TIDE GAY

Chords: C, Am7, Dm7, G7, E7, A7, D9, G7, E7

FROM NOW ON, OUR TROU-BLES WILL BE OUT OF SIGHT  
HANG A SHIN-ING

Chords: Am, G7 (-9) (12), F, F#1, C, C#0, Dm7, G7, C, Am7

WAY \_\_\_\_\_ HERE WE ARE AS IN OLD-EN DAYS HAPPY GOLD-EN DAYS OF YORE

Chords: Am6, B7add6, B7+, EM, G+, G, Am7, Dm7, G7, DS ar 4

FAITH-FUL FRIENDS WHO ARE DEAR TO US GATH-ER NEAR TO US ONCE MORE

Chords: Dm7, E9b, E7, Am7, E7, C9b, C#7, F, Am, Dm7, G7-9, C

STAR UP-ON THE HIGH-BEST BOUGH— AND HAVE YOUR-SELF A MERRY LIT-TLE CHRIST-MAS NOW—

# NANCY (WITH THE LAUGHING FACE)

BY PHIL SILVERS

m/ Jimmy Van Heusen m1944

Chords: G0, Fm7, Bb7, Eb

IF I DON'T SEE HER EACH DAY— I MISS HER GEE! WHAT A THRILL— EACH  
SHE TAKES THE WIN-TER AND MAKES— IT SUM-MER SUM-MER COULD TAKE— SOME  
I SWEAR TO GOOD-NESS YOU CAN'T RE-SIST HER SOR-RY FOR YOU— SHE

Chords: Eb, C#0, F#mi, F#b, G7, C#mi, F7

TIME I KISS HER BE-LIEVE I'VE GOT A CASE— ON NANCY WITH THE LAUGH-ING  
LES-SONS FROM HER PIC-TURE A TOM BOY IN LACE— THAT'S FACE  
HAS NO SIS-TER NO-ONE COULD E-VER RE-PLACE— MY

Chords: F#7, Bb7, C#mi, A#mi, Eb, C#mi

NANCY WITH THE LAUGH-ING FACE DO YOU E-VER HEAR MIS-SION BELLS RING  
NANCY WITH THE LAUGH-ING FACE (fine)

Chords: C#mi, F9, A#mi, Eb

- ING WILL STILL GIVE YOU THE VE-RY SAME GLOW— WHEN SHE SPEAKS YOU WOULD THINK IT WAS SING-

Chords: F#7, Bb7, G7, C#mi, F7, Bb7, DS ar fine

(SING) - ING, JUST HEAR HER SAY HEL-LO

# DREAM

w/m Johnny Mercer 1944

621

*♩* *♭* *♭* *6* *A* *7* *B* *D* *m* *7* *G* *7* *E* *b*

DREAM WHEN YOUR FEEL-IN' BLUE — DREAM THAT'S THE THING TO DO — JUST-  
 DREAM WHEN THE DAY IS THRU — DREAM AND THEY MIGHT COME TRUE — THINGS-

*E* *b* *m* *B* *b* *F* *B* *m* *A* *7* *C* *7* *C* *9* *C* *13* *C* *m* *F* *7* *C* *m* *7*

WATCH THE SMOKE-RINGS RISE IN THE AIR — YOU'LL FIND YOUR SHARE — OF MEM-O-RIES THERE  
 NEV-E-R ARE AS

*F* *7* *(9)* *D.S. al* *F* *B* *A* *7* *D* *7* *G* *m* *7* *C* *m* *7* *F* *7* *b* *9* *B* *b* *F* *7* *b* *9* *4* *B* *b* *A* *7* *A*

(THERE) SO BAD AS THEY SEEM — SO DREAM DREAM DREAM

# SWEET DREAMS, SWEETHEART

L/TED KOEHLER  
M/M.K. JEROME

1944

*♩* *F* *G* *m* *7* *C* *7* *F* *F* *0* *F* *B* *b* *F* *#* *0* *G* *m* *A* *m* *7* *D* *m* *7*

GOOD NIGHT SWEET DREAMS TO-MOR-ROW'S AN-OTH-ER DAY; TILL THEN SWEET  
 NIGHT SLEEP TIGHT I'LL SEE YOU A-LONG THE WAY; IN DREAMS SWEET  
 NIGHT SWEET DREAMS TO-MOR-ROW'S AN-OTH-ER DAY; GOOD NIGHT SWEET

*G* *m* *7* *C* *7* *F* *D* *m* *b* *C* *7* *F* *F* *0* *G* *m* *F* *G* *m* *F* *F* *C* *m* *7* *F* *7* *B* *b* *D* *m*

DREAMS, SWEET-HEART GOOD fine  
 DREAMS, SWEET-HEART HEART — MAY AN-GELES UP A-BOVE  
 DREAMS SWEET-HEART (fine)

*E* *7* *A* *m* *C* *m* *D* *7* *G* *m* *G* *7* *G* *m* *7* *C* *7* *D.S. al* *fine*

WATCH OV-ER YOU — AND KEEP YOU SAFE, MY LOVE, UN-TIL THE DAWN BREAKS THRU GOOD

# THAT'S WHAT I LIKE ABOUT THE SOUTH

w/m Andy Razaf

*♩* *C* *C* *0* *D* *m* *G* *7* *C* *C* *0* *D* *m* *G* *7*

FRIED CHICK-EN — NICE AND SWEET CORN-PONE AND POS-SUM MEAT  
 DIG TAILS AND BLACK-EYED PEAS HOG MAW AND COT-TAGE CHEESE  
 HOT BREAD AND TUR-NIP GREENS FAT BACK AND LI-MA BEANS

*C* *A* *7* *D* *7* *G* *7* *F* *C* *G* *7*

MINCE ME THAT CAN'T BE BEAT THAT'S WHAT I LIKE — 'BOU THE SOUTH  
 YOU EAT MUCH AS YOU PLEASE " " " " " "  
 THEY KNOW WHAT LIV-IN' MEANS, " " " " " "

*F* *7* *E* *7* *A* *m*

SOUTH (fine) BIS-CUITS (UMPH) YOU OUGHT-A TASTE THE ONES AUNT JEN-NY MAKES! —  
 D.T. G.T. D.S. al fine

FRAP-JACKS? (UMPH) DON'T STAND A SHOW WITH JEN-NY'S GOOD HOE CAKES

622.S.

# SKYLINER

CHARLIE BARNET THEME  
W/ M CHARLIE BARNET

1944

**CHORDS:** Cmaj7, Measdy Line, C7, C6, A9, Gm7, A7, Dm7

**MEASDY LINE**

SKY SUN I'LL LI - NER SKY DANCE LI - NER FLY - WINGS SWEET  
I BEAMS HOLD ALL HER HIM DANCE CHOSE ON YOUR THAT'S THE WINGS SWEET

**OPTIMAL COUNTER MEADY**

I'M HURRY-IN - HOME TO YOU - I WAN-NA BE IN YOUR ARMS - I'M GON-NA BE HOLD-IN' YOU -  
I'M THRU WITH BE-ING LOVE-LY - WHERE I CAN HOG AND KISS YOU AND NOW I'M FEEL-IN' JUMP-Y -  
I'M HURRY-IN I WAN-NA BE I'M GON-NA BE

**CHORDS:** Dmi7, Abmaj7, Fmi6, Dmi7, Fmi6

-ING SO FREE - LY WE SEEM TO  
WHERE THE LIGHT SING - FALLS ME AND SKY THEN THE LI - NER  
SONG THEY SING - ME

HOME TO YOU DON'T-CHA KNOW YOU'RE MY ONE AND ON - LY - FAST FAST TRAV-EL - IN'  
IN YOUR ARMS WAN-NA SHOW YOU THE WAY I MISS YOU - FAST FAST TRAV-EL - IN'  
HOLD-IN' YOU I DON'T CARE IF THE RIDE GETS BUMP-Y - FAST FAST TRAV-EL - IN'

**CHORDS:** G9, G7-9, Ecmaj7, D7, G7

REAL - LY TOUCH HEA - EN HIGH - ER, HIGH - ER,  
NIGHT FALLS

FAST DEAR AND THE QUAR-RELS OF THE PAST WE'LL KEEP IN THE PAST DEAR  
FAST DEAR AND TO (OUT)  
FAST DEAR

**CHORDS:** C, Bb9, A7, C, to Bridge

EV-ER HIGH-ER STARS DANCE A - BOVE (fine)  
HOME TO LOVE

HAVE YOU CLOSE IS ALL THAT I'M THINK - IN' OF (fine)  
HOME TO LOVE

(BRIDGE)

**CHORDS:** Eb9, Abmaj7, D9, Gb9, Cb, Cb, C7, F, G9, D9, G9/d4-5

GIV-ING A SHOW FOR THE PEO-PLB BE - NOW AS WE FLY AS WE FLY SO HIGH TO TOP  
TO TOP

(HIGH) HEAR-ING EACH SIN - GLE BEAT OF THE MO-TORS RE - PEAT WITH A SIGH BY AND BY -

film "Sweet & Low Down"

# I'M MAKING BELIEVE

MACK GORDON 1944  
M/ JAMES V. MONACO

Handwritten musical score for "I'm Making Believe". The score is written on a grand staff with treble and bass clefs. It includes lyrics and guitar chords. The lyrics are: "I'M MAK-ING BE-NEVE... THAT YOU'RE IN MY ARMS... THO' I KNOW YOU'RE SO FAR A-WAY... WISH YOU COULD HEAR WHAT I SAY... MAK-ING BE-NEVE IS JUST AN-OTH-ER WAY OF DREAM-ING... SO 'TILL MY DREAMS COME TRUE I'LL WHIS-PER GOOD-NIGHT... MAK-ING BE-NEVE ITS YOU". Chords include Bb, G7, F, Cmi, Cui6, G7, F7, Bb, Gmi, Gmi7, C7, Eb, Ebmi, C, Bbmaj7, Bb, F9, A, Bb, Bb7, Eb, Ebmi, Bbmaj7, C7, Cmi7, C, Bb.

# YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

ROSS MORGAN 1944  
LARRY STOCK  
JAMES CAVANAUGH

Handwritten musical score for "You're Nobody 'Til Somebody Loves You". The score is written on a grand staff with treble and bass clefs. It includes lyrics and guitar chords. The lyrics are: "YOU'RE NO-BOD-Y TILL SOME-BOD-Y LOVES YOU... YOU'RE NO-BOD-Y TILL SOME-BOD-Y CARES... YOU MAY BE KING... YOU MAY POS-SESS THE WORLD AND IT'S GOLD... BUT GOLD WON'T BRING YOU HAP-PI-NESS... YOU'LL NEV-ER CHANGE IT... AS SURE AS THE STARS... NO BOD-Y TILL SOME-BOD-Y LOVES YOU... SO FIND YOUR-SELF SOME-BOD-Y TO LOVE". Chords include G, B7, E7, Ami, D7, G, D+, G, G, Ami7, A7, B7, E7, Ami, E7, Ami, C, G, G, Dm, E7, Am, A7, D7, G.

# 624 I'M BEGINNING TO SEE THE LIGHT

HARRY JAMES  
DUKE ELLINGTON  
JOHNNY HODGES & DON GEORGE

NEV-ER CARED MUCH FOR MOON-LIT SKIES I NEV-ER WINK BACK AT FIRE-FLIES, BUT  
 NEV-ER WENT IN FOR AF-TER GLOW, OR CAN-CE LIGHT ON THE MIS-TLE-TOE, BUT  
 NEV-ER MADE LOVE BY LAN-TERN SINE I NEV-ER SAW RAIN-BOWS IN MY WINE, BUT

Now THAT THE STARS ARE IN YOUR EYES, —  
 NOW WHEN YOU TURN THE LAMP DOWN NOW — } I'M BE-GIN-NING TO SEE THE LIGHT —  
 NOW THAT YOUR LIPS ARE BORN-ING MINE } LIGHT LIGHT (fme)

USED TO RAM-BLE THRU THE PARK SHAD-ow BOX-ING IN THE DARK THEN YOU CAME AND  
 CAUSED A SNAK THAT'S A FOUR A-LARM FIRE — NOW —

# 1944 THE BOY NEXT DOOR

W/ M HUGH MARTIN  
& RALPH BLANE

How CAN I IG-NORE THE BOY NEXT DOOR I LOVE HIM MORE THAN I CAN  
 I'M HEART-SORE THE BOY NEXT DOOR AF-FEC-TION FOR ME WONT DIS-  
 SAY — DOES-N'T TRY TO PLEASE ME DOES-N'T E-VEN TEASE ME And he nev-er  
 sees — me GLANCE HIS WAY AND THOUGH — PRAY — I JUST A-  
 done HIM SO I CAN'T IG-NORE HIM, THE BOY NEXT DOOR

# 920 SPECIAL

(COUNT BASIE ORCHESTRA)  
M/ EARL WARREN ~ 1944

BRIDGE

fme  
 s.s. aefme



# THE TAILGATE RAMBLE

ly/ Johnny Mercer

m/ WINGY MANONE ~ 1944

625

WHEN THE WAG-ON STARTS PUT THE TAIL-GATE DOWN WATCH THE BAND PA-  
 GIVE THE TROM-BONE MAN ROOM TO MOVE HIS SLIDE AND WE'LL SH- AND  
 WAS-N'T LONG A - GO I WAS IN MY TEENS AND WE PLAYED THAT

Bb7 C7 F7 Eb  
 CODA AS. R. & CODA Bb7 Eb

-RADE ALL A-ROUND THIS TOWN  
 PLAY WAY 'ROUND THE COUN-TRY SIDE  
 DOWN IN NEW OR-LEANS fine

# MAGIC IS THE MOONLIGHT

ly/ CHAS PASQUALE-ENGLISH 1944

m/ MARIA GREVER ("TE QUIERO DISTISTE") SPANISH VERSION 1929

MAG-IC IS THE MOON-LIGHT ON THIS LOV-ERS JUNE NIGHT AS I SEE THE  
 CAN'T RE-SIST THEIR POW-ER IN THIS MOON-LIT HOUR LOVE BE-GAN TO  
 MAG-IC IS THE MOON-LIGHT MORE THAN AN-Y JUNE NIGHT MAGIC IS THE

C7 C9 C7 F Fb F Bb

MOON-LIGHT SHIN-ING IN YOUR EYES  
 FLOW-ER THIS IS PAR-A-DISE (fine) LIV-ING IN THE SPLEN-DOR  
 MOON-LIGHT FOR IT MAKES YOU MINE

Gm C+ F D C7 G7 C7 D.S. re fine

OF YOUR KISS SO TEN-DER MAKE MY HEART SUR-BEN-DER TO YOUR LOVE DI-VINE

# HOW BLUE THE NIGHT

LYRIC/ HAROLD ADAMSON

MUSIC/ JIMMY M. HUGH ~ 1944

HOW BLUE THE NIGHT — HOW LONG THE DAY — HOW BLUE THE NIGHT — WITH YOU A-WAY

C7 E7 F G+ F F#b C Cmaj7 C Amb

HOW STRANGE IT SEEMS — JUST LIV-ING IN DREAMS — I'M LEFT IN THE MOON-GLOW

B7 Em B7 G7 Ab9 Dm7 G7 G7+ Cmaj7 C A59

BUT WHERE DID THE MOON GO — THE STARS ON HIGH — THAT USED TO BURN — ARE STAND-ING

Dm7 G7 G7+ C9 AmB C7 E7 F G+ F Fmi C6 Cmaj7 Eb Ab9

BY — FOR YOUR RE-TURN — UN-TIL MY ARMS ARE HOLD-ING YOU TIGHT — HOW BLUE MY

Dm7 G7 Bb C Fmi C

HEART — HOW BLUE THE NIGHT —

**626**  
**PADUCAH** 4/4 Robin <sup>m</sup>/Harry Warren 1943

Moderato

PA- DU-CAH, PA- DU-CAH, If you wan- na you can rhyme it with bazooka, But you  
 Just a pret-ty lit-tle cit- y in Kan-tucky, But to  
 can't pooh pooh PA-DU- CAH, That's an- oth-er name for Par-a- disé. — PA- blue eyes,  
 me it rhymes with luck- y, When I'm look-in' in- to two  
 Tu-lip time, They get ex- cit-ed o-ver tu-lip time, But I'm de-light-ed o-ver  
 ju-lip time — Be-cause I hap- pen to love — a res- i- dent of — PA-  
 Du-CAH, — PA- DU- CAH, — If you wan- na you can rhyme it with be- zoo- ka, But you  
 can't pooh pooh PA-DU- CAH, That's an- oth- er name for Par- a- disé.

**G.I. JIVE** w/m Johnny Mercer 1943

Medium Boogie Tempo

This is the G. I. JIVE, man a- live, — It starts with the bug-ler blow-in'  
 Af-ter you wash and dress, more or less, You go get your breakfast in a  
 rev-i- lle o- ver your bed when you ar- rive. — Jack, that's the  
 beau- ti- ful lit- tle caf- fé they call the mess. — Jack, when you  
 G. I. JIVE, — Roo- tle- tee toot! Jump in your suit, make a sa-  
 con- va- lescé, — Out of your seat, in- to the street, make with the  
 lute, (Spoken) Voot! If you're a P. V. T. your du- ty — is to sa-  
 feet (Spoken) Reet!  
 lute the L- I- E- U- T; — But if you brush the L- I- E  
 U- T, — The M. P. makes you K. P. on the Q. T. — This is the  
 G. I. JIVE, — man a- live, They give you a pri- vate tank, That  
 fea- tures a lit- tle de- vice called flu- id drive. — Jack, af- ter  
 you re- vive, — Chunk all your junk, Back in the  
 trunk, — Fall on your bunk. (Spoken) Clunk!

# NO LOVE, NO NOTHIN'

4 Leo Robin  
m/ Harry Warren

(1943)

627

Handwritten musical score for "No Love, No Nothin'". The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The tempo is marked "S" (Slow). The lyrics are: "NO LOVE NO NOTH-IN' UN-TIL MY BA-BY COMES HOME NO SIR! NO AND THAT'S A PROM-ISE I'LL KEEP NO FUN WITH NOTH-IN NO-ONE AS LONG AS BA-BY MUST ROAM I PROM-ISED HIM I'D WAIT FOR HIM TILL I'M GET-TING PRE-N-TY OF SLEEP MY EV-EN HA-DOS FROZE I'M LONG-SOME HEAV-EN KNOWS BUT WHAT I SAID STILL GOES (GOES) NO HEART'S ON STRIKE AND THO' ITS LIKE AN EMP-TY HON-ET COMB NO LOVE NO SIR NO NOTH-IN 'TILL MY BA-BY COMES HOME". The score includes various chords such as Bb7, Eb, Fmi7, Bb7, Eb, Fm7, Bb7, Fm7, Eb, Fm7, Bb7, Fm7, Eb, Ab, G, G7, G9, Cm7, Bb7, Eb, Ab9, Eb, and F.

# PISTOL PACKIN' MAMA

w/ M. AL. DEXTER

1943

Handwritten musical score for "Pistol Packin' Mama". The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "S" (Slow). The lyrics are: "DRINK-IN BEER IN A CAB-A-RGT AND WAS I HAY-IN' FUN UN-TILL ONE NIGHT SHE SHE KICKED OUT MY WIND-SHIELD SHE HIT ME O-V-ER THE HEAD SHE CUSSED & CRIED & SEE YOU EV-LRY NIGHT BABE I'LL WOO YOU EV-RY DAY I'LL BE YOUR REG-U-LAR CAUGHT ME RIGHT AND NOW I'M ON THE RUN } LAY THAT PIS-TOL DOWN, BABE SAID I'D LIED AND WISHED THAT I WAS DEAD D-A-DY IF YOU'LL POT THAT GUN A-WAY LAY THAT PIS-TOL DOWN PIS-TOL PACK-IN MA-MA LAY THAT PIS-TOL DOWN". The score includes various chords such as D7, Am, D7, G, and G9.

# FOR THE FIRST TIME (I'VE FALLEN IN LOVE)

4 CHAS TOBIAS  
m/ DAVID KAPP

Handwritten musical score for "For the First Time (I've Fallen in Love)". The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The tempo is marked "S" (Slow). The lyrics are: "FOR THE FIRST TIME I'VE FALL-EN IN LOVE AND I NO TIME AT ALL I KNOW THAT IT'S REAL AND IF YOU FEEL AS I DO (ALL) THIS 'WANT-YOU-NEAR-ME' FEEL-ING IS ALL NEW TO ME YOUR LOVE HAS DONE THE THING NO ONE COULD DO TO ME FOR THE (DO) THEN THE FIRST TIME WILL BE THE LAST TIME I'LL GO RIGHT ON LOV-ING YOU". The score includes various chords such as Eb, F7, Bb, Eb, F9, Eb, F7, Bb, G9, G7, Cm7, Cm7, Eb, F7, Eb, F7, D.S. al. f, G7, Cm7, Cm7, F7, Cm7, D7, G7, Cm7, G7, C9, G7, F9, Bb, Eb, Bb, and G9.

DAY BY DAY

Moderately Slow

D7

Am7 Bm Am7 D7 Am7 1945

DAY BY DAY — { I'm fall- ing more in love with you And  
you're mak- ing all my dreams come true, So

G  
Day come By Day my love seems to grow, There  
what may I want you to

(1.) Am B7 Em E7  
is- n't ad- y end to my de- vo- tion, It's

(1.) A7 Am7 E7  
deep- er dear by far than an- y o- cean, I find that

2. Dm E7 Am7 Bm Am7 D7 G Dm  
know I'm yours a- lone and I'm in love to

E7 Am7 D7 G  
stay, As we go through the years, DAY BY DAY.

IF I LOVED YOU

L/ OXAR HAMMERSTEIN II  
w/ RICHARD RODGERS

"CAROUSEL"

Allegretto Moderato

C Cdim 1945 C C+

If I loved you, Time — and a- gain — I would try to say  
Words would-n't come in an eas- y way,

Dm Cdim 1. C E7 2. C C+  
All I'd want you to know.  
Round in cir- cles I'd go.

Am Dm7 C7 C  
Long- in' to tell you, but a- fraid and shy, I'd let my

Dm Bb D7 G G7 C Cdim  
gold- en chanc- es pass me by! Soon you'd leave me,

C C+ Dm Cdim  
off — you would go in the mist of day, Nev- er, nev- er to

C Dm7 G7 C  
know How I loved you. If I loved you.

I'M JUST A LUCKY SO-AND-SO

L/ MAX DAVID  
w/ DUKE ELLINGTON

Very slow

1945

G C C9 G C9

As I walk down the street Seems ev'ry one I meet — Gives me a friendly hello. —  
The birds in ev'ry tree Are all so neighborly — They sing wherev- er I go —

G7 C7 A7 Am7 D7 G 1. D7 2.  
{ I guess I'm just a luck- y so- and- so. — If you should

C9 G C9  
ask me the a- mount In my bank ac- count, I'd have to con- fess — that I'm

G Am B7 Em Bm6 D Gdim  
slip- pin' But that don't worry me, con- fi- den- tial- ly, I've got a dream that's a

D7 G C  
pip- pin'. And when the day is thru — Each night I hur- ry to —

G G9 C9 A7 Am7 D7 G  
a ! me where love waits, I know. — I guess I'm just a luck- y so- and- so. —

Memphis In June From the Picture "JOHNNY ANGEL" (1945)

Lyric by PAUL FRANCIS WEBSTER  
Music by HOAGY CARMICHAEL

C Dm7 Em7 Dm7 C Dø7  
 Mem - phis in June. — A shad - v - ve - ran - da In - der a Sun - day blue  
 C Dm7 G7 C Dm7 Em7 Dm7 C Dm G7  
 sky. Mem - phis in June — and cous - in A - man - da's Mak - in' a rhu - barb  
 F C Em G+ Em7 Em6 C9 B7 3  
 pie. I can hear the clock in - side a - tick - in' and tock - in'. Ev - 'ry - thing is peace - ful - ly  
 Em 3 Am6 B7-5 Em G+ Gm7 A9  
 dand - y. I can see old gran - ny 'cross the street, still a - mck - in'.  
 G E7 A7 D9 C6 Gdim G7 C Dm7 Em7 Dm7  
 Watch - in' the neigh - bors go by. Mem - phis in June. — with sweet o - le - an - der  
 C Dø7 C Dm7 G7 C C7 F A7 Dm Fm6  
 Blow - ing per - fume — in the air, Up jumps a moon — to make it that much grand - er.  
 C G7+ Em G7+ C Am7 Dm7 G7 C  
 It's par - a - dise, — broth - er, take my ad - vice. — Noth - in's half as nice as Mem - phis in June.

ZIP-A-DEE DOO-DAH

From Walt Disney's "SONG OF THE SOUTH"

1945

Words by RAY GILBERT  
Music by ALLIE WRUBEL

Brightly Bb F7 Bb Cm7 Bb Eb Bb Fb  
 ZIP - A-DEE DOO - DAH, Zip - a-dee-ay, — My, oh  
 Bb C9 F7 Cm7 F7 Bb F7 Bb Cm7 Bb  
 my, — what a won - der - ful day! — Plen - ty of sun - shine,  
 Eb Bb Eb Bb Gm Cm7 F9 Bb  
 head - in' my way, — ZIP - A-DEE DOO - DAH, Zip - a-dee-ay! —  
 F7 F9 F7 Cdim Bb Gm7  
 — Mis - ter Blue - bird on my shoul - der, — It's the  
 C7 C9 C7 F Tacit  
 truth, it's "act - ch'll". Ev - 'ry - thing is "sa - tis - fact - ch'll"  
 Bb F7 Bb Cm Bb Eb Bb  
 ZIP - A-DEE DOO - DAH, Zip - a-dee-ay! —  
 Eb Bb Gm C7 F7 Bb 1. Edim F7 2.  
 Won - der - ful feel - ing, Won - der - ful day. —

# 630 I CAN'T BEGIN TO TELL YOU

L/MACK GORDON "THE DOLLY SISTERS"  
M/JAMES V. MONACO MOVIE  
1945

G7 C Cmaj7 Gm A7 A7+ Am7 Dm A7 Dm ID9 G7

I CAN'T BE-GIN TO TELL YOU HOW MUCH YOU MEAN TO ME MY WORLD WOULD END IF

F A+ G7 C Eo Dmi FG7 IIAm Dm D7 D9 G7 Emi D# G9 Em G7 C A7

EV-ER WE WERE THROUGH I BE IF I COULD SPEAK MY MIND LIKE OTH-ERS DO

Bb Fmi C Dmb E7 A7 G6 C A7A9 Bmi Bbi D9

(Do) I MAKE SUCH PREST-TY SPEECH-ES, WHEN EV-ER WE'RE A-PART BUT WHEN YOU'RE NEAR THE

Bmi Eb6 D+ Dmi G7 G9 F6 G7 C Cmaj7 Gm6 A7 Am7Dm A7 Dm

WORDS I CHOOSE RE-FUSE TO LEAVE MY HEART SO TAKE THE SWEET-EST PHRAS-ES THE WORDS EV-ER

Dm C C C+ C Dm7 Em7 G7 C Am Fm C

KNOWN AND MAKE BE-NEVE I'VE SAID THEM ALL TO YOU

# THERE MUST BE A WAY

w/m SAMMY GALLOP, DAVID SAXON  
AND Robert COOK 1945

Bb C#0 Cm7 G7 F7

THERE MUST BE A WAY TO HELP ME FOR-GET THAT WE'RE THROUGH THERE

Cmi F7 F7 F+ Bbmi7 Bb6 Bb+ Bb

MUST BE A WAY TO STOP ME FROM DREAM-ING OF YOU THERE

Bb 3 3 C#0 Cm 3 F7 3

MUST BE A STAR IN THE SKIES THAT IS-N'T RE-FLECT-ING YOUR EYES I

Cm7 F7 Cm7 F7 Bbmi7 C#0 Cm7 F7+6 D.S. al F!

JUST DON'T KNOW HOW TO DIS-GUISE HOW MUCH I MISS YOU THERE

F7 A7 D7 Cmaj9 Pmb D7 Fm6 2 Fm6 Dm7G7

THRILL ME LIKE YOURS USED TO DO I LOOKED FOR A WAY TO BE HAP-PI

C7 3 Gm7 3 C0 C7 Cm7 Ebmaj7 F7-9 F7 Bb

HAP-PI WITH SOME-BOO-Y NEW OH! THERE MUST BE A WAY BUT I CAN'T FIND THE WAY WITH-OUT YOU

**AUTUMN SERENADE** 1945 L/SAMMY GALLOP  
M/PETER DE ROSE

Moderately **631**

Thru the trees comes au-tumn with her ser-e-nade  
Sil-ver stars were cling-ing to an au-tumn sky.

Mel-o-dies the sweet-est mus-ic ev-er played  
Love was ours un-til Oc-to-ber wan-dered by

Au-tumn kiss-es we knew are beau-ti-ful sou-ve-nirs  
Let the years come and go, I'll still feel the glow that

As I pause to re-call the leaves seem to fall like tears.

time can-not fade — When I hear that love-ly Au-tumn Ser-e-nade.

**JUNE IS BUSTIN' OUT ALL OVER** ROGERS & HAMMERSTEIN "CAROUSEL"  
1945 Moderate

June is bust-in' out all o-ver. — { All o-ver the mead-ow and the  
The feel-in' is get-tin' so in-

hill. — Buds 're bust-in' out-a bush-es And the romp-in', riv-er  
tense, — That the young Vir-gin-ia creep-ers Hev been hug-gin the be-

push-es Ev-'ry lit-tle wheel that wheels be-side a mill. —  
jeep-ers Out-a all the morn-in'

glo-ries on the fence. — Be-cause it's June. — June, June,

June, Jest be-cause it's June, June, June.

**CAN'T YOU READ BETWEEN THE LINES?** (Jule Styne) Slowly ~1945~  
SAM CANN Em7 E9

When I write to you and say "Ev-ry-thing — is o-kay" —  
I go dan-cing when I'm blue As you wrote me to do —

If my let-ters seem gay — } CAN'T YOU READ BETWEEN THE LINES?  
But it's not like with you

It might wor-ry you — If I told you I cried ev-'ry

night You'll tell me it won't — But why take a chance that it might.

I'll be see-ing you a-gain On-ly Hea-ven knows when —

But, my dear, — un-til then — Can't You Read Between The Lines?

1945 ~ **YOU WON'T BE SATISFIED** 4/ FLOPPY JAMES  
M/ KARRY STOCK

G7 8.C (WITH YOU BREAK MY HEART) G7

OH, YOU WON'T BE SAT-IS - FIED UN - TIL YOU BREAK MY HEART. You're  
WAY YOU TOSS MY HEART A ROONDS A CRY - IN'S SHAME, I'll

G7 C G7

NEV-er SAT-IS - FIED UN - TIL THE TEAR - DROPS START I TRIED TO SHOW-ER YOU WITH LOVE AND  
BET YOU WOULD - NT LIKE IT IF I

Dm G7 C G7 Dm G7

MISS-ES - BOT ALL I EV - ER GET FROM YOU IS NAG - GIN' N BRAG - GIN'; MY Poorheart is Sag - gin, THE  
D.S. al. fin.

E9 Am C7 F C G7 A7

Did the same, You're ON - LY HAPPY TEAR - IN' ALL MY DREAMS A - PART OH, YOU

D7 G7 C

WON'T BE SAT - IS - FIED UN - TIL YOU BREAK MY HEART - (fine)

1945 ~ **COME TO BABY, DO!** W/M INEZ JAMES  
& SIDNEY MILLER

Gm7 C7 Gm7 C7 G Am G7

I TOOK A CHOO CHOO CHOO CHOO FAST AS I COULD TAKE A CHOO - CHOO I CAME A  
WAY WAY WAY WAY WAY BE - YOND THE BLUE HAZ - I - ZON I'm NOT - IN'  
LOVE LOVE LOVE YOU JUST THE WAY I WAN - NA LOVE YOU I'm GAV - NA

G7 Ab6 G7 Dm7 Gmaj7 Eb9 D9

LONG LONG LONG LONG WAY TO TAKE YOU IN MY ARMS AND NOW IT'S YOUR FIRST MOVE, TO  
NO NO NO NO NO - ONE ELSE IS ON YOUR MIND NO SO PUCK - ER UP MY SWEET, AND  
TRY TRY TRY TO MAKE YOU TRY TO UN - DER - STAND WHEN ALL IS SAID AND DONE, THE

Eb9 D9 F#E9 Am7 D11 G I#LAST

PROVE THAT YOU'VE BEEN TRUE I've been a  
MEET YOUR WAT - ER - HOO } COME TO BA - BY, DO (fine)  
ONE FOR ME - IS YOU

G7 BRIDGE Cmi Gmaj7 G6 Gm7 A7 Em7 A7

STOP! Me FROM GUESS - IN' - 'TAINT NO TIME TO TEASE STOP ALL THIS MISS - IN'

D7 C D7 D.S. al. 8. (fine)

Put Your Beg - gin' BA - BY AT EASE - I WAN - NA



**WALKIN' WITH MY HONEY** *4/ Buddy KAYE m/ SAM MBDOFF ~ 1945* **633**

I'LL BE WALK- IN' WITH MY HON- EY down hon- ey-moon lane —  
 soon, soon, — soon, — 'Neath the moon, moon, — moon, —  
 We won't care — if it's No- vem- ber or the mid- dle of June. — I'll be  
 sweet- er to my sweet- ie than ev- er be- fore, —  
 morn- ing, night and noon, — For I'LL BE WALK- IN' WITH MY HON- EY down  
 hon- ey- moon lane. — soon, soon, — soon.

*from "STATE FAIR"* **IT MIGHT AS WELL BE SPRING** *L/ OSCAR HAMMERSTEIN II m/ RICHARD RODGERS* **Moderate 1945**

I'm as rest- less as a wil- low in a wind- storm, I'm as  
 I an star- y eyed and vague- ly dis- con- tent- ed, Like a  
 jump- y as a pup- pet on a string. I'd  
 night- in- gale with- out a pet song to sing- Oh,  
 say #that I had } spring- fe- ver, { But I know it is- n't spring.  
 why should I have } { When it  
 is- n't e- ven spring? I keep wish- ing I were some- where else,  
 Walk- ing down a strange new street, Hear- ing words that I have  
 nev- er heard from a man I've yet to meet. I'm as  
 bus- y as a spi- der spin- ning day dreams, I'm as  
 gid- dy as a ba- by on a swing. I  
 have- n't # seen a cro- cus # or a rose- bud, or a rob- in on the  
 wing, But I feel so gay in a mel- an- cho- ly way that it  
 might as well be spring. It might — as well — be spring.

# AREN'T YOU GLAD YOU'RE YOU

L/ JOHNNY BORKS  
M/ Jimmy VanHeusen

1945

EV-'RY TIME YOU'RE NEAR A ROSE AREN'T YOU GLAD YOU'VE GOT A NOSE AND IF THE DAWN IS  
AND WHEN YOU WAKE UP EACH MORN AREN'T YOU GLAD THAT YOU WERE BORN THINK WHAT YOU'VE GOT THE  
FRESH WITH DEW AREN'T YOU GLAD YOU'RE YOU? WHEN A MEAD-OW LARK A-PPEARS AREN'T YOU GLAD YOU'VE  
GOT TWO EARS? AND IF YOUR HEART IS SING-ING TOO AREN'T YOU GLAD YOU'RE YOU, YOU CAN SEE A SUM-MER  
SEE A SUM-MER SKY OR TOUCH A FRIEND-LY HAND OR TASTE AN AP-PL E PAR-DOU THE GRAM-MAR, BUT  
AIN'T LIFE GRAND? — WHOLE DAY THROUGH AREN'T YOU GLAD YOU'RE YOU? — Fine

# I'LL BUY THAT DREAM

LYRIC: HERB MAGIDSON  
MUSIC: Allie Wrubel ~ 1945

I-MA-GINE { ME WITH MY HEAD ON YOUR SHOUL- DER AND YOU WITH YOUR LIFE GET-TING  
ME IN A GOWN WHITE AND FLOW-'RY AND YOU THANK-ING DAD FOR MY  
ME ON OUR FIRST AN-NI- VER-S'RY WITH SOME-ONE LIKE YOU IN THE  
BOLD-ER, — A SKY FULL OF MOON AND A SWEET MEL-IOW TUNE — I'LL BUY THAT DREAM  
DOW-RY, — A CHURCH FULL OF FOLKS AND THOSE LAST MIN-UTE JOKES —  
NUR-S'RY — IT DOES-N'T SOUND BAD AND IF IT CAN BE HAD —  
I'LL BUY THAT DREAM  
I'LL BUY THAT DREAM (fine) A HON-EY MOON IN CAI-RO IN A BRAND NEW AU-TO-GY-RO  
THEN HOME BY ROCK-ET IN A WINK WE'LL SET-TLE DOWN NEAR DAL-LAS IN A  
LIT-TLE PRAS-TIC PAR-ACE, IT'S NOT AS CRA-ZY AS YOU THINK

1945 **MORE I SEE YOU, THE** L/MARK GORDON M/HARRY WARREN *Andante* **635**

THE MORE I SEE YOU, THE MORE I want you. —  
 Can you imagine, how much I'll love you, —  
 Some- how this feel- ing just grows and grows. —  
 With ev- 'ry sigh I be- come more mad a- bout you, —  
 more lost with- out you And so it goes. — years go  
 by? — I know the on- ly one for me can on- ly be you? —  
 My arms won't free you. my heart won't try.

1945 **TIPPIN' IN** L/M. SYMES (ERSKIN HAWKINS) M/B. SMITH *Moderately* **Orchestra**

I'm TIP- PIN' IN, { Tip, TIP- PIN' IN, —  
 Slip, slip- pin' in, — }  
 Hope she won't be up wait- in', — I'm TIP- PIN' IN. —  
 I wan- der if she's wav- in' — That roll- in' pin. —  
 Hey, feet be qui- et, — The dawn is break- in', —  
 There'll be a ri- ot — if she should wak- en. —  
 Does my head spin, — where have I been? —  
 I bet- ter take my shoes off, — I'm TIP- PIN' IN.

**NO, BABY, NOBODY BUT YOU** w/m Seger Ellis 1945 *Slow Bounce*

I'm go- in' no- where, — get- tin' no place — mak- in' no time with }  
 I'm hav- in' no dates, — meet- in' no one — shar- in' no kiss with }  
 no- bod- y, No, Ba- by, No- bod- y But You. —  
 How can you doubt me, you're nev- er with- out me. You ought to know I'm true. —  
 Flirt- in' takes time and there ain't the time — to do all the things you  
 say I do — I'm liv- in' no lie, — Do- in' no wrong —  
 want- in' no love — with no- bod- y No. Ba- by, No- bod- y But You. —

636

# IT'S BEEN A LONG LONG TIME ly SAMMY CARMY m/ JULE STYNE ~1945

Just KISS ME ONCE THEN KISS ME TWICE, THEN KISS ME ONCE A-GAIN IT'S BEEN A  
 LONG LONG TIME HAVE-N'T FELT LIKE THIS MY DEAR SINCE CAN'T RE-MEM-BER WHEN IT'S BEEN A  
 LONG LONG TIME YOU'LL NEV-ER KNOW HOW MANY DREAMS I DREAMED A - BOUT YOU OR  
 JUST HOW EMP-TY THEY ALL SEEMED WITH OUT YOU SO KISS ME ONCE THEN KISS ME TWICE THEN  
 KISS ME ONCE A-GAIN IT'S BEEN A LONG, LONG TIME fine

# OH! WHAT IS SEEMED TO BE ly BENJAMIN 680. WEISS FRANKIE CARLE ~1945

IT WAS JUST A NEIGH-BOR-HOOD DANCE THAT'S ALL THAT IT WAS BUT OH WHAT IT SEEMED TO  
 JUST A RIDE ON A TRAIN " " " " " " " " " "  
 Just A WED-DING-IN JUNG " " " " " " " " " "  
 BE IT WAS LIKE A MAS-QUER-ADS BALL WITH COS-TUMES AND ALL 'CAUSE YOU WERE AT THE DANCE  
 " " " LIKE A TRIP TO THE STARS TO VE-NUS AND MAR'S 'CAGE WITH ME  
 " " " LIKE A ROY-AL A-F-FAIR WITH EV'RY ONE THERE, 'CAUSE  
 (ME) IT WAS YOU WERE ON THE TRAIN WITH ME AND WHEN I KISSED YOU DAR-LING IT WAS  
 YOU SAID YES I DO TO ME fine  
 MORE THAN JUST A TRILL FOR ME IT WAS THE PROM-ISE DAR-LING OF THE  
 FINE  
 THINGS THAT FATE HAD WILLED FOR ME IT WAS

**I'M GONNA LOVE THAT GUY** w/m FRANCIS ASH Moderately slow 637

I'M GON-NA LOVE THAT GUY like he's nev-er been loved - be-fore,  
I'm gon-na kiss that guy like he's nev-er been kissed - be-fore,  
I'm gon-na show that guy he's the fel-la that I a-dore.  
And tho' I miss that guy, he's the fel-la I'm wait-ing for.  
1. When he's in my arms a-gain, Our dreams will all come true,  
Then the years be-tween might nev-er have been, We'll start our lives a-new.  
2. We'll nev-er part a-gain He'll hold my heart a-gain, For- ev- er and ev- er-more  
I'M GON-NA LOVE THAT GUY like he's nev-er been loved - be-fore.

**LOVE IS SO TERRIFIC** w/m SUNNY SKYLAR ARTIE SHAFTEL ~1945~ Moderato

LOVE IS SO TER-RIF-IC, such a fun-ny feel-ing, } Makes pre-lif-ic, sends your head a-reel-ing, }  
you wan-na } cud-dle and cling, } Makes you } sent-i-ment-al, gig-gle and sing, } sigh and won-der, }  
1. Makes you kind-a gent-le, Ouch! ter-rif-ic thing! hits you just like thun-der.  
2. Ouch! ter-rif-ic thing! Life re-ar-rang-es sud-den-ly chang-es, Ev-'ry-thing strange as it can be.  
Mem-'ry gets haz-y, then you go craz-y. Wow! look what it's done to me. LOVE IS SO TER-RIF-IC, such a diz-zy feel-ing, Makes  
you hear the wed-ding bells ring, Melt a-way your col-lar, Makes you wan-na hol-ler Ouch! ter-rif-ic thing!

638

# WE'LL BE TOGETHER AGAIN

LYRIC: FRANKIE LANE  
MUSIC: CARL FISCHER (1945)

Chords: F, C, Ab, G7, Am, Am7, D7

No TEARS NO FEARS Re-MEM-BER THERE'S AL-WAYS-TO-MOR-RON So  
KISS YOUR SMILE ARE MEM-'RIES I'll TREAS-URE FOR-EV-ER So  
DAY YOUR WAY WE BOTH HAVG A LIFE-TIME BE-FOR US So FOR

Chords: Bbm7, G7, Ab, Fm, A7, G7, F0

WHAT IF WE HAVE TO PART WE'LL BE TO-GETH-ER A-GAIN  
TRY THUR-ING WITH YOUR HEART  
PART-ING IS NOT GOOD BYE

**BRIDGE**

Chords: Fm, G7, C, Ab9, G+b9, Cm6

II LAST  
We'll BE TO-GETH-ER A-GAIN TIMES WHEN I KNOW you'll be love-some  
We'll BE TO-GETH-ER A-GAIN (fine)

Chords: Ab9, G+, Cm6, Ab6, G7, Gb6, F7

TIMES WHEN I KNOW you'll BE SAD DON'T LET TEMP-TA-TION-SUR-ROUND YOU

Chords: D7, Ab7, G7, F0 (D.S. al fine)

DON'T LET THE BLUES MAKE YOU BAD

# THE GYPSY

w/ M BILLY REID

(1945)

Chords: C, Gm, A7, D7

IN A QUANT CA-A-YAN THERE'S A LA-DY THEY CALL THE GYP-SY SHE CAN  
THING WILL COME RIGHT IF YOU ON-LY BE-LIEVE THE GYP-SY SHE COULD  
GO THERE A-GAIN 'CAUSE I WANT TO BE-LIEVE THE GYP-SY THAT MY

Chords: Dm7, G7, Fm, G7, C, Cm, C°, Dm7, G7

LOOK IN THE FU-TURE AND DRIVE A-WAY ALL YOUR FEARS EV-RY  
TELL AT A GLANCE THAT MY  
SO-OR IS TRUE AND WILL

**BRIDGE**

Chords: Dm7, G7, C, F, C, G°, G°, G7, G7+, C, G°

HEART WAS SO FULL OF TEARS SHE looked AT MY HAND AND TOLD ME MY

Chords: G°, G7, G7+, C, Em, C°, C, Emi

LOV-er WAS ALWAYS TRUE AND YET IN MY HEART I KNEW DEAR SOME-BOD-Y

Chords: Dmi, Dm7, G7, D.S. al fine

she WAS KISS-ING YOU BUT I'LL

Chords: Dm7, D7, G7, C, D7, G7, C

COME BACK TO ME SOME DAY (fine)



640

1945

# GIVE ME THE SIMPLE LIFE

L/ MARY RUBY  
M/ RUBE BLOOM  
\*WAKE UP AND DREAM\*

Chords: Fm7, Bb7, Eb, C7, Fmi, G7

(SOME) I DON'T BE-LIEVE IN FRGT-TUN' AND GRIEY-IN' WAY — MESS A-ROUND WITH STRIFE  
 (SOME) FIND IT PLEAS-ANT DIN-ING ON PLEAS-ANT THOSE-THINGS ROLL OFF MY KNIFE  
 (SOME) LIKE THE HIGH ROAD I LIKE THE LOW ROAD, FREE FROM THE CARE AND STRIFE

Chords: G7, Eb7, Cm6, Abm, Eb, Cmi, Em7, C7

(STRIFE) I NEV-ER WAS CUT OUT TO — STEP AND STRUT OUT } GIVE ME THE SIM-PLS LIFE  
 (KNIFE) JUST SERVE ME TO-MA-TOES AND MASHED PO-TA-TOES }  
 (STRIFE) SOON'S CORN-Y AND SEED-Y BUT — YES IN-DEED-Y }

Chords: F7, Bb7, Eb, Fm7, Bb7, Eb

(LIFE) SOME SIM-PLS LIFE (FINE) A CUT-AGE SMALL IS ALL I'M AF-TER NOT

Chords: Em7, Bb7, Eb, Fmi, G7, Cmi, F7, Bb D.S. al Fine

ONE THAT'S SPA-CIOUS AND WIDE A HOUSE THAT RINGS WITH JOY & LAUGH-TER & THE ONES YOU LOVE IN-SIDE SOME

# EVERYTHING BUT YOU

DUKE ELLINGTON  
HARRY JAMES 1945  
DON GEORGE

Chords: F#o/F, Bb, F#o/F, Bb

YOU LEFT ME A HORSE FROM TEX-AS — A HOUSE WITH IN-STAL-MENTS DUG — A  
 LEFT ME SOME BEANS FROM BOS-TON — A BI-CY-CLE BUILT FOR TWO — A  
 LEFT ME A DREAM TO ROOM WITH — A COP-FEE POT FROM PE-RU — A

Chords: F#o/F, Bb, Gmi, F#o/F, F7, Eb, F#o/F, Bb

LET-TER WITH LOTS OF X-S — } EV-RY THING BOT YOU — YOU (you) fine  
 MEM-O-RY TO — GET LOST IN — }  
 KNIFE & A FORK — TO SPON WITH } (you)

Chords: Bb7, Eb, Ab, Eb

FACE DAY WAS SO GAY — AND SO DAR-ING I LOVED EV-'RY BREATH-TAK-ING MIN-U-TE

Chords: C7, F7, C7, F7, G7(b9), D.S. al Fine

FOR HOW COULD I KNOW I WAS SHAR-ING A KISS WITH-OUT A FUT-URE IN IT YOU

1945

# REMEMBER WHEN

L/ BOCK RAM  
M/ MICKEY ADDY

Chords: C, F#o, Dm, G7, G7+, C, Gm7, A7, G#o, Dm

RE-MEM-BER WHEN — I FIRST MET YOU — MY KISS WERE SO A-FRAID  
 RE-MEM-BER WHEN — TO MY SUR-PRISE — THE HEAV-EN IN MY HEART  
 I LOVED YOU THEN — AND I STILL DO — I CAN'T RE-MEM-BER WHEN

Chords: I G7, C, Bb, C, Fm, C, G7, C7

TO SAY I LOVE YOU — LEAPED IN-TO YOUR EYES — RE-  
 I DID-N'T LOVE YOU — (FINE)

Chords: F, Fmi, C, G7, C, Gm

-MEN-BER HOW MUCH I CRIED TEARS OF JOY TO THINK YOU WERE MINE — DAR-LING DEEP DOWN IN-  
 A7 A7+ D7 D9 G9 D.S. al Fine

Chords: F, Fmi, C, G7, C, Gm

SIDE I STILL FEEL THAT FOOL-ING-DI-VINE



**TAMPICO** 45 *Wm ANN Roberts & Doris Fisher*

641

TAM- PI- CO, TAM- PI- CO, on the Gulf of Me- hi- co, where be- na- na- boats all go,

TAM- PI- CO, TAM- PI- CO, that's the place for you to go, hi- co. If Down in Me-

you are plan-ning a trip, Come down to Tam- pi- co way, Those love- ly trop- i- cal scenes, Will make you want to stay. Ay!

TAM- PI- CO, TAM- PI- CO, on the Gulf of Me- hi- co,

TAM- PI- CO, TAM- PI- CO, that's the place to go.

**WAITIN' FOR THE TRAIN TO COME IN**

(SONNY SHYAR  
MARTIN BROCK  
Moderately Slow  
1945 Bb Fm G7

WAIT- IN' FOR THE TRAIN TO COME IN, shed a mil- lion tear- drops or more,

Wait-in' for my gal to come home, the one I a- dore, I've count- ed ev- 'ry min-ute of each

live- long day, — been so mel- an- cho- ly since she went a- way. I've

I'm wait- in' in the de- pot by the rail- road track, —

Look- in' for the choo- choo train that brings her back. — I'm

wait-in' for my life to be- gin. — WAIT-IN' FOR THE TRAIN TO COME IN.

**TILL THE END OF TIME**

from CHOPIN'S "POLONAISE"  
Adapted by Buddy Kaye & Ted Mossman

TILL THE END OF TIME, — Long as stars are in the blue. — Till the wells run dry — And each moun- tain dis- ap- pears, —

Long as there's a spring, a bird to sing I'll go on lov- ing you I'll be there for you, to care for you through laughter and through tears.

TILL THE END OF TIME, — Long as ros- es bloom in May

My love for you will grow deep- er with ev- 'ry pass- ing day.

So take my heart in sweet sur- ren- der And ten- der- ly say that

I'm the one you'll love and live for — TILL THE END OF TIME.

# SIoux CITY SUE

LYRIC Kay Freedman 1945  
MUSIC DICK THOMAS

DRIVE AHEAD OR CATTLE DOWN FROM OLD NE-BRAS-KA WAY THAT'S HOW I COME TO  
MET A GIRL IN I-O-WAY HER EYES WERE BIG AND BLUE I ASKED HER WHAT HER  
BE IN THE STATE OF I-O-WAY I SUE SIOUX CIT-Y SUE  
SIOUX CIT-Y SUE YOUR HAIR IS RED, YOUR EYES ARE BLUE SO SWAP MY HORSE AND  
DOG FOR YOU  
THERE AIN'T NO GAL AS TRUE AS MY SWEET SIOUX CIT-Y SUE

1945

# I'LL CLOSE MY EYES

L/ Buddy Kaye  
M/ Billy Reid

I'LL CLOSE MY EYES TO EV-'RY-ONE BUT YOU AND WHEN I DO  
I'LL CLOSE MY EYES TO EV-'RY-THING THAT'S GAY IF YOU'RE NOT THERE  
I'LL SEE YOU STAND-ING THERE I'LL LOCK MY HEART TO AN-Y OT-HER CA-RESS  
TO SHAKE EACH LOVE-LY DAY AND THEN THE YEARS THOSE MO-MENTS  
(Rise) I'LL NEV-ER SAY YES TO A NEW NAME AF-PAIR WHEN WE'RE A-PART  
I'LL CLOSE MY EYES AND SEE YOU WITH MY HEART

1945

# SPELL BOUND

L/ MACK DAVID (THEME FOR MOVIE)  
M/ MIKLOS ROZSA (OF SAME NAME)

YOU'RE HOLD-ING ME SPELL-BOUND I AM YOURS HEART AND SOUL  
I ALWAYS FEEL " " EV-'RY TIME YOU ARE NEAR  
KNOW THAT I'LL STAY " " LOVE WILL KEEP ME THAT WAY  
WHAT CAN IT BE THIS MAG-IC POW-ER THAT YOU CAN-TROL?  
MY SEN-SES REEL I MEET COM-  
OH HOW I PRAY I'LL HOLD YOU  
PROF-ELY WHEN YOU AP-PEAR YOU THRILL ME SO MUCH IT'S LIKE THE TOUCH OF  
SPELL BOUND SOME DAY (FINE)  
APRIL WHEN WIN-TER IS THRU IT WASN'T SO BAD TILL I KISSED YOU NOW I CANT RE-SIST YOU,

~1945~ **LAURA** L/ Johnny Mercer M/ DAVID RAKSIN 643

LAU-RA — IS THE FACE IN THE MIST - Y LIGHT — FOOT - STEPS — THAT YOU HEAR DOWN THE  
ON THE TRAIN THAT IS PASS - ING THRU — THOSE - EYES — HOW FA - MIL - IAR THEY  
HALL SEEM — THE LAUGH — THAT FLOATS ON A SOM - MER NIGHT THAT YOU CAN  
NEV - ER QUITE — RE - CALL — AND YOU SEE SHE GAVE YOUR VER - Y FIRST  
KISS TO YOU THAT WAS LAU - RA BUT SHE'S ON - LY A DREAM

~1945~ **FOR SENTIMENTAL REASONS** L/ Deek WATSON M/ W.B. BEST

I love you — FOR SEN - TI - MEN - TAL REA - SONS — I HOPE YOU DO BE -  
Love you — AND YOU A - LONG WERE MEAN'T FOR ME - PLEASE GIVE YOUR LOV - ING  
Love you — FOR SEN - TI - MEN - TAL REA - SONS — I HOPE YOU DO BE -  
- HEVE ME HEART TO ME I'LL GIVE YOU MY HEART — I I'VE GIV - EN YOU MY HEART — (FINE)  
- HEVE ME HEART TO ME  
I (70 30 10 5 6) BELIEVE  
(me) And say will never part — I THINK OF YOU EV - 'RY MORN - ING  
DREAM OF YOU EV'RY NIGHT DARL - ING I'M NEVER LONE - LY WHEN EV - ER YOU'RE IN SIGHT I

LYRIC - SAMMY CAHAN MUSIC: JUNG STYNE ~1945~  
**LET IT SNOW! LET IT SNOW! LET IT SNOW!**

OF THE WEATH - ER OUT - SIDE IS fright - ful BUT THE FIRE IS SO de - light - ful AND  
DOES - N'T SHOW SIGNS OF STOP - ING AND I BROUGHT SOME COAL FOR POP - PING THE  
FIRE IS SNOW - LY DY - ING AND MY DEAR WE'RE SPILL GOOD - BYE - ING BUT AS  
SINCE WE'VE NO PLACE TO GO } let it snow let it snow let it snow it snow when we  
A LOT'S AGE TURNED WAY DOWN NOW }  
LONG AS YOU LOVE ME SO, } snow (fine)  
fin - al - ly KISS GOOD - NIGHT NOW I'LL HATE GO - ING OUT IN THE STORM BUT IF YOU'LL real - ly hold me  
TIGHT — All the way home I'll be WARM THE

644 **CALDONIA** w/m FLEECIE MOORE — 1945 —  
 (Woody Herman) Medium boogie woogie tempo

G

Walk-in' with mah ba-by, she's got great big feet, She's long, lean and lan-ky, ain't had

noth-in' to eat, But she's my ba-by — And I love her just the

same. Cra-zy 'bout that wo-man 'cause CAL-DON-IA is her

name. CAL-DON-IA, CAL-DON-IA. What makes your big head so

hard? But I love you, love you just the same.

D7 G

Cra-zy 'bout that wo-man 'cause CAL-DON-IA is her name.

**FRIM FRAM SAUCE, THE** JOE RECARDOL (NAT "KING" COLE TRIO)  
 REDD EVANS 1946

Bb C7

# I don't want French-fried po-ta-toes, red ripe to-ma-toes I'm nev-er sat-is-fied —  
 pork chops and ba-con that won't a-wak-en my ap-pe-tite in-side —

I want THE FRIM FRAM SAUCE with the aus-sen fay with cha-fa-fa on the side —

2. Bb Gdim Fm7 Bb7 Fm7 Bb7 Eb Bb+

Now a fel-low's real-ly got to eat and a fel-low should eat right —

Eb Gm7 C7 F Cdim Gm7 C7 F7 tacet

Five will get you ten — I'm gon-na feed my-self right to-night; # I don't want

Bb C7

fishcakes # and rye bread you hear what I said Wait-er, please serve mine fried

Eb Gdim Bb G7 C7 Cm7 F7 Bb

I want THE FRIM FRAM SAUCE with the aus-sen fay — with cha-fa-fa on the side. —

**IN THE MOON MIST** w/m Jack Lawrence (1946) Moderately Slow

C G7 C

One night I wan-dered by a stream — And # you were

F Dm7 Dm G7 C G7

stand-ing IN THE MOON MIST I thought at first you were a

Am D7 Fm G7 C Dm7

dream — Un-til you smiled there IN THE MOON MIST The first faint

G7 C Am

flush of love was on your star-lit face And in the

D7 G7 G7

hush of love we met in one em-brace how till we meet a-gain I'll

E7 Am D7 C G7 C

trea-sure That mo-ment when we kissed IN THE MOON MIST.

# OH, BUT I DO w/m ELLA FITZGERALD in 1945 in 645

w/ KENNETH WATTS

Handwritten musical score for "OH, BUT I DO" in G major, 4/4 time. The score includes a vocal line with lyrics and a piano accompaniment line with chords. The lyrics are: "YOU THINK YOU THINK YOU THINK / DON'T LOVE YOU / DON'T GET BANG / DON'T KNOW WHY / OH BUT I DO / HOW CAN I SHOW THAT I / DO? / KNOW THAT IT'S YOU I LOVE / FINE / THOUGH I GET HEAT HEAT-ED / TOO FAST I'M SING-ING / THEN I'M SIGN-ING / THEN I'M FLY-ING / ME A BOYS". Chords include Eb, C, Bb, Ab, F, Abmi, Eb, E7, Fmi7, Bb7, C7, Fm7, Bb7, Eb, Gm, Bb7, Eb, D7, Gm, Bb7, and Eb.

# COFFEE TIME w/m movie "Yolanda & the Thief" in 1945 in Mus Harry Warren Lyric Ralph Freed

Handwritten musical score for "COFFEE TIME" in C major, 4/4 time. The score includes a vocal line with lyrics and a piano accompaniment line with chords. The lyrics are: "(1) COFFEE TIME / (2) JA-VA TIME / MY DREAM-Y FRIEND, IT'S COFFEE TIME / MY HAP-PY CHUM, LET'S HAVE A TIME / LET'S SING THIS SIL-LY / WE'LL CHU-S. BRATE FOR / HIT-TLE RHYMS / JUST A DIMB / AND HAVE A CUP OF COFFEE / AND HAVE A CUP OF COFFEE / Greet-in' TIME / THE MUSIC BOX IS BEAT-IN' TIME / IT'S GOOD OLD FASH-IONED MEET-IN TIME, / WE'RE / IN THE PINK - SO COME AND CLINK AND LET'S DRINK A CUP OF COFFEE". Chords include Cmaj7, Fmaj7, Cmaj7, C, Dm7, Am7, F7, Am7, D9, F7, B9, C9, F, F#0, and D.S. al fine.

# ~1946~ FULL MOON & EMPTY ARMS w/m Buddy Kaye & Ted Mossman (from Rachmaninoff's Piano Concerto #2)

Handwritten musical score for "FULL MOON & EMPTY ARMS" in Bb major, 4/4 time. The score includes a vocal line with lyrics and a piano accompaniment line with chords. The lyrics are: "FULL MOON AND 'EMP-TY' ARMS / THE MOON IS THERE FOR US TO SHAPE BUT WHERE ARE WE / TO NIGHT I'LL USE THE MAGIC MOON TO WISH UP- / YOU - ON / A NIGHT LIKE THIS / AND NEXT FULL MOON / GOUND WEAVE A MEM-O-RY / AND ev-r'y / KISS / COULD START A DREAM FOR TWO / (TWO) BY EMP-TY ARMS WILL / BE FILLED WITH YOU (Fine)". Chords include Bb, Fm7(-5), Bb, Eb, F7, Cm7, Bb, Cm7, F7, Bb, Cm, D7, D7+5, Gm, Ebm, F7, Bb, A Dmi, Gm, Gm7, C7, C#7/F, F7, D.S. al fine, Bb, Gm, Cm, C#7, Eb, Cm7, F7, Bb, Eb, Bb, and (Fine).

# 6/8 COME RAIN OR COME SHINE L/ JOHNNY MERCER (ST. LOUIS WOMAN) M/ HAROLD ARLIN 1946

*F* *A7* *Dmi*

I'M GON-NA LOVE YOU LIKE NO-BAD-Y'S LOVED YOU, COME RAIN OR COME SHINE  
 YOUR GON-NA LOVE ME LIKE NO-BOD-Y'S LOVED ME, " " " " " "

*G7* *C7* *F7* *Bbmi*

HIGH AS A MOUN-TAIN AND DEEP AS A RIV-ER, COME RAIN OR COME SHINE I GUESS WHEN YOU

*Fmi* *Bbmi* *C7<sup>5</sup>* *Fmi* *E<sup>b</sup>mi*

NET ME IT WAS JUST ONE OF THOSE THINGS BUT DON'T EV-ER BET ME 'CAUSE I'M

*A<sup>o</sup>* *F<sup>o</sup>* *C7* *Bb<sup>o</sup>* *C<sup>o</sup>* *G7* *G<sup>5</sup>* *C9* *D.S. al f* *Dmi*

GON-NA BE TRUE IF YOU LET ME HAP-PY TO-GETH-ER, UN-

*B9* *B7* *A7* *D7*

HAP-PY TO-GETH-ER AND WANT IT BE FINE DAYS MAY BE CLOUD-Y OR SUN-NY, WE'RE

*G7* *Gmi* *Dmi<sup>7</sup>* *G7* *G* *E<sup>5</sup>* *A* *D7* *G7* *C7* *D*

IN OR WE'RE OUT OF THE MON-AY, BUT I'M WITH YOU AL-WAYS I'M WITH YOU RAIN OR SHINE

# DOIN' WHAT COMES NATUR'LLY L/ IRVING BERLIN 1946 "AUNTIE GET YOUR GUN"

*Dm7* *C* *C<sup>o</sup>* *Dm7* *G7*

FOLKS ARE DUMB WHERE I COME FROM THEY AINT HAD AN-Y LEARN-IN'  
 FOLKS NIB US COULD NEY-ER FOSS WITH SCHOLS AND BOOKS AND " " "  
 IF YOU SAW MY PA AND MA YOU'D KNOW THEY HAD NO " "

*C* *Dm7* *G7* *F* *G7* *C* *2<sup>nd</sup>* *2<sup>nd</sup>*

STILL THEY'RE HAP-PY AS CAN BE DO-IN' WHAT COMES NAT-UR-'LLY (Repeat 2 times) you  
 STILL WE'VE GONE FROM A TO 2 " " " " " " " " (fwd) 2 REASONS  
 STILL THEY RAISED A FAM-IL-Y " " " " " " " " " "

*G7* *C* *A7* *Dmi7* *G7*

DON'T HAVE TO KNOW HOW TO READ OR WRITE WHEN YOU'RE OUT WITH A FOL-LER IN THE  
 DON'T HAVE TO LOOK IN A BOOK TO FIND WHAT HE THINKS OF THE MAN AND WHAT IS

*C* *Dm7* *G7* *C* *2<sup>nd</sup>* *E* *F#7* *B7* *E*

PALE MOON-NIGHT! YOU THAT COMES NAT-UR-'LLY -  
 ON HIS MIND! THAT COMES NAT-UR-'LLY MY UN-CLE OUT IN TEX-AS CAN'T

*E* *F#7* *B7* *E* *F#7* *B7* *E* *Cmi* *D7* *G7* *D.S. al Fine*

EVEN WRITE HIS NAME HE SIGNS HIS CHECKS WITH "X" - S " BUT THEY CASH THEM JUST THE SAME

HOUSE OF BLUE LIGHTS

Moderately

~1946~

Words and Music by DON RAYE and FREDDIE SLACK 647

Lace up your boots\_ and we'll broom on down\_ To a knocked out shack on the  
 We'll have a time\_ and we'll cut some rug\_ While we dig those tunes like they

edge of town\_ There's an eight beat com-bo that just won't quit\_ Keep walk-  
 should be dug\_ It's a real home com-in' for all the "Cats"\_ Just tril-

- in' 'til you see a blue light lit\_ Fall in\_ there\_ and we'll  
 - ly down a path of wel-come mats\_ Fall in\_ there\_ and we'll

see some sights\_ At The House\_ Of Blue Lights\_  
 see some sights\_ At The House\_ Of Blue Lights\_

There's fry - ers\_ and broil - ers\_ and De - troit bar - be-cue ribs\_ But the treat of the treats\_  
 is when they serve you all those fine\_ eight beats\_ You'll want to

spend the rest of your brights\_ Down at the house, The House Of Blue Lights\_

The Christmas Song (Chestnuts Roasting On An Open Fire) (1946)

Lyric and Music by MEL TORME & ROBERT WELLS

Chest - nuts roast - ing on an op - en fire, Jack Frost nip - ping at your nose,  
 Yule - tide car - ols be - ing sung by a choir And folks dressed up like Es - ki - mos. Ev - 'ry - bo - dy  
 knows a tur - key and some mis - tle - toe Help to make the sea - son bright. Ti - ny tots with their  
 eyes all a - glow Will find it hard to sleep to - night. They know that San - ta's on his way; He's load - ed  
 lots of toys and good - ies on his sleigh And ev - 'ry moth - er's child is gon - na spy To see if  
 rein - deer real - ly know how to fly. And so, I'm of - fer - ing this sim - ple phrase To kids from one to nine - ty -  
 two. Al - tho' it's been said ma - ny times, ma - ny ways; "Mer - ry Christ - mas to you."

648

# I'VE GOT A RIGHT TO CRY

W/M JOE HIGGINS 1946

C7 C+ F F7 Ft Bb F

I'VE GOT A RIGHT TO CRY — ALL DAY I SING THE BLUES  
 COULD YOU BE SO UN-KIND — I WON-DER  
 YOU KNOW YOU DID ME WRONG — COME BACK WHERE YOU BE-LONG — TO END THIS

C7 | Am F C7 | LAST 69 G0 G7 C7 F Bb7 Eb7 Gb7 F

(BLUES) REA-SON WHY — I'VE GOT A RIGHT TO CRY — fine

TO BRIDGE 69 G0 G7 C7 C0 F7 Am

IF YOU CARE MY LIFE'S A SAD AFF-PAIR — MY HEART IS ACH-ING BAK-ING

Bb Eb7 D7 Ab7 G7 G13 G7<sup>+5</sup> C7 D. sal fine

I DON'T KNOW WHAT TO DO SWEET-HEART ALL JUST BE-CAUSE OF YOU

# OLD DEVIL MOON

L/ E.Y. HARBURG "FINIAN'S RAINBOW" M/ BURTON KANE 1946

F Eb F Eb F

I LOOK AT YOU AND SOD-DEX-LY — SOMETHING IN YOUR EYES I SEE  
 YOU'VE GOT ME FLY-IN' HIGH AND WIDE — ON A MAG-IC CAR-PET RIDE

Eb F C7 Bbmaj 9 Bb Bb7 Bbm

SOON BE-GINS BE-WITCH-ING ME — IT'S THAT OLD DEV-IL MOON THAT YOU STOLE FROM THE SKIES  
 FULL OF BUT-TER-FLIES IN-SIDE — WAN-NA CRY WAN-NA CROON WAN-NA LAUGH LIKE A LOON

Bbm Abm7 D7 Gb C7 F C7 F Eb F Eb

(SKIES) IT'S THAT OLD DEV-IL MOON IN YOUR EYES — YOU AND YOUR GLANCE MAKE THIS RO-MANCE

Eb D F#m D Dmi F+ Dm7 G7

(RANCE) TO HOT TO HAND-LE — STARS IN THE NIGHT BLAZ-ING THEIR LIGHT — CAN'T HOLD A

C7 Bb Eb D.S. al F Eb F Eb F C7

CAN-DE — TO YOUR RAZ-ZLE DAZ-ZLE JUST WHEN I THINK I'M FARE AS A DOVE

Eb F Eb F Eb F

(DOVE) OLD DEV-IL MOON DEEP IN YOUR EYES BINDS ME WITH LOVE





# 650 YOU MAKE ME FEEL SO YOUNG

lyric: MACK GORDON ~ 1946 ~

Music: JOSEF MYROW

Chords: Bb, F0, Cmi7, F7, Bb, F0, Fmi7, F7

YOU MAKE ME FEEL SO YOUNG — THE MO-MENT THAT YOU SPEAK — YOU MAKE ME FEEL SO YOUNG —  
 YOU MAKE ME FEEL SO YOUNG — I WAN-NA GO PLAY HIDE AND SEEK — YOU MAKE ME FEEL THERE ARE

Chords: Bb, Bb7 (+5), Ebmaj, Cmi7, F7, Dm7, Gm7, C7, F7

AND EV-'RY TIME I SEE YOU GRIN I'M SUCH — A HAP-PIY IN-DI-VID-U-A-L  
 I WAN-NA GO AND BOONCE THE MOON JUST LIKE

Chords: Dm7, Gm7, C7, F7, Bb7, Bb0, Bb7, Eb0, Bb7, Bb0, Fmi7, Bb7

A TOY-BAL-loon YOU AND I ARE JUST LIKE A COUP-LE OF TOTS —

Chords: Eb0, Gmi7, Bb0, Eb, Cmi, G7, Cmi, C7, F7, Cmi7, F7, Bb7, D.S. al f

RUN-NING A-CROSS A MEAD-OW PICK-ING UP NOTS OF FOR-GET-ME-NOTS

Chords: Fmi7, F7, Bb, Bb7, Ebmaj7, Ebmi, Bb, Dm6, F0

SONGS TO BE SONG BELLS TO BE RUNG, AND A WON-DER-FUL FINEG TO BE FRUNG

Chords: Cmi7, F7, Bb/Dm6, F0, Cmi7, F7, D7, D7, G7-9

AND E-VEN WHEN I'M OLD AND GRAY I'M GON-NA FEEL THE WAY I DO TO - DAY 'CAUSE

Chords: Cmi, G7, Cmi, C7, F7, Bb, Gm7, Cm7, F7, F7, Bb, Gm7, Cm7, F7, D7, Bb

YOU MAKE ME FEEL SO YOUNG —

# I GOT THE SUN IN THE MORNING

lyric: IRVING BERLIN

"ANNIE GOT YOUR GUN" ~ 1946 ~

Chords: C7-9, F, C7-9, F, C7-9, F, F7

GOT NO DIA-MOND GOT NO PEARL STILL I THINK I'M A LUCK-Y GIRL. I GOT THE  
 GOT NO MAN-SION GOT NO YACHT STILL I'M HAP-PIY WITH WHAT I'VE GOT " " "  
 GOT NO CHECK-BOOKS GOT NO BANKS STILL I'D LIKE TO EX-PRESS MY THANKS " " "

Chords: Bb, F, Gm7, F, Bb, F, Gm7, F, A7

SUN IN THE MORN-ING AND THE MOON AT NIGHT — SUN-SHINE GIVES ME A LOVE-

Chords: Am7, D9, G7, Gmi7, C9, D.S. al f

LY DAY MOON-NIGHT — GIVES ME THE MILK-Y WAY

Chords: Gm7, F, F7, Bb, F, F0, Gm7, C7-9, F, Gb7, F

AND WITH THE SUN IN THE MORN-ING AND THE MOON IN THE EVEN-ING I'M — ALL RIGHT

SEEMS LIKE OLD TIMES

1946

Words and Music by CARMEN LOMBARDO and JOHN JACOB LOEB

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Moderately

Gdim D7 D7+ D7 D7+ D7 D7+ D7 Dmaj7 D7 G9 G7

Seems Like Old Times, hav-ing you to walk with, Seems Like Old Times,  
 Old Times, din-ner dates and flow-ers, Just like old times,  
 Dm7 G7 G7-5 G7 Gm7 C7-9 F6

hav - ing you to talk with, And it's still a thrill just to have my arms a -  
 stay - ing up for hours, — Mak - ing dreams come true, do - ing things we used to

<sup>1</sup> D7+ D7 G9 G7 Gm7 C7 Gm7 C7 Gdim D7

round you, Still the thrill that it was the day I found you, Seems Like

<sup>2</sup> D7+ D7 G9 Gm7 C9 C7-9 F Bb F

do, Seems Like Old Times, — be - ing here with you.

Do You Know What It Means To Miss New Orleans From the picture, "NEW ORLEANS" (1946) Lyric by EDDIE DE LANGE  
 Music by LOUIS ALTER

C G+ C Am Em Am D9

Do you know what it means — to miss New Or - leans — And miss it each night and day? I  
 moss - cov - ered vines, — the tall sug - ar pines — Where mock - in' - birds used to sing And

F F#dim C A+ A7 <sup>1</sup> Dm Ab7 G7 <sup>2</sup> Dm G7 G+

know I'm not wrong, — the feel - in' - s get - tin' strong - er The long - er I stay — a - way. — Miss the  
 I'd like to see — the la - zy Mis - sis - sip - pi A hur - ry - in' hur - ry - in' in - to spring.

C Dm Cdim C Bbm7 Eb9 Eb7 Ab Adim Bbm7 Eb9 Eb7 Ab Am7 D9 D7

The moon - light on the bay - ou A cre - ole tune that fills the air; I dream — a - bout mag -

G F#7 Em Am7 D9 G9 Fm6 G7 C G+ C Am

nol - ias in June — And soon I'm wish - in' that I — was there. — Do you know what it means — to miss New Or - leans — When

Em Am D9 F F#dim C A+ A7 D9 G7-9 C

that's where you left — your heart? And there's some - thing more: — I miss the one I care for More than I miss — New Or - leans.

Five Minutes More 1946

Lyric by SAMMY CAHN, Music by JULE STYNN

C E+ E7 F A+ A7 Dm D7 G7 Dm7

Give me five min - utes more, On - ly five min - utes more, Let me stay — let me stay —  
 G7 G9 C E+ E7 F A+ A7 Dm D7

in your arms. Here am I beg - ging for On - ly five min - utes more, On - ly five -  
 G7 Dm7 G7 G9 G7 C Dm7 C C+ F Fm C Cdim C

min - utes more of your charms. All week long I dreamed a - bout out Sat - ur - day date. —  
 C G7 Edim C7 F C E7 Am D7 G7 C

Don't you know that Sun - day morn - ing you can sleep late? — Give me five min - utes  
 E+ E7 F A+ A7 Dm D7 G7 Dm7 G7 G9 G7 C

more, On - ly five min - utes more, Let me stay — let me stay — in your arms.

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# TO EACH HIS OWN

w/m Jay Livingston  
 & Ray Evans ~1946~

ROSS MUST RE-MAIN WITH THE SUN AND THE RAIN OR ITS LOVE-LY PRIN-CE WON'T COME  
 GOOD IS A SONG IF THE WORDS JUST DON'T BE LONG AND A DREAM MUST BE A DREAM FOR  
 KIDS MUST IN-SIST ON TWO MORE TO BE KISSED OR THEY'LL NEV-ER KNOW WHAT LOVE CAN

TRUE TO EACH HIS OWN TO EACH HIS OWN AND MY OWN IS YOU  
 TWO NO GOOD A-ONE TO EACH HIS OWN WHAT  
 DO TO EACH HIS OWN I'VE FOUND MY OWN

FOR ME THERE'S YOU IF A FRAME IS TO GROW THERE MUST BE A SHOW TO O-PEN EACH DOOR  
 THERE'S A

KEY - I NEED YOU I KNOW I CAN'T LET YOU GO YOUR TOUCH MEANS TOO MUCH TO ME

ONE AND ON-LY YOU (same)

# ANGEL EYES

LYRIC EARL BRENT  
 MUSIC BY MATT DENNIS ~1946~

TRY TO THINK THAT LOVE'S NOT A-ROUND STILL IT'S UN-COM-FORT-ABLY NEAR  
 AN-GELEYES THAT OLD DEV'IL SENT THEY GROW UN-BEAR-A-BLY BRIGHT  
 PAR-DON ME BUT I GOT-TA RUN THE FACTS UN-COM-MON-LY CLEAR

(NEAR) — MY OLD HEART AIN'T GAIN-IN' NO GROUND BE-CAUSE MY AN-GELEYES AIN'T HERE  
 (BRIGHT) — NEED I SAY THAT MY LOVE'S MIS-SPENT MIS-SPENT WITH AN-GELEYES TO-NIGHT  
 (I HEAR) — GOT-TA FIND WHO'S NOW NUM-BER ONE AND WHY MY AN-GELEYES AIN'T HERE

SO (HERE) — I SCARE ME WHILE I DIS-AP-PEAR — I'M DRINK UP ALL YOU PEO-

-PLE OR-DER AN-Y-THING YOU SEE — HAVE FUN YOU HAPPY PEO-PLS THE

DRINK AND THE LAUGH'S ON ME —

DRINK AND THE LAUGH'S ON ME —

1946

# I WISH YOU LOVE

SPANISH LYRIC ALBE. A. DEACU  
FRONT W/M CHARLES TRENOT

653

I WISH YOU BLUE-BIRDS IN THE SPRING TO GIVE YOUR HEART A SONG TO SING AND THEN A  
 -LY A LAM-ON -ADE TO COOL YOU IN SOME LEAFY GARDEN I WISH YOU  
 SHELL-TER - FROM THE STORM A CO-ZY FIRE TO KEEP YOU WARM BUT MOST OF  
 KISS BUT MORE THAN THIS I WISH YOU LOVE AND IN DU- LOVE MY BREAKING  
 HEALTH AND MORE THAN WEALTH I WISH YOU  
 ALL WHEN SNOW-FLAKES  
 HEART AND I A-GREE THAT YOU AND I COULD NEV-ER BE, SO WITH MY BEST, MY VER-Y  
 BEST I SET YOU FREE I WISH YOU  
 FALL I WISH YOU LOVE

1946

# STELLA BY STARLIGHT

W/M NED WASHINGTON &  
VICTOR YOUNG

THE SONG - A ROB-IN SINGS - THROUGH YEARS - OF END-LESS SPRINGS - THE  
 MUR-MUR OF A BROOK AT EV-EN-TIDE - THAT RIP-PLES BY A NOOK WHERE TWO  
 LOV-ERS HIDE - A GREAT SYM-PHON-IC THEME - THAT'S STEL-LA BY STAR-LIGHT  
 AND NOT A DREAM - MY HEART - AND I A -GREG SHE'S EV-ERY THING ON EARTH TO ME -

# THE GIRL THAT I MARRY

W/M IRVING BERLIN 1946  
from "Annie Get Your Gun"

THE GIRL THAT I MAR-RY WILL HAVE TO BE AS SOFT AND AS PINK AS A NURS-ER-Y THE GIRL I  
 HAIR WILL BE PO-LISHED AND IN HER HAIR SHE'LL WEAR A GAR-DEN-IA AND I'LL BE  
 CALL MY OWN - WILL WEAR SAT-INS AND LAC-ES AND SHOUL OF COL-ORING HER  
 THERE 'STEAD OF  
 FIT-TIN' - I'LL BE SIT-TIN' NEXT TO HER AND SHE'LL PURR LIKE A KIT-TEN - A DOLL I CAN CRAY THE  
 GIRL THAT I MAR-RY MUST BE

# 654 IT'S A PITY TO SAY GOODNIGHT

W/M BILLY REID  
1946

F7 Cmi7 Ebmaj7 F9 Bbmaj7 C9

IT'S A PITY TO SAY GOOD-NIGHT — BE-CAUSE I NEV-ER SAW STARS SO BRIGHT BUT IF YOU  
 PITY TO SAY FARE-WELL — BE-CAUSE THE MAN IN THE MOON WANT TELL " " "  
 PITY TO SAY GOOD-NIGHT — BE-CAUSE I WANT YOU TO HOLD ME TIGHT " " "

Cmi7 C#07 Bb C#07 Eb7 Cmi7 F+7 Bb6 F0

GOT-TA GO HOME YOU GOT-TA GO HOME, GIVE ME A GOOD-NIGHT KISS IT'S A  
 GM7 C9 F7-9 Bb6 Bb7 Bb7+5 Ebmaj7 Eb6 Eb7 D7Db7

A GOOD-NIGHT KISS (fine) HOW'S ABOUT TO-MOR-RON NIGHT, JUST YOU — AND ME

C9 C7+5 F Eb F7 F0 D.S. al fine

I'LL BE WAITING FOR YOU DAR-LING UN-DEr-NEATH THE AP-PLe TREES IT'S A

# THERE'S NO BUSINESS LIKE SHOW BUSINESS

W/M IRVING BERLIN  
(1946)

G7 C Fmi Gm7 C

THERE'S NO BUS-INESS LIKE SHOW BUS-INESS LIKE NO BUS-INESS I KNOW —

G7 Dm7 G7 C G7 Dm7 G7 C

EV-RY-THING A — BUT IT IS AP-PEAK-ING — EV-RY-THING THE TRAF-FIC WILL AL-Low

G7 Dm7 G7 Am7 Am7 Am7

NO-WHERE COULD YOU GET THAT HAP-PY FEEL-ING WHEN YOU ARE STEAL-ING

D7 Dmi7 G7 C C7 Gm7

THAT EX-TRA BOW THERE'S NO PEO-PLe LIKE SHOW PEO-PLe THEY SMILE WHEN

Gm7 C7 Am7 F Dmi7 E7-5 A7 D7-5 G7

THEY ARE NOW — EV-EN WITH A TUR-KEY THAT YOU KNOW WILL FOLD YOU MAY BE STRAND

G7 C A7 Dm7 E7-5 A7

— ED OUT IN THE COLD STILL YOU WOULDN'T CHANGE IT FOR A SACK OF GOLD LET'S

D7-5 G7 C Dm C

Go ON — WITH THE SHOW —

from "ANNIE GET YOUR GUN" / ETHEL MERMAN

# How Long (1946)

By  
ALBERT HIBBLER

How long? How long? Has that ev-'ning train been gone?

How long? How long? Ba - by how long? I can see the green grass grow - ing way up on that hill, But I aint seen the green grass grow - ing on a dol - lar bill.

How long? How long? Ba - by how long? If I could hol - ler, like a moun - tain Jack, I'd go up on the moun - tain and call my ba - by back. How long? How long? Ba - by how long? How long? How long? How long? Do you think I'm go - in' let you do me wrong? How long? How long? Ba - by how long? I've got a wo - man who lives up on the hill, And if she doesn't love me I know who will. How long? How long? Ba - by how long?





F Bb9 E F Bb9

If you ev-er plan to mo-tor west — Travel my way, take the high-way that's the best.

F Gm7 C9 C7 F Abdim Gm7 F

Get your kicks on Route Six-ty-six! — It winds from Chi-

Bb9 E F Bb9 F

ca-go to L. A., — More than two thou-sand miles all the way. — Get your

Gm7 C9 C7 F Gm7 C7 F Bb9

kicks on Route Six-ty-six! — Now you go thru Saint Loo-ey and Jop-lin, Mis-sour-i And

F F9 F7 Bb9 Bb9

Ok-la-hom-a Cit-y is might-y pret-ty; You'll see — Am-ar-il-lo; — Gal-lup, New

Fdim F Gm C9 Gm7 C9 F F#dim Gm7 C7

Mex-i-co, Flag-staff, Ar-i-zon-a; Don't for-get Wi-no-na, King-man, Bar-stow, San Ber-nar-din-o. Won't

F Bb9 E F Bb9

you get hip to this time-ly tip: — When you make that Cal-i-for-nia trip —

F Gm7 C9 C7 F Bb9 F Gb7 F

Get your kicks on Route Six-ty-six!

Autumn Leaves

1947 Slowly, with much feeling

By JOSEPH KOSMA  
JACQUES PREVERT & JOHNNY MERCER

Am D7 G Am B7 Em

The fall-ing leaves — drift by the win-dow, — The Au-tumn Leaves — of red and gold. —

Am D7 G Am B7 Em

— I see your lips — the sum-mer kiss-es, — The sun-burned hands — I used to hold.

B7 Em C Em D7 G

Since you went a-way — the days grow long, — And soon I'll hear — old win-ter's song. —

Am B7 Em Am B7 Em Am Em

— But I miss you most of all my dar-ling, — When Au-tumn Leaves start to fall. —

Serenade Of The Bells (1947)

Lyric and Music by KAY TWOMEY, AL GOODHART & AL URBANO

Eb Fdim Fm Bb7 Eb Bb+ Bbm

In the sleep-y town of San Juan-i-ta There's a stor-y that a pad-re tells

C7 Fm Apm Eb Cm Fm7 Bb7 Eb Cm6 Bb7

Of a gay sen-ior and sen-ior-i-ta And the ser-e-nade of the bells.

Eb Fdim Fm Bb7 Eb Bb+ Bbm

Seems they asked the pad-re for per-mis-sion To be mar-ried ear-ly in the spring

C7 Fm Apm Eb Cm Fm7 Bb7 Eb

But their folks had made just one con-di-tion, That the mis-sion bells had to ring.

Fm7 Bb7 Ap Eb6 Cm Fm Bb7 Eb Eb7

Ev-ry one knew the bells were bro-ken, — And had-n't sound-ed — for a long, long time.

Cm D7 Cm Gm Ebm Bb Cm7 F7 Eb7 Fm7 Bb7

Then one night the vil-lage was as-tound-ed for the bells be-gan to chime!

Eb Fdim Fm Bb7 Eb Bb+ Bbm

Still the bells are brok-en, goes the stor-y But if in your heart a true love dwells

C7 Fm Apm Eb Cm Fm7 Bb7 Eb

They will ring for you in all their glor-y, That's the ser-e-nade of the bells.

~1947~

# ROSES IN THE RAIN

LYRIC AL FRISCH & FRED WISE  
MUSIC FRANKIE CARLE

Chords: F, A7, Dmi

WHEN RAIN-DROPS GLIS-TEN WHY SIT AND LIS-TEN BE-HIND OUR WIN-DOW  
 WE'LL WATCH THE SHOW-ERS THAT KISS THE FLOW-ERS PER-HAPS WE'LL DO THE  
 BE-FORE THE RAIN GOES WE'LL LOOK FOR RAIN-BOWS THAT BLOOM IN LOW-ERS

Chords: F7, Bb, Bbm7, F, D7, E7

PAVE LET'S STROLL OUT YON-DER SO WE CAN WAN-DER TARA ROS-ES IN THE  
 SAME AND I AM HOP-IN' YOUR HEART WILL O-PEN  
 LANG TILL SUN-LIGHT SET-TELS UP ON THE PBT-ALS

Chords: C7, F7, Cm7, F7, Bb, Dbm7

RAIN LIKE ROS-ES IN THE RAIN (Ame) WANT WG BE A LUCK-Y GIRL AND FEL-KA WE'LL  
 OF ROS-ES IN THE RAIN

Chords: Cm7, F+7, Bb, Bbm7, Eb7, Ab

NEV-ER CARE HOW DARK IT SEEMS WHEN WE'RE TRAD-ING IN AN OLD UM-BREL-LA FOR A

Chords: Dmi7, G7, Gm7, C7, D.S. al fine

MIL-LION BRIGHT NEW DREAMS

# LAZY MOOD

LYRICS: JOHANNY MERCER  
 MUSIC: EDDIE MILLER  
 ~1947~

Chords: C7, G9, C7, F, D-9

I'll TELL YOU WHY — THE DAYS GO BY — LIKE CAT-ER-PIL-LARS DO — AND  
 I'll TELL YOU WHY — STARS IN THE SKY — PICK EV-RY NIGHT TO SHINE — AND  
 I'll TELL YOU WHY — I DON'T RE-PLY — TO MAIL THAT'S OV-ER DUE — AND

Chords: Gmi, C7, F9, D7-5, Gmi, C7

CLOUDS ARE CIT-TON BLOS-SOMS IN A FIELD OF BLUE — LOVE'S GOT ME IN A LAZ-Y  
 WHY THE MOON'S A WA-TER-MEL-ON ON THE VINE — " " " " " "  
 WHY I NEV-ER AN-SWER WHEN I'M SPO-KEN TO — IT

Chords: F6, F9sus4, F9, Bb

MOOD MOOD WHEN A BRIGHT AND EAR-LY SUN BE-GINS TO STEAM IT UP — YOU'LL

Chords: F9sus4, F9, Bb, Dm7, G9

FIND ME UN-DER-NEATH THE NEAR-EST TREE PICK-IN' PET-ALS OFF A DAI-SY, WHILE I

Chords: C, Dm7, G7, C9, D.S. al fine

DREAM IT UP JUST THE AB-SENT-MIND-ED KID THAT'S ME —

Chords: Gmi7, Eb9, D9, D-9, Gmi7, C7, F

IS-N'T THAT I'M REA-LY RUDE — LOVE'S GOT ME IN A LAZ-Y MOOD

**DON'T BE SO MEAN TO BABY** w/m PEGGY LEE & DAVE BARBOUR in 1947m

Handwritten musical score for "Don't Be So Mean to Baby". The score is written on five staves with lyrics underneath. Chord symbols are written above the notes.

Staff 1: C7+ Fmaj7 D9 F7 Bb9  
 JUST BE - CAUSE I'M KIND AND GEN-TLE AND SLIGHT-LY SEN-TI-MEN-TAL  
 GO AND LEAVE ME CRY-ING (4) WITH-OUT EV-EN TRY-ING  
 TELL ME THAT YOU LOVE ME (4) THINK THE WHOLE WORLD OF ME THEN

Staff 2: F Eb9-5 D7 G9 C9 F Eb9-5 D7 G9  
 HON-HEY IM A FOOL FOR YOU  
 YOU MUST BE MADE OF STONE } DON'T BE SO MEAN TO BA-BY - CAUSE  
 TURN A-ROUND AND SAY WERE THROUGH, }

Staff 3: C9 C7 Ct Fb D6m C7+ Ebmaj7 C7 F Ct  
 BA-BY'S SO GOOD TO YOU COULD YOU BA-BY'S SO ALL A-ONE (fine)

Staff 4: F7 Bb Bbmaj7 Bb D7  
 Just be-cause you KNOW I LOVE YOU AND IVE LOVD YOU FOR SO LONG PLEASE DON'T TRY TO

Staff 5: D7 G F G° G7 Ct Ct D5. ar fine  
 TAKE AD-VAN-TAGE 'CAUSE I BE-NEVE THAT LOVE CAN DO NO WRONG - WHEN YOU

1947m **ON GREEN DOLPHIN STREET** w/m WABAMPTON & BRONISLAH KAPER

Handwritten musical score for "On Green Dolphin Street". The score is written on five staves with lyrics underneath. Chord symbols are written above the notes.

Staff 1: Cmaj7 Ebmaj9 Dmi9 Dbmaj9 Cm7  
 LOV-ER THROUGH THESE ONE LOV-AY DAY LONG CARE - PLAN-NING TO STAY -  
 MEM-'RIES - LIVE IN MY HEART

Staff 2: Dmi7 G7-9 G7+5 Cm7 C6 Fmi7  
 GREEN DOL-PHIN STREET SUP-PLIED THE SET-ING - THE SET-ING FOR  
 WHEN I RE-

Staff 3: Bb7(-9) Ebmaj9 Dmi7 G7-5 D5. ar # Eb7-9 E7-9 Aoi  
 NIGHTS BE-YOND FOR-GET-TING - AND CALL THE LOVE I FOUND ON,

Staff 4: D7 Eb° Cm7 A7-9 Dm7 G7 G7+ C  
 I COULD KISS THE GROUND ON - GREEN DOL-PHIN STREET

660

# MIDNIGHT SUN

M/LIONEL HAMPTON - 1947  
H Johnny Mercer & Sonny Burke - 1954

C Cm7 F9

YOUR LIPS WERE LIKE A RED AND RU-BY CHALICE WARM-ER THAN THE SUM-MER NIGHT  
CAN'T EX-PLAIN THE SIL-VER RAIN THAT FOUND ME OR WAS THAT A MOON-LIT VEIL  
FRAME OF IT MAY DWIN-DLE TO AN EM-BER AND THE STARS FOR-GET TO SHINE

Cmi7 F9 Bb Bbmi7 Eb9

THE CLOUDS WERE LIKE AN A-HA-BAS-TER PAL-ACE RISING TO A SNOW-Y HEIGHT  
THE MU-SIC OF THE U-NI-VERSE A-ROUND ME OR WAS THAT A NIGHT-IN-GALE  
AND WE MAY SEE THE MEAD-OW IN DE-CEM-BER IC-Y WHITE AND CRY-S-TAL-LINE

Ab Abmi7 Db9

EACH STAR ITS OWN AU-RO-RA-BO-RE - A-KIS SUD-DEN-LY YOU HEED ME TIGHT  
AND THEN YOUR ARMS MI-RAC-U-LOUS-LY FOUND ME SUD-DEN-LY THE SKY TURNED PALE  
BUT OH, MY DAR-LING AL-WAYS I'LL RE-MEM-BER WHEN YOUR LIPS WERE CHOSE TO ME

Db9 I Qmaj7 Am7 Dmi7 G7-9 I CHAS7 Ab7 Cm7 (B7-9)

I COULD SEE THE MID-NIGHT SUN — I MID-NIGHT SUN — TO Bridge  
I COULD SEE THE MID-NIGHT SUN —  
AND I SAW THE MID-NIGHT SUN —

Emaj7 Eb Em7 A7 Dmaj7 D6 Dmaj7 D6

WAS THERE SUCH A NIGHT, ITS A THAIL I STILL DON'T QUITE BE-LIEVE — BUT

Dmaj7 Dmajb Dmi7 G9 G+ Em7 Eb9 D7 Db7+9 P.S. refine

AFT-ER YOU WERE GONE THERE WAS STILL SOME STAR-DUST ON MY SLEAVE — BUT

# NEAR YOU

LYRIC KERMIT GOELL W 1947  
MUSIC FRANCIS CRAIG

F F# C7 Am7 Bmi C7 C+ F F# C7 Am7 Db9 C7

THERE'S JUST ONE PLACE FOR ME NEAR YOU — IT'S LIKE HEAVEN TO BE  
IF MY HOURS COULD BE SPENT NEAR YOU — I'D BE MORE THAN CON-TENT

C+ F I C7 Gm7 Gmb F# Gm7 C7 F F# F G7

NEAR YOU — TIMES WHEN WE'RE A-PART I CAN'T FACE MY HEART SAY YOU'LL NE-VER  
NEAR YOU

G0 G7 C7 C0 C7 I F7 Bb Bbmi B0 F

STRAY, MORE THAN JUST TWO KIDS A - WAY (YOU) MAKES MY LIFE WORTH WHILE, BY TALKING ME THAT

D7 G7 G+ Gmi7 C7 F D

I'LL SPEND THE REST OF MY DAYS NEAR YOU

# TENDERLY

LYRIC JACK LAWRENCE

MUSIC WALTER GROSS

1947 ~ 661

THE EYE-NING BREEZE CA-RESSED THE TREES TEN-DER - LY — THE TREMB-LING  
THE SHORE WAS KISSED BY SEA AND MIST TEN-DER - LY — I CAN'T FOR-

TREES EM-BRACED THE BREEZE TEN-DER - LY — THEN YOU AND I CAME  
-GET HOW TWO HEARTS MET BEATH-LESS - LY — YOUR

WAND-ER-ING BY AND LOST IN A SIGH WERE WE — HEARTS OP-ENED

WIDE AND CLOSED ME IN -SIDE; YOU TOOK MY LIPS, YOU TOOK MY LOVE SO TEN-DER - LY —

# I STILL GET JEALOUS

from 1947 ~  
"HIGH BUTTON SHOES"

LYRIC SAMMY CANN  
MUSIC JULE STYNE

I STILL GET JEAL-OUS WHEN THEY LOOK AT YOU — I MAY NOT SHOW IT  
JEAL-OUS WHEN WE KISS GOOD-NIGHT — UN-LESS YOU HOLD ME

BUT I DO — IT'S WORSE THAN I CAN BEAR — WHEN THEY START TO STARE  
EX-TRA TIGHT — AND DEAR, I KNOW A

GUESS THEY THINK YOU'RE TOO GOOD TO BE TRUE — I STILL GET

SE-CRET YOU DID-N'T KNOW I KNEW I STILL GET JEAL-OUS CAUSE IT PLEAS-ES YOU — (fine)

# BUT BEAUTIFUL

1947 ~

H/ JOHNNY BORG  
M/ JAMES VAN HEUSEN

LOVE IS FUN-NY OR IT'S SAD OR IT'S QUI-ET OR IT'S MAD IT'S A GOOD THING OR IT'S  
TEAR-FUL OR IT'S GAY IT'S A PROB-LEM OR IT'S PAAY IT'S A HEART-ACHE EITH-ER

BAD BUT BEAU-TI-FUL — BEAU-TI-FUL TO TAKE A CHANCE AND IF YOU FALL YOU FALL AND I'M

THINK-ING I WOULD-N'T MIND AT ALL — LOVE IS (fu) AND I'M THINK-ING IF

YOU WERE MINE I'D NEV-ER LET YOU GO AND THAT WOULD BE BUT BEAU-TI-FUL I KNOW (And)

# CHRISTMAS DREAMING

IRVING GORDON  
 #1947  
 GOSTER AGE ~1947~

I'M DO-ING MY CHRIST-MAS DREAM-ING — A LIT-TLE EAR-LY — THIS  
 FROM-155 — MUST BE THE REA-SON — THE HAP-PI SEAS-ON — THIS  
 YEAR — NO SIGN OF SNOW A-ROUND AND YET GO A-ROUND — HEAR-ING  
 HERE — DSUS D9 Dm7 Dmi G D.S. ar # F6  
 JIN-GL BELL RING-ING IN MY EAR — YOUR — SO I'M DO-ING  
 P#0 Cb Gm6 A7 Dmi7 G7-9 Cb B0 CA  
 MY CHRIST-MAS DREAM-ING A LIT-TLE EAR-LY — THIS YEAR

# MAYBE YOU'LL BE THERE

LYRIC: SAMMY GALLOP  
 MUSIC: RUBEN BLOOM  
 ~1947~

E7maj7 E° Fmi7 Bb7 Bb7+5 Eb6 Dm7/G7+G7  
 EACH TIME I SEE A CROWD OF PEOP-LE JUST LIKE A FOOL I STOP AND STARE  
 I GO OUT WALK-ING AF-TER MID-NIGHT — A-LONG THE LONG LY THOR-OUGH — FARE  
 SOME-DAY IF ALL MY PRAY'RS ARE AN-SWER'D — I'LL HEAR A FOOT-STEP ON THE STAIR  
 Admaj7 Adm6 Eb Bbmi6 C7+5 C7 F9 II Fmi7/1 Bb7  
 IT'S REAL-LY NOT THE PROP-ER THING TO DO — BUT MAY-BE YOU'LL BE THERE  
 IT'S NOT THE TIME OR PLACE TO LOOK FOR YOU — BUT MAY-BE  
 WITH ANX-IOUS HEART I'LL HUR-RY  
 II F9 Bb9 Eb Bb9 Ab Eb Eb7(D7) Eb7 C7+5 C7  
 YOU'LL BE THERE YOU SAID YOUR ARMS WOULD AL-WAYS HOLD ME YOU SAID YOUR LIPS WERE MINE A-LONE TO  
 Fmi C7+5 C7 Fmi FT Bb7+5 D.C. ar #  
 KISS NOW AFTER ALL THOSE THINGS YOU TOLD ME HOW CAN IT END LIKE THIS?  
 Eb Bbmi C7 Fmi7 Eb (Fm7 Bb9 Eb) A  
 TO THE DOOR AND MAY-BE YOU'LL BE THERE — fine



664 IN THE BAGGAGE COACH AHEAD 1896 w/m Gussie L. Davis

ON A DARK STORM - Y NIGAT, AS THE TRAIN RAT-TLED ON, ALL THE PAS-SEN-GERS  
 EV - RY EYE FILLED WITH TEARS, WHEN HIS STO - RY WAS TOLD OF A WIFE WHO WAS

HAD GONS TO BED — EX - CEPT ONE YOUNG MAN WITH A BABE IN HIS ARMS WHO SAT  
 FAITH - FUL AND TRUG — HE - TOLD HOW HE'D SAVED ALL HIS EARN - INGS FOR YEARS, JUST TO

THEE WITH A BOWED DOWN HEAD — HAE Y IN - NO - CENT ONE BE - GAN CRY - ING JUST  
 BOUND UP A HOME FOR TWO — HOW, WHEN HEY - EN HAD SENT THEM THIS SWEET KIT - TLE

THEN AS THOUGH ITS POOR HEART WOULD BREAK — ONE AN - GAY MAN SAID, MAKE THAT  
 BABE, THEIR YOUNG HAP - PY LIVS WERE BLESSED — HIS HEART SEEMED TO BREAK WHEN HE

CHILD STOP ITS NOISE, FOR ITS KEEP - ING ALL OF US A - WAKE — "PUT IT OUT" SAID AN -  
 MENTIONED HER NAME, AND IN TEARS TRIED TO TELL THEM THE REST — EV - RY WO - MAN A -

- OTH - ER "DON'T KEEP IT IN HERE WE'VE PAID FOR OUR BERTHS AND WANT REST" — BUT  
 - ROSE TO AS - SIST WITH THE CHILD THEE WERE WITH - ERS AND WIVES ON THAT TRAIN — AND

NEV - ER A WORD SAID THE MAN WITH THE CHILD AS HE FOU - DLED IT CHOSE TO HIS BEAST —  
 SOON WAS THE KIT - TLE ONE SLEEP - ING IN PEACE, WITH NO THOT OF SOR - ROW OR PAIN — NOT

WHERE IS ITS MOTH - ER GO TAKE IT TO HER" THIS A LA - DY THEN SOFT - LY SAID — I  
 MORN AT A STA - TION, HE BADE ALL GOOD - BYE — "GOD BLESS YOU HE SOFT - LY SAID — EXH

WISH THAT I COULD" WAS THE MAN'S BAD RE - PLY, BUT SHE'S DEAD, IN THE COACH A - HEAD —  
 ONE HAD A STO - RY TO TELL IN THE HOVS OF THE BAG - GAGE COACH A - HEAD —

(CHORUS) WHILE THE TRAIN ROLLED ON - WARD, A HUS - BAND SAT IN TEARS THINK - ING OF THE  
 HAP - PI - NESS, OF JUST A FEW SHAT YEARS — FOR BA - BY'S FACE BRINGS PIC - TURES OF A

CHER - ISHED HOPE THAT'S DEAD BUT PA - BY'S CRIBS CAN'T WAK - ENS HER, IN THE BAG - GAGE COACH A - HEAD —



~ 1901 ~

# MIGHTY LIKE A ROSE

4 FRANK L. STANTON  
M/ETHEL BERT NEVIN

665

SWEET-EST LI-L' FEL-LER BY 'RY-BAD-Y KNOWS DON'T KNOW WHAT TO  
LOOK-IN AT HIS MOM-MY WITH EYES SO SHI-NY BAUG MAKES YOU THINK THAT

Chords: C7+5, F, C7+5, F, Fmaj7

Chords: Dmi, C6, Dm7, F67, C7, C6, C7, Gm7, C7, F

CALL HIM, BUT HE'S MIGHTY "LAK" A ROSE COM-IN' CHASE TO YOU (C#) HEAVIN' ~~DEK~~ IS

Chords: Dmi, Gm7, Gm, G67, C6, C7, E, F, Dm

WHEN HE'S THERE A - SLEEP - IN' IN HIS LI - L PLACE WHEN THE DARK IS FALL - IN' THINK I SEE THE AN - GELS LOOK - IN' THRU THE LACE

Chords: Dm, Am, Dmi, Am, Am7, Dm7, G7, C7, D.C. ad fine

WHEN THE SHADOWS CREEP THEN THEY COME ON TIP TOE, TO KISS HIM IN HIS SLEEP

# NOBODY

LYRIC: ALEX ROGERS  
MUSIC: BERT ADWILLIAMS

~ 1905 ~

Chords: C, Am7, C, Dm, Dm7

1 WHEN LIFE SEEMS FULL OF CLOUDS AND RAIN, AND I AM FILLED WITH  
2 WHEN SUM - MER COMES ALL COOL AND CLEAR AND FRIENDS THEY SEE ME  
3 WHEN I TRY HARD, AND SCHEM AND PLAN TO LOOK AS GOOD AS

Chords: Gsus, G7, Am, C, AD, C, "G7 C Cmi G7"

NAUGHT BUT PAIN, WHO SOOHS MY THUMPING BUMMING BEAK? NOBODY WHEN I  
DRAIN - ING NEAR, WHO SAYS "COME IN AND HAVE A BEER"? (SPOKEN) WHY  
BIER I CAN, WHO SAYS "LOOK AT THAT HAND - SOME MAN"?

Chords: C, Am, C, Dm, F, Gsus, G7

WIN - TER COMES WITH SNOW AND SLEET, AND ME WITH HON - GER AND COLD FEET, WHO  
HAD A STEAK SOME TIME A - GO, WITH SAUCE I SPRINKLED IT ALL OH! WHO  
ALL DAY LONG THINGS GO A - MISS, AND I GO HOME TO FIND SOME DAIS, WHO

Chords: Am, C, Ab, "G, C, G7 CHORUS"

SAYS "HERE'S TWO - BITS GO AND GET?" NOBODY (4x4 TIME) I AIN'T NEV - ER  
SAID "THAT SAUCE IS TO - DAS - CO?" (SPOKEN)

Chords: G7, C, C6, G7, C, CFC

DOVE NOT - IN' . TO NO - BOD - Y I AIN'T NEV - ER GOT NOTH - ING FROM NO - BOD - Y, NO TIME

Chords: G7, C, C, F, C, Ab7, C

AND UN - TIL I GET SOMETHIN' FROM SOME - BOD - Y SOME - TIME I DON'T IN - TEND TO

Chords: Dm7, G7, C, G7, C, 7, 'S.

DO NOTH - IN' FOR NO - BOD - Y NO TIME f2 D.S.

666

# HELIOTROPE BOUQUET

SCOTT JOPLIN  
KOUS CHARVIN 1907m

Ami D7 G Bb0 2 Ami D7 Ebo Emi Bmi Gmi6

D E9 A7 D Bb0 Ami D7 G Bb0 Ami D7

G G7 C Cmi G A7 D7 G G#0

**B** D7

D7 G G7 E0 E0 G G0 D7 G#0

D7 G

E7 A7 D7 G A7 D7 I G G#0 II G Bb0 DS.al ♩

G G7 C F Fmi C G7 C F

C C7 F Fmi C Cmi G A7 D7 G

C F Fmi C E7 Am

F#0 C Ami D7 G7 IC G7 IIC C

**D** G7 C G7 C

HELIOTRAPE BOUQUET (continued)

Handwritten musical notation for Heliotrape Bouquet (continued). It consists of three staves of music with various chords and notes. The chords include G7, C, Ami, Emi, B7, Emi, C#0, G7, C, G7, C, F, C, D7, G7, and C.

ON THE ROAD TO MANDALAY

MUSIC: OLEY SPEARS ~1907~  
POEM FROM "BARRACK-ROOM BALLADS" BY RUDYARD KIPLING

Handwritten musical notation for "On the Road to Mandalay" with lyrics. The music is written on multiple staves with chords and lyrics underneath. The lyrics are in Burmese script.

BY THE OLD MOU-MEIN PA-GO-DA LOOK-IN' EAST-WARD TO THE SEA, THERE'S A  
SAIP ME SONG-WHERES EAST OF SUL-EZ WHERE THE BEST IS LIKE THE WORST WHERE THERE

BUR-MA GIRL A SET-TIN' AN' I KNOW SAE THINKS O' ME FOR THE WIND IS IN THE  
AREN'T NO TEN COM-MAND-MENTS AN A MAN CAN RAISE A THIRST FOR THE TEM-PLG-BELLS ARE

PAM-TREES AN' THE TEM-PLE BELLS THEY SAY COME YOU BACK YOU BRIT-ISH  
CALL-IN' AN' IT'S THERE THAT I WOULD BE BY THE OLD MOUL-MEIN PA-

SOH-DIER COME YOU BACK TO MAN-DA-LAY COME YOU BACK TO MAU-DA- COME YOU  
-GO-DA, LOOK-IN' LA-ZY AT THE SEA LOOK-IN' LA-ZY AT THE SEA COME YOU

BACK TO MAN-DA-LAY WHERE THE OLD PRO-TIL-WA LAY CAN'T YOU 'EAR THEIR PAD-DIES

CHUNK-IN' FROM RAN-GOON TO MAN-DA-LAY? ON THE ROAD TO MAN-DA-LAY WHERE THE

FLY-IN' - FISH-BS PRAY AN' THE DAWN COMES UP NKS TAVN-DER OUT OF CHI-NA 'CROST THE

CHI-NA 'CROST THE BAY

668

**ALEXANDER**

L. Andrew B. STEKLING w/ 1904  
BY HARRY VONTILZER Allegro moderato

Can't you see the rain and hail are fast-ly fall- ing, Al- ex-  
an- der, - Don't you hear your la- dy love a  
soft- ly call- ing, Al- ex- an- der, -  
Take me to your heart a- gain and call me hon- ey,  
All I want is lov- in', I don't want your mon- ey, Al- ex-  
an- der, tell me, don't you love your be- by no more?

**GOOD BYE MY LADY LOVE** w/m Jos. E. Howard (1904) Moderato

Good- bye, my la- dy love, - Fare- well, my  
fur- tle dove, - You are the i- dol and  
- ling of my heart, But some day you will come  
back to me, - and love me ten- der- ly, - So  
good- bye, my la- dy love, good- bye.

**IN THE SWEET BYE AND BYE**

LIVINCENT BRYAN 1902  
BY HARRY VONTILZER Tempo di Valse

In the sweet bye and bye; - In the sweet -  
bye and bye; - We'll have a cot- tage that's  
built for two, Then lovey 'll love do- ey And dovey 'll love  
oo; In the sweet bye and bye, - In the sweet -  
bye and bye, - Loves dream will seem sweet as  
peach- es and cream In the sweet bye and bye.

# THAT MESMERIZING MENDELSSOHN TUNE W/ IRVING BERLIN 1909 669

E<sup>b</sup> F<sup>#0</sup> B<sup>b7</sup> E<sup>b</sup> C<sup>+</sup> C<sup>7</sup> F<sup>mi</sup> C<sup>7</sup> F<sup>mi</sup> F<sup>mi</sup>  
 MY HON-EY LOVE ME TO THAT EV-ER LOV-IN' SPRING SONG MEL-O-DY  
 THAT'S THE ON-LY MUS-IC THAT WAS EV-ER MEANT FOR

B<sup>b7</sup> E<sup>b</sup> RHYTHM OUT-  
 PLEASE ME, HON-EY, SQUEEZE ME TO THAT MEN-DEL-SSOHN STRAIN KISS ME LIKE YOU WOULD YOUR MOTH-ER  
 B<sup>b7</sup> D.S. al  $\phi$  F<sup>m</sup> A<sup>pm</sup>  
 ME THAT

E<sup>b</sup> F<sup>#0</sup> B<sup>b7</sup> E<sup>b</sup> G<sup>m7</sup> F<sup>mi7</sup> B<sup>b</sup> B<sup>b7</sup> E<sup>b</sup>  
 ONE GOOD KISS DE-SERVES AN-OTH-ER  
 TAN-TA-LIZ-IN' HYP-NO-TIZ-IN' NGS-MER-IZ-IN' MEN-DEL-SSOHN TUNE

# THAT BEAUTIFUL RAG

LYRIC IRVING BERLIN  
 MUSIC TED SNYDER 1910

F  
 OH OH OH OH! OH THAT BEAU-TI-FUL RAG IT SETS MY HEART A-REEL-IN'

F C<sup>7</sup>  
 OH OH OH OH OH THAT BEAU-TI-FUL RAG THAT FUN-NY FEELING STEAL-ING HEAR THAT TRUM-BONE

C<sup>7</sup> F A E<sup>7</sup>  
 SHOW-IN' HON' AIN'T DEM FID-DLES GO-IN' SOME OH SIR OH! SIR, CUD DUB UP CROS-ER

A<sup>mi</sup> F<sup>#0</sup> C<sup>7</sup> F  
 SQUEEZE ME LIKE YOU WOULD A FADW-ER, MAKE A MIN-UTE LAST AN HOUR OH! OH! OH! OH!

F D<sup>7</sup>  
 OH THAT HEAV-EN-LY STRAIN IT MAKES ME FEEL SO FUN-NY; IF I EV-ER

D<sup>7</sup> G<sup>mi</sup>  
 CRY, "DON'T PLAY IT A-GAIN JUST DON'T BE-LIEVE ME, HON-EY OH MY DEAR-E 'CANT YOU HEAR ME CALL-IN?

F C<sup>7</sup> F  
 COME UP NEAR ME CATCH ME, DEAR, I'M FALL-IN' OH OH OH OH OH THAT BEAU-TI-FUL RAG

670

# STOP! STOP! STOP!

(COME OVER AND LOVE ME SOME MORE)

w/IRVING BERLIN

1910

CUD-DLE AND SQUEEZE ME HON-EY LEAD ME RIGHT TO CU-PID'S DOOR TAKE ME  
 CUD-DLE AND PLEASE ME HON-EY ANCHOR AT THAT KISS-ING SHORE

OUT UP-ON THAT O-CEAN CALLED THE LOV-A-BLE SEA TRY EACH KISS IN HON-EY, THEN PRE-  
 SENT IT TO ME (SHORE) MY HON-EY STOP STOP STOP STOP

DON'T DARE TO STOP COME O-VER AND LOVE ME SOME MORE

# HONEY MAN

(MY LITTLE LOVIN' LYRIC: Joe Mc CARTHY HONEY MAN) MUSIC AL. PIANTADOSI 1911

MY LIT-TLE LOV-IN' HON-EY-MAN HE SURE HAS WON MY HEART & HAND I'M ON-AY  
 I'll SAY COME ROUND HERE HOLD ME TIGHT I WOULD-NT LET HIM LEAVE MY SIGHT AND IF I

WAIT-ING NOW FOR HIM TO NAME THE DAY AND WHEN HE SAYS TO ME COME ON WHAT WILL I SAY?

THOUGHT HE'D GO IF I ON-AY THOUGHT HE'D TRY TO GO THEN I WOULD SIGH NO! I'D

CRY YES I'D LAY ME DOWN AND DIE YES DIE IF I SHOULD LOSE MY HON-EY MAN

# WHEN I LOST YOU

w/IRVING BERLIN

1912

I LOST THE SUN-SHINE AND ROS-ES, I LOST THE HEAV-ENS OF BLUE  
 I LOST THE AN-GELO WHO GAVE ME SUM-MER THE WHOLE WIN-TER THROUGH

I LOST THE BEAU-TI-FUL RAIN-BOW I LOST THE MORN-ING DEW  
 I LOST THE GLAD-NESS THAT

TURNED IN-TO SAD-NESS, WHEN I LOST YOU

# WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAMA

W.M. IRVING BERLIN 671

WHEN THE MID-NIGHT CHOO-CHOO LEAVES FOR AL-A-BAM I'LL BE RIGHT THERE

I'VE GOT MY FARE — WHEN I SEE THAT RUST-Y-HAIRED CON-DUCT-OR MAX — I'LL GRAB HIM

BY THE COL-LAR AND I'LL HOL-ER "AL-A-BAM! AL-A-BAM!" THAT'S WHERE YOU STOP YOUR TRAIN

THAT BRINGS ME BACK A-GAIN DOWN HOME WHERE I'LL RE-MAIN — WHERE MY HON-EX-LAMB AM.

I WILL BE RIGHT THERE WITH BELLS WHEN THAT OLD CON-DUCT-OR YELLS, ALL A-BOARD!

ALL A-BOARD (Toot Toot) ALL A-BOARD FOR AL-A-BAM

# 1912 ~ I'M THE LONESOMEST GAL IN TOWN

W. LEW BROWN M. ALBERT VANTILZER

I'M THE LONE-SOM-EST GAL IN TOWN — EV-'RY-BOD-Y HAS THROWN ME DOWN —

I AIN'T GOT NO AN-GEEL CHILD, TO CALL ME DEAR GOT NO HON-EX-MAN FOR ME TO CUD-DLE NEAR, BUT I'M

KEAR-NING TO ROLL MY EYES AND SOME DAY YOU MAY BE SUR-PRISED WHEN I STEAL SOME-BOD-Y'S KOV-IN'MAN AND

KISS HIM WITH A SMACK, I'LL HUG HIM AND I'LL SQUEEZE HIM BUT I'LL NEV-ER GIVE HIM BACK, 'CAUSE I'M LONE-SOME —

SO VER-Y LONE-SOME — YES I'M THE LONE-SOM-EST GAL IN THIS HERE TOWN —

672

# THE TURKEY TROT

RIBE DANMARK  
~ 1912 ~

① C

C G7

C D7

G Bb7 G7 1(45) II Bb7 G7 ② G7

C G7

C G7

C C Bb Ab Eb° D° C°

G7 RHYTHM OUT I A G7 C II G7 A C TRIO C E7 F

C Bb C7 Gm7 C7 RHYTHM OUT ③ C7 2ND X BVA HIGHER OPTIMAL F

C7 F C7 F

F F7 D° F Bb G7 Fm7 Gm7 C7 I F (RHYTHM OUT) II F A

BVA BASS LOWER

(fine)



# CHECKERS RAG

HARRY J. LINDOLN

(1913)

67

(NO CHORDS) - - - - - G7 G#0 AM G#0 G7 = [A] C

D7 (HIGHER 2ND ---) G7 HIGHER 2ND ---

(TO B) (OPTIONAL PART A) [B] G7 C

(NO CHORDS) (BASS) "G" "B" "C"

(BASS) G7 (NO CHORDS) "G" "B" "C"

G7 (BASS) C DM

C G7 [E] C

D7 2ND - G7 C

TRIO F D7 G7 C7

F 547 F [D] G7

C G7 (NO CHORDS) - - - - -

G7 C DM C

G7 [E] C





# I'VE BEEN THROUGH THE MILL

LYRIC: L. WOLFE GILBERT  
 MUSIC: LEWIS F. MUIR  
 WRITERS OF "ROBERT E. LEE"

276 *S.O.B.* *1913*

I'VE BEEN THROUGH THE MILL, BILL, I'VE BEEN THROUGH THE MILL - I'VE SEEN  
 I'VE MET JACK AND JILL -

ALL THAT THERE IS TO SEE I'LL TRY AN-Y-THING ONCE, THAT'S ME. SAY,

I'M THE MILLER'S DAUGH-TER, BIL-LY, I'VE BEEN THROUGH THE MILL - fine

# PIGEON WALK

*1914* (RECORDED BY HONCFORD)  
 JAMES V. MONACO ON DECCA 1938

*S.O.B.*

*TRIO*

*D.S. al fine*

*fine*

*D.S. al fine*

1909

L/Edy m Smith 677

HEAVEN WILL PROTECT THE WORKING GIRL A.B. SHAW

Moderato

You are go-ing far a-way, But re-mem-ber what I say, When  
 you are in the ci-ty's gid-dy whirl, — From temp-  
 ta-tions crimes and fol-lies, Vil-lains tax-i-cabs and trol leys Oh! —  
 Heav-en will pro- tect a work- ing girl.

SUNSHINE OF YOUR SMILE, THE 4/Howard Cooke m/WILLIAM RAY

Moderato

Dear face that holds so sweet a smile for me,  
 Were you not mine, how dark the world would be! I know no light a-  
 bove that could re- place, Love's ra- diant sun- shine in your dear, dear face.  
 Give me your smile, The love- light in your eyes, Life could not hold a  
 fair- er Par- a- dise! Give me the right to love you all the while,  
 the world for- ev- er. The sun- shine of your smile.

SIERRA SUE w/m Joseph B. Carey (Revised in 1940)

Balled Tempo

SI- ER- RA SUE, — I'm sad and lone- ly — The rocks and  
 rills — are lone- ly, too — SI- ER- RA SUE, — I want you  
 on- ly — No one but you — SI- ER- RA SUE — The ros- es  
 weep, — their tears are fall- ing — The gen- tle doves —  
 — no lon- ger coo — Oh! canst you hear — my sad heart  
 call- ing — Call- ing for you, — SI- ER- RA SUE.

678. 8.

# HORS D'OEUVRE

DAVID COMER (1915)

# MY LITTLE GIRL

LYRICS SAM M. LEWIS & WILL DILLON ~ 1915  
MUSIC ALBERT VON TILZER

# I WANT TO GO BACK TO MICHIGAN (DOWN ON THE FARM) 679

W/M IRVING BERLIN ~ 1914 ~

I WANT TO GO BACK I WANT TO GO BACK I WANT TO GO BACK TO THE FARM FAR A-WAY FROM  
 HARM - WITH A MILK PAIL ON MY ARM I MISS THE ROOST-ER THE ONE THAT USE-TER WAKE ME  
 UP A FOUR A. M. I THINK YOUR GREAT BIG CI-TY'S VER-Y PREET-TY NEVER-THE-LESS I WANT  
 BE THERE, I WANT TO SEE THERE A CER-TAIN SOMEONE FULL OF CHARM THAT'S WHY I WISH A-GAIN, THAT  
 I WAS IN MICH-I-GAN DOWN ON THE FARM

# AND THEY CALLED IT DIXIELAND (THEY MADE IT TWICE AS NICE AS PARADISE) 1916

LYRIC - RAYMOND EGAN  
 MUSIC - RICHARD A. WHITING

THEY BUILT A LIT-TLE GAR-DEN FOR THE ROSE AND THEY CALLED IT DIX-IE-LAND THEY BUILT A  
 TOOK AN AN-GEL FROM THE SKIES AND THEY GAVE HER HEART TO ME SHE HAD A  
 SUM-MER BREEZE TO KEEP THE SNOWS FAR-A-WAY FROM DIX-IE-LAND THEY BUILT THE  
 BIT OF HEAV-EN IN HER EYES, JUST AS  
 FIN-EST PLACE I'VE KNOWN WHEN THEY BUILT MY HOME SWEET HOME NOTH-ING WAS FOR-GOT-TEN IN THE  
 LAND OF COT-TON, FROM THE CRO-YER TO THE HON-EY-COMP AND THEN THEY BLUE AS BLUE CAN  
 BE - THEY PUT SOME FINE SPRING CHICK-ENS IN THE LAND AND TAUGHT MY MAM-MY HOW TO USE A  
 FRY-ING PAN THEY MADE IT TWICE AS NICE AS PARA-DISE AND THEY CALLED IT DIX-IE-LAND

# YAAKA HULA HICKEY DULA w/ E. Ray GOETZ (1916) JOE YOUNG & Pate Wandling

I'm com-ING - BACK TO YOU - GAIN YOU'll SWAY - MY HEAT YOUR WAY - WITH YOUR - SIDE THE SEA AT  
 HICK-ey DU YOU'll PLAY FOR ME - AND ONCE A - LA TUNE (fine)  
 INTRODUCED BY AL JOHNSON IN "ROBINSON CRUSOE, JR." AT NEW YORK WINTER GARDEN

# OH! JOHNNY w/ ED. ROSE W/ ADE OLMAN

VERSE

ALL THE GIRLS ARE CRA-ZY 'BOUT A CER-TAIN KIT-TLE KAD - AA-THO' HE'S  
 VE-RY VE-RY BAD - HE COULD BE OH, SO GOOD WHEN HE WANT-ED TO  
 BAD OR GOOD HE UN-DER-STOOD 'BOUT LOVE AND OTH-ER THINGS - FOR EV-'RY  
 GIRL IN TOWN FOL-LOWED HIM A-ROUND, JUST TO HOLD HIS HAND AND SING OH, JOHN-NY  
 OH, JOHN-NY How YOU CAN LOVE - OH JOHN-NY OH JOHN-NY HEAV-ENS A-BOVE YOU MAKE MY SAD HEART  
 JUMP WITH JOY - AND WHEN YOU'RE NEAR I JUST CAN'T SIT STILL A MIN-UTE, I'm SO  
 OH, JOHN-NY OH, JOHN-NY PLEASE TELL ME DEAR - WHAT MAKES ME LOVE YOU SO - YOU'RE NOT HAND-SOME, IT'S TRUE  
 BUT WHEN I LOOK AT YOU I JUST, OH, JOHN-NY OH, JOHN-NY OH!



**EVERYBODY WORKS BUT FATHER** *L/CHAS McCLINTOCK ~1905 in Very slow* **681**  
*m/SAMUEL LAKENAY F7*

Ev' ry- bod- y works but Fa- ther, and he sits a- round all  
 day, Feet in front of the fire, —  
 Pass- ing the time a- way, Moth- er takes in  
 wash- ing, So does Sis- ter Ann,  
 Ev- 'ry- bod- y works in our house, but my old man.

**LOVE WILL FIND A WAY** *w/m NOKES SISK & EUBIE BLAKE* **Moderato**  
*"SWEET ANONG" w/1921*

Love will find a way — Though skies  
 now are gray — Love like ours can nev- er be ruled —  
 Cu- pid's not schooled — that way — Dry each  
 tear- dimmed eye — Clouds will soon roll  
 by — Though fate may lead us a- stray — My dear- ie,  
 mark what I say — Love will find a way, —

**DON'T BRING ME POSIES** *L/ BILLY Mc CABE & C. JENNINGS* **Moderato**  
*m/Fred ROSE 1921*

Don't send me Pos- ies when it's shoe- sies that I  
 need Don't bring me flow- ers or send me the  
 seed Ros- es are nice — I be- lieve, but  
 I can't dress like Moth- er Eve — Don't bring me  
 Pos- ies when it's shoe- sies that I need.

# MOURNIN' BLUES

by A. SBARBARO  
of the ORIGINAL DIXIE JAZZ BAND  
in 1918

Handwritten musical score for 'Mournin' Blues' in 4/4 time. The score consists of seven staves of music. Chord progressions are written above the notes. Key changes are indicated by a double bar line and a new key signature. Section markers (B) and (C) are present. The score ends with a double bar line and the word 'fine'.

# TAKE ME TO THE LAND OF JAZZ

LYRIC | EDGAR LESLIE / BENNY KALMAR  
MUSIC | PETE WENDLING ~ 1919

Handwritten musical score for 'Take Me to the Land of Jazz' in 4/4 time. The score consists of three staves of music. The lyrics are written below the notes. Chord progressions are written above the notes. The score ends with a double bar line and a fermata.

THE ME TO THE LAND OF JAZZ LET ME HEAR THE KIND OF BLUES THAT MEM-PHIS HAS

I WANT TO STEP- TO A TUNE THAT'S FULL OF GIN-GER AND PEP PICK 'EM UP AND

LAY 'EM DOWN LEARN TO DO THE RAZ-MA-TAZ - LET ME GIVE YOU A WARN-ING WE

WON'T GET HOME UN-TIL MORN-ING; 'CAUSE EV-RY-BOD-Y'S FULL OF JAZZ-BO IN THE LOV-IN' LAND OF JAZZ

# EVERYTHING IS PEACHES DOWN IN GEORGIA

LYRIC GRANT CLARKE  
M/ MILTON AGER & GEO. W. MEYER  
~ 1918

EVERY THING IS PEACHES DOWN IN GEORGIA — WHAT A PEACH OF A GAIN  
THERE'S A PEACH-ER PREACHES DOWN IN GEORGIA — ALWAYS READY TO SAY

FOR A PEACH OF A TIME — BELIEVE ME, PARADISE IS WAITING DOWN THERE FOR YOU  
WILL YOU LOVE AND OBEY?

I'VE GOT A PEACH OF A PA PEACH OF A MA — OH, WHAT A PEACH OF A COUPLE THEY ARE

I BET YOU'LL PICK YOURSELF A PEACH OF A WIFE SETTLE DOWN TO A PEACH OF A LIFE

EVERY THING IS PEACHES DOWN IN GEOR — GIA

# I'M ALWAYS CHASING RAINBOWS

BY JOSEPH MCCARTHY  
M/ HARRY CARROLL ~ 1918

I'M ALWAYS CHASING RAINBOWS WATCHING CLOUDS DRIFTING BY — MY

SCHEMES ARE JUST LIKE ALL MY DREAMS, ENDING IN THE SKY — SOME FELLOWS LOOK AND FIND THE

SUNSHINE I ALWAYS LOOK AND FIND THE RAIN SOME FELLOWS MAKE A WINNING SOME TIME I

NEVER EVEN MAKE A GAIN. BELIEVE ME I'M ALWAYS CHASING RAINBOWS

WAITING TO FIND A LITTLE BLUE-BIRD IN VAIN —

# 684 LAZY DADDY

DR. ARCOCCA HARRY DODD & HENRY ALFORD  
OF THE ORIGINAL DIXIEBAND JAZZ BAND IN 1918

**RHYTHM OUT**

Handwritten musical score for "Lazy Daddy" in B-flat major, 4/4 time. The score consists of 11 staves of music with various chords and a "RHYTHM OUT" section. The key signature has two flats (B-flat and E-flat). The score includes a "RHYTHM OUT" section and a "RHYTHM OUT" section. The score is written in a standard musical notation with treble clef and a key signature of two flats.

# TILL WE MEET AGAIN

W/ RAYMOND EGAN  
W/ RICHARD A. WATTING 1918

Handwritten musical score for "Till We Meet Again" in B-flat major, 4/4 time. The score includes lyrics and musical notation. The key signature has two flats (B-flat and E-flat). The score is written in a standard musical notation with treble clef and a key signature of two flats.

SMILE THE WHILE YOU KISS ME SAD A - DISTURB WHEN THE CLOUDS ROLL  
WED - DING BELLS WILL RING SO MER - RI - LY EV - 'RY TEAR WILL

BY I'LL COME TO YOU THEN THE SKIES WILL SEEM MORE BLUE DOWN IN LOV - ERS HAVE MY  
BE A MEM - O - RY SO WAIT AND PRAY EACH NIGHT FOR ME

DEAR - 'S TILL WE MEET A - GAIN (fme)

# BLUIN' THE BLUES

H. W. RAGAS ~ 1918 ~  
of the ORIGINAL DIXIELAND JAZZ BAND

**BD** **F7** **D<sup>o</sup>** **F7** **(A)** **Bb**..... **Bb7**

RHYTHM OUT

**Bb7** **Gb7** **E<sup>b</sup>o** **Bb** **Ab7**

**G7** **C7** **F7** **C<sup>o</sup>** **F7** **Bb** **F7** **E<sup>b</sup>** **F7** **E<sup>b</sup>** **F7**

**(B)** **Bb** **Bb7** **E<sup>b</sup>**

RHYTHM OUT

**C7** **Bb** **Bb** **F7** **G7** **C7** **Bb** **E<sup>b</sup>** **E<sup>b</sup>mi**

**(C)** **Bb** **G7** **Bb** **Bb7** **Bb** **Bb7**

**E<sup>b</sup>** **Gb7** **Bb** **Ab7** **G7** **C7** **F7** **C<sup>o</sup>** **F7**

**(D)** **Bb**

**Bb7** **E<sup>b</sup>** **E<sup>b</sup>mi** **Bb** **Ab7** **G7**

**(E)** **C7** **(-5)** **Bb** **E<sup>b</sup>** **E<sup>b</sup>mi** **Bb** **C7** **F7** **Bb**

**(F)** **C7** **(-5)** **Bb** **E<sup>b</sup>** **F7** **Bb** **F7** **Bb**

*fine*

LYRIC BYRON GAY  
w/1919

# "O" (OH!)

MUSIC: BYRON GAY &  
ARNOLD JOHNSON

F7 Cm7 F7 Bb Bb+ Bb6 Bb+ Bb Bb0 Cm7 F7

OH, LA-DY "O" ————— HOW SHE CAN SNUG-GLE SHE'S AS SWEET AS CAN BE —  
SWEET COOK-IE "O" ————— THE WAY SHE SENDS ME WITH HER GO GET-EM EYES-

F7 Bb Bb+ Bb6 Bb+ Bb Bb0

AND WHEN WE'RE IN THE PAR-LOR "O" ————— THE WAY SHE WHIS-PERS PRET-TY  
AND PUTS ME IN A FLUR-RY "O" ————— THE WAY I FALL FOR ALL HER

Cm7 F7 Bb Bb+ Bb7 Fmi Bb7

NOTH-ING'S TO ME — ALL I CAN DO IS HOL-LEER "O" ————— IT IS-N'T WHAT SHE DOES BUT,  
BEAUTI-FUL LIES — BE-LIEVS ME I SHOULD WOR-RY "O" ————— THE WAY SHE FEEDS ME TAF-FY

Ebmaj7 D7 Ebmaj7 Eb6 Eb6 Eb6 Gmi D+ Gmi7 C9 Ct

"O" ————— THE CLEV-ER WAY SHE DOES IT, SPE-C'LY WHEN SHE MEETS ME 'NEATH THE MOON A-  
"O" ————— I THINK SHE'LL DAVE ME

Cm7 F7 Ebmi Bb Bb+ Bb6 Bb+ Bb Bb0

-BOVE — DAF-FY O, O, O, O, HOW MY SUP-ER SEN-TI-MEN-TAL

F7 F9 -9 Bb

WON-DER-FUL SWEET-IE CAN LOVE

w/1919

# THE ALCOHOLIC BLUES

L/ EDWARD LASKA  
M/ ALBERT VONTILZER

F C7 F C7 F F7 Bb

I'VE GOT THE BLUES I'VE GOT THE BLUES I'VE GOT THE AL-CO-HOL-IC BLUES NO MORE BEER MY  
BLUES " " " SINCE THEY AM-PU-TA-TEO MY DOOZE HORD-Y HORD-Y,

Bbmaj7 F F0 F C7

HEART TO CHEER GOOD-BYE WHIS-KEY, YOU USED TO MAKE ME FRIS-KY So long High Ball So long gin. OH,  
WAR IS - WELL YOU KNOW, I DON'T

F Db7 C7 F D.S. 2 4 F0 F C7

TELL ME WHEN YOU COM-IN' BACK A-GAIN HAVE TO TELL OH, - I'VE GOT THE

C7 F Db7 F

AL-CO-HOL-IC BLUES, - SOME BLUES -

# LOOK AT 'EM DOING IT! W/1918

LARRY SHIELDS  
of the ORIGINAL DIXIE AND JAZZ BAND **687**

Handwritten musical score for "Look at 'em Doing It!". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music. Chord progressions are indicated above the notes, including C, A7, D7, F#7, G7, C, D7, G7, C7, F, A7, Dm, D7, G, Gmaj7, D, D7, G, D7, G7, C, D7, G7, C, G7, C7, F, D7, C, Am, D7, D7, G, C, D7, G7, E7, Dm, D7 (-5), C, Am, Eb7, D7, G7, F, C, G7, C, G7, Dm7, Bb7, G7, D.S. al fine, and GO TO (A). There are also circled letters 'A' and 'B' marking specific sections of the music.

RYTHM OUT

Handwritten musical score for "Rhythm Out". It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score consists of one staff of music with a double bar line at the end. Chord progressions include D7, G7, C, G7, C, G7, C.

# TELL ME

LYRIC J. WILL CALLAHAN  
MUSIC MAX KORTLANDER W/1919

Handwritten musical score for "Tell Me". The score is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of three staves of music. Chord progressions are indicated above the notes, including E7, F7, F#7, F7, Bb7, D7, F#7, Gmi, D7, Gmi, C#7, Gb, Bb, D7, Fmi, C7, F7, D.S. al fine, G7, Cmi, E7, Eb, E7mi, Bb, F7, Bb. The lyrics are written below the notes: "TELL ME WHY NIGHTS ARE LONG - SOME - TELL ME - WHY DAYS ARE BRUE - WHY DO I HATE TO GO DEAR - AND HATE - TO SAY GOOD - BYE? - TELLS ME - WHY ALL THE SUN - SHINE - COMES JUST AT ONE TIME - WHEN I'M WITH YOU - (BYE) NOW SOME - HOW IT'S AL - WAYS SO, DEAR - AND IF YOU KNOW DEAR PLEASE TELL ME WHY - fine".

# 688 YOU'RE A MILLION MILES FROM NOWHERE

SAM LEWIS & JOE YOUNG M/ WALTER DONALDSON 1919m

YOU'RE A MIL-LION MILES FROM NO-WHERE - WHEN YOU'RE ONE LIT-TLE MILE FROM HOME IT'S A  
LEAVE THE GATES OF HEAV-EN - WHEN YOU LEAVE MOTH-ERS ARMS TO

SONG OF MOTH-ER'S TEARS THAT KEEPS RING-ING IN YOUR EARS - You JUST

ROAM YOU'RE A MIL-LION MILES FROM NO-WHERE WHEN YOU'RE ONE LIT-TLE MILE FROM HOME

# JAZZ BABY

LYRIC BLANCHE MERRILL MUSIC M.K. JEROME 1919m

MY DAD-DY WAS A RAG-TIME TROM-BONE PLAY-ER MY MAM-MY WAS A RAG-TIME CAB-A-RET-ER

THEY MET ONE DAY AT A TAN-GO TEA, THERE WAS A SYN-CO-PA-TED WED-DING AND THEN CAME ME

FOLKS THINK THE WAY I WALK IS A FAD, BUT IT'S A BIRTH-DAY PRE-S-ENT FROM MY MAM-MY AND DAD

**CHORUS**

I'M A JAZZ BA-BY I WANT TO BE JAZZ-ING ALL THE TIME THERE'S SOMETHING IN THE TONE OF A  
SAX-O-PHONE, THAT MAKES ME DO A LIT-TLE WIG-GLE ALL MY OWN 'CAUSE I'M A JAZZ BA-BY

FULL OF JAZZ-BO HAR-MON - Y THAT "WALK THE DOG" AND "BALL THE JACK" THAT 'CAUSED ALL THE TALK IS

JUST A COP-Y OF THE WAY I NAT-URAL-LY WALK; 'CAUSE I'M A JAZZ BA-BY LIT-TLE JAZZ BA-BY THAT'S

**PATTER**

ROCKED TO SLEEP WHILE THE CRA-DLE WENT TO AND FRO, TO AND FRO TO THE TUNE OF THE TIC-KLE TOE  
JAZZ JAZZ JAZZ THAT'S ALL I EV-ER KNEW ALL DAY LONG I NEV-ER WOULD GET THRO'

EV-ER SINCE I START-ED IN TO GROW, I'D LOVE TO HEAR THE MUSIC PRAY-IN, SEE MY DEAR OLD MAMMY SWAY-IN'

JAZZ JAZZ JAZZ THAT'S ALL I WANT TO DO

PLAY ME A LIT-TLE JAZZ 'CAUSE I'M A



# YOU'D BE SURPRISED with Irving Berlin

Handwritten musical score for "You'd Be Surprised" by Irving Berlin. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five staves of music with lyrics underneath. The lyrics are: "HE'S NOT SO GOOD IN A CROWD BUT WHEN YOU GET HIM A-KINE YOU'D BE SUR-PRISED DEL-I-CATE THING BOT WHEN HE STARTS IN TO SQUEEZE " " " " HE IS-N'T MUCH AT A DANCE BUT THEN WHEN HE TAKES YOU HANG - You'D BE SUR-PRISED HE DOES-N'T LOOK VER-Y STRONG BUT WHEN YOU SIT ON HIS KINGS - " " " " HE DOES-N'T LOOK LIKE MUCH OF A LOV - ER BUT DONT JUDGE A BOOK BY ITS COV - ER HES GOT THE FACE OF AN AN - GEL BUT, THERES A DEV-IL IN HIS EYE HE'S SUCH A AT A PART-Y OR AT A BALL I'VE GOT TO AD-MIT HE'S NOTH-ING AT ALL BUT IN A MOR-RIS CHAIR You'd Be Sur-Prised (fine)

# WHEN YOU SEE ANOTHER SWEETIE HANGING AROUND

LYRIC Sam M. Lewis/Joe Young  
MUSIC WALTER DONALDSON  
1919

Handwritten musical score for "When You See Another Sweetie Hanging Around" by Walter Donaldson. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of seven staves of music with lyrics underneath. The lyrics are: "WHEN YOU SEE AN-OTHER SWEET-IE HANG-ING A-ROUND WHEN YOU READ THE have-light IN- HIS EYES YOU'LL GET WISE, be-lieve me; WHEN YOU SEE AN-OTH-ER'S ARMS GO TWIN-ING A-ROUND All these things will make you re-AL-IZE You're Jeal-ous So - You're bound to KNOW - THAT OLD TIME SAY-ING - TELL ME HOW DOES IT GO, OH! AB-sence MAKES THE HEART GROW FON-DER! WHEN YOU SEE AN-OTH-ER SWEET-IE HANG-ING A-ROUND THAT'S THE TIME YOU'LL WANT TO PICK TO ME

# SLOW & EASY

L/ HARRY WILLIAMS  
M/ NORMAN SPENCER ~1919~

**VERSE**

OH HON-EY DEAR MY HON-EY DEAR I HEAR THOSE DOG-GONE BAWES  
AND HON-EY DEAR OH! NIST-EN HEPS

I FEEL THOSE DOG-GONE SHOOTS — THO' THEY'RE NEW AND KILLING ME TOO HEAR THAT "BAW" AND

WHAT CAN YOU DO? — OH! BOY, AH! JOY LETS TOD-DLE IT TALL BUT TAKE IT

**CHORUS**

SHOW AND EAS-Y IF YOU WANT TO GET A-LONG WITH ME I SAID GO  
SHOW AND EAS-Y BE AS EAS-Y AS A  
SHOW AND EAS-Y IF YOU WANT TU GET A-LONG WITH ME (fine)

{MAN} CAN BE — {I'M} A LA-DY PURE AND SWEET, BUT "SH'NICE" UP A LITTLE WHILE I REST MY FEET GO  
{GIRL}

(SPOKEN)

# HOW 'YA GONNA KEEP 'EM DOWN ON THE FARM

L/ SAM LEWIS & JOE YOUNG  
M/ WALTER DONALDSON ~1919~

How 'YA GON-NA KEEP 'EM DOWN ON THE FARM — AF-TER THEY'VE SEEN PA-REE —

How 'YA GON-NA KEEP 'EM A-WAY FROM BROAD-WAY JAZZ-IN' A-ROUND AND PAINT-IN' THE TOWN

How 'YA GON-NA KEEP 'EM A-WAY FROM HARM? THAT'S A MYS-TER - Y. —

THEY'LL NEV-ER WANT TO SEE A RAKE OR PLOW AND WHO THE DEUCE CAN PAR-LEY —

-VOUS A COW HOW 'YA GON-NA KEEP 'EM DOWN ON THE FARM AF-TER THEY'VE SEEN PA-REE —

# THINK OF ME LITTLE MAMA

ORIGINAL TITLE WAS "THINK OF ME LITTLE DADDY" ~1919~ Wm BERT WHITMAN

THINK OF ME LIT-TLE MA-MA WHEN YOU'RE FEEL-ING BLUE THINK OF ME LIT-TLE MA-MA WHEY YOUR LONE-LY TOO — WHEN YOU'RE DEEA-RY AND YOUR HEART IS SAD — RE-MEM-BER WHEN YOUR LONE-LY I CAN MAKE YOU GLAD THINK OF ME LIT-TLE MA-MA WHEN YOU'RE ALL ALONE THINK OF ME LIT-TLE MA-MA CALL ME ALL YOUR OWN YOU KNOW I'VE WAIT-ED LONG E-NOUGH NOW IT'S TIME TO START YOUR STUFF THINK OF ME LIT-TLE MA-MA WHEN YOU ARE FEEL-ING BLUE

TRUMPET YOUNG CHANGED WORDS TO LITTLE MA-MA - "TO SING MORE COMFORTABLE"

Chords: C7, C+, Dmi7, F, Ami, C, C, G, G7, Dm7, G7, C, B, B7, G7, C7, Dmi7, F, Ami, C, C, C7, Dmi, B9, G7, C, C7, B7, Bb7, C

LYRIC SAM M. LEWIS & JOE YOUNG ~1919~ MUSIC WALTER DONALDSON

# I'LL BE HAPPY WHEN THE PREACHER MAKES YOU MINE

I CAN'T WAIT UN-TIL NEXT SUN-DAY MORN-ING — I'LL BE SO HAP-PY WHEN THE PREACH-ER MAKES YOU MINE — YOU LOVE THE MEA-O-DIES — OF BIRDS & HON-EE BEE'S — BUT TELL ME WHAT COULD BE SUBET-ER THAN THE CHO-IR SING-ING WHILE THE WED-DING BELLS ARE DING-DONG DING-ING I MAY BE NERV-OUS FOR A-WHILE AND DUR-ING SER-VICE I WOULNT SMILE BUT I'LL BE DOG-GONE HAP-PY WHEN THE PREACH-ER MAKES YOU MINE

Chords: C7, C0, C7, C0, C7, F, Bb, Bbm, F, Bb, Bbm, F, C7, F, G7, (-5)C7, F, C7, Fm, G7, C7, C7, Ab, A0, Bb, C0, G7, C7, F, C7, F

# ~1919~ ROSE OF WASHINGTON SQUARE H BALLARD MACDONALD M/JAMES R. HANLEY

ROSE OF WASHINGTON SQUARE I'M WITH-ER-ING THESE IN BASE-MENT  
BEAUS I'VE PLEN-TY OF THOSE WITH SE-COND-HAND CLOTHS-

AIR I'M PA-DING POSE IN PLAIN OR FAN-CY CLOTHES THEY SAY MY RO-MAN NOSE  
IT SEEMS TO PLEASE AR-TIS-TIC PEO-PLE AND NIC-KONG HAIR

I'VE GOT THOSE BROAD-WAY YAM-PIRES LASHED TO THE MAST, I'VE GOT NO FUTURE BUT  
OH! WHAT A PAST I'M ROSE OF WASH-ING-TON SQUARE (fine)

Chords: Bb, F7, F7, F7, D7/Gm, D°, D7, Gm, C7, C°, C7, C°, F7, Ebm6, F7, D.S. al Fine, F7, C°, Bb, G7, C7, F7, Bb, G7, C7, F, F0, Gm, C7, Gm, C7+, F, F+, Bb, F, Bbm, F, D7, G7, C7, F7, Bb, F+Bb/A7, A7, G7, C7 sus4, C7, Gm7, C7+, F, F+, Bb, F, F7/Eb, D7, Gm, D7, Bb, C7, C13, F, Bb7, F, H JACK YELLEN M/ABE OLMAN

# I'M WAITING FOR SHIPS THAT NEVER COME IN ~ 1919~

I'M WAIT-ING FOR SHIPS THAT NEV-ER COME IN WATCH-ING AND WAIT-ING IN VAIN,  
IT SEEMS THAT LIFE'S STORM-Y SEA HOLDS NOTH-ING FOR ME BUT BROK-EN DREAMS  
AND SHAT-TERED SCHEMES, WITH EACH DAY OF SOR-ROW I LOVE TO PRE-TEND ONE MORE TO-  
MOR-ROW AND WAIT-ING WILL END I'M WAIT-ING FOR SHIPS THAT NEV-ER COME IN  
I WON-DER WHERE THEY CAN BE

Chords: F, Bb, F, Bbm, F, G7, C7, F, F0, Gm, C7, Gm, C7+, F, F+, Bb, F, Bbm, F, D7, G7, C7, F7, Bb, F+Bb/A7, A7, G7, C7 sus4, C7, Gm7, C7+, F, F+, Bb, F, F7/Eb, D7, Gm, D7, Bb, C7, C13, F, Bb7, F, H JACK YELLEN M/ABE OLMAN

1920

# MY MAN

ENGLISH LYRIC: CHANNING POLLOCK  
FRENCH LYRIC: ALBERT WILLIBRODT  
MUSK: MAURICE YVAIN & JACQUES CHARLES

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ITS COST ME A LOT NOT MUCH FOR LOOKS BUT THERE'S ONE THING THAT I'VE GOT HE-RO OUT OF BOOKS ITS MY MAN MY MAN

COLD AND WET TIRED YOU BET; BUT ALL THAT I SOON FOR-GOT WITH MY MAN  
TWO OR THREE GIRLS HAS HE; THAT HE LIKES AS WELL AS ME BUT I

HE'S LOVE HIM I - DONT KNOW WHY I SHOULD HE IS-N'T GOOD

HE IS-N'T TRUE, HE BEATS ME TOO, WHAT CAN I DO OH, MY MAN I LOVE HIM

SO, HE NEY-ER KNOW ALL MY LIFE IS JUST DE-SPAIR BUT I DONT CARE WHEN HE TAKES ME IN HIS

ARMS THE WORLD IS BRIGHT ALL RIGHT — WHAT'S THE DIFF-ERENCE IF I SAY I'LL GO A-

WAY, WHEN I KNOW I'LL COME BACK ON MY KNEES SOME DAY FOR WHAT-EV-ER MY MAN

IS I AM HIS FOR - EV - ER MORE —

SUNG BY FANNY BRICE  
IN "ZIEGFELD FOLLIES 01921"  
(Sine) ORIGINALLY A FRENCH SONG

# CHONG

(HE COME FROM HONG-KONG)

W/M HAROLD WEEKS ~ 1919

(WRITER OF HINDUSTAN)

CHONG — HE COME FROM HONG KONG — WHERE CHIN-EE-MAN PLAY ALL-EE DAY ON A DRUM —

CHONG — NO LIX-EE THAT SONG — WHERE CHIN-EE-MAN CRY 'WAY UP HIGH, SING-EE

SUNG-AY, MUNG-AY CHICK-A-RICK-A-FUNG-AY CHONG GO BACK TO HONG KONG —

(KING) I BET-CHA HE TEACH-EE HIS CHIN-A GIRL HOW TO DANCE — LIKE IN A TRANCE

TEACH-EE PEACH-EE MEL-i-CAN SONG ALL DAY LONG TO HIS CHIN A GIRL IN OLD HONG KONG —

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# DON'T CRY FRENCHY, DON'T CRY

LYR: SAM L. GOWES (1919)  
JOE YOUNG  
MUSIC: WALTER DONALDSON

Handwritten musical score for "DON'T CRY FRENCHY, DON'T CRY". The score is written on a grand staff with treble and bass clefs. It includes lyrics and guitar chords.

Chords: F, C7, C, C7, C7, F, F, C7

Lyrics: DON'T CRY FRENCH-y / SOME TIME FRENCH-y / DON'T CRY / SOME-TIME / When you Kiss Me Good-BYE / We'll Hear Wed-ding Bells / I will

Chords: F, F7, D7, G7, E7, A7, D7, Dm, G7, C, Bb7, Bb7

Lyrics: Al-ways Keep the Fleur-de-lis DEAR - You GAVE to me dear - so DRY your EYE

Chords: C7, D.S. @ F, Am, E7, C7, F, F7, Bb, Bb, F, Dm6, C7, F, E7, F

Lyrics: CHIME ON PLEASE DON'T CRY / French-y DON'T CRY / DON'T CRY / UNTIL WE

Chords: C7, D7, Gm, F, C7, F

Lyrics: meet A-GAIN, Good-BYE, GOOD-BYE

# EVERYBODY STEP

(MUSIC BOX REVUE) MIRVING BERLIN  
1921

Handwritten musical score for "EVERYBODY STEP". The score is written on a grand staff with treble and bass clefs. It includes lyrics and guitar chords.

Chords: C, F, G7, C

Lyrics: EV-RY-BO-DY STEP TO THE SYN-CO-PA-TED RHY-THM LETS BE / EV-RY-BO-DY STEP IF YOU WANT TO SEE A GLUT-TON WHEN IT

Chords: C, A7, D7, G7, C

Lyrics: GO-IN' WITH 'EM WHEN THEY BE-GIN / COMES TO STAT-TIN' O-VER THE GROUND (To Coda) / You'll BE SAY-IN' YES SIR THE BAND IS GRAND

Chords: A7, D7

Lyrics: HE'S THE BEST PRO-FES-SOR IN ALL THE LAND - HIS-TON TO THE PEP THAT E -

Chords: A7, D7

Lyrics: MERG-ES FROM THE MID-DLE OF THE JAZ-ZY FID-DLE UN-DER HIS CHIN OH, WHAT

Chords: D7, G, G+, C7

Lyrics: MU-SIC THE CHAR-I-NET-ER, COULD NOT BE BET-TER HEAR THAT STRAIN I DONT KNOW

Chords: C7, F, Ab7, 3-, G7, G7, Cm

Lyrics: JUST WHAT IT IS BUT IT'S GREAT THEY SIM-PAY RU-IN IT LOOK AT 'EM DO-IN' IT COME COME DON'T

Chords: C, G7, D.S. @ A7, F, Fm, G7, A7, D7, G7, C

Lyrics: HES-I-TATE (GROUND) WAIT-// YOU SEE MY KIT-TLE SWEET-IE AND ME STEP, STEP, STEP-ING A-ROUND

# RAMBLING BLUES

LYRIC: AL. BERNARD ~ 1921  
 MUSIC: D. & HARROCCA & Harry Shields

695

Musical notation for the first line of the song, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above the staff are: F, F0, F, F0, F, Dm7, F0, C7.

I LEFT MY HOME GOT THE HAB-IT TO ROAM, WHEN I WAS A-BOUT KNEE HIGH

Musical notation for the second line of the song. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: F, F0, F, F0, G7, F, G7, C7, C7, F.

I JUST DON'T CARE, HANG MY HAT AN-Y-WHERE. I DON'T KNOW THE REA-SON WHY I'VE BEEN PROZ

Musical notation for the third line of the song. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: F, G7, F0, F0, C7, F, G7, Dm7, G7, Am7, E, Am7.

PAWNED MY CLOTHES SLEPT AN-Y OLD PLACE THAT I WOULD FIND IM 'BOUT TIRED GOOD-NESS KNOWS, NO

Musical notation for the fourth line of the song. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: D7, Dm7, G7, C7, C7, F. A box labeled 'CHORUS' is drawn over the notes.

REST OF AN-Y KIND 'CAUSE I GOT THE RAM-BLING BAUGS

Musical notation for the fifth line of the song. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: Bb7, Db7, C7, F, F, A7, Dm7, G7.

I KNOW EV-'RY FREIGHT TRAIN'S CREW JAIL HOU-S-ES PLEN-TY ON MY LIST DON'T THINK ONE I'VE MISSED

Musical notation for the sixth line of the song. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: C7, F, F7, Bb7, F0, C7, C7, F.

(MISSED) MID-DLE NAME IS RAM-BLE RAM-BLE IS MY GAME I AINT GOT NO HAP-PY HOME TO LOSE

Musical notation for the seventh line of the song. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: F, G7, Db7, C7, F, F. A box labeled 'PART 2' is drawn over the notes.

I THINK IT'S A MEAS-REY SHAME 'CAUSE I GOT THE RAM-BLING BAUGS

Musical notation for the eighth line of the song. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: C7, F, F, D7, G7, C7, F, F, Bb7, Db7. A box labeled 'PART 2' is drawn over the notes.

MIL-LION-AIRES SLEPT ON PHIL-A-DEL-PHIA'S POOR-HOUSE STAIRS BEEN IN EV-'RY TOWN FROM "A" TO "Z"

Musical notation for the ninth line of the song. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: F, D7, G7, C7, F, D.S. & fine, A BING TUNE, FEATURED BY THE ORIGINAL DIXIELAND JAZZ BAND.

BUT I NEVER FOUND ONE COULD HOLD ME

# CORAL SEA

W/ KING ZANY ~ 1920  
 MUSIC/ HERB BROWN

Musical notation for the first line of the song. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: C, Ab7, C, G7. Lyrics: WAVES ROLL-ING EN-FOAD-ING ROSE TINT GEMS FILL THE AIR JEWELS STRAINS RING-ING SWEET SING-ING WAFT-ING WAVES MEL-O-DY-

Musical notation for the second line of the song. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: D7-5, Ab7, G, G#0, Dmi, C#0, G7, C#0, C#0, G7. Lyrics: GHAIST-'NING BREEZE WHISP-'RING MYS-TER-IGS GREET YOU MEET YOU EV-'RY WHERE

Musical notation for the third line of the song. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: C, Ab7, C, F#m7, C0, G7, C#m7, D#0, C#m7, F, C#m7, F, C#m7. Lyrics: YOUR MA-GIC POW'R DRAWS MORE EACH HOUR OH! COR-AL SE-E-E-E-E-E-E

Musical notation for the fourth line of the song. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: C, Ab7, C, F#m7, C0, G7, C#m7, D#0, C#m7, F, C#m7, F, C#m7. Lyrics: YOUR MA-GIC POW'R DRAWS MORE EACH HOUR OH! COR-AL SE-E-E-E-E-E-E

# WHEN MY BABY SMILES AT ME

Wm BILLY MURDO, TED LEWIS  
ANDREW STERLING  
& HARRY VON TILZER ~1920~

FOR WHEN MY BA-BY SMILES AT ME — MY HEART GOES ROOM-MING TO PAR-A-  
 DISC — AND WHEN MY BA-BY SMILES AT ME — THERE'S SUCH A WON-DER-FUL  
 LIGHT IN HER EYES — THE KIND OF LIGHT THAT MEANS JUST LOVE — THE KIND OF LOVE  
 — THAT BRINGS SWEET HAR-MON-Y — I SIGH I CRY IT'S JUST A GLIMPSE OF  
 HEAV-EN WHEN MY BA-BY SMILES AT ME — *fine*

# LOOK FOR THE SILVER LINING

LYRICS: B.G. DeSYLVA  
MUSIC: JEROME KERN ~1920~

LOOK FOR THE SIL-VER LIN-ING — WHEN E-ER A CLOUD AP-PEARS IN THE  
 HEART FULL OR JOY AND GAD-NESS — WILL AL-WAYS  
 BLUE — RE-MEM-BER SOME-WHERE THE SUN IS SHIN-ING — AND SO THE RIGHT THING  
 — TO DO IS MAKE IT SHINE FOR YOU A BAN-ISH SAD-NESS & STRIFE  
 SO AN-WAYS LOOK FOR — THE SIL-VER LIN-ING — AND TRY TO FIND THE SUN-NY SIDE OF LIFE — *(fine)*

# WHEN BHUDDA SMILES

H/ARTHUR FREED  
M/ NALIA HERB BROWN

WHEN — BHUDDA SMILES — ALL THE WORLD — DRIES ITS TEARS — DOUBT —  
 WHEN — BHUDD-DN SMILES — AN-GEES JOIN — HANDS WITH MEN — EACH —  
 — OR FEAR — DIS — AP — DEAR — A — GAIN —  
 — LIFE THEN — STARTS



# GYPSY BLUES

w/m NOBLE SASSO & EUBIE BAKER from "Shuffle Along" 1921

697

Musical notation for the first line of 'Gypsy Blues' in G major, 4/4 time. Chords: Ab, A7, Db, Ab, Eb7.

NOW I'VE GOT THE GYP-SY BLUES AND YOU'RE SORE-RY THAT YOU DID RE-FUSE  
MAY-BE SHE WAS JUST IN DOUBT AND SOME LIME WAS TRY-ING TO FIG-URE OUT  
RATH-ER THAN TO START A RUSE WHY YOU RAN A-WAY AND YOU GOT YOURS DUES

Musical notation for the second line of 'Gypsy Blues'. Chords: Eb7, Eb7, Ab, A7, G7, Gb7, Ab7, G7, G17.

TO WAIT AND LIS-TEN TO HER GYP-SY NEWS  
AND TRYIN' TO FIND WHAT IT WAS A - BOUT

Musical notation for the third line of 'Gypsy Blues'. Chords: C7, F7.

I WOULD GIVE ALL MY WEIGHT IN GOLD TO KNOW WHAT SHE WAS A - BOUT TO TELL ME

Musical notation for the fourth line of 'Gypsy Blues'. Chords: Bb7, Eb7, D.S. al fine.

BUT IF SHE HAD A SAID THAT YOUR SWEET-IE YOU'D LOSE — THEY'D HAD TO BUR-Y YOU

Musical notation for the fifth line of 'Gypsy Blues'. Chords: Bb7, Eb7, Ab, Eb7, Ab, Eb7, Ab.

THAT'S WHY I GOT THOSE IP-SY GYP-SY BLUES GYP-SY BLUES (fine)

# TEN LITTLE FINGERS & TEN LITTLE TOES

LYRIC: HARRY PERSS & JOHANNY WHITE  
MUSIC: - IRA SCHUSTER & ED. G. NEVSON 1921

Musical notation for the first line of 'Ten Little Fingers & Ten Little Toes'. Chords: F7, Bb, Eb, Eb0, Bb, Bmi, C, Dmi, C0, C7, F7.

I'VE GOT TEN LITTLE PIN-GERS, AND TEN LIT-TLE TOES DOWN IN TEN-NE-S-SEE

Musical notation for the second line of 'Ten Little Fingers & Ten Little Toes'. Chords: Bb, C7, Bb, D7, A7, D0, D7, Bb, Eb, Bb, D7, Gm7, (-5), C7, D0, D#0.

WAIT-ING THERE FOR ME I NEVER HAD A BA-BY CALL ME DA-DA HOW PROUD I KNOW I'LL

Musical notation for the third line of 'Ten Little Fingers & Ten Little Toes'. Chords: C7, Dm7, D7, G7, C7, F, Gb7, C7, F7, Bb, Eb, Eb0, Bb, Bmi, C, Dmi, C0, C7.

BE WHEN I HEAR IT CALL-ING ME, OH GEE!" I'LL KISS EV-ERY FIN-GER I'LL KISS EV-ERY TOE. AT

Musical notation for the fourth line of 'Ten Little Fingers & Ten Little Toes'. Chords: F7, (+5), D7, Bb0, G7, G0, G7, G0.

HOME SWEET HOME I'LL LING-ER FOR THEY'LL NEED ME THERE I KNOW AL-THO' IT ON-LY WEIGHS TEN POUNDS AND

Musical notation for the fifth line of 'Ten Little Fingers & Ten Little Toes'. Chords: G7, G0, G7, C7, C#0, C7, F7, Eb, Eb, F7.

JUST ONE DAY OLD — I WOULD-N'T GIVE IT UP FOR ALL THE WORLD AND IT'S GOLD FOR I'VE GOT

Musical notation for the sixth line of 'Ten Little Fingers & Ten Little Toes'. Chords: Bb, Eb, Eb0, Bb, Bmi, C, Dmi, C0, C7, F7, Eb7, F7, Bb.

TEN LIT-TLE FIN-GERS AND TEN LIT-TLE TOES WAIT-ING DOWN IN TEN-NE-S-SEE FOR ME (fine)

# 698 SAY IT WITH MUSIC W/IM Irving Berlin

1921

Handwritten musical score for "Say It with Music" by Irving Berlin. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is accompanied by chords and lyrics. The lyrics are: "SAY IT WITH MUSIC BEAU-TI-FUL MUSIC SOME-HOW THEY'D RATHER BE KISSED TO THE STRAINS OF CHO-PAN OR LISZT A LO HEARAS MIS-TER CU-PID A-KONG SO SAY IT WITH A BEAU-TI-FUL SONG".

# CRY BABY BLUES

LYRICS: JOE YOUNG & SAM M. LEWIS  
MUSIC: GEORGE W. MOYER 1921

Handwritten musical score for "Cry Baby Blues" by George W. Meyer. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is accompanied by chords and lyrics. The lyrics are: "CRY BA-BY BLUES YOU'RE GON-NA CRY BA-BY CRY BA-BY BLUES JUST MEANS GOOD KISS-ES YINI ROSE AS SWEET AS BYE BA-BY SUB-AR O' MINE YOU'RE SO RE-FINED YOU WON'T DO THAT WON'T DO THAT WHAT'S ON YOUR MIND ASK NOS' AN-Y SWEET-IE AT THE CAN-DEY SHOP WHAT GOOD IS A KOK-AY WITH-OUT AN-Y POP IF I SKID-DOOS YOU'DO GON-NA CRY BA-BY THOSE CRY BA-BY BLUES".

# ANY TIME

W/IM HERBERT "HAPPY" HANUSMAN 1921 (REVISED IN 1964)

Handwritten musical score for "Any Time" by Herbert "Happy" Hanusman. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is accompanied by chords and lyrics. The lyrics are: "AN-Y TIME YOU'RE FEEL-ING LONG-ELY — AN-Y TIME YOU'RE FEEL-ING BLUE YOU'RE THINK-ING 'BOUT ME — THAT'S THE TIME AN-Y TIME YOU FEEL DOWN HEART-ED THAT WILL PRIVE YOUR HOPE FOR ME IS TRUE AN-Y I'LL BE THINK-ING OF YOU SO AN-Y TIME YOU SAY YOU WANT ME BACK A-GAIN, THAT'S THE TIME I'LL COME BACK HOME TO YOU".

**MA (HE'S MAKING EYES AT ME)** <sup>4</sup> SULLIVAN CRANE m/ CONRAD 1921 699

MA MA HE'S MAK-ING EYES AT ME — MA — HE'S AW-FUL NICE TO ME —  
 HE WANTS TO MAR-RY ME —

MA, HE'S AL-MOST BREAK-ING MY HEART I'M BE-SIDE HIM MER-CY! LET HIS CON-SCIENCE GUIDE HIM  
 BE MY HON-EY BEE EV-RY MIN-UTE HE GETS BOLD-ER NOW HE'S LEAN-ING ON MY SHOU-LDER

MA — HE'S KISS-ING ME — fine

**I'M JUST WILD ABOUT HARRY** <sup>4</sup> NOBLE SISCO & GUBIE BAKER

I'M JUST WILD — A-BOU-T HAR-RY — AND HAR-RY'S WILD — A-BOU-T ME — THE  
 SWEET JUST LIKE — CHOC-A-TE CAN-DY — AND JUST LIKE HON-

HEAV-NLY BLISS-ES OF HIS KISS — ES FILL ME WITH EC — STA-SY — HE'S

-EY FROM THE BEE — OH, I'M JUST WILD A-BOU-T HAR - RY AND HE'S JUST WILD

A-BOU-T CAN-NOT DO — WITH-OUT HIS JUST WILD A-BOU-T ME —

**THREE O'CLOCK IN THE MORNING** <sup>4</sup> DOROTHY TERRISS m/ JULIAN ROBBED 1921

ITS THREE O-CLACK IN THE MORN-ING WE'VE DANCED THE WHOLE NIGHT THEN AND

DAY NIGHT SOON WILL BE DAWN-ING JUST ONE MORE WALTZ WITH YOU THAT MEL-O-

BY SO EN-TRANC-ING SEEMS TO BE MADE FOR US TWO I COULD JUST

KEEP RIGHT ON DANC-ING FOR-EV-ER DEAR WITH YOU — fine



# DAPPER DAN

1921 L/LEW BROWN  
M/ALBERT VON TILZER

701

If I lose my gal in Ten-nes-see, That won't wor-ry me, 'Cause I've  
got an-oth-er hon-ey leeb... Wait-in' for me down in Al-a-bam... And if I lose my gal in  
Al-a-bam, I won't feel blue, 'Cause I've got one in Geor-gia... that I can march right  
to... If I lose my gal in Geor-gia, Bet that I won't pine, 'Cause I've got another man- ma  
wait-ing, Down in sunny Car- o-line, Now I ain't handsome, I ain't sweet, But I've  
got a brand of lov-in' that can't be beat, I'm the la-dies man, Dapper Dan from Dix-ie land.

# AIN'T YOU COMING OUT, MALINDA?

1/ Andrew Sterling & Edo Moran  
M/ Harry Von Tilzer Moderato 1921

Ain't you com-ing out Ma- lin- da Moon is peep-ing thru your  
win-dow Want to see the stars be- gin to Wink their eyes and start to  
shine Hon- ey mine, Hon- ey mine, Next your heart I want to lin- ger  
Place a ring up- on your fin- ger, I want you near my  
dear don't fear I'm here Ain't you com- ing out Ma-  
lin- da by the hon- ey suck- le vine.

# LOVIN' SAM

1922 L/JACK YELLEN  
M/WILTON AGER

Moderato

Peo- ple call him Lov- in' Sam He's the Sheik of A- la- bam! He's a  
love like You could have your eggs and ham In the  
mean love mak- in' a heart break- in' man And when the  
fin- est catch- ens down in A- la- bam!  
gals go stroll-in' by. Boy! he rolls a wick- ed eye! Does he step?  
Does he strut? That's what he does- n't do noth- in' else but! Could you  
You'd make the high- brown ba- bies cry for ya Like ba- bies cry for Cas-  
tor- ia! They all love Lov- in' Sam The Sheik of A- la- bam!

# I NEVER KNEW (I COULD LOVE ANYBODY)

~ 1920 ~

W/ M TOM PITTS, RAY ESAN  
ROY K. MARSH

Musical notation for the first line of the song, including a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with various chord symbols above it: G+, G, Dmi, E7, A7, D7sus, D7, G, and D7 G7.

I NEV-ER KNEW I COULD LOVE AN-Y-BOD-Y HON-ey, LIKE I'M LOVING YOU AND I COULD-N'T

Musical notation for the second line of the song, continuing the melody with chord symbols: C, A7, G, B7, G7, A7, D7, Am7, D7, and G7.

RE-AL-IZE WHAT A PAIR OF EYES AND A BA-BY SMILE COULD DO; I CAN'T SLEEP I CAN'T

Musical notation for the third line of the song, including a treble clef and chord symbols: EAT, C, A7, and D.S. al fine.

EAT, I NEV-ER KNEW A SIN-GLE SOUL COULD BE SO SWEET

# BEES KNEES

~ 1922 ~

LYRIC LEO WOOD m/ TED LEWIS  
RAY LOPEZ

Musical notation for the first line of the song, including a treble clef, key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff with chord symbols: F, F#, C7, (+5), F, and F#.

OH DEAR, OH DEAR. WHAT IS THAT I HEAR OH DEAR, OH DEAR.  
OH DEAR, OH DEAR, WITH ITS RHY-THM QUEER OH DEAR, OH DEAR.

Musical notation for the second line of the song, continuing the melody with chord symbols: C7, F, F7, D7, I, G7, and (-5).

RING-ING IN MY EAR IT'S JUST A NEW TUNE AND I KNOW YOU'RE GOING TO LOVE IT  
MIGHT-Y SOON I FEAR I'LL BE COM-PLETE-LY

Musical notation for the third line of the song, including a treble clef and chord symbols: C7, G7, C7, F, and Adm.

AND WANT MORE OF IT IN THE AIR BE-CAUSE I HEAR IT EV-ERY-WHERE IT'S THE

Musical notation for the start of the chorus, including a treble clef and chord symbols: C7, F, and Adm.

BEES KNEES, AND JUST TAKE IT FROM ME, THERE'S ONE THING I WANT TO  
BOSS KNEES WHEN THE YI-O-LIN MAN JUST MAKES UP HIS MIND TO

Musical notation for the fourth line of the song, including a treble clef and chord symbols: F, G7, F, and D.S. resp.

SAY - YOU'RE GON-NA HEAR IT NIGHT AND DAY - I ALWAYS EV-ERY WAY ITS ALWAYS

Musical notation for the fifth line of the song, including a treble clef and chord symbols: F, D, F, C7, and F.

PLEASE AND WHEN HE STARTS TO PLAY, THAT'S WHEN YOU'LL SAY IT'S SORE THE OLD BEES KNEES (Fin)

Musical notation for the start of the 'PATTER' section, including a treble clef, key signature of two flats (Bb), and a 4/4 time signature. The melody is written on a single staff with chord symbols: F7, Bb, and (Repeat).

WHEN YOU START A-STEP-PING YOU'LL UN-DER-STAND YER-Y SOON HOW THIS TUNE GOES  
FOR YOU'LL GET A FEEL-IN' THAT'S SIM-PAY GRAND RIGHT FROM YOUR HEAD TO YOUR TOES

Musical notation for the sixth line of the song, including a treble clef and chord symbols: G7, F7, and G+.

FOR THIS SYN-CO-PA-TED TUNE WILL MAKE YOU SURE FOR-GET YOUR SOR-ROWS AND ALL OTH-ER

Musical notation for the seventh line of the song, including a treble clef and chord symbols: Cmi, Bb, C7, Bb, and D.

CARES - WITH-OUT SHOW-ING YOUR KNOW-IN' YOUR GO-IN AT ALL

Musical notation for the eighth line of the song, including a treble clef and chord symbols: F7, Bb, F, and Adm. It also includes the instruction 'Repeat Chorus'.

YOUR NAME IN THE SKY-TEN STARS OH IT'S THE

W/ M PORTER GRAMINGOR & EVERETT ROBBINS  
**'TAINT NOBODY'S BIZNESS IF I DO** ~ 1922 ~ **703**

Chords: Bb0, Bb, D7, Gmi, Bb7, Eb, E40

IF I SHOULD TAKE A NO-TION TO JUMP IN - TO THE O-CEAN  
 IF I DIS-LIKE MY LOV-ER, AND LEAVE HIM FOR AN-OTH-ER,  
 SHOULD GET THE FEEL-IN' TO DANCE UP-ON THE CEIL-IN'

Chords: Bb, Bb0, F7, F7+5, D7+5, D7, G7-9, G7, C7-5, C7, F7+5

TAIN'T NO-BOD-Y'S BIZ-NESS IF I DO

Chords: Bb0, Bb, D7, Gmi, Bb7, Eb, E40

IF I GO TO CHURCH ON SUN-DAY THEN CAB - A -RET ON MON-DAY  
 IF MY FRIEND AWT GOT NO MON-EY AND I SAY 'TAKE ALL MINE MON-EY'  
 ONE DAY WEVE GOT HAM AND BA-CON NEXT DAY AINT NOTH-IN' SHAK-IN'

Chords: Bb, Bb0, F7, F7+5, Bb, Cmi7, C40, Bb

'TAINT NO-BOD-Y'S BIZ-NESS IF I DO

Chords: Bb0, Bb, D7, Gmi, Bb7, Eb7, E40, Bb, Bb0

I LET MY BET COM-PAN-ION DRIVE ME RIGHT IN-TO THE CAN-YON  
 I GIVE HIM MY LAST NIK-EL AND IT LEAVES ME IN A PICK-LE } TAIN'T NO-BOD-Y'S

Chords: F7, F7+5, IBb, F7, Bb0, F7, LAST Bb, Bb7, Eb, Gb7, Bb7, F7+5, Bb9

BIZ-NESS IF I DO

DO

~ 1922 ~ **LADY OF THE EVENING** W/ IRVING BERLIN

Chords: F6, F7, F, G9, G7b9, C7, Gmi, C7, F, Am, A7

EVE-NING - LADY OF THE EVE-NING I CAN HEAR YOU CALL-ING ME -

Chords: D7, G9, G13, G9, C9

CALL-ING - WHILE THE SHADDS ARE FALL-ING - FALL-ING O-V-ER LAND AND SEA

Chords: F, Gmi, F, Bb, F7, Bbmi, F, Gm7, FMAJ7, F, Gm, F, Bb

YOU CAN MAKE THE CARES AND TROUB-LES THAT FOLLOVED ME THROUGH THE DAY FOLD THEIR TENTS JUST

Chords: F7, Bbm6, F, C7, Eb, Cmb, D7, Gmi, Gm7, F, Bbm6, C13, F

LIKE THE ARABS AND SI-LENT-LY STEAL A-WAY. EVENING LADY OF THE EVE-NING I HEAR YOU CALL-ING ME

# 704 BARNEY GOOGLE

W/M BILLY ROSE & CON CONRAD  
~1923~

WHO'S THE MOST IM-PORTANT MAN THIS COUN-TRY EV-ER KNEW WHO'S THE MAN OUR  
WHO'S THE GREAT-EST LOV-ER THAT THIS " " " " WHO'S THE MAN THAT

PRO-VIDENTS TELL ALL THEIR TROUBLES TO NO IT IS NT MIS-TER BRY-AN AND IT  
VAN-EN-TIN-O TAKES HIS HAT OFF TO NO IT IS NT DOOG-LAS FAIR-BANKS THAT THE

IS-NT MIS-TER HUGHES I'M NIGHT-Y PROUD THAT I'M AL-LOWED A CHANCE TO IN-TRO-  
LA-DIES A-BOU- ABOUT WHEN HE AR-RIVES WHO MAKES THE WIVES CHASE ALL THEIR HUS-BANDS

**CHORUS**

BAR-NEY GOO-GLE WITH HIS GOO GOO GOO-GLY EYES BAR-NEY

GOO-GLY { HAD A WIFE THREE TIMES HIS SIZE SHE SUE'D BAR-NEY FOR DI-VORCE  
BUT HIS HORSE WOULD WIN THE PRIZE WHEN THE HORSES RAN THAT DAY  
TRIED TO EN-TER PAR-A-DISE WHEN ST. PETER SAW HIS FACE  
ON-LY FRIENDS CAN GET A SOBREZE

NOW HE'S LIV-ING WITH HIS HORSE } BAR-NEY GOO-GLY WITH HIS GOO GOO GOO-GLY EYES  
SPARK AWAY THE OTH-ER WAY  
HE SAID "GO TO THE OTHER PLACE"

# DANCING FOOL

LYRIC/HARRY B. SMITH  
& FRANCIS WHEELER  
MUSIC/TED SNYDER ~1922~

COME ON AND DANCE SO PUT YOUR FEET I FEEL SO HAP-PIY WITH ME IN MO-TION COME ON AND DANCE WE'LL ROLL A-LONG

WE'LL MAKE IT SNAP-PIY JUST LIKE THE O-CEAN NOW DON'T RE-FUSE 'CAUSE IN MY HEAD MY SWEET AND PRE-TTY I'VE GOT A NO-TION YOU'LL

OH! OH! COME ON, LETS GO MARRY A DANC-ING FOOL (PATTER) COME AND  
E77 --- OPTIONAL RHYTHM BREAK --- E97 --- RHYTHM ---

CUD-DLE UP AND I'LL WHIS-PER SOME-THING TO YOU I'VE A FEELING THAT I'M  
(E97) OPTIONAL BREAK --- OPTIONAL RHYTHM BREAK --- ied F7 D.S. al fine

FALL-ING, HON- EY FOR YOU SAY THE WORD AND SOON - WE'LL HAVE A WON-DE-R-FUL AW- EY- MOON





# INDIANA MOON

LYRICS: BEAMY DAVIS  
MUSIC: ISHAM JONES - 1923

IN - DI - A - NA MOON I MISS YOU — I N - DI - A - NA MOON I'M BLUE —  
FIND ME SAIL - ING DOWN THE WA - DASH — WHERE OUR TALE OF LOVE WILL CROWN —

THERE'S SOME - BO - DY THERE I LONG TO KISS TOO WITH A HEART OF LOVE THAT'S EV - ER TRUE

SOON YOU'LL BY YOUR MEX - LOW LIGHT I KNOW YOU'LL GUIDE ME RIGHT —

SHINE ON IN - DI - A - NA MOON

# SUNSHINE

1923 by IRVING BERLIN

GIVE THE BILLS A CHASE FIND A SUN - NY PLACE GO AND PAINT YOUR FACE WITH  
BILLS START THROW A - WAY HIS PILLS YOU CAN CURE YOUR ILLS  
ROUND - IN - O AT YOUR HEART RUB THE IN - JURED PART

SUN - SHINE — PAY YOUR DOCTOR BILLS WITH SUN - SHINE — WHY DON'T YOU TAKE YOUR TEAR - DROPS

ONE BY ONE - BE - FORE IT GETS TOO LATE HANG THEM UP OUT IN THE SUN AND THEY'LL EVAP - O - RATE WHEN THE TRAW - BLES

# NO, NO, NO - RA

1923 by Gus Kahn  
M/Ted Fiorito & Ernie Erdman

NO, NO, NO - RA NO - BOD - Y BUT YOU DEAR YOU KNOW NO - RA, YOURS  
I HAVE CHANC - ES TOO MANY TO MENTION NEV - ER GIVE 'EM A

TRU - LY IS TRUE DEAR WHEN YOU AC - CUSE ME OF FAIR - T - TING I WOULD - N'T  
BIT OF AT - TEN - TION AND WOULD I

I COULD - N'T I LOVE YOU SO TRADE YOU FOR VEX - - - -

--US? NO, NO, NO - RA NO, NO, — fine



HE MAY BE YOUR MAN (But He Comes To See Me Sometimes) m/1922 *W/NICK KESBY M/LEMOEL FOWLER* Slowly

HE MAY BE YOUR MAN but he comes to see me some times

And when he's with you he's always got me on his mind

I ain't no glam-our girl it's true But

I can cert-'nly take your man from you. He takes you home

at half past ten, But then he calls to take me out a-gain. It's

no need of cry'n and it's no use to weep and moan

I love your man, and I'm gon-na take him for my own

my own. I don't mean to be so bold

But, I just want to get you told. HE MAY BE YOUR MAN, but he

comes to see me some times

AIN'T YOU ASHAMED *L/SIDNEY MITCHELL M/SEYMOUR SIMONS* 1923

Last night you kissed him AIN'T YOU A-SHAMED You can't re-sist

him AIN'T YOU A-SHAMED I watched you from the hall, the key hole

was so small, But you were fooling a-round, fooling a-round, And that ain't all.

I saw him hold you AIN'T YOU A-SHAMED Ma, ought to scold

you 'cause she'll be blamed He tried to take you on his knee And the

way it looked to me You didn't stop him AIN'T YOU A-SHAMED

# WHEN LIGHTS ARE LOW

W/ GUS KAHN, TED KOEHLER  
\* TED FIORITO ~ 1923 ~

WHEN LIGHTS ARE LOW YOU STEAL IN-TO MY HEART AND KIN-GER LIKE A MEL-O-DY — THO I  
 LIGHTS ARE LOW THE DEW DROPS ON THE ROSE ARE

KNOW 'T WAS BEST THAT WE SHOULD PART WE MEET WITH-IN THE GAR-DEEN OF MY MEM-O-RY — WHEN

TEARS FOR ALL THE WAST-ED YEARS IT SEEMS I MISS YOU SO WHEN LIGHTS ARE LOW AND I'M ALL A-LONE WITH MY DREAMS

# "BEBE"

LYRIC: Sam Costlow Music: Abner Silver 1923

Be-be Be-be Be-be be mine — Be-be Be-be Angel di-vine  
 Be-be Be-be GIRL-IES GA-LOR-E Know I'VE lots OF

(vine) let me HOAD YOU FOND YOU CLOSE TO MY HEART — YOU'RE A WON-DER

Ge-e YOU STRUCK ME JUST LIKE THUN-DER KISS-ES IN STOR-E BUT

YOU'RE THE ONE I'M SAY-ING THEM FOR — Be-Be Be-be, be MINE —

# HOW COME YOU DO ME LIKE YOU DO

GENE AUSTIN & ROY BERGGRE ~ 1926 ~

How COME YOU DO ME LIKE YOU DO DO DO — How COME YOU DO WE LIKE YOU

How COME YOU TRY TO MAKE ME FEEL SO BLUE

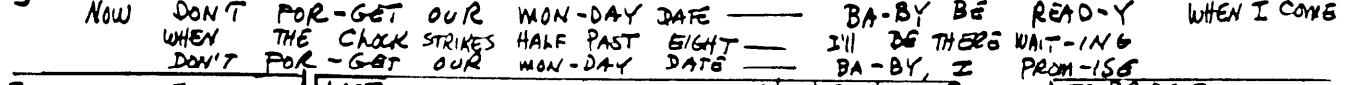
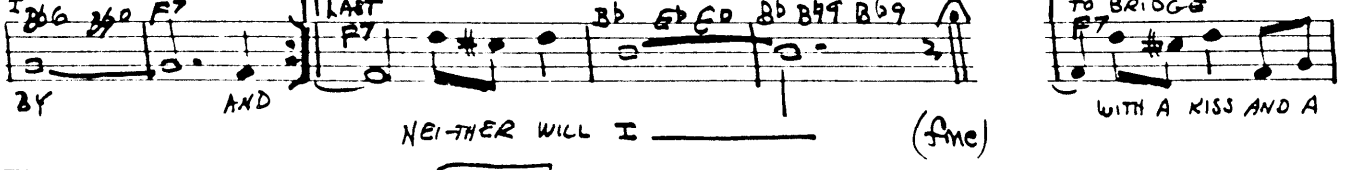
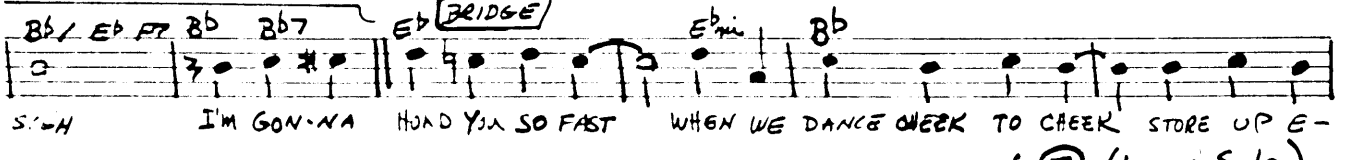
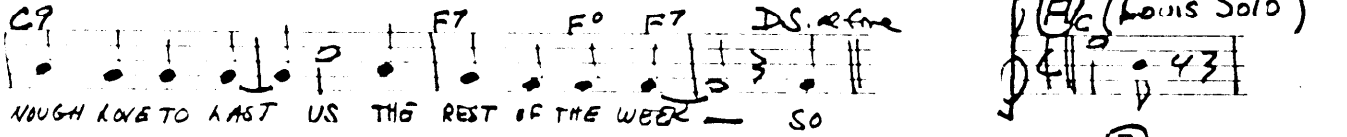
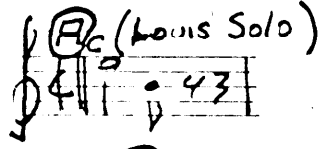
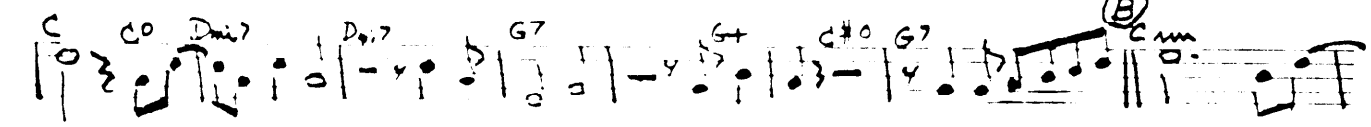
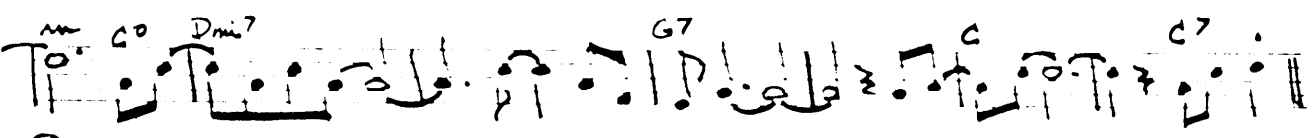
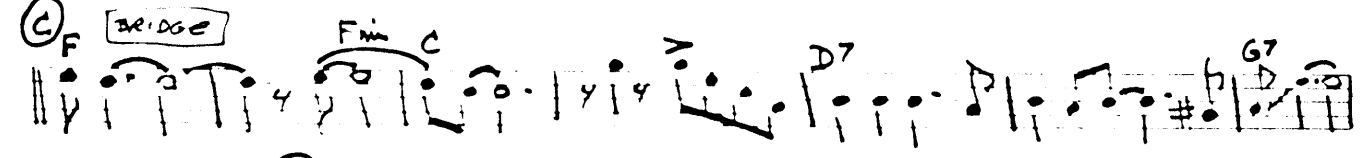
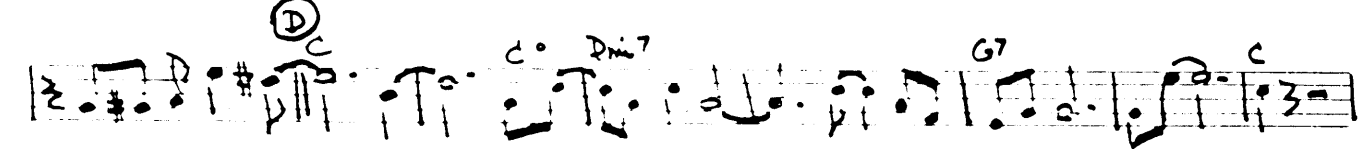
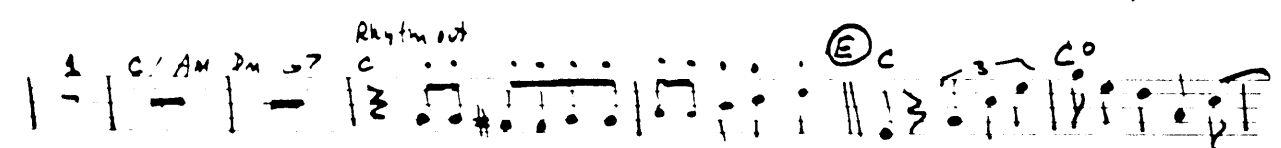
I AIN'T DONE NOTH-ING TO YOU NOW YOU MAY BE THE MEAN-EST SMAN (GIRL) IN TOWN, BUT

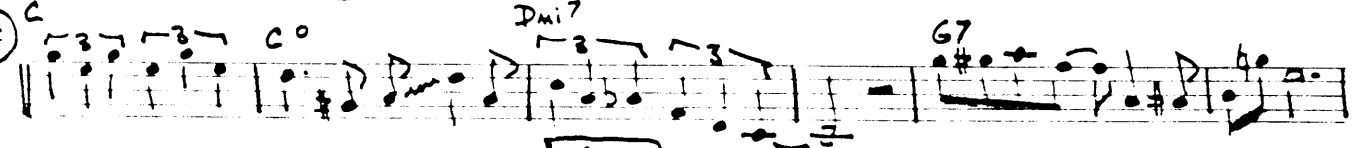
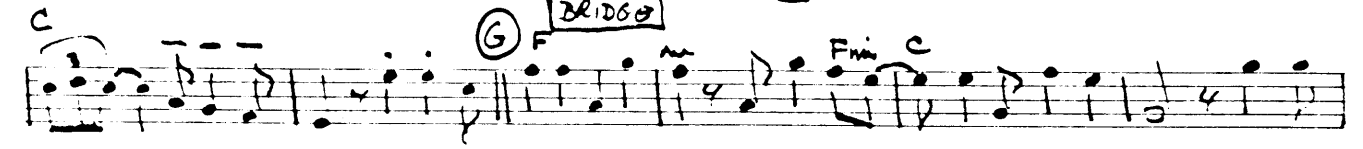
I'M JUST MEAN E-NOUGH TO UP AN SLAP YOU DOWN

# MY MONDAY DATE

MUSIC EARL HINES - 1924  
(Lyrics Revis-6 1934 Sid Robin)

TRANSCRIBED SOLO OF LOUIS ARMSTRONG letter A



# 712 CHARLEY, MY BOY

W/M GUS KAHN & TED FIORITO ~ 1924 ~

Ami 2nd C7 C

CHAR-LEY MY BOY — OH CHAR-LEY MY BOY — YOU THILL ME YOU CHILL ME WITH  
AND WHEN WE DANCE — I READ IN YOUR GLANCE — WHOLE PA-GES AND A-GES OF

D7 G7 C

SALVERS OF JOY — YOU'VE GOT THAT KIND-A SORT-A BIT OF A WAY — THAT MAKES ME

C Fmi C G7 D.S. or # G7 67+5 Ab7

TAKES ME TELL ME WHAT SHALL I SAY LOVE AND RO-MANCE THEY TELL ME

Ab7 C A7 D7 G7

RO-ME-O WAS SOME LOV-ER TOO — BUT BOY HE SHOULD HAVE TAK-EN LES-SONS FROM YOU —

C E7 A7 D7 G7 C

YOU SEEM TO START WHERE OTH-ERS GET THROUGH OF CHAR-LEY MY BOY — One

# IN THE EVENING

W/M WALTER DONALDSON ~ 1924 ~

3rd Time Jump to CODA

F F7 Bb6 Bmi F E7 Eb7

IN THE EVE-NING BY THE CORN AND THE COT-TON OLD BAD NEWS AND  
" " " " OLD SWAN-EE RIV-ER FOLKS GET HOT BUT  
" " " " CORN AND THE COT-TON OLD BAD NEWS AND

D7 G7 | G7-5 C7 F F#0 C7

BLUES ARE FOR-GOT-TEN IN DIX-IE — SWEET DIX-IE — LAND — IN THE  
OH HOW THEY SHIV-ER TO THE MU - SIC

G7 C1 B7 C7 F C7 D0 C0 C/D C0

-SIC — THEY UN-DER-STAND SO WHEN YOU'RE SPEAK-IN' OF BEAU-TI-FUL DAWN —  
SPEAK-IN' OF WON-DER-FUL

Gmi Dm 2nd time G7 E7 1st time E7 D0 Fmi7 D0 C7 D.S. or #

ING NOTH-ING COULD BE FI-NER THAN TO MORN-ING, BUT IN THE  
BE IN CAR-O LI-NA IN THE

G9 C7 Db7 C7 F#7 Bb F PATER F7 Bb Db7 F Dmi

EVE-NING DOWN IN DIX-IE — LAND — GOOD-NIGHT — I GOT - TA BE GOOD-NIGHT  
GOOD-NIGHT — I NEV-ER KNEW I MIGHT D.S.

G7 Db7 C7 F F7 Bbmi7 Bmi6 F G7 C7 | F#7 F

I OUGHT-A BE GOOD-NIGHT — THEY'RE CALL-IN' ME I'D BET-TER HUR-RY A -LONG  
BE FEEL-IN' BANG SOME SIGHT — I'M TELL-IN' YOU DOWN BY THE COT-TON AND CORN IN THE



# SPAIN

Mus: Isham Jones Lyric: Gus Kahn 1924

Handwritten musical notation for the first line of 'Spain'. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chords Eb, F#0, Fm7, C7-9, and F9 are indicated above the staff.

SPAIN YOU'RE LIKE A MAID-EN SO FAIR TWIN-ING A ROSE IN HER HAIR  
 BLUE Mad - i - ter - RA - NE - AN SKIES KISS - ING THE TEARS FROM YOUR EYES  
 YOU RING - LIKE A JOU - ER'S RO - PRAIN SOFT AS THE PAT - TER - ING RAIN

Handwritten musical notation for the second line of 'Spain'. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chords Fm7, Bb7, Eb, Fm7, Bb7, Fm7, Bb7, and Eb are indicated above the staff.

WATCH - ING AND WAIT - ING FOR ME

THERE BY THE SUM - MEAY SEA (fme)  
 SING - ING OF BEAU - TI - FUL SPAIN

Handwritten musical notation for the third line of 'Spain'. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chords Abm, Ebmaj7, Eb7, Abm, Ebmaj7, Fm, and Bb7 are indicated above the staff. The notation ends with 'DS. al fine'.

IN MY HEART - - - - - THOUGH WE BE A - PART - - - - -

~ 1924 ~

# DOODLE DOO DOO

w/ M Art KASSO / MEL STITZEL

WATCH REPEATED BARS

Handwritten musical notation for the first line of 'Doodle Doo Doo'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords G, C, G, A7, and D7 are indicated above the staff.

1) PLEASE PLAY FOR ME THAT 3) DOO - DLE DOO - DOO - - - - - 5) I LIKE THE REST BUT  
 2) SWEET MELODY CALLED 4) DOO - DLE DOO - DOO - - - - - 6) WHAT I LIKE BEST IS

Handwritten musical notation for the second line of 'Doodle Doo Doo'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords G, C, and G are indicated above the staff.

7) DOO - DLE DOO - DOO SIM - PL - EST THING THERE'S NOTH - ING MUCH TO IT DON'T HAVE TO SING JUST  
 8) DOO - DLE DOO - DOO

Handwritten musical notation for the third line of 'Doodle Doo Doo'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords G, E7, A7, D7, and G are indicated above the staff.

DOO - DLE DOO - DOO IT I LOVE IT SO WHERE - EV - ER I GO I DOO - DLE - DOO - DOO - - - - - DLE DOO - DOO - - - - -

# HONEST AND TRULY

w/ M FRED ROSE ~ 1924 ~

Handwritten musical notation for the first line of 'Honest and Truly'. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The melody is written on a treble clef staff. Chords Eb, F7, Bb7, Eb, Gmi, C0, and Fmi are indicated above the staff.

CAUSE HON - EST & TRU - LY I'M IN LOVE WITH YOU NO ONE HAS TAK - EN YOUR PLACE IN MY  
 DON'T START TO DOUBT ME

Handwritten musical notation for the second line of 'Honest and Truly'. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The melody is written on a treble clef staff. Chords Bb7, A7, Eb, Bb7, Eb, D.S. al f, Bb7, C0, G7, and Cmi are indicated above the staff.

HEART SOME - BOD - Y JUST WANTS TO SEE US A - PART LEARN MORE A - BOUT ME I'LL AD -

Handwritten musical notation for the third line of 'Honest and Truly'. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The melody is written on a treble clef staff. Chords Abmi, Eb, C7, Fmi, Abmi, Bb, Bb+, and Eb are indicated above the staff.

- MIT I'M IN LOVE " BUT WITH NO - BOD - Y ELSE HON - EST & TRU - LY, IT'S YOU -

# DOO WACKA DOO

CHARANCE GASKILL  
WILL DONALDSON in 1924  
GEO HARTNER

DOO WACK-A DOO, WACK-A DOO WACK-A DOO DOO WACK-A DOO WACK-A  
HE MADE A HIT, WHEN HE PLAYED FOR THE GIRLS THEY GOT THEIR HAIR BOBBED AND

DOO WACK-A DOO DOO NOTH-ING TO IT BUT IT'S SWEET THAT TUNE GOES RIGHT TO YOUR FOOT

OH! HEW HE BLEW THAT DOO WACKA DOO WACK-A DOO — (fine)

# CLAP HANDS! HERE COMES CHARLEY!

LYRIC: BILLY ROSE & BALLARD MACDONALD  
MUSIC: JOSEPH MEYER in 1925

CLAP HANDS! HERE COMES CHAR-LEY CHAP HANDS GOOD TIME CHAR-LEY CHAP HANDS  
THIS WAY JOIN THE PAR-TY I SAY MEET MC-CAR-LE-Y HEY! HEY!  
CLAP HANDS! HERE COMES CHAR-LEY CHAP HANDS GOOD TIME CHAR-LEY CHAP HANDS

HERE COMES CHAR-LEY NOW CHAR-LEY TAKE A BOW NOW HERE COMES CHAR-LEY NOW GIN-GER ALE AND

WHITE RICK FOR THIS TA-BLE GRAB A CHAIR, MOVE O-VER THERE, AND LET HIM SIT RIGHT NEXT TO MABLE

# IN THE MIDDLE OF THE NIGHT

LYRIC: BILLY ROSE  
MUSIC: WALTER DONALDSON in 1925

IN THE MID-DLE OF THE NIGHT THE MOON WAS BRIGHT AND BY ITS  
IN THE MID-DLE OF A GRANCE YOU SMILED BY CHANCE HOW COULD RO-

LIGHT I KISSED YOU IN THE MID-DLE OF A KISS YOU SIGHED WITH BLISS, - AND  
MANCE RE-SIST YOU

WHIS-PERED THIS "I MISSED YOU - EV-RY MO-MENT #AD ITS CHARMS, DEAR,  
WHEN I HELD YOU IN MY ARMS, DEAR IN THE MID-DLE OF THE NIGHT, WITH YOU

**SEVEN ELEVEN (My Dixie Pair O' Dice)** <sup>1923</sup> *W/ LEW BROWN* *W/ WALTER DOMINSON* **715** *Moderato*

Sev- en or E- le- ven means ev- 'ry- thing to me  
 Means I'm gon- na see my Mam- my, Down in sun- ny Al- a-  
 bax- my Sev- en or E- le- ven, That's what it's got to be  
 It means the scenes I'm long- in' for The  
 Swa- nee and the 'Sip- py and the 'Bin-ny shore — It means I lose the blues  
 Means a hat and shoes, Means an o- ver- coat and cane  
 Means I'll have my fare, a lit- tle bit to spare, Means I'm on the mid- night train  
 Come on you Sev- en or E- lev- en Oh!  
 boy, won't that be nice I'll be on my mer- ry  
 way back to Hea- ven, With my Dix- ie Pair O' Dice.

**PADDLIN' MADBLIN' HOME** <sup>1925</sup> *W/ m HARRY WOODS* *Allegro Moderato*

Cause when I'm pad- dl- in Ma- de- lin' home  
 Then I keep  
 See! when I'm pad- dl- in Ma- de- lin' home First I  
 Un- til I find a spot where we're a- lone,  
 drift with the tide Then pull for the shore, I hug her and kiss  
 her and pad- dle some more, Oh! she nev- er says no  
 so I kiss her and go, Pad- dl- in' Ma- de- lin'  
 Sweet, sweet Ma- de- lin' Pad- dl- in' Ma- de- lin' home.

716 I "WANNA" GO WHERE YOU GO -  
 1925 DO WHAT YOU DO

THEN I'LL BE HAPPY

LYRICS: SIDNEY CLARE  
 & ABEW. BROWN  
 MUSIC: CHIF FRIEND

I "WAN-NA" GO WHERE YOU GO — DO WHAT YOU DO — LOVE WHEN YOU LOVE  
 SIGH WHEN YOU SIGH — CRY WHEN YOU CRY — SMILE WHEN YOU SMILE  
 GO WHERE YOU GO — DO WHAT YOU DO — LOVE WHEN YOU LOVE

THEN I'LL BE HAP-PPY — I "WAN-NA" — IF YOU GO NORTH OR SOUTH IF YOU GO  
 " " " " — (fine) — EAST OR WEST I'LL FOL-Low  
 D.S. al fine

YOU SWEET-HEART AND SHARE YOUR LIT-TLE LOVE NEST — I "WAN-NA"

1925

I WONDER WHERE MY BABY IS TONIGHT

M/Walter Donaldson  
 N Gus Kahn

WON-DER WHERE MY BA-BY IS TO-NIGHT — WON-DER HOW MY BA-BY IS TO-  
 SHE CAME BACK I WON-DER WHT I'D DO — WON-DER DID SHE FIND SOME-BOD-Y

NIGHT — SHE WON-DER WHERE SHE'S GON- G AND How SHE'S GET-TING ON I  
 NEW — SHE DID-N'T TREAT ME FAR AND

WIN-DER WHY MY BA-BY DOES-N'T WRITE — THO' I SAUND-N'T CARE I

WON-DER WHERE MY BA-BY IS TO-NIGHT — WON-DER DOES MY  
 PART-ED 'CAUSE I

BA-BY DO THE CHARLES-TON CHARLES-TON I WON-DER WHO IS TEACH-ING HER THE  
 COUD-N'T DO THE CHARLES-TON CHARLES-TON SHE'D STILL BE HERE IF I COULD DO THE

CHARLES-TON CHARLES-TON WHILE I SIT AND SIGH THE TIME GOES DRAG-LIN'  
 CHARLES-TON CHARLES-TON I'M TAK-IN' LES-SONS NOW I'LL

BY ID LIKE TO KILL THE GUY WHO WROTE THE CHARLES-TON CHARLES-TON WE

WIN HER BACK SOME-HOW I WON-DER WHERE MY BA-BY IS TO-NIGHT —

1925

# JUST AROUND THE CORNER

LYRIC: DOLPH SINGER  
MUSIC: HARRY VAN TILZER

717

Handwritten musical score for "Just Around the Corner" in 4/4 time. The score consists of five staves of music with lyrics written below. Chords are indicated above the notes. The lyrics are: "Just A-ROUND THE COR-NER MAY-be SUN-SHINE FOR YOU JUST A-ROUND THE COR-NER THERE'S A DAVE-BIRD ON HIGH WAIT-ING ON A COR-NER SKIDS A-BOVE MAY BE BAVE KEEP A LIT-TLE SMILE ON THAT'S THE RIGHT THING TO DO IN A LIT-TLE WHILE YOUR TROU-BLES THEY WILL DIS-AP-PEAR LIKE bub-bles RAIN-BOW IN THE SKY E-VEN THO' IT'S DARK AND CLOUD-Y SUN MAY PECK THRU AND SAY 'HOW-DY' JUST A-ROUND THE COR-NER FROM YOU - fine".

1925

# SINCE YOU CALLED ME SWEETHEART

MILTON WEIL  
F.H. KLICKMAN

Handwritten musical score for "Since You Called Me Sweetheart" in 3/4 time. The score consists of three staves of music with lyrics written below. Chords are indicated above the notes. The lyrics are: "SINCE YOU CALLED ME SWEET-HEART SINCE YOU ANSWERED YES - LIFE HAS CHANGED FROM SOR-RON AND ALL IS HAP-PI-NESS SINCE I SAW THE LOVE-LIGHT IN THOSE EYES OF BLUE - SINCE YOU CALLED ME SWEET-HEART I HAVE LIVED FOR YOU -".

# TOO MANY PARTIES & TOO MANY PALS

M/ Ray Handerson - 1925  
N/ Billy Risa & Merv Dixon

Handwritten musical score for "Too Many Parties & Too Many Pals" in 3/4 time. The score consists of four staves of music with lyrics written below. Chords are indicated above the notes. The lyrics are: "TOO MAN-Y PART-IES AND TOO MAN-Y PALS MAY BREAK YOUR HEART SOME DAY - TOO MAN-Y BOY FRIENDS AND SOC-I-AL GALS MAY DRIVE YOUR SWEET-HEART A-WAY - TOO MAN-Y KISS-ES BRING TOO MAN-Y TEARS AN-GELS HAVE FALL-EN FOR TOO MAN-Y YEARS THOSE BROAD-WAY ROS-ES AND FRIV-O-LOUS SALS, HAD TOO MAN-Y Part-ies AND TOO MAN-Y PALS".

# 718 OH! BOY, WHAT A GIRL

MUSIC "WRIGHT & BESSINGER" ~ 1925 ~

SHE'S GOT THAT SHE'S GOT THIS CAN SHE HUG CAN SHE KISS OH! BOY WHAT A GIRL  
 WANTS ME HERE WANTS ME THERE WANTS ME NEAR EV-RY-WHERE OH!  
 AIN'T SO MUCH WHAT SHE KNOWS WHEN SHE LOVES HOW SHE DOES OH! " " " "

(GIRL) - OH! GEE! OTH-ER GALS ARE FAR BE-AND HER OH! GOSH HOPE NO-BO-DY ELSE 'LL FIND HER  
 (She)

# DON'T BRING LULU

LYRIC: BILLY ROSE & KEW BROWN  
 MUSIC: RAY HENDERSON ~ 1925 ~

YOU CAN BRING PEARL SHE'S A DARN NICE GIRL BUT DON'T BRING LU-LU  
 YOU CAN BRING CAKE OR POR-TER-HOUSE STEAK BUT DON'T BRING LU-LU

YOU CAN BRING ROSE WITH THE TURNED UP NOSE BUT DON'T BRING LU-LU  
 LU-LU GETS BLUB AND SHE GOES "COO-KOO" LIKE THE

LU-LU ALWAYS WANTS TO DO WHAT WE BOYS DON'T WANT HER TO WHEN SHE STRUTS HER  
 STUFF A-ROUND LON-DON BRIDGE IS FALLING DOWN CLOCK UP-ON THE SHELF

SHE'S THE KIND OF SMART-Y WHO BREAKS UP EV-RY PAR-TY HULL-A-BA 100 100

DON'T BRING LU-LU I'LL BRING HER NY-SEAF

# THE MIDNIGHT WALTZ

LYRIC: GUS KAHN  
 MUSIC: WALTER DONALDSON ~ 1925 ~

DEAR - WHILE WE'RE SWAY-ING THEY'RE PLAY-ING THE MID-NIGHT WALTZ DEAR I'VE BEEN

PRAY-ING YOU'D STAY FOR THE MID-NIGHT WALTZ DANCE THO WE END THIS RO-MANCE WHEN THE MEK-

- C-DY HALTS SMILE WHILE WE SIGH A GOOD-BYE TO THE MID-NIGHT WALTZ

# YEARNING (Just for You)

w/m BENNY DAVIS & JOE BURKE ~ 1925 ~ 719

YEARN-ING JUST FOR YOU — THATS ALL I DO — MY DEAR —  
 YEARN-ING WHY I'M BLUE — I WISH THAT YOU WERE NEAR — (Chorus)  
 YEARN-ING JUST FOR YOU — I HOPE YOU'RE YEARN-ING TOO —

SMILES HAVE TURNED TO TEARS — DAYS HAVE TURNED TO YEARS —

# COLLEGIATE

w/m MOE JAFFE & NAT BONX ~ 1925 ~

COLLEGIATE COLLEGIATE YES WE ARE COLLEGIATE NOTHING IN THE  
 ALPHABETA DELTAGAMMA THETA LAMDA CHI O  
 HARVARD PRINCETON YALE, COLUMBIA, VIRGINIA DARTMOUTH PENNSYLVANIA

NEEDLE NO NAME TROUSERS BAGGY AND OUR CLOTHS LOOK RAGGY  
 MEGA PHI GAM LBM-ING GIM-ING ONE-A HAF-FA DOL-LAH  
 VAN-IA MILK-SHAKE S'LA-MI PISTRA-MI BLO-NEY AND SPL-MO-NI

BUT WE'RE ROUGA AND READ-Y YEA (HOT DOG) GAR-TERS ARE THE  
 WEAR-A AR-RAH COL-LAH HOW (SPOON) (EXCELSIOR) SIG-MA KAP-PA  
 SNOW-MEIN MIT SPAG-HET-TI YEA (EXCELSIOR) BRYN-MAUR VAS-SAR

THINGS WE NEVER WEAR AND WE HAVE-N'T AN-Y USE FOR RED HOT FLAM-ING VE-RY  
 TAP-PA HAF-FA KEG THATS TAG GEEK FOR ALL THE LODG-ES WE BE-LONG TO SICK-ER  
 CHOC-LATE FRAP-PES WOW THESE ARE ALL THE COX LE-GES THAT WE BE-LONG TO DI-ET

VE-RY SELDOM IN A HURRY NEVER EVER WORRY WERE COLLEGIATE, YES-SIR-REE!  
 SOAR-ER DEL-TA HAND-A PO-YER FATS AT EV-RY SMO-KER  
 VA-RIES MA-PAS-CHI-NO CHER-RIES S O S O TEN BER-RIES

# I'VE FOUND MY SWEETHEART SALLY

w/ JIM YELLEN & LEO POLLACK ~ 1925 ~

I'VE FOUND MY SWEET-HEART SAL-LY I'VE FOUND MY LONG LOST PAL — SALLY IS BACK IN OUR  
 AR-KEY WHERE THERE WAS SAD-NESS NOW THERE IS GLAD-NESS WHAT SHE HAS BEEN, WHAT  
 SHE HAS DONE I NEVER CARE TO KNOW BE-CAUSE TO ME SHE'LL ALWAYS BE AS PURE AS DRIV-EN  
 SNOW I'M GLAD I'VE FOUND MY SAL-LY GOD SENT HER BACK TO ME —

# 720 HELLO BLUEBIRD

w/m CLIFF FRIEND ~ 1926 ~

Handwritten musical score for 'Hello Bluebird'. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is accompanied by chords and lyrics. The lyrics are: 'ALL DAY LONG I JUMP AND RUN A-BOUN, YOU CAN ALWAYS HEAR ME SHOUT-IN'OUT HEL-LO BLUE-BIRD GOT NO TIME FOR BLUES OR AN-Y-THING I'M SO HAPPY I JUST WAN-NA SING HEL-LO BLUE-BIRD - BLUE SKIES SUN-SHINE FRIENDS THAT ARE REAL - OLD FOLKS SWEET HEART OH HOW I FEEL I'LL NOT GO ROAM-IN' LIKE I DID A-GAIN I'LL STAY HOME & BE A KID A-GAIN HEL-LO BLUE-BIRD, HEL-LO'. The score includes various chord notations such as F, C9, CEC7, C7, C+, F6, A, A7, D7, F+, D7, G9, A7, Cm6, G9, C7, Gm, Gm7, C9, BbEb, Bb0, F, F#0, G7, G7, C0, C7, F, Bb7, F, and an upward-pointing arrow.

# BLACK BOTTOM

LYRIC/ B.G. DESYNA & KEW BROWN  
MUSIC/ RAY HENDERS ON ~ 1926 ~

Handwritten musical score for 'Black Bottom'. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is accompanied by chords and lyrics. The lyrics are: 'THEY CALL IT BLACK BOT-TOM A NEW TWAS-TER; IT'S SURE GOT 'EM AND OH SIS-TER: THEY OAD FEL-KOWS WITH LUM - BA - GO AND HEE YEL-KOWS A - WAY THEY GO THEY BLACK BOT-TOM A NEW RAY-THM WHEN YOU SAT 'EM YOU GO WITH 'EM, AND CLAP THE R HANDS AND DO A RAG-GOD - Y TROT HOT THAT THEY'VE GOT THEY SAY THAT JUMP RIGHT IN AND GIVE IT ALL THE DAY LONG - fine DO THAT BLACK BLACK BOT-TOM ALL'. The score includes various chord notations such as Bb7, Eb6, Bb7, Eb, Bb7, (7b), Eb, Bb7, (7b), Eb, E7, Eb0, Fm7, C7, Fm7, Bb7, E7, and a first ending bracket.

# TONIGHT YOU BELONG TO ME

LYRIC: BILLY ROSE ~ 1926 ~  
MUSIC: LEE DAVID

Handwritten musical score for 'Tonight You Belong to Me'. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is accompanied by chords and lyrics. The lyrics are: 'THOUGH YOU BE-LONG TO SOME-BO-DY ELSE TO-NIGHT YOU BE-LONG TO ME (fm) THOUGH WE'RE A-PART YOU'RE PART OF MY HEART " " " " LONG TO ME THOUGH WITH THE DAWN I KNOW YOU'LL BE GONE " " " " LONG TO ME'. The score includes various chord notations such as C, Gm7, C7, F+, Fm7, C, C, Gm7, A7, Fm6, G7, and a first ending bracket.



# IDOLIZING

w/m SAM MESSEY & FELMER IRVING ABRAHAMSON & RAY WEST

1926

721

F C7 F# F D7 G7 G7 C# D# B#7 C7  
 I'DO-NIZ-ING You IS All THAT SEEMS - WORTH WHILE - AND BY YOUR SIDE  
 I'DO-NIZ-ING You IS All THAT SEEMS -  
 C7 F# B#7 C7 C9 (45) F Am A7 D7 D#7 D7 D#7  
 I'll kin-ger too BE - CAUSE OF YOUR DEAR SMILE I LOVE THE EYES THAT WEAR MY  
 D7 (45) D Gm Am C7 D# 2nd F C7 F  
 HAP-PI-NESS, I PRESS - THE LIPS I FOND-LY PRESS WHY WORTH WHILE -

# I'VE GOT THE GIRL

w/m WALTER DONALDSON 1926

F F7 Bb Gmi C7  
 I'VE GOT THE GIRL I'VE GOT THE GIRL OH WHAT A GIRL OH WHAT A GIRL SHE'S GOT A SMILE  
 I HAD A HEART I LOST MY HEART IT HAD TO BE JUST HAD TO BE SHE HAD A HEART  
 I'M SAT-IS-FIED SO SAT-IS-FIED WHO WOULDN'T BE WHO COULDN'T BE? I'VE GOT THE GIRL  
 C7 C7#5 F6 F C7 D# F# F7  
 You'D WALK A MILE TO SEE SHE GAVE HER HEART TO ME SHE'S JUST THE GIRL FOR ME  
 OH! THOSE LIPS, OH! THOSE EYES OH! CAN'T YOU  
 F7 C# Bb F G7 Bb mi6 C7 C# D.S. al fine  
 SEE SHE'S JUST THE KIND OF A GIRL YOU'D LIKE YOUR GIRL TO BE OH!

# WHERE'D YOU GET THOSE EYES?

w/m WALTER DONALDSON

1926

G D7  
 WHERE'D YOU GET THOSE EYES? HOW'D YOU GET SO SWEET? WHERE'D YOU GET THOSE LIPS? HOW'D YOU GROW SO NICE? WHERE'D YOU GET THOSE  
 G C G G  
 DIMP-LES, HON-EY? WHERE'D YOU GET THAT SMILE SO SUN-NY THOSE CHIN - THOSE NOSE  
 NEW BLUE BOY-NET? WITH THE DOO-WACK-E DOO-DOOS ON IT?  
 D7 D7+5 G D D.S. al fine  
 THOSE RO-SY CHEEKS I'M GONE - BEEN GONE FOR WEEKS AND WEEKS  
 E7 Ami D7 G  
 PLEASE MAKE ME HAP-PY AND PUT ME WISE WHERE'D YOU GET THOSE GREAT BIG EYES fine

# SONG OF THE WANDERER

WYNEL MORET  
PSEUDONYM for  
CHRIS. N. DANIGAS

Handwritten musical score for "Song of the Wanderer". The score is written on a grand staff with treble and bass clefs. It includes lyrics and a bridge section. Chords are indicated above the notes.

Lyrics:  
 WHERE SHALL I GO WHEN I GO WHERE I GO SINCE YOU HAVE  
 WHAT SHALL I DO WHEN I DO WHAT I DO WHEN YOU JUST  
 WHERE SHALL I GO WHEN I GO WHERE I GO SINCE YOU HAVE

BRIDGE  
 SENT ME A-WAY HAUNT ME ALL-DAY WHERE CAN I FIND WHAT I  
 FOUND WHEN I FIRST MET YOU, YOU WERE UN-KIND BUT I SIMPLY CAN'T FOR-  
 GET YOU SENT ME A-WAY

# ME TOO

(Ho! Ho! Ha! Ha!) w/m HARRY WOODS, CARLES TOBIAS  
 \* AL SHERMAN ~ 1926 ~

Handwritten musical score for "Me Too". The score is written on a grand staff with treble and bass clefs. It includes lyrics and a chorus section. Chords are indicated above the notes.

Lyrics:  
 'CAUSE I DON'T CARE I DON'T MIND AN-Y-WHERE THAT SHE GOES YOU'LL FIND  
 UP THE HILL DOWN THE HILL SHE KNOWS ALL A-ROOT JACK AND JILL } HO  
 I DON'T CARE I DON'T MIND AN-Y-WHERE THAT SHE GOES YOU'LL FIND } HO

CHORUS  
 Ho! Ha Ha! ME TOO TOO (fine) GOT A RING AND A HORSE AND A  
 TOO (fine) GOT A RING AND A HORSE AND A  
 HORSE & A RING & WE'RE READY TO GO GO-DY-AP! GO-DY-AP! GO-DY-AP! GO-DY-AP! OH! THE  
 PAR-SON WILL KNOW THAT

# LOVE ME

FRANK LYRIC 4 DALLY HORSE  
 JEAN LENOIR m/T. AIVAZ from Frank Song "DÉJÀ" ~ 1927 ~

Handwritten musical score for "Love Me". The score is written on a grand staff with treble and bass clefs. It includes lyrics and a chorus section. Chords are indicated above the notes.

Lyrics:  
 I'M IN LOVE SO IN LOVE LOVE ME — KISS THAT THEY'LL SAY YOU WILL LOVE ME —  
 EV-RY DAY EV-RY WAY LOVE ME — WITH A KISS WHIS-PER THIS LOVE ME —

CHORUS  
 JUST BY THE TOUCH OF YOUR HAND LET ME KNOW YOU UN-DER-STAND  
 LOVE ME — WHY I LIVE LET ME LIVE WHERE I CAN BE — CLOSE TO YOU KNOW-ING YOU LOVE ME —

1926

# DREAM HOUSE

LYRIC: EARLE FOX  
MUSIC: LYNN COWAN

723

I HAVE BUILT A DREAM HOUSE — CO-ZY LIT-TLE DREAM HOUSE — HAP-PI-NESS IS  
 BUNG ROOM — CO-ZY BRIDE & GROOM ROOM — ROS-ES ROUND THE  
 THERE HID-ING EV-'RY where, you will FIND — PREACH-ER MAN IS WAIT-ING Folks are con-gre-  
 DOOR YOU WILL LOVE IT

GA-TING — All it needs is your YES " I'll Do THE REST" THERE'S A PREET-TY  
 MORE EV-'RY DAY And thou' ITS BIG E-NOUGH FOR YOU AND ME SOME DAY THERE MAY BE TEA FOR  
 THREE IN THAT LIT-TLE DREAM HOUSE — THAT I've built for YOU

# LOOKING AT THE WORLD (THRU ROSE-COLORED GLASSES)

W/M TOMMY MALIE & JIMMY STEIGER

LOOK-ING AT THE WORLD THRU ROSE COL-ORED GLASS-ES EV-'RY THING IS ROS-Y NOW  
 IN A BUN-GA-LAW ALL COV-ERED WITH ROS-ES

LOOK-ING AT THE WORLD AND EV-'RY-THING THAT PASS-ES SEEMS OF ROS-Y  
 HUE SOME-NOW — WHY DO I FEEL SO SPRY? DON'T WINK YOUR EYE

NEED-N'T GUESS I'LL CON-FESS CER-TAIN SOME-ONE JUST SAID YES I WILL SET-TLE  
 DOWN I VEW THAT'S WHY I'M LOOK-ING AT THE WORLD THRU ROSE COL-ORED GLASS-ES AND  
 EV-'RY-THING IS ROS-Y NOW

724

# A SHADY TREE

w/m Walter Donaldson

~1927~

A SHAD-Y TREE TO SHEL-TER ME AND CHASE MY CARES A-WAY A SHAD-Y TREE TO  
 Wel-come me just like THE FLOWERS IN MAY A STO-RY BOOK A BAB-BLING BROOK A  
 FIELD OF NEW-MOWN HAY A SHAD-Y TREE JUST KEEP-ING ME TO SPEND A  
 PER-FECT DAY (fine)

# SHAKING THE BLUES AWAY

w/m IRVING BERLIN 1927

SHAK-ING THE BLUES A-WAY UN-HAP-PY NEWS A-WAY IF YOU ARE BLUE IT'S EAS-  
 TEL-LING THE BLUES TO GO THEY MAY RE-FUSE TO GO BUT AS A RULE THEY'LL GO  
 PROV-ING THAT THERE'S A-WAY TO CHASE YOUR CARES A-WAY IF YOU WOULD LOSE YOUR WEAR-  
 IF YOU'LL SHAKE THEM A-  
 -WAY -WAY (fine) Do like to  
 -WAY -WAY (fine)  
 DARK-IES DO KIST-NING TO A PROACHER WAY DOWN SOUTH THEY SHAKE THEIR BOD-IES SO-  
 TO AND FRO WITH EV-RY SHAKE A LUCK-Y BREAK

# RED LIPS KISS MY BLUES AWAY

w/m Alfred Bryan James V. Monaco & Pate Wendling 1927

Red lips - KISS MY BLUES A-WAY Red lips - KISS THE NIGHT TO DAY  
 Red lips - Hold them close A-MINE SWEET-HEART  
 AN-Y OLD TIME THAT YOU COME CUD-AL-IN NEAR - IS-N'T it strange THE WAY THE  
 BLUES DIS-AP-PEAR Don't de-LAY - COME MAKE A DOZ -  
 - ON TRIPS, let your red ru - by lips KISS MY BLUES A-WAY

1927 ARCHIE GOTTLER  
**THERE MUST BE SOMEBODY ELSE** SIDNEY CLARE  
 MADEO PINKARD 725

There must be some- bod- y else, — { try- ing to kiss you —  
 tell- ing you sto- ries —

There must be some- bod- y else — { that's why I miss you —  
 prais- ing your glo- ries —

Sweet- heart if you love — The old and true love —  
 I've got a

Don't let a new love — drift us a- part — cer- tain feel- ing  
 down in my heart — There just must be some- bod- y else. —

**CRAZY WORDS - CRAZY TUNE** (Vo-Do-De-o) L/JACK YELLEN  
 M/HILTON AGER

Cra- zy words, Cra- zy tune, All that you'll ev- er hear him croon —  
 Sits a- round all night long, Sings the same words to ev- 'ry song. —

Vo - do- de- o, Vo do do- de- o, do Vo do do... do. His uk- u- le- le

dat - ly How he'll stream Vum Vum Vum! Vampin' and stampin' Then he hol- lers

'black bot- tom' Cra- zy words, Cra- zy tune, He'll be driving me

cra- zy soon: Vo - do- de- o Vo do do- de- o do. —

**JUST LIKE A BUTTERFLY** (That's Caught In The Rain) L/MOET DIXON  
 M/HARVEY WOODS

Here I am lone- ly tir- ed and lone- ly cry- ing for home in vain  
 Long- ing for flow- ers dream- ing of hours back in that sun- kissed lane

Just like a but- ter- fly that's caught in the rain the rain I know that

All of the world is cheer- y by that old cot- tage door —

Why are my wings so wea- ry I can't fly an- y- more —

Here I am pray- ing bro- ken- ly say- ing "Give me the sun a-  
 gain." Just Like A But- ter- fly That's Caught In The Rain.

# 726 SING ME A BABY SONG

H GUS KAHN 1927  
M/ WALTER DONALDSON

DON'T SAY A WORD JUST HOLD ME TIGHT CUD-DE UP CHAS-ER, ITS LONGSOME TO-NIGHT, SO  
 MAY-BE IT'S YOU MAY-BE IT'S ME WHAT DO YOU CARE WHAT THE REA-SON MIGHT BE JUST  
 YOU OUGHT TO KNOW WHEN I'M SO BLUE I'M JUST A BA-BY WHO'S CRY-ING FOR YOU SO

SING ME — A BA-BY SONG — **fine** (sing) WHEN A BA-BY CRIES SHE WANTS  
 LUL-LA-BIES 'BOUT THE TREE-TOP CRA-DE SO TALL WOULD YOU BA-BY ME? HOW-DEY CAN'T YOU SEE THAT I'M A

GROWN UP BA-BY THATS ALL —

# I LEFT MY SUGAR STANDING IN THE RAIN

W/M IRVING KAHAL & SAMMY FAIN

'CAUSE I LEFT MY SUG-AR STAND-ING IN THE RAIN AND MY SUG-AR MELT-ED A-WAY  
 THAN THE SUG-AR FROM THE SUG-AR CANE DID -NT MEAN TO TREAT HER THAT WAY  
 LEFT MY SUG-AR STAND-ING IN THE RAIN

SWEET-ER I GUESS MY SWEET-IE THOUGHT I WAS A HOW-DOWN KIND

DIDN'T RE-A-LIZE THAT SHE WAS SO RE-FINED OH, I AND MY SUG-AR MELT-ED A-WAY

# POSITIVELY-ABSOLUTELY

1927  
(DOES SHE LOVE ME)

W/M SAM COSLOW & JEW HERBERT

DOES SHE LOVE ME? POS-I-TIVE-LY! {DO I LOVE HER, } AB-SO-LUTE-LY POS-I-TIVE-LY  
 IS SHE NIP-TY? {JUN-DEE PIP-TY, }  
 DOES SHE LOVE ME? {DO I LOVE HER, }

AB-SO-LUT-LY { AND HOW A WOW, — AND WAS SHE HARD TO GET DID I SAY NO  
 AND NOW — fine

AND DOES SHE LOVE TO PER? — OH, OH, OH, — OH BA-BY

(OH! THE WHIPPOORWILL SINGS IN THE SYCAMORE)

# JUST THE SAME

w/ WALTER DONALDSON & JOE BURKE ~ 1927

727

OH THE WHIP-POOR-WILL SINGS IN THE SYCA-MORE JUST THE SAME — AND THE  
 CAT-Y-DIDS DO WHAT THEY DO DO " " " " " "

BUT-TER-FLIES FLY BY THE BUT-TER-CUPS JUST THE SAME OH, THE O-RI-OLETS CALL BY THE  
 GOLD-EN-ROD NODS TO THE DAIS-IES DOWN THE

WATER-FALL ONCE A-GAIN — AND THE LIT-TLE RED HEN LAYS A-ROUND ALL DAY  
 LAYS HER EGGS IN THE NEW MOWN HAY ON THE LAKE IT MUST BE HEAV-EN THAT

SEE FORTHERES THE ONE WHO WAITS FOR ME JUST TO TELL ME THAT SHE LOVES ME JUST THE SAME —

(1927)

# I'M GONNA MEET MY SWEETIE NOW

w/ BENNY DAVIS & JESSIE GREER

VERSE  
 LOOK ME O-VER CARE-FUL-LY ALL DOLLED UP FROM A TO Z GUESS YOU WON-DER  
 I'M EX-CIT-ED I'LL AD-MIT YOU AIN'T HEARD THE HALF OF IT GON-NA MEET THE

WHERE I'M GONNA GO — ONE THAT I LOVE SO —

HEY! HEY! CLEAR THE WAY — LOOKS LIKE THIS IS MY LUCK-Y DAY —  
 JUST CAN'T BE AN-NOYED — AM I HAP-PI? I'M O-VER-JOYED —  
 OH BOY WHAT A DATE — HERE I GO I CAN HARD-LY WAIT —

I'M GON-NA MEET MY SWEET-IE NOW  
 " " " " " " " "

OH! WHAT KISS-IN' AND OH! OH! WHAT PET-TIN' OH! WHAT ROY-IN I WILL SOON BE GET-TIN'

# 728 SAM THE OLD ACCORDION MAN W/M WAH or DON ALDSON ~1927

HE DON'T PLAY WEL-O-DIES JUST PLAYS BLUE HAP-MON-YES JUST LIK NO-BOD-Y EV-ER HAD

**(CHORUS)**  
 HE JOST PRAYS CHORDS THAT MAKE YOU FEEL GRAND THEY CALL HIM SAM THE  
 CHORDS RE-MIND YOU OF HEAV'N AND THEY'RE REAL CHORDS, AC-  
 CHORDS LIKE NO-BOD-Y CAN THEY CALL HIM SAM THE

OLD AC-CORD-I-ON MAN HIS DREAM-Y (MAN) (LAND) IN THE EVE-NING  
 OLD AC-CORD-I-ON MAN

BY THE MOON-LIGHT WHEN THE SUN IS GONE DOWN HOW THOSE LOV-ERS AB-YEE LOV-ERS

LOVE TO HANG A-ROUND, HE PLAYS THOSE OLD CHORDS NEW CHORDS FUN-NY OLD BLUE CHORDS  
 SAY HE'S GOT CHORDS NOTH-ING BUT HOT CHORDS

MORN-ING NIGT AND NOON TUNE" HE JOST PRAYS  
repeat Chorus to fine

# SUGAR FOOT STRUT

BILLY PIERCE, HENRY MYERS & CHARLES M. SCHWAB ~1927

SUG-AR FOOT STRUT JUST LET IT WARM - YOU SUG-AR FOOT STRUT  
 GIN-GER CAKE SUG BROWN AS A COOK - IS, DEE-CON JONES TOO  
 BRACK IS OLD JOE BROWN IS WAT SAM IS, YEL-KOW IS CHAOG BUT

LET ME IN-FORM YOU DANC-INGS A TREAT DOWN WHEP THE SWEET YAMS GROW  
 E-VEN AUNT SOOK-IE FORM IN A RING HOL-LER AND SING LETS  
 GOAD'S WHAT A YAM IS SO TROU-BLE TUT-TUT

YAMS ARE FOR YOUNG AND FOR OLD - DIG 'EM UP COLD THEN HAVE 'EM ROLED IN THE COAKS

FOOD FROM THE SOD - IS GOOD FOR OUR BOD - IES AND SOULS LETS DO THE SUG-AR FOOT



**BABY'S BLUE - 1927** *by* HERMAN HOFFELD

729

Andante moderato

Can't you see your ba-by's blue? — } Ve-ry true, { ba-by's blue, —  
 Ba-by puts the blame on you — } { shame on you. —

Been this way a week or two, — } Ba-by's blue. —

1. C7 2. F7

Is it worth your while, to see a smile In place of a tear? —

This you can ar-range and change, by say-ing, "I love you, dear, —  
 I love you, dear." Sure-ly that's not hard to do, — Noth-ing new, — ver-y true —

There are no "ifs" or "buts" or "may-bes," Ba-by's blue —

**PRECIOUS LITTLE THING CALLED LOVE, A**

Moderato

*by* Lou Davis & J. Fred Coots 1928

Why does my heart miss a beat — At some foot-steps on the street —  
 con- tent a- lone — When I know some one will phone —

It's a pre-cious lit-tle thing — called love — why — pre-cious lit-tle thing —  
 It's a —

called love — I see a day in June — a wed-ding tune — A  
 hon- ey- moon cruise — Friends I know — who will throw — Some  
 rice and old shoes — What's the one thing makes me say — Heav-en's  
 just a- cross the way — It's a pre-cious lit-tle thing — called love.

**'TAIN'T NO SIN (To Dance Around in Your Bones)** 1929

*by* EDGAR LESLIE *by* WALTER DONARDSON

When it gets too hot for com- fort, And you can't get ice-cream  
 When the laz- y syn- co- pa- tion of the mus-ic soft-ly

cones, } Tain't no sin, to take off your skin, and dance a-round — in your bones.  
 moans, }

bones. The Pol-ar Bears are-n't green up in Green-land, They've got the right i-  
 sea. They think it's great to re- frig-er-ate while we — all cre-mate down  
 here. Just be like those Bam-boo Ba-bies, In the South Sea trop-ic zones,  
 'Tain't no sin to take off your skin, And dance a-round — in your bones.

# DOIN' THE RACCOON

MUSIC: J. FRED COFFS (1928)  
LYRIC: Raymond Klages (1928)

VERSE

C A<sup>b7</sup> G<sup>7</sup> Dmi G<sup>7</sup> C A<sup>mi</sup>

COL-LEGE MEN KNOW-LEDGE MEN DO A DANCE CALL'D "RAC-COON" ITS THE CRAZE

E<sup>47</sup> A<sup>mi</sup> Dmi C<sup>o</sup> C G<sup>7</sup> Dm C<sup>o</sup>

NOW-A-DAYS AND IT WILL GET YOU SOON BUY A COAT AND TRY IT BET YOU'LL BE A

C A<sup>7</sup> G A<sup>7</sup> D<sup>7</sup> G G<sup>7</sup> CHORUS C

RI-OT IT'S A "WOW" LEARN TO DO IT RIGHT NOW

HIGH BROW RAC-COON DATE  
LOW BROW COATS GIRL DON'T THEN

C A<sup>b</sup>

IN-TER-ME-DI-ATE MAKE BE-LIEVE THEY'RE ALL COL-LE-GI-ATE SOON  
GIRLS WHO'S WEAR-ING 'EM HALL-ROOM BOYS WILL ALL BE SHAR-KIN' 'EM SOON  
START TO HUR-RY 'ER RIGHT DOWN TOWN TO SONG BY FUR-RI-ER SOON

G<sup>7</sup> Am C<sup>o</sup> G<sup>7</sup> G<sup>7</sup> C F C

TO DO THE RAC-COON TO DO THE RAC-COON (fine)

E<sup>4</sup> G<sup>7</sup>mi B<sup>47</sup> E G<sup>7</sup> Bmi

EV-RY DAY YOU'LL HAVE YOUR DOWNS AND YOUR UPS EV-RY DAY THOSE

D<sup>7</sup> G<sup>7</sup> F<sup>mi</sup> G<sup>7</sup> D<sup>7</sup> G<sup>7</sup> DS AL FINE

RAC-COON COATS WILL HAVE PUPS SPAGN (HOT PUPS)

OPTIONAL PATTERN

F F<sup>7</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b7</sup> C<sup>7</sup> B<sup>b</sup> C<sup>o</sup>

ON THEY WEAR THEM DOWN AT PRINCE-TON AND THEY SHARE THEM UP AT YALE ON THEY EAT IN THEM AT

C<sup>7</sup> Am C F B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> Gmi B<sup>b</sup>

HAR-YARD AND THEY SLEEP IN THEM IN JAIL ALPH-A BETA DEL-TA FRA-TA WHAT'S THE

F<sup>7</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> Gm B<sup>b</sup> F<sup>7</sup>

MAT-TER WITH ALPH-A MAT-TER BOO-LA BOO-LA YOU'RE A FOOL-A GO TO SCHOOL-A-

F<sup>7</sup> B<sup>b</sup> A<sup>7</sup> D

AND LEARN THE RAC-COON FROM EV-RY COL-LEGE CAM-PUS COMES A CHEER THE

B<sup>47</sup> E<sup>4</sup> G<sup>7</sup> F G<sup>7</sup>

SEA-SON FOR THE RAC-COON COATS IS HERE TO CHORUS & FINE

# I GET THE BLUES WHEN IT RAINS

W/ MARY LYNN BAKER  
M/HARRY STODDARD 1928

731

Handwritten musical notation for the song "I Get the Blues When It Rains". The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes. The key signature has one flat (Bb), and the time signature is 4/4. The lyrics are: "I GET THE BLUES WHEN IT RAINS — THE BLUES I CAN'T LOSE WHEN IT RAINS — EACH LIT-TLE DROP THAT FALLS ON MY WIN-DOW PANE ALWAYS re-MINDS ME OF THE TEARS I'VE IN SHED YAIX I SIT AND WAIT FOR THE SUN — TO SHINE DOWN ON ME ONCE A-GAIN — IT RAINED WHEN I FOUND YOU IT RAINED WHEN I LOST YOU THAT'S WHY I'M SO BLUE WHEN IT RAINS — fine".

# ME AND THE MAN IN THE MOON

L/ EDGAR LESLIE  
M/ JIMMIE MONACO 1928

Handwritten musical notation for the song "Me and the Man in the Moon". The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes. The key signature has two flats (Bb, Eb), and the time signature is 4/4. The lyrics are: "WHEN THE NIGHT IS CALM AND PEACE-FUL WOVEN HEARTS ARE ALL IN TUNE — THERE'S WHEN THE LIT-TLE BIRDS ARE NEST-ING AND I LIST-EN TO THEM CROON — THERE'S LOOK-ING AT THE HAP-PY SWEET-HEARTS WHILE THEY SIT A-ROUND AND SPOON — THERE'S } TWO LONE-SOME PEOPLE IN THE WHOLE WIDE WORLD, THAT'S ME AND THE MAN IN THE MOON — fine JUST BE-FOR I'M COUNT-ING SLEEP TRYING WIN-DOW HE COMES TO PEEP AND WITH EACH OTH-ER WE'RE SYN-PA-THIZ-ING.".

# TO KNOW YOU IS TO LOVE YOU

B. J. D-SYLVA,  
HOW BROWN & RAY HENDRICKSON

Handwritten musical notation for the song "To Know You is to Love You". The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes. The key signature has two flats (Bb, Eb), and the time signature is 4/4. The lyrics are: "TO KNOW YOU — IS TO LOVE YOU — AND TO LOVE YOU — IS GRAND — TO ASK YOU — TO RE-TURN IT — IS A LOT TO — DE-MAND — TO HAVE YOU — AND TO HOLD YOU — IS THE ONE THING I'VE PRAYED FOR TO KNOW YOU (Ten) IS TO LOVE YOU AND TO LOVE YOU — IS GRAND —".

# 732 MY HANDY MAN

INTRODUCED BY ETHEL WATERS  
 LYRIC: ANDY RAZAF 1928

D7 G7  
 HE SHAKES MY ASS-ES GREASES MY GRID-DLE CAURNS MY BUT-TER STROKES MY PID-DLE }  
 HE PRAPS MY PRAP-JACKS CLEANS OFF MY TA-BLE FEEDS THE HORS-ES IN MY STA-BLE }

C7 (+5) E D7 D7  
 MY MAN IS SUCH A HAND-Y MAN (HE THREADS MY HEB-DLE CREAMS MY WHEAT  
 {SOME TIMES HES UP BE-FORE THE DAWN

G7 D7 C7 (+5) F  
 HEATS MY HEAT-ER CHOPS MY MEAT } MY MAN IS SUCH A HAND-Y MAN  
 BUS-Y WORK-IN' ON MY LAWN }

A7 Ab7 A7 Ab7 A7 Ab7 A7 Dmi G7 F7 G7 F7  
 DONT CARE IF YOU B'LIKE OR NOT HES GOOD TO HAVE A-ROUN' WHEN MY FUR-NAPS  
 KEY-ER HAS A THING TO SAY WHEN HE IS WORK-IN HARD WISA THAT YOU COULD

G7 F7 G7 C7 Ab7 G7 C7 D7  
 GET'S TOO HOT — HE TURNS MY DAMP-ER DOWN FIR EV-RY THING HES GOT A SCHEME  
 SEE THE WAY — HE HAUD-LES MY FEWT YARD MY ICE DONT SEEM TO MELT A-WAY

G7 (+5) F F#7 G7 F#7  
 I LIKE THE WAY HE WHIPS MY CREAM MY MAN IS SUCH A HAND-Y MAN  
 I GOT A FRESH PIECE EV-RY DAY — (fine)

# TAKE YOUR TOMORROW (AND GIVE ME TODAY)

"Adapted by Bix"

LYRIC: ANDY RAZAF  
 MUSIC: J.C. JOHNSON 1928

D7 G7 C7 F D7 G7 Bb/C C7 F  
 TAKE YOUR TO-MOR-ROW - AND GIVE ME TO -DAY - FOR YOUR TO-MOR-ROW - IS TO FAR A-WAY

F A D7(-9) D7 C0 G7// G7 G7 G13 G7 G7 C0 G7  
 A TEV-RY DAWN-ING - IVE WAIT-ED IN VAIN - I FIND EACH MORN-ING BONGS ON-LY

C/C7 C0 C7 D7 G7 C7 C7+ F A9 A9 A9 D7 D7  
 RAIN HOW CAN I BOR-ROW TO-MOR-ROW TO -DAY WITH CHUDS A -ROUND ME ALL HEAV-Y AND

G7// G7 G7 Bb Bb0 F  
 GREY - WHAT YOUR TO-MOR-ROW MAY BRING DONT MEAN A THING AND THAT IS WHY - I

D7 G7 Bb/C C7 +5 F// C7 F  
 SAY, TAKE YOUR TO-MOR-ROW AND GIVE ME TO -DAY

# 'TAINT SO, HONEY' TAIN'T SO

~1928~  
w/m Willard Robison

733

Handwritten musical score for 'Taint So, Honey' Taint So. The score is written in 4/4 time and includes a vocal line and a piano accompaniment line. The lyrics are: 'TAIN'T SO HON-ey 'TAIN'T SO { I TALKED WITH THE LORD AND THE LORD SAID NO 'TAIN'T SO TO - MOR - ROW WILL BRING SOMETHING GOOD I KNOW 'TAIN'T SO THE DEY - IL SAID YES BUT THE LORD SAID NO 'TAIN'T SO HON-ey 'TAIN'T SO MAKES NO DIFF-RENCE WHAT YOUR PROB-LEM MAY BE. JUST LOOK UP BROTH-ER AND I'M SURE YOU WILL SEE, (I'm Know-in')

# HOW ABOUT ME

~1928~ w/m IRVING BERLIN

Handwritten musical score for 'How About Me'. The score is written in 3/4 time and includes a vocal line and a piano accompaniment line. The lyrics are: IT'S O-VER ALL O-VER AND SOON SOME-BOD-Y ELSE WILL MAKE A FUSS A-BOU AND MAY-BE A BA-D-Y WILL CLIMB UP-ON YOUR KNEE AND PUT ITS ARMS A-BOU You BUT HOW A-BOU ME You BUT HOW A-BOU ME (ne) YOU WILL FIND SOME-BOD-Y NEW BUT WHAT AM I TO DO I'll STILL RE-MEM-BER YOU WHEN YOU HAVE FOR-GOT - TEN

# I'M SORRY SALLY

Lyric GUS KAHN  
Music TED FIORITO  
~1928~

Handwritten musical score for 'I'm Sorry Sally'. The score is written in 4/4 time and includes a vocal line and a piano accompaniment line. The lyrics are: I'M SOR-RY SAL-LY SO SOR-RY SAL-LY WHAT MORE IS THERE TO THO' WE PRE-TEND-ED LOVE'S DREAM HAS END-ED I LOVE YOU MORE I'M SOR-RY SAL-LY SO SOR-RY SAL-LY WHAT MORE IS THERE SAY EACH DAY CAN YOU FOR-GIVE THE MOMENTS, THOSE UN-HAP-PY MOMENTS THAT I COST YOU PLEASE DON'T TELL ME, THAT I'VE COME BACK JUST TO FIND I'VE LOST YOU, LOST YOU, THERE TO SAY

# 734 DUSKY STEVEDORE

w/m J.C. JOHNSON  
# ANDY RAZAF

Recorded by BIX BEIDERBECKE  
w/ 1928

C7 (45) F C7 C7

HE'S JOST A STEV-E-DORE DOWN ON THAT SWAN-EE SHORE WORK-IN' AND SING  
HIS DOST-Y BROW IS WET HE DOES-NT MIND THE SWEAT SEUFF-A-LIN' ALL  
THE LEV-EE'S HEAV-EN FAR THE DUSK-Y STEV-E-DORE WORK-IN' AND SING

F C7 F Em E7 A7

(SING)-IN' A SONG

(ALL) THE DAY LONG — SEE HIS RAG-TIME  
(SING)-IN' A SONG — (fme)

Dmi G Cmi G7 D° C7 D° C7

SAUFF-A-LIN' GAIT — HAPPY 'CASE HE'S AAN-DL-IN' FREIGHT

# T'D RATHER BE BLUE OVER YOU

w/ 1928

(THAN BE HAPPY WITH SOMEBODY ELSE) L/ BILLY ROSE  
M/ FRED FISHER

C7 C7+ F F#° Gm7 C7

I'D RATH-ER BE BLUE THINK-ING OF YOU, I'D RATHER BE BLUE OVER YOU" THAN BE

Gm7 Gb9-5 F C Bb° F/A Ab° Gm7 Dm7

HAP-PIY WITH SOME-BO-DY ELSE — "I CAN'T DO WITH-OUT" YA" "OUT-CHA" FOR YOU I'M

C9 Gm7 C7 G7 G7b9 C7 Bb° Am7 D7 Gm7 C C7-9

STRANG I'm CRA-ZY A -BOUT "YA" OUT-CHA-NA-GOUT-CHA DONT STAY TOO LONG I

F Cm7 D+ Cmi Em7°5 E7 D7 A7+ D9 D7°9

NEED A KIT-TLE AN KIT-TLE "COOH" KIT-TLE "OH" AND I'M KNOCK-IN' ON WOOD

G7 Dm7 G7 G7 D7 C7 C7+

HUR-RY UP, HUR-RY UP, HUR-RY UP, ITS SO HARD TO BE GOOD — I RATH-ER BE

F F#° Gm7 D7 Bb6 Bm7 Bb7 Ab7 D7

BLUE THINK-ING OF YOU, I'D RATH-ER BE BLUE O-YER YOU THAN BE HAP-PIY WITH

Gm7 C7 Bm7 Bb7 Am7 Ab7 Gm7 C7+ F9-5

SOME-BO-D-Y ELSE fme

# BORNEO

"PLAYED BY BOX"  
w/m WALTER DANATHAN

(1928)

735

G7 E7

'WAY DOWN SOUTH, 'WAY DOWN IN BOR-NE-O THERE'S A WIND DANCE CALLED THE BOR-NE-O  
 EY-EN THOUGH YOU'VE GOT A COR-NE-O YOU'LL DANCE TILL THE BREAK OF DAWN-E-O  
 WHEN YOU SEE THEM DO THAT BOR-NE-O YOU'LL JUST POT YOUR JEWELS IN PAWN-E-O

A7 A7-5 G D7 G Am G Dm E7 F7 F#7 G7 Ab7 A97

WAY DOWN ON BOR-NE-O BAY  
 RIGHT DOWN ON BOR-NE-O  
 WAY DOWN ON BOR-NE-O (TO CODA)

Ab7 Eb7

WIND MAN SAM WITH HIS CLOTHES ALL TORN-E-O TOOT-TOOT-TOOT ON HIS BAM-BOO HORN-E-O AND THE BAM-BOO

A7 Am D7 D.S. al fine CODA Eb7 G

BA-BES START TO SWAY BAY

# MY SIN

w/m B.G. DESYKVA, LEW BROWN  
 & RAY HENDERSON ~ 1929 ~

C E7 D E7 A7 Dmi Fmi

MY SIN WAS LOV-ING YOU NOT WISE-LY BUT TOO WELL YOUR SIN  
 OUR SIN WAS FEL-LOW-ING A LOVE THAT COULD NOT BE

F G7 C D7 Fmi G7 D.S. al fine Dmi G°

— WAS LET-TING ME AND GET-TING ME IN YOUR SPELL (Be) NOW

Dm Fmi C A7 Dmi7 G7 Fmi7 C

MY SIN IS WAN-TING YOU THOUGH YOU'VE FEL-GOT-TEN ME

# DO SOMETHING

w/m BUD GREEN  
 & SAM H. STEPT ~ 1929 ~

Bb Eb7 Bb G7 C7

THERE'S THE MOON 'WAY UP HIGH HERE ARE YOU - HERE AM I  
 AIN'T BEEN HUGGED AIN'T BEEN KISSED WAN-NA SEE - WHAT I'VE MISSED } OH! DO, -  
 OTH-ER PAIRS MAR-IN' WASTE LOOK AT ME - GONN' TO WASTE

F7 Bb Eb7 F7 Bb7

DO, DO SOME-THING GOT THE TIME AN' THE PLACE, AN, THE PLACE AN' THE TIME, I

Eb C7 fine F7 D.S. al fine

KNOW - SET A BENCH AN' A PARK AN' A PARK AN' A BENCH AN' OH!

736

WHY AM I ALONE

(WITH NO ONE TO LOVE) W/M SPENCER WILLIAMS ANDY RAZAF & THOMAS FATS WALLER 1929

Why Am I A - lone  
I: Just weep and moan  
Why Am I A - lone

By my-self on the shelf with no one to  
is it fate must I  
By my-self on the shelf with no one to

Love Love fine  
Wait, for some-one to love  
Cast a side just like a pair of

Worn out shoes  
Must I hide in my des-pair, my lone-some baces

w/m Joe McCarthy & Jimmie Monaco 1929

'S BEEN A LONG TIME IN BETWEEN TIME

'S BEEN A  
LONG TIME IN BE-TWEEN-TIME SINCE YOUR LIPS WERE CAUSE TO MINE  
LONG TIME IN BE-TWEEN-TIME SINCE YOU'VE BEEN MY CUNG-ING VINE  
LOT OF LOVE I'M SAY-ING AND OH SWEET-NESS ITS A CRIME You HAVE'IT

LONG TIME SINCE YOU SIGHED SWEET THINGS TO ME 'S BEEN A  
LONG TIME SINCE YOU CHIMED UP -  
POURED AW-Y HON-OR ON YOUR SUGAR IN A

- ON MY KNEE  
LONG LONG TIME  
I KNOW THE DAY YOU'D COME & PRAY YOU USED TO TEASE ME

TOO I KNEW THE DAY YOU WED TO SAY "OH PA-PA, DO, DO, DO - GOT A

LOVE (YOUR SPELL IS EVERYWHERE)

MUSIC EDMUND GOULDING LYRIC ELSIE JANIS (1929)

Love your mag-ic spell is ev-'ry where love I KNEW you WELL AND Found you FAIR  
love your Ma-b-ly is IN the AIR yet I CALL you AND you ARE NOT THERE

THEN you note me AND I IAGNOR AT fate NOW I Ask is it too late?  
Come, here is my heart my

Soul TO MATE, made me for get the voice that whis-pers Wait -



# GLAD RAG DOLL

LYRIC JACK YELLEN  
MUSIC DAN DOUGHERTY.  
& MILTON AGAR 1929

737

Chords: E9, E9i, Bb, G7

ALL DOLLED UP IN GLAD RAGS TO-MOR-RON MAY TURN TO SAD RAGS  
AD-MIR-ED DE-SIR-ED BY LOV-ERS WHO SOON GROW TIR-ED  
DON'T MAKE THIS THE END, DEAR IT'S NEV-ER TOO LATE TO MEND, DEAR

Chords: C9, C7, F7, F9+5, Eb, Bb9, Bb9, Bb7, Eb7, Eb7, Eb7, Eb7

THEY CALL YOU GLAD RAG DOLL  
POOR LIT-TLE GLAD RAG DOLL

Chords: D7, Ami, Bb9i, D7, G7, G7, G7, C7, C9, Abm, C6, C7

YOU'RE JUST A PRETTY TOY THEY LIKE TO PLAY WITH  
YOU'RE NOT THE KIND THEY CHOOSE TO

Chords: F9, F0, F7, Bb7, C7, C6, C7, Eb6, F7, Bb, Cm, F7, Bb

GROW OLD AND GRAY WITH  
POOR LITTLE GLAD RAG DOLL

# ID DO ANYTHING FOR YOU

W/M CHIEF FRIEND  
& LEW POLLACK 1929

Chords: Eb, Eb0, Bb7, Bb+

NO' I DON'T LIKE TUR-NIPS I CAN'T STAND TUR-NIPS AND I HATE TUR-NIPS IT'S  
DON'T LIKE DANC-ING I CAN'T STAND DANC-ING AND I HATE DANC-ING IT'S  
DON'T LIKE LI-QUOR I CAN'T STAND LI-QUOR AND I HATE LI-QUOR IT'S

Chords: C7, Fmi, Abmi, Eb, C7, F7, Bb7

TRUE BUT IF YOU SAY "TUR-NIPS THEN I'LL EAT CAT-NIP I'D DO AN-Y THING FOR  
" " I " WOULD DRINK LI-QUOR TILL I GOT "SHIK-ER" " " " " " "

Chords: Eb, Eb7, Ab, C7 (Bb Eb mi C7), Gmi, Eb, F7

YOU — NO' I DON'T SWEET-HEART — CAN'T YOU SEE — WHAT YOU MEAN —  
You — fine

Chords: F7, Abmi, Bb7, DS. fine

— TO ME — NO' I

# 738 PRISONER OF LOVE

BY ANDY RAZAF

M/ THOMAS "FATS" WALLER ~1929~

Handwritten musical notation for the first line of the song, featuring a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5. Chords above the staff are C, G+, and Gm.

I AM YOUR PRISONER DO WITH ME AS YOU WILL A LIFETIME OF YOUR CHARMS WOULD  
 SURROUND ME WITH YOUR ARMS & HOLD ME TENDERLY LOCK ME WITH-IN YOUR HEART AND  
 FROM YOU THERE'S NO ESCAPE, I'M DOOMED FOR EV-ER MORE YOU'VE MADE THE WORLD A TI-NY

Handwritten musical notation for the second line of the song. Notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords above the staff are A7, D9, Fm6, and G7.

BE AN ENDLESS THRILL WERE YOU TO SET ME FREE I'D ONLY LINGER STILL  
 THROUGH A-WAY THE KEY TO YOUR CA-RESS-ES I SUR-REN-DER WILL-ING-LY  
 ROOM WITH-OUT A DOOR AND IT'S LIKE HEAV-EN JUST TO KNOW THAT I AM YOUR

Handwritten musical notation for the third line of the song. Notes: C4, D4, E4, F#4, G4, A4, B4, C5. Chords above the staff are C, G7, C, Bb7, C, C7, Bb7, Ab9, Gb9.

PRISON-ER OF LOVE PRISON-ER OF LOVE YOUR BORN-ING KIS-SES HAVE SEALED MY

Handwritten musical notation for the fourth line of the song. Notes: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chords above the staff are F9, Eb, Eb7, G, G#0, C6, D7, G7.

FATE IT SEEMS AND LEFT ME BOUND WITH A CHAIN OF OLD-EN DREAMS

Handwritten musical notation for the fifth line of the song. Notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Chords above the staff are G7+5, D.S. al Fine, C, G9, C, and a final C with an upward arrow and 'Fine'.

GOLD-EN DREAMS PRISON-ER OF LOVE

# DADDY WON'T YOU PLEASE COME HOME

W/M ~1929~  
 SAM COSLOW

Handwritten musical notation for the first line of the song. Notes: C4, D4, E4, F#4, G4, A4, B4, C5. Chords above the staff are C, C, E7.

NIGHT AFTER NIGHT I'M CRY-IN' DAD-DY WONT YOU PLEASE COME HOME  
 EV-EN THE CLOCK - KEEPS TICK-IN' DAD-DY WONT YOU PLEASE COME HOME

Handwritten musical notation for the second line of the song. Notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords above the staff are A7, Gm, C#9, F+, D7, G7.

DAD-DY WONT YOU PLEASE COME HOME I'M SO LOVE-SOME NO ONE CAN FILL THAT  
 DAD-DY DO YOU HAVE TO Emphasize E7 Am D7

Handwritten musical notation for the third line of the song. Notes: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chords above the staff are F, G7, C, Em, E7, Am, D7.

YA-CANT CHAIR HOME IS-NT HOME WHEN YOU'RE NOT THERE NO NEED TO KNOCK

Handwritten musical notation for the fourth line of the song. Notes: D4, C4, B3, A3, G3, F3, E3, D3, C3. Chords above the staff are D7, G7, C, C, Dm, D.S. al Fine, Dm, Gm.

THE DOOR IS OPEN FOR YOU (SWEET DAD-DY) (Rcam) SO VER-Y LONG

Handwritten musical notation for the fifth line of the song. Notes: D4, C4, B3, A3, G3, F3, E3, D3, C3. Chords above the staff are Dm, D7, C, C7.

THERE'S LOTS OF OTH-ER NEW SHEIKS WHO WULD LIKE TO BE SHEIK-IN' HAV-EN'T SKIPPED YET BUT I'M

Handwritten musical notation for the sixth line of the song. Notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords above the staff are A7, D7, F, Fm, Fmaj7, G7, C, Ab7, C.

LA-BLE TO WEAK-EN DAD-DY DAD-DY WONT YOU PLEASE COME HOME Fine

# OFF-TIME

LYRIC/ ANDY RAZAF  
MUSIC/ THOMAS PATS "CALLER & HAPPY DEERS"  
1929

739

Handwritten musical notation for the first line of "OFF-TIME". Chords: Gm7, C7, Gm7, C7, Gm7. Lyrics: FIRST HES-1-TATE THEN SYN-CO-PATE WHILE ON THE OFF-BEST YOU WORK TO THE LEFT WORK TO THE RIGHT SWAY LIKE YOUR ON THE TAIL UP OFF YOUR HEELS DOWN ON YOUR TOES DON'T WATCH THE FLOOR JUST FOR-

Handwritten musical notation for the second line of "OFF-TIME". Chords: Gm7, C7, F6, Bb9, F6, F#m, D6, Bb, Gm, F. Lyrics: PONC-TU-ATE, THAT'S OFF OF A KITE THAT'S OFF TIME OO-OO- THAT'S OFF TIME (Ending) (Fine)

Handwritten musical notation for the third line of "OFF-TIME". Chords: F, Dm, A7, Dm, G7, C7, D, Gm. Lyrics: MIX IT WITH SLOW-MOTION STIR IT UP WITH PEP GET A SOD-DEN NOTION FOR A START-TIN' STOP

# BREAKAWAY

FOX MOVIE TONE FOLLIES  
OP 1929

CON CONRAD  
SIDNEY D. MITCHELL  
ARCHIE GOTTLER

Handwritten musical notation for the first line of "BREAKAWAY". Chords: Eb, Eb7, Ab. Lyrics: LETS DO THE BREAK-A-WAY THREE TIMES UP ON YOUR HEELS COME ON AND FAKE A-WAY GET HOT AND SHAKE-A-WAY OH BOY HOW GOOD IT FEELS GET HOT AND SHAKE A WAY

Handwritten musical notation for the second line of "BREAKAWAY". Chords: Eb, C7, Bb7, Eb, Bb7+, D7+5, D7. Lyrics: IT'S GOT THE SNAP-PI-EST SYN-CO - PA - TION YOU GOT THE HAP-PI-EST NEW SEU - SA - TION YOU'LL DO THE BREAK-A WAY BYE AND

Handwritten musical notation for the third line of "BREAKAWAY". Chords: Gm, D7, Gm, C7, Bb, F. Lyrics: WRITE A LIT-TLE NOTE ON YOUR TOES DON'T FOR-GET TO DOT THE "I" LOOK AT WHAT YOU WROTE

Handwritten musical notation for the fourth line of "BREAKAWAY". Chords: F7, Bb7, Ab, Bb7, D.S. al. CODA Bb7, Eb. Lyrics: GOLD-NESS KNOWS IT'S EA-SY AS "PIE" BREAK-A-WAY BYE AND BYE fine

# BROADWAY MELODY

L/ ARTHUR FREED  
M/ NALIO HEIB BROWN  
1929

Handwritten musical notation for the first line of "BROADWAY MELODY". Chords: Eb, Fm7, Bb7, Eb, Fm7, Bb7. Lyrics: DONT BRING A FROWN TO CHD BRAD-WAY YOU'VE GOT TO CROWN ON BROAD-WAY YOUR

Handwritten musical notation for the second line of "BROADWAY MELODY". Chords: Eb, Ebm, Bb, F, F7, Bb, Fm7, Bb, Bb7, Eb. Lyrics: TROUB-LES THERE ARE OUT OF STYLE, FOR BROAD-WAY ALWAYS WEARS A SMILE A MIL-KION

Handwritten musical notation for the third line of "BROADWAY MELODY". Chords: Eb, Fm7, Bb7, Bb7, Eb7, Ab, C7. Lyrics: LIGHTS THEY FAICK-ER THERE A MIL-KION HEARTS BEAT QUICK-ER THERE NO SKIES OF

Handwritten musical notation for the fourth line of "BROADWAY MELODY". Chords: C7, Fm, Fm, F7, Bb7, Eb. Lyrics: GAY ON THE GREAT WHITE WAY THATS THE BROAD-WAY MEL-O - DY fine

# 740 LOOKIN' GOOD BUT FEELIN' BAD

H LESTER SANTLY (1929)  
M/ THOMAS 'FATS' WALLACE

Chords: F, C+, F, C+, F, E+, Eb7, D7

LOOK-IN GOOD BUT FEEL-IN BAD FROM GREIV-IN' OY-ER YOU  
 UEA-RY DAYS AND LONG-LY NIGHTS I'M WAIT-ING HERE FAR YOU  
 LOOK-IN GOOD BUT FEEL-IN BAD IS MIGHT-Y HARD TO DO

Chords: G7, C7, F, C9, F, Bb7, A7

LOOK-IN GOOD TO HIDE THOSE BIT-TER BLUES  
 HOP-IN THAT MY LOVE YOU WON'T RE-

- FUSE.

Chords: Dmi, Ami, Dmi, Ami, Dmi, Bb7, NiCAD, G9, C7, D.S.

## CODA

Chords: G7, C7, F, Bb7, C7, F

When I'm feel-in' BLUE AND NEED-ING YOU (AND NEED-ING YOU)

# IF I HAD A TALKING PICTURE OF YOU

1929

B.G. DeSylva  
LEW BROWN  
RAY HENDERSON

Chords: Eb, D, Eb, D, Eb, Bb7, A7, Gm, Bb7, Bb7, Bb7

IF I HAD A TALK-ING PIC-TURE OF YOU-OO I WOULD RUN IT EV-RY  
 SCREEN THE MO-MENT YOU CAME IN VIEW-OO WE WOULD TALK THE WHOLE THING

Chords: Bb7, Eb, Bb7, Bb7, C7, Fm

TIME I FERT BAVE-OO I WOULD SIT THERE IN THE GLOOM OF MY lonely little  
 O-YER WE

Chords: Fm, F9, Bb7, Bb7+, D.S.

ROOM AND AP-PLAUD EACH TIME YOU WHIS-PERED, I LOVE YOU LOVE YOU ON THE

Chords: G7, Fm, G7, Cm, Bb7, Cm, F9

TWO-OO I WOULD GIVE TEN STEPS A DAY, AND A MID-NIGHT MAT-I-NEE IF I

Chords: Fm7, Bb7, Eb, Ab, Bb7, Eb

HAD A TALK-ING PIC-TURE OF YOU

from "Sunny Side Up"  
Janet Gaynor  
Charles Farrell movie



THROUGH (How Can You Say We're Through) *L/ Joe M. Carthy*  
*M/ Jimmie Monaco* ~1929~

You mean we're through? — How can you say we're through?  
Blue the world would seem so blue.

The way I've cared for you, — You've been the on-ly one sweet-heart!  
The way I've wor-shipped you, — I nev-er dreamed that

Through the show-ers we've been through, — Had hap-py hours too,  
I don't be-lieve you mean to grieve me, ev-er leave me;  
we could part. — Through? — oh! take me in your arms and love me,  
as you used to do, — Don't ev-er say we're through!

MY SONG OF THE NILE *L/ae Bryan*  
*M/Geo W. Meyer* 1929 ~ *Walse Lento*

Hear my Song of the Nile, Leave your  
sorrow and smile, Bring your Car-a-van of love  
To the one you're dream-ing of; Stop dream-ing! Love, Love,  
love while you may, Too soon youth fades a-way, So come,  
come, sing for a while My Song of the Nile.

HAPPY FEET *L/JACK YELLEN*  
*M/MILTON AGER* —1930~ *Allegro moderato*

Hap-py feet! I've got those hap-py feet. — Give them a  
Wear-y blues can't get in- to my shoes Be-cause my  
low-down beat — And they be-gin danc-ing.  
shoes re-fuse — to ev-er grow wear-y.

I've got those ten lit-tle tap-ping toes — And when they  
hear-a tune, I can't con-trol My danc-ing heels to save my soul.

I keep cheer-ful on an ear-ful of mus-ic sweet  
'Cause I've got hap-hap-hap-py feet.

# (THERE'S A) WAH-WAH GAL IN AGUA CALIENTE 743

Musical score for "(THERE'S A) WAH-WAH GAL IN AGUA CALIENTE". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff contains the main melody with lyrics: "THERE'S A WAH-WAH GAL IN AGUA CALIENTE GOT THAT THING I THINK YOU'LL LIKE HER PRETTY WAH-WAH GAL IN AGUA CALIENTE". The second staff continues the melody with lyrics: "WAH-WAH, WAH-WAH, WAH-WAH, WHAT A GAL — SHE HAS (GAL) fine You CAN". The third staff has lyrics: "HAVE EACH A CU-LA HOT BAM-BOO-LA BA-BY — You CAN HAVE EACH JOL-LY HOT TO-MA-LE". The fourth staff is a short ending with lyrics: "SAH! — BOT THAT". Chord symbols include A7, D7, G7, C, C#0, E7, and D7. The piece is credited to "WORDS/MUSIC WALTER DONALDSON ~1930-".

# TO WHOM IT MAY CONCERN

W/M SIDNEY D. MITCHELL, ARMB GOTTLOB & Geo. W. Meyer ~1930~

Musical score for "TO WHOM IT MAY CONCERN". The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of four staves of music. The first staff contains the main melody with lyrics: "ALTHOUGH YOU WERE UN-TRUE I'LL STILL BE FAIR TO YOU THE THRILL OF YOUR CA-RESS, CAN BRING YOU HAP-PI-NESS THOUGH YOU HAVE SOME-ONE NEW I'M STILL IN LOVE WITH YOU". The second staff continues the melody with lyrics: "AND SAY A WORD FOR YOU" TO WHOM IT MAY CON-CERN THAT MUCH I WILL CON-FESS" TO WHOM IT MAY CON-CERN". The third staff is a bridge section with lyrics: "I LOVED YOU FROM THE START BUT YOU JUST BROKE MY HEART AND LEFT ME MEM-O-RIES THAT". The fourth staff is the ending with lyrics: "BLESS AND BURN AND YOU CAN TELL THAT TO WHOM IT MAY CON-CERN". Chord symbols include F, D7, G7, C7, Bb, and F. The piece is credited to "W/M SIDNEY D. MITCHELL, ARMB GOTTLOB & Geo. W. Meyer ~1930~".

# 744 HANDFUL OF KEYS w/1930 (INSTRUMENTAL) THOMAS "FATS" WALLER

Musical notation for 'Handful of Keys' in G major, 4/4 time. The score consists of four staves of music. Chords are indicated above the notes: F, Gm7, F, F°, F Gm7, F, F°, Gm, Gm7, Gm7, C7, F, F°, C7, F, C7, F, G7, A7, D7, G7, C7, C°, C7, D.S. al Fine.

# HAPPY DAYS

LYRIC JOSEPH MC CARTHY  
MUSIC JAMES HANLEY ~1930

Musical notation for 'Happy Days' in G major, 4/4 time. The score includes lyrics and chords. Chords include G7, C, D7, G7, C6, Am, Dm, G7, G7, C, C°, C, F7, Em, Bmi, G, Bmi, Em, F7, Em, Bmi, G, Bmi, A7, D7, D°, D7, G7 D.S. al fine.

I'M STEP-PIN' RIGHT OUT TROU-BLE CAN WAIT SMILES ALL A-BOU  
NOTH-ING ON MY MIND BOB-BIN' A-BOU LEFT MY CARES BE-HIND GOT NO TIME TO LOSE I'M HERE TO STAY LAUGH-ING AT THE BAUGS I'LL BE WEAR- IN THEM AIN'T HOLD-ING OUT I'LL BE SHAR-IN' EM

I WAN-NA SHOUT COME ON HAP-PY DAYS —  
FU-TURE LOOKS GREAT COME ON PAP- -PY DAYS — IF  
WHAT'S IT A-BOU HAP-PY HAP- -PY DAYS —

YOU WANT THE GOOD DAYS YOU MUST TAKE THE BAD THAT'S WHAT THE GOOD BOOK TELLS US

BEEN THRU MY BAD DAYS NOW I'M GAAD I'LL MAKE THE DEV-IL JEAL- OUS

# SING YOU SINNERS

w/m Sam Coslow & W. FRANK HARKING ~1930

Musical notation for 'Sing You Sinners' in Bb major, 4/4 time. The score includes lyrics and chords. Chords include F, Dmi, F, Dmi, Fmi, Bb7, Fmi, Bb7, F, C+, Dmi, F, Dmi, F, Dmi, A7, C7, E, A7, Dmi, Gmi, A, Dmi, Bb7, Dmi, Gmi, G7, C7, Dmi D.S.

YOU SIN-NERS SEP-ER-ERY-THING LET DAT HAR-MO-NY RING UP TO  
HAMS ALL A-BOU LET THE LORD HEAR YOU SHOUT POUR DAT  
AND YOU'RE BE-PRAYED AND YOU'VE ALL MIS-SE-HAVED IF YOU

HEAR-EM AND SING SING YOU SIN-NERS — JUST WAVE YOUR — fine

MU-SIC RIGHT OUT

WHEN- EV-ER THERE'S MU-SIC THE DE-IL KICKS — HE DON'T AL-LOW MU-SIC BY DAT AV-ER STAY YOUR WICK-ED



**YOU'RE LUCKY TO ME**

1930

BLACK BIRDS OR 1930"  
W/ Andy Razaf w/ Eubie Blake

745

When- ev- er you're near all my fears dis- ap- pear, dear- it's  
 My on- ly luck char- mas are your two lov- ing arms, An- y-  
 plain as can be, bod- y can see } You're luck- y to me. me.  
 No harm can hap- pen to me an- y more  
 I'm writ- ing "thir- teens" all o- ver my door My  
 Moth- er and Dad thought that my luck was bad, Now like  
 me, they a- gree You're luck- y to me.

W/ T. SEYMOUR W/ J. FRED COOTS W/ 1930  
**I MISS A LITTLE MISS (Who Misses Me In Sunny Tennessee)**

Birds in the trees sing love songs, They keep re- mind- ing me That  
 Breez- es are blow- ing kis- ses, Send- ing them C. O. D. 'Cause I  
 miss a lit- tle Miss who mis- ses me in sun- ny Ten- nes- see (ee)  
 I'm hop- ing some- day she'll drop me a line And may- be  
 she'll say, that she's gon- na be mine (Oh, Law- dy!)  
 Noth- ing but dreams and mem- 'ries, Keep- ing me com- pa- ny, 'Cause I  
 miss a lit- tle Miss who mis- ses me in sun- ny Ten- nes- see.

**SINGING A YAGABOND SONG**

HARRY RICHMAN  
SAM MESSNERHEIMER  
VAL BORTON ~ 1930~

Give me the road, the white winding high- ways, Just let me know the  
 Give me the flow- ers, the bird's song at morn- ing Just let me see the  
 un- beat- en by- ways and I'll travel a- long Sing- ing a Vag- a- bond Song  
 sun- rise at dawn- ing and I'll travel a- long Sing- ing a Vag- a- bond Song  
 Happy you may be with your fashions, your passions, the smug lit- tle parts you play, But you  
 couldn't tradewit me, all your fool- ry, your jewel- ry, I'm mon- arch of all I sur- vey,  
 Give me the stars, God's heav- en a- bove me Just let me know one  
 pal who will love me and I'll trav- el a- long Sing- ing a Vag- a- bond Song.

74b

1929

# I'M FOLLOWING YOU

DAVE DRYER & BALLARD MACDONALD

4/4

WHERE EV-ER You Go — WHAT EV-ER You DO — I WANT You TO KNOW  
PART OF MY HEART — You KNOW THAT IT'S TRUE — WHEN EV-ER You START  
EV-ER You COME — OR TOM-ORR IN-TO — WHY ALL OF THE TIME

I'M Fol-low-ing You YOU'RE THE BAT-TLE WONT BE  
fine

HAIF SO HARD-IF YOUVE SOM-ONE TO SHARE IT I' GRAD-LY CAR-RY  
D.S. al fine

HAIF THE LOAD AND WHAT'S MORE, GRIN AND BEAR IT, WHAT

# IT'S A LOVESOME OLD TOWN

w/ HARRY TOBIAS & CHAS. NISCO  
THESE SING FOR Arthur Godfrey

1930

ITS A KING-SOME OLD TOWN WHEN YOU'RE NOT A-ROUND I'M LONG-LY AS  
LOVE-SOME OLD TOWN WHEN YOU'RE NOT A-ROUND HOW I WISH YOU'D COME

I CAN BE — I NEVER KNEW HOW MUCH I'D MISS YOU BUT NOW I CAN  
BACK TO ME — fine

PLAIN-LY SEE — IT'S A

# WORRYIN' OVER YOU

L/ Charles Tobias  
w/ Peter DeRose

YOU'RE JUST FIRT-ING ALL OF THE TIME MAK-IN' ME JEAL-OUS TOO  
THEN YOU LAUGH WHEN -EV-ER I SCOLD I DON'T KNOW WHAT TO DO  
I'VE BEEN SPIN-NING 'ROUND LIKE A TOP ON-LY ONE THING TO DO

AND YOU DO IT KNOW-ING THAT I'M — Wor-ry-in' O-VER You —  
CAN'T YOU SEE THAT I'M GET-TING OLD-  
MAR-RY ME AND MAY-BE I'LL STOP —

WOR-RY-IN' O-VER You OH! MY — IM ON-LY YOUR ONCE-IN-A-WHILE  
WOR-RY-IN' O-VER You (fine)

WHILE OH! WHY WAY COULD-N'T YOU CARE FOR ME ON-LY;

# WONDER

LYRIC ANDY KAZAN MUSIC SPENCER WILLIAMS & CHIFF BURWELL

747

G7 Dm6 C7sus C7 (+5) F6 (Ami F D7) G7 Dm6

WIN-DER IF MY DREAMS ARE COM-ING TRUE — IF SOME-BOD-Y

C7sus C7 (+5) F Fmaj7 Fmi F/G C

FEELS THE WAY I DO — WON-DER IF TWO LIVES WILL SOON BE BLEND-ING

C C# G7sus Em G7 C13 C7 (D° F D7) G7 Dm6

IF FATE IS SEND-ING — A HAP-PY END-ING — WON-DER IF SOME-

<sup>sus</sup>C7 C7 F F7 Bb D7

BO-DY CAN SUR-MISE — WHO THE SOME-ONE IS I I-DOL-IZE —

G7 G7<sup>5</sup> F Dmi G7 Dm6

WON-DER IF YOU'RE GUESS-ING ALL THE THINGS THAT I'M CON-FESS-ING WON-DER IF YOU

C7sus C7 F

KNOW THAT I MEAN YOU —

# SO BEATS MY HEART FOR YOU

PAT BALLARD, CHARLES HENDERSON & TOM WARING  
~ 1930 ~

**B** Eb Bb7 Eb Cm7 F7 Cb7 Bb7 <sup>DS.</sup>

AS BEATS THE O-CEAN SURF UP-ON THE SAND } SO BEATS MY  
FOR JUST AS CON-STANT-LY AS SEA MEETS LAND }  
AS BEATS THE RHY-THM OF A MIGHT-Y BAND }

Bb7 Eb Bb7 Eb Cm7 F7 Cb7 Bb7 <sup>DS.</sup>

HEART FOR YOU YOU — I'll ALWAYS BE TRUE FATH-FUL TO YOU

**III** Eb F7 Fm7

SKIES HAVE BEEN BLUE SINCE YOU CAME IN VIEW YOU DEAR SO BEATS MY

Bb7 Eb

HEART FOR YOU —

748

~ 1930 ~

# BLUE AGAIN

LYRIC DOROTHY FIELDS  
MUSIC JIMMY MCFUGH

G7 G7+5 C C# G7 C C#

'CAUSE I'M BLUE A-GAIN, BLUE A-GAIN, AND YOU KNOW DARN WELL THAT IT'S  
-LOW A-GAIN, 'LONG A-GAIN, AND I'M OOT A-ROUND ON MY  
NEW A-GAIN YOU A-GAIN, AND WE'LL MEET TO-DAY AT

Dm7 G7 C C+5 AM

You A-GAIN, 'CAUSE YOU SAD LAST NIGHT WE WERE THROUGH A-GAIN, AND NOW I'M  
OWN A-GAIN 'CAUSE MY MUCK-ING BIRD HAS FROWN A-GAIN AND I'M A-  
TWO A-GAIN BUT TO-NIGHT I'LL FIGHT AND BE THROUGH A-GAIN AND I'LL BE

I C GAm G7+5 I AM CAM F FM Bb7

BLUE A-GAIN I'M A-LONG A-GAIN  
BLUE A-GAIN (fme) THO I SAY I HATE YOU

Bb7 D7 D7 G7 G7+5 D.S. al fine

I LOVE YOU MORE EVERY DAY THO I AG-GRA-VATE YOU NON-EST, I'M DY-IN' TO SAY; THAT ITS

# ON REVIVAL DAY

W/M ANDY RAZAF  
~ 1930 ~

F Fmaj7 F7 Bb7 F Fmaj7 F7 Bb7

JUST HEAR THEM SIS-TER'S GROAN-IN AND HEAR THEM BROTHERS MOAN-IN'  
THEY'RE TALK-IN' TO THE SPIR-IT JUST LIKE THEY SEE AND HEAR IT  
OH! GLO-RY HAL-LE-LU-JAH MAKES YOU FEEL SO PE-CUK-IAR

F Fmaj7 F7 Bb7 C7 F C7 F Fmaj7 F7 Bb7 Bb7+5

RE-PENT-IN' AND-A-TON-IN' } ON RE-VI-VAL DAY - DAY WHEN THAT CON-GRE-  
THEY'RE SIN-FUL AND THEY FEAR IT } DAY (fme) THE  
THE DE-VIL CAN-NOT RULS YAA,

Bb6 C9 F Ab9 C C7 D9 G13 C7 D7 C7 D.S. al fine

GA-TION STARTS TO SING NOTH-IN' IN THIS WORLD DON'T MEAN A THING

# WHAT'S THE USE?

W/M ISHAM JONES  
& CHARLES NEWMAN ~ 1930 ~

S. G Gb F G A7 Am D7

I TRY TO SMILE AND PRE-TEND ALL THE WHILE BUT SINCE YOU WENT A-  
I TRY TO CHOWN JUST TO AIDE EV-RY FROWN BUT MY HEART SEEMS TO  
I NEED YOU MORE NOW THAN EV-ER BE-FORE BUT YOU'VE CLOSED HEAV-ENS

D7 D7+5 IG G7+9/A Bb7 D7 II G7+9/A D7 G7 Eb

"WAY "WHAT'S THE USE?" (OPTIONAL)  
SAY "WHAT'S THE  
DOOR SO WHAT'S THE

USE USE I BUND EAK DREAM THAT I  
(fme)

DREAM WAT FOR YOU - HOW CAN THEY EV-ER COME TRUE (OPTIONAL)

**JUST A CRAZY SONG** 1931 w/m CHICK SMITH & SPENCER WILLIAMS 749  
Moderato

HI- HI- HI (HI- hi- hi) HO- DE- HO (Ho- de- ho)  
 DI- DI- DI (DI- di- di) WO- DE- WO (Wo- de- wo)

SKO- DE- SKO Cra- zy- song (Crazy song) Oh!  
 RO- DE- RO Can't go wrong (Can't go wrong)

Ain't noth-in' to the cra- zy words Of this cra- zy hymn

Keep chir- pi' all you cra- zy birds Got- ta keep your voice in trim,

HI- HI- HI (HI- hi- hi) Sing it all night long (Sing it  
 all night long) HO- DE- HO JUST A CRA- ZY SONG.

**BLUE KENTUCKY MOON** w/m Walter Donaldson 1931 Waltz Moderato

Blue Ken- tuck- y Moon Can't you hear me croon  
 While the night is still, Give my heart a thrill,

Blue Ken- tuck- y Moon, keep shin- ing. ver lin-  
 Line it with your sil-  
 ing. I find when night has turned to day,  
 You find a hid- ey- hide- a way.  
 I can sit and spoon, Morn- ing, night and noon,  
 Blue Ken- tuck- y Moon keep shin- ing.

**FALLING IN LOVE AGAIN** 1930 w/m Frederick Hollander  
 movie "THE BLUE ANGEL"

Fall- ing in love a- gain Nev- er want- ed to; What am I to  
 Love's al- ways been my game, Play it how I may, I was made that

do? Can't help it! help it!

Men clus- ter to me, Like moths a- round a flame; And if their  
 wings burn, I know I'm not to blame. Fall- ing in love a- gain,  
 Nev- er want- ed to What am I to do? Can't help it!

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# WHISTLING IN THE DARK

LYRIC ALLEN BURSTZ  
MUSIC DANA SUESS 1931

WHIST-LING IN THE DARK I SEE THE NIGHTS ALL O-V-E-R TOWN — AND I KEEP  
WHIST-LING LIKE A LARK MY SONG GOES FLOAT-ING ON THE AIR — EN-VY  
STROU-LING IN THE PARK WITH-OUT A SING-LE TONG TO DO THE NIGHT IS

WALK-ING UP AND DOWN WHILE I AM WHIST-LING IN THE DARK DARK  
BY MY LOV-ING PAIR WHILE I AM WHIST-LING IN THE DARK (FINE)  
BACK AND I AM BAUS THAT'S WAY I'M WHIST-LING IN THE

WHO CARES WHAT I AM SAY-ING IN MY SONG — WHO KNOWS THAT I AM PRAY-ING

SOME-ONE WILL COME A-LONG

# I LOVE YOU IN THE SAME SWEET WAY

LYRIC BILLY MOLL MUSIC ROBERT A. KING

I love you in the same sweet way dear love you more than I can say —  
stroll-ing in love-lane to-GETH-ER — DREAM-ING OF A Wed-ding

I lost MY HEART WHEN I MET YOU — IN YOUR SON-BON-NET WITH CUTE RIB-BONS

as it we DAY — Years MAY COME AND GO BUT IN MY HEART I KNOW I

love you in the same sweet way

# ME

1931  
W/M IRVING BERLIN

ME — SHE GAVE HER AT-TEN-TION NOT TO HIM NOT TO HER NOT TO  
-LY — THEY HELD A CON-VER-SATION NOT FOR HIM NOT FOR HER NOT FOR  
SHE — GIVES ALL HER AT-TEN-TION NOT TO HIM NOT TO HER NOT TO

THEM, NOT TO THOSE, BUT TO ME HER PAM-IE — I'M DE-NEGAT-ED  
THEM, NOT FOR THOSE, BUT FOR ME NG fine

YES SIR! AND I HAVE TO LAUGH — STANDING ON MY DRESS-ER — IS A PHO-TO-GRAPH WHICH PROVES THAT



1931

# IN THE DARK

(EDITED FOR LEAD INSTRUMENTS)  
BY REMOVING/RE-WRITING & BASS  
LINE MELODIES

PIANO Solo by  
BIX BEIDERBECKE  
(1903-1931)

**A** Am (Add) F6 D<sup>13</sup>/A G<sup>13</sup>/A E7 C D7 Am<sup>11</sup> E7 Fmaj7 F#6 G6

E7 E<sup>b</sup>7 D7 D<sup>b</sup>7  $\text{\textcircled{C}}$  to CODA

**B** F<sup>13</sup> C Am<sup>11</sup> F<sup>13</sup> Em<sup>9</sup> A7

Em<sup>9</sup> A7 Em<sup>9</sup> A7 Em<sup>9</sup> A7 Bm<sup>6</sup> F6 F

D<sup>13</sup> G<sup>13</sup> F<sup>13</sup>/F Fmaj7 C(Add) **C** Em<sup>11</sup> A7 Em<sup>11</sup> 2

E7 Fmaj7 F#6 G6 E7 E<sup>b</sup>7 D7 D<sup>b</sup>7 C Cmaj7

**D** Gmi7 C7 Dm7 G9 Gmi7 C7 E7 F

F Gmi7 C7 Dmi7 C6 G7 C7 Dmi7 G13

Dmi7 G13 G<sup>b</sup>7 B<sup>b</sup>7 C7 F C D.S.  $\text{\textcircled{C}}$  CODA to JUMP TOP

**E** C Dmi7 C D13 Dm<sup>b</sup> G7 Cmaj7 Dmi7 G13 C

D9 G<sup>13</sup>-9 F D13 G9 Dmi7 G13 C  $\text{\textcircled{A}}$  fine



# ELECTRICIAN BLUES

W/ M ANDY RAZAF  
1932

Musical notation for the first line of 'Electrician Blues'. Chords: F, Gm7, C7, C7b9, F fill in, F7.

1) HEL-LO, HEL-LO CEN-TRAL GIVE ME CHIC-KEN O G 9  
 2) MY FRONT HALL LIGHT AIN'T WORKIN' AND MY DOLL-BYE SOCK-ETS LOOSE  
 3) LAST NIGHT HAD NO TROU-BLE AND MY FAN WAS GO-IN' FINE  
 4) MY BELL NEEDS AT-TEN-TION COME AND SEE THEY WAY IT DOES  
 5) NO ONE CAN FIX MY BEDHAND SEEMS THE PLUG KEEPS SLIP-PING OUT  
 6) HUR-RY SWEET 'LEC-TRI-CIAN 'CAUSE I'VE JUST BURN'T OUT MY FUSE

(SAME WORDS WILL REPEAT)

Musical notation for the second line of 'Electrician Blues'. Chords: Bb, C7+5, F, FILL IN, C6. Includes a 'REPEAT LYRICS ABOVE' instruction.

Musical notation for the third line of 'Electrician Blues'. Chords: C7, F, G7b9, C13, F, F7, C7, F.

1) GET MY SWEET 'LEC-TRI-CIAN POT HIM ON MY PRI-VATE LINE  
 2) COME LOOK AT MY HOT-ER THING I'VE GOT-TA HAVE SOME JUICE  
 3) STOPPED AND I DIS-COV-ERED A SHORT CIR-CUIT IN MY LINE  
 4) AND NO HOW YOU PUSH IT YOU CAN'T EV-EN MAKE IT BUZZ  
 5) ONE THAT KNOWS HIS BASI-NESS WILL KNOW WHAT IT'S ALL A-BOU  
 6) NONE BUT YOU CAN SAVE ME FROM THOSE CRUEL 'LEC-TRI-CIAN BLUES

(FINE)

# UNDERNEATH THE ARCHES

LYRIC JOSEPH MCCARTHY  
MUSIC BUD FLANAGAN

Musical notation for the first line of 'Underneath the Arches'. Chords: Bb, C7, F7, Bb, Bbm.

THE BRIDGE DOWN BY THE RIV-ER WITH ARCH-ES OV-ER HEAD IT'S HOME-LIKE THERE TO  
 IT'S JUST A FRIEND-LY JUN-GLE IT HAS AN OP-EN DOOR A LOVE-LY SBT DROP

Musical notation for the second line of 'Underneath the Arches'. Chords: C7, F, C6, C7, F, F+, CHORUS, Bb.

WE THAT'S WHERE EACH NIGHT I MAKE MY BED UN-DER-NEATH THE ARCH-ES,  
 W WHY NOT? THERES AL-WAYS ROOM FOR MORE

Musical notation for the third line of 'Underneath the Arches'. Chords: Bb, C7, F7, Bb.

I DREAM MY DREAMS A-WAY — UN-DER-NEATH THE ARCH-ES — ON COB-BLE STONES I LAY

Musical notation for the fourth line of 'Underneath the Arches'. Chords: Bb, G7b9, G7, C7.

EV-RY NIGHT YOU'LL FIND ME — TIRED OUT AND WORN — HAP-PI WHEN THE DAY-NIGHT COMES CREEP-ING

Musical notation for the fifth line of 'Underneath the Arches'. Chords: F7, F+, Bb, C7.

HER-AND-ING THE DAWN, SLEEP-ING WHEN IT'S RAIN-ING — AND SLEEP-ING WHEN IT'S FINE — I HEAR THE

Musical notation for the sixth line of 'Underneath the Arches'. Chords: F7, A7, D7, G7, C7.

TRAINS RAT-TLING BY A-BOVE PAVE-MENT IS MY PIL-LLOW NO RAT-TER WHERE I STRAY UN-DER-NEATH THE

Musical notation for the seventh line of 'Underneath the Arches'. Chords: Cmi, Ebm6, F7, Bb, Ebm, F, Bb.

ARCH-ES I DREAM MY DREAMS A-WAY — FINE



# ALL BUT I'VE LEARNED!

LYRIC/ ROY TURK

757

MUSIC/ ROY TURK 1932

NEV-ER REAL-LY KNEW THAT LOVE WAS REAL-LY TRUE, OR WHAT TRUE LOVE COULD DO. AH BUT I'VE  
WHO COULD EV-ER GUESS THAT SOME-ONE FOND CA-RES COULD BRING ME HAP-PY-NESS FOR WHICH I'VE  
LIFE'S A SER-E-NADE AND FOR THE PRAY'S I'VE MADE I'LL NOV-ER WANT TO TRADE THESE THINGS I'VE

LEARNED OR THAT SOME BOD-Y'S KISS COULD BRING A WORLD OF BLISS AH, BUT I'VE LEARNED  
LEARNED OR THAT TWO LIV-ING EYES COULD THRU ME TO THE SKIES - " " "  
LEARNED BE-CAUSE I NEV-ER KNEW THAT ADV-IN' YOU WOULD DO - " " "

LEARNED - YOU'RE THE ONE WHO TAUGHT ME, DEAR, YOU BROUGHT MY HEAV-EN NEAR, I LOVE YOU  
LEARNED -

SO, MORE THAN YOU KNOW AND I WOULD-N'T TRADE A THING WITH MIL-LION-AIRE OR KING I'M ON A

THROUGH ALL OF MY OWN -

# I'M SURE OF EVERYTHING BUT YOU

CHAS. O'FLYNN  
GEO. W. MEYER  
PETE WENDLING

1932

I JUST PICKED OUT THE COT-TAGE AND ITS BY A WA-TER FALL THERE'S  
300 FT A - BOAT OF GOLD FISH AND THEY SWIM AND EV-RY THING CA-  
THAUGHT A - BOAT A CRA-DEE DOOR BUT THAT WOULD NEV-ER DO FOR

NI-NALS IN THE SPRING-TIME AND THE ROS-ES STAY TIL FALL THERE'S  
-NA-RIES IN THEIR CAG-ES SAY YOU OUGHT TO HEAR THEM SING THE  
WHEN YOU THINK OF CRA-DEE YOU KNOW THAT'S A THOUGHT FOR TWO, NOW

WEL-COME ON THE DOOR-WAY HOME SWEET HOME UP-ON THE WALL I'M }  
TEL- E- PHONES IN STALLED I'M JUST WAIT-ING FOR YOUR RING I'M }  
EV-RY-THING LOOKS ROS- Y AND STILL EV-RY-THING IS BLUE I'M } SURF OF EV-RY-THING BUT YOU I

-THINGS BUT YOU (fine) THE DOG & CAT, THEY DON'T KNOW WHERE THEY'RE AT, THEY'RE YEARN-ING FOR YOUR CUM-PA-

-MY THE CAT BOW WOULD, THE LIT-TLE DOG ME-OWS. WITH-OUT YOU PET, THEY'RE ALL UP-SET, THE SAME AS ME

# 758 THE THRILL IS GONE w/m Lew Brown & Ray Henderson ~ 1931 ~

Dmi G9 Gmi7 C13 A75 Fm7#6

THE THRILL IS GONE! — THE THRILL IS GONE! — I CAN SEE IT IN YOUR EYES  
 NIGHTS ARE COLD — FOR LOVE IS OLD — LOVE WAS GRAND WHEN LOVE WAS NEW

Eb Gmi6 A7+ A7 Dm(9) Dmi Gmi6 Dmi6 Bb7 F Gmi Eb7-6

I CAN HEAR IT IN YOUR SIGH'S FEEL YOUR TOUCH AND RE-A-LIZE THE THRILL IS  
 BIRDS WERE SING-ING SMOKE WERE BLU'E NOW IT DON'T AP-PEAR TO YOU THE

A+ A7 || Gm7 Dmi G0 A7 F Fm7 Dm6 Eb7b5 Dm(B) Dmi Gm7

GONE. THE THRILL IS GONE. THIS IS THE END SO WHY PER-TEND AND LET IT

Eb9(b6) Eb7 A+ A7 " A7 (b9) A+ Dm Gm6 Dm Gm6 Dm Dm6

KIN-GER ON, — THE THRILL IS GONE — *Amehr*

# KEEP YOUR NOSE OUT OF MAMA'S BUSINESS w/m ANDY RAZAR ~ 1932 ~

F Bb F Bb C7 Gm7 Db7 C7 F A7

NOSE-Y MOSE HAD A GAL NAMED ROSE AND HE WAS JEAL-OUS AS CAN BE HE WOULD POUT IF  
 DAY AND NIGHT HE WOULD KEEP IN SITE AND TRAIL HER ALL A-ROUND THE

C0 D7 G7 Db7 C7 D.S. al F C7 C#0

SHE WENT OUT, — AND ASK HER QUEST-IONS CON-STANT-LY — **CHORUS** TOWN BOT ONE DAY ROSE GOT

C#0 G7 C7 G7 C7 F A7 D7

TIRED OF MOSE, AND THIS IS HOW SHE CALLED HIM DOWN KEEP YOUR NOSE OUT OF MA-MA'S BUSI-NESS OR

G7 Db7 C7 F Bb7 C7 F A7 D7

You WILL GET YOUR-SELF IN BAD IF YOU DON'T STAY OUT OF MA-MA'S BUSI-NESS SOME

G7 C7 Bb7 Bb7 C7 F7 Ebmi F7

DAY YOU'RE GON-NA GET YOUR WISH { I CAN HAN-DLE MY AFFAIRS SO LET ME BE  
 WHEN I'M OUT WITH OTH-ER PAL-LEES DON'T YOU FORGET  
 YOU SHOULD WOR-RY IF I HAD A THRILL OR TWO —

Bb C7 F F A7

AN-Y-THING I GIVE A-WAY BE — LONGS TO ME } KEEP YOUR NOSE OUT OF  
 CAUSE IT AINT YOUR BUSI-NESS, WHAT THEY DO OR GET  
 JUST AS LONG AS MA-MA SAYS E-NOUGH FOR YOU

D7 G7 C7 F

MA-MA'S BUSI-NESS OR YOU WILL GET YOUR-SELF IN BAD

# SUNDAY DOWN IN CAROLINE

LYRIC / MARY SYMES  
 PAC J. NEIBURG  
 MUSIC / JERRY LEVINSON  
 1933 759

Handwritten musical notation for the first line of the song, featuring a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff with various note values and rests. Chords Eb, Ebmi, and Bb are indicated above the staff.

LA - 2Y SUN IS SHIN - IN' AND MY HEART'S AT EASE I CAN HEAR SWEET MU - SIC IN THE  
 POOR AND TWEN - TY HOUR - RS SET A SIDE FOR PLAY COT - TON IS FOR - GOT - TEN DOWN OLD  
 LOVE DON'T HAVE TO WAIT UN - TIL THE EV - NIN' TIME THERE'S NO WALK TO KEEP ME FROM THAT

Handwritten musical notation for the second line of the song. Chords G7, C7, and F7 are indicated above the staff.

MORN - ING BEGGERS FOLKS CAN STAY IN BED 'TIL AN - Y TIME THEY PLEASE IT'S }  
 DIX - IE WAY - HEAV - EN COMES A CALL - IN' EV - RY SEV - ENTH DAY IT'S }  
 GAL OF MINE I'LL BE OFF TO MEET HER WHEN THE CHURCH BELLS CHIME IT'S }

Handwritten musical notation for the third line of the song. Chords Bb, Eb, F7, Bb7, Eb, Ebmi, Bb, and D7 are indicated above the staff.

SUN - DAY DOWN IN CAR - O - LINE SON - DAY DOWN IN CAR - O - LINE

Handwritten musical notation for the fourth line of the song. Chords Gmi, Cmib, D7, Gm, and D7 are indicated above the staff.

CHURCH BELLS WILL BE RING - IN' HAL - LE - LU - JAH HAL - LE - LU - JAH COME AND PRAY

Handwritten musical notation for the fifth line of the song. Chords Gmi, C7, and F7 D.S. al fine are indicated above the staff.

DARK - IDS WILL BE SING - IN' SO PE - CU - LIAR SING - IN' THEIR SINS A - WAY

# THANKS

W/M ARTHUR JOHNSTON  
 SAM COSHOW 1933

Handwritten musical notation for the first line of the song 'Thanks'. Chords C, E7, and A7 are indicated above the staff.

THANKS FOR ALL THE LOVE - LY DE - LIGHT I FOUND IN YOUR EM - BRACE I'M  
 THANKS FOR UN - FOR - GET - A - BLE NIGHTS I NEV - ER CAN RE - PLACE AND  
 THANKS A - GAIN FOR TAK - ING ME ON THE ROAD TO FAR - A - DISE WE

Handwritten musical notation for the second line of the song. Chords Dmi, Dmi, G, G+, C, Cm, G7sus, G7, G7, G7, G, Dm7, and G are indicated above the staff.

THANK - FUL THO' I KNOW IT'S END - ING ALL TOO SOON. AND - ING TUNE IT IS  
 MEM - O - RIES THAT LING - ER LIKE A HAUNT - IN

Handwritten musical notation for the third line of the song. Chords E9, A, and Db7 are indicated above the staff.

BET - TER TO HAVE LOVED YOU DEAR AND LOST, THAN NEV - ER TO HAVE LOVED AT ALL IT IS BET - TER, FOR NO

Handwritten musical notation for the fourth line of the song. Chords F#mi, Ab7sus, Ab7, G7sus, G7, and D.S. al fine are indicated above the staff.

MAT - TER WHAT THE COST I HED THE WORLD IN SWAY AN EM - PER - OR FOR A DAY AND

Handwritten musical notation for the fifth line of the song. Chords Dmi7, G7, C, Ab7, and C are indicated above the staff.

STILL I MUST CON - VEY MY THANKS fine

# 760 CONTRASTS

from Oodles of Noodles!  
AN ALTO SAXAPHONE SOLO  
BY Jimmy Dorsey

Jimmy Dorsey Orchestra  
THEME SONG (1933)

Handwritten musical score for 'Contrasts' in 3/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody is written in eighth and sixteenth notes. Chord symbols are written above the staff, including Gb9-5, F, Eb9-5, F, Eb9, D7, Eb9, C7, and Eb9 D9. The second staff continues the melody with chords D9-5, F, Eb9, D7, Eb9, C7, and Eb9 D9. The third staff has chords D9, C9, Eb9, C7, F, and Bb. The fourth staff has chords Bb0, F, Am/A, E7+5, C/A, and Am/A. The fifth staff has chords Dm/A, C+/A, Bb7, E7, Am/A, and C+/A. The sixth staff has chords C, Am/A, C, G7, C7, and D.S. al f. The score ends with a CODA section on the seventh staff, marked with a double bar line and a repeat sign, with chords F, Bb, Bb7(-5), and F.

## I'M STILL WITHOUT A SWEETHEART WITH SUMMER COMING ON

LYNN ROY TURK  
MUSIC BY FRED E. AHLERT  
1932

Handwritten musical score for 'I'm Still Without a Sweetheart' in 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody is written in quarter notes. Chord symbols are written above the staff, including G+, C, Bb7, E7+5, E7, A7, Ab7, A7, and Ab7. The second staff has chords A7+5, A7, D7, G7, G7-9, and G13. The lyrics 'ON GONE' are written below the first staff. The third staff has chords C, C0, G7, Em, Bb, G7, G+, D.S. al f, Dm, and C0. The lyrics 'WILL THE AND I'M HUM OF THE BEE WILL THE SONGS OF THE SEE WILL EACH' are written below the second staff. The fourth staff has chords C, Gm, A7, A7+5, D7, G7, and C. The lyrics 'FLOW-ER AND TREE BE WAST-ED ON ME? EV-R' and 'STILL WITH-OUT A SWEET-HEART WITH SUM-MER COM-ING ON' are written below the third and fourth staves respectively.



# HAPPY AS THE DAY IS LONG

LYRIC: TED KOSSLER  
MUSIC: HAROLD ARLEN

1933

Handwritten musical score for "Happy as the Day is Long". The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The lyrics are written below the notes. The score includes various chords such as G7, C, C#0, Dmi, Eb0, F, E7, G7, F#m7b9, G7, C, F6, G0, C, (C B Bb) C7, F, Eb0, D7, G7, and D.S. al fine. The lyrics are: "I've got my trousers pressed, shoes shined, I had my coat & vest, got a dime to lend, I've got a lot of time, peace of mind, knock wood, 'I hear that love is blind, re-lined, take a look at my lap-el, see the flower, can't you tell, I'm as to spend, just a pocket full of air, feel in' like a mil-lion-aire, 'cause I'm that's good, 'cause the things I nev-er see, nev-er seem to wor-ry me, so I'm happy as the day is long, I have-nt happy as the day is long, got a heavy af-fair and I'm hav-in' my fun, Am I walk-in on air - Gee, but I'm the luck-y one - I've got my".

# THERE'LL COME A TIME WHEN YOU'LL NEED ME

Wm FATS WALLER

1933

Handwritten musical score for "There'll Come a Time When You'll Need Me". The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The lyrics are written below the notes. The score includes various chords such as C, G7, Eb0, C, A7-9, A7, G7, G0, G7, Dmi, Dmi7, G7, D7, G7, G0, G7, C7, F, D7, G7, G0, G7, C, A7, A0, A7, D7, G7, C, A0, G7, C, and A. The lyrics are: "There'll come a time when you'll need me, but I won't have time for you, fair weath-er friends may for-sake you, that's when you'll feel so blue, you think your wise by giv-ing me the sack, there'll come a time when you'll want to come snear-ing back, there'll come a time when you'll need me, but I won't have time for you".



# YOU'RE O.K.

LYRIC: MITCHELL PARISH  
MUSIC: MICKEY BROOM

(1933) 763

YOU'RE O-KAY EV'RY WAY YES-SIR-EE I CAN SEE YOU'RE O-KAY  
 BLUE SMK-IN' THEM WITH MY WHOLE HEART AND SOUL, I LOVE YOU  
 -SB BUT I'LL SAY WHEN YOU KISS ME LIKE THIS YOU'RE O-KAY

(KAY) EYES OF (you) AM I WITH YOU AM I FOR YOU  
 (C7) (KAY) (fmc) F7 D.S. al fine

(you) I A-DORE YOU - MORE EACH DAY - I'M BLA -

# AIN'T-CHA' GLAD?

LYRIC ANDY RAZAF  
MUSIC THOMAS 'FATS' WALLER

AIN'T-CHA GLAD WE WERE MAT-ED FOR EACH OTH-ER  
 H.W. WE GET A-LONG TO GETH-ER AIN'T-CHA GLAD THAT WE  
 THAT OUR KISSES KEEP THEIR FAV-OR EV'-RY

WAIT-ED FOR EACH OTH-ER? WE A-GREE - CON-STANT-LY LIFE IS JUST A SYM-PHONY OF  
 LAUGH AT STORM-Y WEAT-ER FOLKS DE-CLARE, - WHAT A PAIR! THEY CAN  
 THING IS IN OUR FAV-OR EV'-RY DAY - WE CAN SAY EV'-RY-

PERF-ECT HAR-MON-Y - SEE WERE HAP-PY, AIN'T-CHA GLAD? (1) JUST LIKE TWO LOVERS  
 -THING IS ROS-Y, AIN'T-CHA GLAD? (2) ON TIC-TAC COV-ERS

(fmc) D.S. al fine

IN SPITE OF SUN OR RAIN - WE FIND RO-MANCE EV'RY STREET WE MEET IS LIV-ERS HAVE

# GYPSY FIDDLES

W/M ALLIE WRUBEL  
~1933~

GYPSY FID-DLES WERE PLAY-ING AND THE MOON WAS CALL-ING A-BOYS - GYP-SY FID-DLES WERE  
 SAY-ING TO A SONG OF MU-SIC DI-VINE - IT IS YOU I'LL AL-WAYS A-DORE " " " "

PLAY-ING 'T WAS A NIGHT OF LOVE IN MY ARMS YOU WERE (NONE)  
 " " YOU WERE MINE ALL MINE (MORE) THEN AND THERE YOU  
 BUT THEY PLAY NO MORE

D.S. al fine

KISSED ME SO TEN-DER-LY - TEN-DER-LY YOU GAVE ME - YOUR VOW - I RE-MEM-BER YOU

76A.8 1934

# IF DREAMS COME TRUE

M/IRVING MILES  
M/EDGAR SAMKOR & B. Goodman

IF DREAMS COME TRUE I'll BE WITH YOU  
 IN YOUR CARE-ESS I FIND HAPPY-NESS  
 I LOVE THAT SMILE IN YOUR EYES YOU SEEM A DREAM IN DIS-GUISE  
 AND LOVE IN VIEW IF DREAMS COME TRUE fme

# I'M ON A SEE-SAW

LYRIC: DESMOND CARTER  
 MUSIC: VIVIAN ELLIS ~1934~

I'm ON A See-SAW, YOU THROW ME UP AND YOU THROW ME DOWN I  
 THOSE DREAMS THAT WE SAW, YOU BUILD THEM UP AND YOU KNOCK THEM DOWN I  
 DON'T KNOW WHETHER I'M HERE OR THERE CARE FIRST I WAS HEAVEN-BOUND  
 DON'T KNOW WHETHER YOU E-VEN THEN I FOUND YOU TURNED 'ROUND AND AS I HIT THE GROUND YOU WENT UP IN THE AIR  
 AK-TO-GETH-ER YOU DON'T PLAY FAIR

# EMALINE

LYRIC MITCHELL PARISH  
 MUSIC FRANK PERKINS ~1934~

DON'T YOU HEAR MY HEART WHIS-PER THRU YOUR WIN-DOW EM-A-LINE - IT'S A LOVE-LY NIGHT  
 MAYE YOU TOLD YOUR FRIENDS, MAYE YOU TOLD YOUR PEO-PLE EM-A-LINE - PUR-RY UP AND WRITE  
 ALL I DO IS PRAY FOR THAT SUN-DAY MORN-ING 'SUN-TO-SHINE - WHEN I PROM-EN-ADE  
 EM-A-LINE TO MB-AN-DER WITH ME - BE - IN THE  
 THEM A LING - BUT A WED-DIN' TO - LINE (fme)  
 DOWN THE LINE HAND IN HAND WITH EM-A -  
 CHURCH THERE'S AN OLD BELL - RING-ER JUST WAIT-IN' FOR THE TIME WHEN I PLACE A RING A -  
 ROUND YOUR FIN-GER MAK-IN' YOU MINE

# A THOUSAND GOOD NIGHTS

Wm Walter Donaldson  
1934

GOOD NIGHT A THOU-SAND GOOD NIGHTS — HERE WE HAVE WAIT-ED 'TILL MOON BEAMS HAVE FAD-ED AND  
 G Am G G7  
 GONE — GOOD NIGHT A THOU-SAND GOOD NIGAT I'LL MISS THAT LOVE-NIGHT, I  
 D7 D7+5 G E7 Am E7  
 KNEW FROM THE TWI-NIGHT TILL DAWN THAT ONE LIT-TLE MO-MENT — MEANT HOURS OF BLISS  
 AM Cmi D7 D7+5 G  
 FOR-GET-TING WHAT "NO" MEANT — MEANT SIGH-ING LIKE THIS — GOOD NIGHT TO-NIGHT WAS  
 E7 A7 D7 G  
 HEAV-EN, HOLD ME AND KISS ME, AND TELL ME A THOU-SAND GOOD NIGHTS —

# THANKS A MILLION

LYRIC GUS KAHN SONG BY DICK POWELL IN MOVIE BY THE SAME NAME  
 MUSIC ARTHUR JOHNSTON  
 1935

THANKS A MIL-LION A MIL-LION THANKS TO YOU FOR EV-ERY THING THAT  
 " " " " FOR I RE-MEM-BER TOO THE TEN-DER-NESS THAT  
 C7 C0 F7 Bbm E7 Ab  
 LIVE COULD BRING YOU BROUGHT ME — EACH TEN-DER LOVE-WORD YOU HAPPENED TO SAY  
 YOUR CAR-ESS-ES TAUGHT ME D.S. al  
 F Bb7 Fm Db Bb Eb9 E0 E7 F7 F0 Dp Fm Bbm7 (-5)  
 (SAY) IS HID-DEN A-WAY IN MEM'-RY'S BOU-QUET YOU MADE A MIL-LION DREAMS  
 COME  
 Ab Ab G E9 Bbm7 Eb7 Bbm7 Eb7 Ab Bbm7 Ab A  
 TRUE AND SO I'M SAY-ING THANKS A MIL-LION TO YOU —

1934

# I'M JUST THAT WAY

Lyric Roy Turk (FROM THE HAROLD LOYD Picture "The Cat's Paw")  
M/ Harry Akst

Gm7 C7 Gm7 C7 F Cm6 Bb7 D7

I'm YOURS COM-PLATE-LY BO-DY AND SOUL — YOU COM-MAND AND I'll O-BEY  
IF YOU DE-SIRE ME JUST AS I AM — AS I AM I'll AL-WAYS STAY  
MAY-BE IT'S RIGHT DEAR MAY-BE IT'S WRONG — I DON'T CARE WHAT YOU-ARE SAY-

Gm7 A7 Dmi G7 G#0 F Gm7 C7 A F#0

I'll GET BY IF I KNOW I AM MAK-ING YOU HAP-PY It's JUST THAT WAY  
AN-Y WHERE YOU MAY GO I'll FIN-LOW RIGHT AP-TER I'm JUST THAT  
RIGHT OR WRONG I'll STRAN-A-LONG BE —

F E7 A A7 D Dm6 F7 E7 Am E7

WAY — Honey AN-Y-THING AT ALL YOU ASK ME TO DO I'll GLAD-LY DO AND SMILE

A A7 D Dm6 F7 E7 A7 D7 D#7

I WOULD GO WITH YOU RIGHT TO THE ENDS OF THE EARTH LOVE MAKES IT WORTH THE WHILE

(CODA) Dmi G7 F Gm7 C7 F

— SIDE YOU FOR-ER-ER I'm JUST THAT WAY —

# WITH MY EYES WIDE OPEN I'M DREAMING

W/ JACK GORDON & HARRY REVEL 1934

D7+ G D+ G 3 3 3

WITH MY EYES WIDE O-PEN I'M DREAM-ING — CAN IT BE TRUE I'M HOLD-ING YOU CLOSE TO MY

Ami D7 Ami E7 A7 3 3

HEART — WITH MY EYES WIDE O-PEN I'M DREAM-ING — YOU'RE WITH ME NOW SMAR-ING A

A7 Ami D7 G7 3 3

YOU NEV-ER TO PART — I'M SO A-FRAID TO CLOSE MY EYES A — FRAD THAT I'LL FIND

G C A7 Cmi D7 D+ G G

(FIND) THIS LOVE-LY TRILL IS JUST A SIC-LY IL-LU-SION WITH MY EYES WIDE O-PEN I'M

E7 Ami Cmi Dmi 3 1 3 E7

DREAM-ING — DO I DE-SERVE SUCH A BREAK PINCH ME TO PROVE I'M A — WAKE

Ami D7 G

I CAN'T BE-BE-LIEVE THAT YOU'RE REAL-LY MINE

# MY TANE (MY MAN)

AUGUST GOOPIC, DICK GUMP

JOHNNY NOBLE  
TANITIAN LOVE SONG

1934 ~ 767

"TAA-KNEE"

F D7 Gm C7 E C7 C#5 E G7 C7

FARE - WELL MY TA - NE CHILD OR A COR - AL  
WE DREAMT OF HEAV - EN BUT YOU'VE FOR -  
THATS WHY MY TA - NE I CRIBO COME

F Bmi F (A) Dmi Ami Gmi D7 Gmi D# ps. a2 fine

-GOT - TEN ME ONCE ON SIL - VER SANDS WE HED LONE - SOME HANDS  
BACK TO ME fine

1934 ~

# P.S. I LOVE YOU

LYRIC: JOHNNY MERCER

MUSIC: GORDON JENKINS

Eb Gmi7 C7 Fmi7 Bb7 Bb:6 C7

DEAR, I THOUGHT I'D DROP A LINE, THE WEATH - ER'S COOL THE FOWLS ARE FINE  
YES - TER - DAY WE HAD SOME RAIN, BUT ALL IN ALL I CAN'T COM - PRAIN;  
NOTH - ING ELSE FOR ME TO SAY, AND SO I'LL CHOSE BET BY THE WAY

F7 Bb7 F#s Bb7 Eb F7 Fmi7 Bb7 Eb Bb7 Eb

I'M IN BOB EACH NIGHT AT NINE - P. S. I LOVE YOU P. S. I LOVE YOU  
WAS IT DUST - Y ON THE TRAIN - P. S. I LOVE YOU  
EV - RY - BOD - Y'S THINK - ING OF YOU - P. S. I LOVE YOU (fine)

Eb7 Bbmi7 Eb7 Bbmi7 Eb7 Ab

WRITE TO THE BROWNS JUST AS SOON AS YOU'RE A - BLE THEY CAME A - ROUND TO CALL BUT

F7 Cm7 F7 Cm7 F7(-9) Bb7 C#5 F7 Bb7 Bb7 D.S. a2 fine

I BURNED A HOLE IN THE DIN - ING ROOM TA - BLE AND LET ME SEE, I GUESS THAT'S ALL;

1934 ~

# PARDON MY SOUTHERN ACCENT

4 Johnny Mercer  
MATTY WALNBK

C G0 G7 Emi C0 Dmi Fmi

PAR - DON MY SOUTH - ERN AC - CENT PAR - DON MY SOUTH - ERN DRAWL IT  
IF YOU DONT LIKE MY AC - CENT IF YOU DONT LIKE MY DRAWL THEN  
PAR - DON MY SOUTH - ERN AC - CENT DID - NIT I HEAR YOU DRAWL WERE

C C0 Emi A7 F#m7 C G7 C Dmi G7 C

MAY SOUND FUN - NY AH, BUT HON - EY! I LOVE Y'ALL BET YOU'LL FALL (fine)  
JUST DONT LIS - TEN LETS START KISS - IN' I LOVE Y'ALL  
YOU JUST SIM - IN' OR RE - PKY - IN'

Dmi Fmi C D7 Ami D7

COME ON NOW LET ME HEAR YOU STEAL MY STUFF WHEN I SAY DO YOU LOVE ME

Dmi A2 G9 D.S. a2 fine

ALL YOU GOT - TA SAY IS "SHO - 'NUFF"

# 168 HOW CAN YOU FACE ME?

LYRIC ANDY RAZAF w/1934  
MUSIC THOMAS WALLER

Handwritten musical notation for the first line of the song, featuring a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords are written above the staff: C, C0, E7, D7, E7, A7, D7, D0, G7.

HOW CAN YOU FACE ME AF-TER WHAT I'VE GONE THRU ALL ON AC-COUNT OF YOU  
HAVE YOU NO CON-SCIENCE HOW COULD YOU BE SO WHY HAVE YOU GROWN SO COLD  
WHY DO I LOVE YOU WHY DID YOU TEACH ME HOW BOOD AF-TER YOU BROKE EACH YOU

Handwritten musical notation for the second line of the song. It includes a repeat sign and a double bar line. Chords include C7, Am, F, F0, C1, F, G7, C7, F, Fm, C, and F, F0, C, G7.

TEAR-ING MY HEART IN TWO

HOW CAN YOU FACE ME NOW (G) AF-TER THENES YOU

Handwritten musical notation for the third line of the song. Chords include Gm7, C13, Gm7, C13, Fm7, Dm13, F, Dm7, Am7, D13, Am7, D13, G9, C#0, G9, and D5. The melody continues with quarter and eighth notes.

NO ONE NOW SEEMS TO BE ON THE KEY-EL

SINCE I'VE FOUND THAT MY AN-GEL WAS JUST THE DEV-IL

# GEORGIA MAY

LYRIC/ANDY RAZAF w/1934  
MUSIC/PAUL DENNIKER

Handwritten musical notation for the first line of the song. Chords include C7+, F, Bb7, F, and D7. The melody starts with a treble clef and a key signature of one flat.

IF HER SWEET-NESS MAKES YOU LOSE YOUR SPEECH AND YOU HEAR THEM SAY-IN WHAT A PEACH THEN,  
SEE THE MEN ALL CHOS-ING-SHOP AND THE CROWD DE-FIES THE TRAF-FIC COP THESE'S  
WANT TO PLAY WITH DY-NA-MITE IF YOU WANT TO LOSE YOUR HEART ON SIGHT THEN

Handwritten musical notation for the second line of the song. Chords include G7, F7, C0, C7, C+, F, and C7, C+, F. It includes a repeat sign and a double bar line.

RIGHT A-WAY I'LL SAFE-LY SAY  
JUST ONE CAUSE FOR BREAR-IN' MATHS  
HELPS YOUR CHANCE TAKE JUST ONE GRANCE

IT'S GEOR-GIA MAY IF YOU THATS GEOR-GIA MAY-

AT GEOR-GIA MAY

Handwritten musical notation for the third line of the song. Chords include F7, Eb7, F7, F+, Bb, Bb7, A7, Ab7, G7, G7, C7, C7+5, and D5. The melody continues with quarter and eighth notes.

IN ALL BEAUT-Y SHOWS THAT GIRLS THE FEAT-URE

EV-RY-BOD-Y KNOWS THAT SHE'S ONE GAR-GEUS CREATURE

IF YOU

# WITHOUT A WORD OF WARNING

w/1935  
MARK GORDON  
& HARRY REVER

Handwritten musical notation for the first line of the song. Chords include Dm, G7, and C. The melody starts with a treble clef and a key signature of one flat.

WITH-OUT A WORD OF WARN-ING MY LIFE HAS BE-GUN WITH-OUT A WORD OF WARN-ING  
WITH-OUT A WORD OF WARN-ING AND STRANGE AS IT SEEMS WE KISSED & WITH THAT KISS YOU

Handwritten musical notation for the second line of the song. Chords include C, A7, Dm, G7, and C. It includes a repeat sign and a double bar line.

TWO HEARTS BEAT AS ONE FROM OUT OF NO-WHERE YOU CAME TO ME - A BREEZE BY PASSED

Handwritten musical notation for the third line of the song. Chords include D9, Fm, G7, D5, Gm6, A7, and Dm7. It includes a repeat sign and a double bar line.

(BY) WHIS-PRING YOUR NAME TO ME

IN-VAD-ED MY DREAMS I DONT KNOW

Handwritten musical notation for the fourth line of the song. Chords include Dm7, Fm, C, Ab7, Dm7, G7, G+, and C. It includes a repeat sign and a double bar line.

HOW IT HAP-PENED, BUT OUT OF THE BANG UP A - BOVE YOU CAME A-HANG TO AN-SWER MY SONG OF LOVE -





770

**DIMMY SONG**

LEW BROWN 1925  
BILLY ROSE & Ray Henderson

Moderate tempo

G7 C Cdim G7 D7 G7 C F Cdim C A7 D7 G7 C

I'll take the legs from some old ta- ble I'll take the  
 arms from some old chair I'll take the neck from some old  
 bot- tle And from a horse I'll take the hair  
 I'll take the hands and face from off a clock And ba- by,  
 when I'm through I'll get more lo- vin' from that  
 than- than than I ev- er get from you.

**BROWN EYES WHY ARE YOU BLUE?**

L. AL. BRYAN 1925  
GEO. W. MEYER Moderate

G Ddim D7 G Eb7 A7 D7 D+ G B7 F#m A7 D7 G Ddim D7 G+ C Cm G G7 A7 Gdim G Ddim F7 Am Ddim D7 G

Brown eyes why are you blue? Brown eyes what can I do?  
 Don't keep the sun- shine out of your eyes Say, if you are wise  
 you'll stop your cry- ing. Brown eyes, look up and smile,  
 Smil- ing is al- ways in style. Tears on- ly add to your  
 blues and trou- bles, Trou- bles will float a- way just like bub- bles,  
 You know, hon- est and true, Brown eyes should nev- er be blue.

**WHEN TWILIGHT COMES**

L. HAROLD NORME 1926  
M. H. TANNENBERG

Moderately

G B7 C Am Cm D7 SoS D7 G Eb7 Am7 1. G Eb7 A7 Am7 D7 Cm6 G Am7 D7 G

When twi- light comes, I'm think- ing of you,  
 How I have tried to smile and for- get,  
 When twi- light fades, I'm dream- ing of you And all the  
 But mem- ories come and cling to me yet. Each night I  
 bea- meet ty and mag- ick of love thrills my heart,  
 you and kiss you, then lose you a-  
 Just as it did 'ere we two had to part.  
 gain; Love's twi- light dreams are in vain

# EV'RYTHING'S BEEN DONE BEFORE

W/M HAROLD ADAMSON  
EDWIN KNOPP  
JACK KING  
ART JARRETT'S  
THEME SONG  
1935

Musical notation for the first line of the song, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords F, C7, and F are indicated above the staff.

EV-IRY-THING'S BEEN DONE BE-FOR-E { TO SHARE A KISS A MO-MENT'S BAISS AND  
THE BIRDS THAT SING A SONG OF SPRING WERE  
TO FALL IN LOVE WITH STARS A-BOVE BE-

Musical notation for the second line of the song. Chords F, D7, Gmi7, C7, and D7 are indicated above the staff.

HEAR YOU WHIS-PER YOU LOVE ME SWEET-HEART IT THRILLS, IT'S OLD AS THE HILLS, BUT IT'S  
AL-WAYS SING-ING A-BOVE ME AND YET WITH YOU THEIR SING-NG IS SOME-THING THAT'S  
-GAN WITH A-DAM AND EVE SO WHEN I'M WITH YOU I JUST WANT TO DO WHAT'S BEEN

Musical notation for the third line of the song, including a double bar line and a repeat sign. Chords G7, F(-9), C7, F, Ami, Dmi, Ami, and E7 are indicated above the staff.

NEW TO ME TO ME WE HATE TO CHANGE FROM WHAT IS TRAD & TRUE  
NEW DONE BE - DONE (fine) D.S. al fine

Musical notation for the fourth line of the song. Chords Ami, E7, A, Bmi7, E7, A, and C7 are indicated above the staff.

(TRUE) THOUGH I KNOW I'M ON-LY DO-ING WHAT THE OTH-ER DO, STILL IT ALL SEEMS NEU

# I'M AN OLD COWHAND

W/M Johnny Mercer  
from movie  
"RHYTHM ON THE RANGE" ~1936~

Musical notation for the first line of the song, featuring a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords E7, Ab6, Bb7, Eb, and Ab6 are indicated above the staff.

I'M AN OLD COW-HAND FROM THE RI-O GRANDE { BUT MY LEGS AIN'T BOWED -  
AND I LEARNED TO RIDE -  
AND I COME TO TOWN -  
WHERE THE WEST IS WILD

Musical notation for the second line of the song. Chords Bb7, Eb, Cmi, and Gmi are indicated above the staff.

AND MY CHECKS AIN'T TANNED - I'M A COW-BOY WHO NEV-ER SAW A COW, NEV-ER  
'ERE I LEARNED TO STAND - I'M A RID-IN' FOOL WHO IS UP TO DATE I KNOW  
JUST TO HEAR THE BAND - I KNOW ALL THE SONGS THAT THE COW-BOYS KNOW 'BUT THE  
'ROUND THE BOR-DER - LAND - WHERE THE BOY-PA-LO ROAM A-ROUND THE ZOO AND THE

Musical notation for the third line of the song. Chords Cmi, Gmi, Cmi, and Gmi are indicated above the staff.

ROPED A STEER 'CAUSE I DON'T KNOW HOW AND I SHO' AIN'T FIX-IN' TO START IN NOW  
EV-RY TRAIL IN THE LONG STAR STATE 'CAUSE I RIDE THE RANGE IN A FORD V-EIGHT  
BIG COR-RAL WHERE THE DOAG-IES GO - 'CAUSE I HEARNED THEM ALL ON THE RA-DI-O  
IN-DIANS MAKE YOU A RUG OR TWO AND THE OLD BAR IS A BAR-B-9

Musical notation for the fourth line of the song, including a double bar line and a repeat sign. Chords Fmi, Ab, Bb7, Eb, Fmi, Cmi, Bb7, Eb, and A are indicated above the staff.

Yip-py-I-O-KI - AY YIP-PY-I-O-KI - AY AY Sinele

# STEALIN' APPLES

LYRICS: ANDY RAZAF  
 MUSIC: THOMAS "FATS" WALLER (1936)

AP-PE TIME WAS ALWAYS TIME - FOR STEAL-IN' JUST TO BE WITH  
 WE WOULD WAIT AND CATCH THE FARM-MER NAP-PIN' IN HIS OR-CHARD  
 WHAT A JOY DEAR, IT WOULD BE - IF I COULD FIND MY-SELF ONCE

You WAS SO - AP-PEAL-IN' TAK-IN' CHANC-ES STEAL-IN' AP-PLS WITH YOU -  
 AN-Y-THING- COULD HAP-PEN }  
 MORE BACK IN - THE WIND-WOOD }

II & LAST Bpm7 Cm7 Ab

You - - - (fine) I COULD HARD-LY WAIT UN-TIL YOU WOULD BITE ONE

Bpm7 Cm7 C C7 D.S. al fine

FOR IT MEANT A KISS IF IT WAS THE RIGHT ONE

# ROBINS AND ROSES

L/ EDGAR LESKIE  
 M/ JOE BURKE (1936)

Rob-INS AND ROS-ES - - - AND MAY-be A TREE - - - A  
 " " " " " AND YOUR LOVE FOR ME - - - TO  
 AND THEY LIFE WILL BE - - - DO

FEW MORN-ING GLOR-IES, A COT-TAGE TWO STO-RIES HIGH - - -  
 LIVE ON FOR-EV-ER, AND MY LOVE TO NEY-ER DIE - - - (fine)  
 PO-EM BY KIP-LING, WHILE TROU-BLES GO RIP-PLING BY - - -

II F9 F7 Bb C9 F7 Bb G9

A PLACE WHERE NEIGH-BORS MAY DROP IN, AND SMILE WHEN THEY SEE AN ARM-CHAIR TO

G7 Gmi C7 D.S. & fine

PROP IN WE CAN ADD TO THEIR GLSE, SERV-ING AF-TER-NOON TEA 'MID

Slowly

# ROLL 'EM PETE

PETE JOHNSON & JOE TURNER

~1941~

773

Handwritten musical score for "Roll 'em Pete" in G major, 4/4 time. The score consists of eight staves of music with various chord markings above the notes. The chords include F7+5, Bb, Eb7, Bb, Bb7, F7, Eb7, Bb, Bb7, Eb7, Bb, Bb7, F7+, Bb, G7, C7, F7, Bb, Eb7, Bb, Bb7, Eb7, Bb, Bb7, F7, Eb7, Bb, G7, C7, F7, Bb, and Eb7. A bass line is written below the eighth staff, starting with a bass clef and a key signature of one flat.

# NO REGRETS

HARRY TOBIAS

m/Roy Ingraham ~1936~

(CASA LOMA ORCHESTRA)

Handwritten musical score for "No Regrets" in G major, 4/4 time. The score includes lyrics and chord markings. The lyrics are: "NO RE-GRETS { AL-THO' OUR LIVE AP-FAIR HAS GONE A-STRAY } NO RE-GRETS { BE-CAUSE SOME-BOD-Y NOW LOOKS GOOD TO YOU } I KNOW I'LL AL-WAYS CARE THO' YOU'RE A-WAY SOMEHOW OUR HAP-PY ROMANCE END-ED SWEET-HEART NO MAT-TER WHAT YOU SAY OR DO I KNOW OUR LOVE WILL SO-DOM-LY STILL IN MY HEART YOU'LL BE FOR-EV-ER MINE LIN-GER WHEN THE OTH-ER LOVE FOR-GETS SO I SAY GOOD-BYE WITH NO RE-GRETS (Ae)". The chord markings include G, Bb7, Emi, E47, A7, D7, C7, Em7, A7, Am7, D7, D.S. R & F, D7, G, DM, E7, Am7, A7, D7, G, and A.

174

1937

# SLUMMING ON PARK AVENUE

W/IRVING BERLIN  
"ON THE AVENUE"

Musical staff with notes and chords (G<sup>0</sup>, G<sup>7</sup>) for the first line of the song.

LET'S GO SKUM-MING  
LET'S GO SMELL-ING

TAKE ME SKUM-MING  
WHERE THEY'RE DWELL-ING

Musical staff with notes and chords (C<sup>7</sup>, E<sup>7</sup>, D<sup>m7</sup>, F<sup>m</sup>, C) for the second line.

LET'S GO SKUM-MING ON PARK AV-E-NUE  
SNIF-FING EV-RY - THING THE WAY THEY DO (TO COME)

LET US HIDE BE-HIND A

Musical staff with notes and chords (C<sup>0</sup>, D<sup>m</sup>, G<sup>7</sup>, D<sup>m7</sup>, G<sup>7</sup>, C, G<sup>0</sup>, A<sup>7</sup>) for the third line.

PAIR OF FAN-CY GRASS-ES - AND MAKE PA-CES WHEN A MEM-BER OF THE

Musical staff with notes and chords (D<sup>m</sup>, G<sup>+</sup>, D.S. al f, F<sup>m</sup>, C, A<sup>b7</sup>) for the fourth line.

GRASS-ES GRASS-ES

(DO) LET US GO TO IT THEY DO IT

Musical staff with notes and chords (C, D<sup>7</sup>, C, E<sup>7</sup>, A<sup>m</sup>, D<sup>7</sup>, G<sup>7</sup>, C, A) for the fifth line.

WHY CAN'T WE DO IT TOO - LET'S GO SKUM-MING NOSE THUMB-ING AT PARK AV-E-NUE

1937

# THE YOU AND ME THAT USED TO BE

WALTER BULLOCK  
WALLIE WRUBEL

Musical staff with notes and chords (A<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b7</sup>, A<sup>b</sup>, A<sup>b</sup>, D<sup>m</sup>) for the first line.

WE WALKED TO-GETH-ER IN A-PRIL RAINS; THE CIT-Y STREETS WERE COUN-TRY LANE'S  
HAVE YOU FOR-GOT-TEN THE FUN WE KNEW, THE CRAZ-Y THINGS WE USED TO DO -

Musical staff with notes and chords (A<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b7</sup>, A<sup>b</sup>, E<sup>b7</sup>, A<sup>b</sup>, E<sup>b7</sup>) for the second line.

HAVE YOU FOR-GOT-TEN THE YOU AND ME THAT USED TO BE  
WHAT HAS BE-COME OF THE YOU AND ME THAT USED TO BE (fine)

Musical staff with notes and chords (A<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b7</sup>, A<sup>b</sup>, A<sup>b</sup>, D<sup>m</sup>, A<sup>b</sup>, E<sup>b</sup>) for the third line.

WOULD SEE A MOV-IE OR DO THE ZOO, OR WIN-DOW SHOP THE AT-EN-US DON'T YOU RE-MEM-BER THE

Musical staff with notes and chords (B<sup>b</sup>, E<sup>b7</sup>, E<sup>b7</sup>, A<sup>b</sup>, E<sup>b7</sup>, B<sup>b</sup>, A<sup>b</sup>, C, A<sup>b7</sup>, D<sup>m</sup>, G<sup>7</sup>) for the fourth line.

YOU AND ME THAT USED TO BE WE LOVED THE OR-GAN GRINDER'S RAG-TIME TUNE

Musical staff with notes and chords (C, C<sup>0</sup>, D<sup>m7</sup>, G<sup>7</sup>, C, A<sup>b7</sup>, D<sup>m</sup>, G<sup>7</sup>) for the fifth line.

PAID A MAN A DIME TO SEE THE MOON WE READ THE FUN-NIES EV-'RY SUN-DAY MORN

Musical staff with notes and chords (C, C<sup>0</sup>, B<sup>b</sup>, E<sup>b7</sup>, D.S. al fine) for the sixth line.

AL-WAYS TO GETH-ER

# CAROLINA'S CALLING ME

arr. Bob Charles Valse composed to  
Dmi 1931 F Dmi

775

When the ev-'ning shades steal a-way,  
Car-o-li-na's call-ing me. Ev-'ry sleep-y  
song bird seems to say, Car-o-li-na's call-ing  
me. Some-one who is wait-ing there a-lone.  
Some-one who has prayed I'd nev-er roam. All my heart keeps  
cry-ing come back home, Car-o-li-na's call-ing me.

# ACCENT ON YOUTH

arr. TOR SBYNOOK  
by Vack Wunhorst 1935

Why is the rose be-gin-ning to bud in spring? —  
Why do I long for kiss-es so fresh and sweet? —  
Why are the birds be-gin-ning to fly and sing? — And  
Here in your arms the pic-ture is so com-plete — It  
why have I this new sen-sa-tion? It's just the ac-cent on youth.  
real-ly needs an ex-pla-na-tion  
It's just the ac-cent on youth. You are temp-ing and di-  
vine Like in-tox-i-cat-ing wine I am yours and you are  
mine With thrills un-told, How can we grow old.  
What makes this night re-sem-ble the blush-ing dawn? —  
What brings us here con-fess-ing that love is born? — Al-  
though we call it in-spi-ra-tion It's just the ac-cent on youth.





8. "ANITA"

AN UNPUBLISHED INSTRUMENTAL Wm 1939  
 MANUSCRIPT BY "FATS" WALLER - DEDICATED TO HIS WIFE

Chords: G+ C C7 Fmaj7 Abg+5 Fmi G6

Chords: Cb D7 D7 G6 C F7 Ab9 G7 G+ C C13 C7 F6

Chords: F6 Bb7 E4b E4b/Eb D13 D7 G6 Ami

Chords: D7 G9 G+ D.S. 22

Chords: D7 A7 Dmi A7 Dmi G7 G9 11C1

Tempo: SLOW

WEIN'S THEME SONG  
**BUBBLES IN THE WINE**

Wm FRANK KOESSER, BOB CALAME  
 & LAWRENCE WEIN ~1938~

Chords: C C0 Dmi7 Emi Bb G7

Chords: C C0 Dmi7 Emi Bb G7

Chords: C7 F Fmaj7 F7 F6

Chords: D7 Dmi7 Emi Bb G7 to 8.

Chords: Fmaj7 F7 F6 F Fmi C Am7

Chords: D9 F3 Dm7 G7 C Gm A7 D7 Dm9 G9 C

Lyrics:  
 MY HEART GETS A HIT-TLE GAY LIKE BUB-BLES IN THE WINE EV-'RY TIME I DANCE WITH YOU YOUR  
 ARMS TAKE ME FAR A -WAY LIKE BUB-BLES IN THE WINE JUST AS IF I'D HAD A FEW  
 HEART WHIS-PERS A BE-FRAIN " " " " " " EV-'RY TIME YOU'RE CLOSE TO ME  
 OH, MAY-BE IT'S THAT MOON OR MAY-BE IT'S THAT TUNE PRAY-ING AS WE GEN-TLY SWAY  
 I NEED -N'T DRINK CHAM-PAGNE A FEEL-ING QUITE IN -SANE NIGHTS WE UP AND SETS ME FREE  
 OR MAY-BE IT'S THE FACT THAT I KNOW YOU CAN'T REAL-LY SAY HOW I GET THIS WAY MY  
 SETS ME FREE. SOME DAY I MAY LOSE YOU, BUT NO MAT-TER HOW FATE MAY GO A PART OR TO-GETH-ER WHEN I  
 THINK OF TO-NIGHT I KNOW I'LL HEAR IN THIS HEART OF MINE NO-SIC LIKE THE PRE-TY BUB-BLES IN THE WINE - fine

# OH BABY, SWEET BABY Hed Kirkeby M/TIMMY "FATS" WALLER (1941)

F<sup>3</sup> A<sup>b</sup> C<sup>7</sup> G<sup>m7</sup> C<sup>7</sup>

IF I COULD ON-LY HOLD YOUR HAND — I WOULD ON-LY UN-DER STAND }  
 I WOULD -N'T HAVE TO KNOCK DOWN DOORS — I WOULD -N'T HAVE TO CATCH AT STRAWS } OH,  
 I KNOW THAT YOU'RE IN GREAT DE-MAND — YOU'D BET-TER LET ME HOLD YOUR HAND }

G<sup>7</sup> C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D<sup>b7</sup> C<sup>7</sup> THE LAST F G<sup>m7</sup> F C<sup>7</sup>

BA-BY SWEET BA-BY, OH WHAT ARE YOU DO-ING TO ME? — ME — (fine) AS

G<sup>b7</sup> F<sup>7</sup> G<sup>b7</sup> F<sup>7</sup> B<sup>b</sup>

TIME PASS-ES BY THE SWEET-ER YOU GROW I JUST FEEL THE NEED OF ONE LIKE YOU FOR.

A<sup>b7</sup> G<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> C<sup>7</sup> C<sup>7</sup> D.S. fine

WHEN YOU'RE IN LOVE YOU JUST CLOSE YOUR EYES START TO DREAM-ING OF A GIRL & PARA-DISE

# THE STARLIT HOUR LYRIC: MITCHELL PARISH MUSIC: PETER DE ROSSETTI 1939

F Dmi<sup>3</sup> B<sup>b</sup>mi C<sup>7</sup> F Dmi<sup>3</sup> E<sup>b9</sup> A<sup>b</sup> D<sup>7</sup>

LOVE HERE IN THE STAR-LIT HOUR ALL HEAV-EN IS IN YOUR EYES WHILE THE WIND IS SOB-BING  
 -NIGHT LET US FOR-GET TO-MOR-ROW NIGHT WHIS-PER-ING LULL-A-BIES LET ME DREAM FOR-EN-ER  
 HERE UN-DER THE MID-NIGHT BAYS LOVE WILL BLOW & FLOW-ER

G<sup>7</sup> C<sup>7</sup> F C<sup>7</sup> G<sup>m</sup> C<sup>7</sup> THE LAST F D F C<sup>7</sup>

UN-DER-NEATH THE STARS BOTH OUR HEARTS ARE THROB-BING LIKE TWO GUIT-TARS SIL-VER-Y SKIES WILL IT  
 IN THE STAR LIT HOUR WITH YOU — FINE

D<sup>b</sup> E<sup>b</sup>m A<sup>b7</sup> D<sup>b</sup> D<sup>7</sup> A<sup>b7</sup> F Fm<sup>7</sup>

BE JUST AS SWEET A-GAIN THE GLAM-OUR THE GLO-RY THAT WE KNOW? WILL I FIND WHEN WE

G<sup>m</sup> C<sup>7</sup> F E<sup>b</sup> G<sup>7</sup> G<sup>7</sup> C<sup>7</sup> D.S. al fine

MEET A-GAIN THE GLAM-OUR, THE GLO-RY STILL A-GLOW? — BUT TO-

# WHY BEGIN AGAIN

(PASTEL BLUE)  
INSTRUMENTAL  
1939

ARTIE SHAW  
& CHARLIE SHIVERS

179

Cmi D7 D7<sup>5</sup> G7 Cmi D7 D7<sup>5</sup> G7

WHY BE-GIN A-GAIN IT MAY END JUST LIKE BE-FARE OUR  
 -THOUGH IT DID-N'T LAST THOUGH IT'S YOU I STILL A-DORE I  
 STILL I DON'T RE-GRET THE PAST WE

Cmi Eb7 Ab7 G7 F# G7 Cmi Ab7 G7

FRAM-ING HEARTS WERE BLEND-ED YOU KNOW HOW IT END-ED ASH-ES SO  
 LEARNED THE WAY YOU TAUGHT LONG NOW I HATE THE THOUGHT OF

G Cmi (D7 G7 C7 F7 Bb7) Eb Ab F#

ASH-ES YOU MADE LOVE SEEM SUCH A SWEET DREAM, THAT

Eb Bb7 Eb Eb7 Ab Eb

YOU GOT UN-DER MY SKIN, NOW I'M CON-TENT JUST TO IN-VENT A DREAM OF WHAT MIGHT HAVE  
 BEEN

G1 F# G7 CODA Cmi Eb7 Ab7 G7 Cmi Ab7 Cmi

AK- REACHED OUR PEAK AND PASSED IT SO LOVE-LY WHILE IT LASTED, BUT WHY BE-GIN A-GAIN

# IF I KNEW THEN

(WHAT I KNOW NOW)

Wm DICK JURGENS  
EDDY HOWARD 1939

D0 Ami7 D0 Ami7 F7 D7 Gmaj7 Gb Gmaj7

IF I KNEW THEN - WHAT I KNOW NOW - IF I KNEW THEN - YOU'D BE HERE NOW -

E0 Cmi6 D7 Ami7 Cmi D7 D+ Gmaj7 G Gmaj7

I'D TRADE THE WORLD AND IT'S GOOD TO HAVE AND TO HOLD - THE ONE THING IN

Ami7 Cmi6 G D0 Ami7 D0 Ami7 F7 D7 Dmi7 G7

MY LIFE I LOST IF I KNEW THEN - WHAT I KNOW NOW - WE WOULD NEV-ER HAVE

G+ C Ami Ami7 D7 G Emi7

DRIFT-ED A-PART - IF I HAD ON-LY TAK-EN YOUR DREAMS AND MADE THEM PART OF

A7" E0 D7 Ami D7 G Eb9 G

MY LIFE IF I KNEW THEN - WHAT I KNOW NOW -

# 180 DAY DREAMS COME TRUE AT NIGHT ORCHESTRA THEME OF

Musical score for 'Day Dreams Come True at Night'. The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'MITTROM'. The lyrics are: 'DAY DREAMS COME TRUE AT NIGHT WHEN I HOLD YOU IN MY ARMS DAY DREAMS COME TRUE AT NIGHT WHEN I HOLD YOU IN MY ARMS'. The score includes various chords such as Eb, Ab9, EP, G0, Bb7, Gm, D, Bb7, Fm7, Fm7, Bb7, Bb7+, Eb, F#m6, C7, C7, Fm, Fm, C#6, D7, Gm, D7, Bb7, G0, F0, Eb, Ab9, EP, C7, Fm7, Bb7, Eb, Ab, Eb.

# MAD ABOUT HIM, SAD WITHOUT HIM, HOW CAN I BE GLAD WITHOUT HIM. BLUES

Musical score for 'Mad About Him, Sad Without Him, How Can I Be Glad Without Him. Blues'. The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'S.C'. The lyrics are: 'I WENT TO BED LAST EVE-NIN' FEEL-IN' BLUE AS I COULD BE I COULDN'T SLEEP LAST EVE-NIN' WITH WHAT WAS WOR-RY-N' ME ON THE TEARS I'VE WAST-ED WOULD SURE-NY FILL THE DEEP BLUE SEA I'VE GOT THOSE CRY A-BOUT HIM DIG WITH-OUT HIM MAD A-BOUT HIM SAD WITH-OUT HIM HOT-DY WHERE AM I WITH-OUT HIM BLUES HE KEEPS ME WALK-N' ON THE FLOOR HE MAKES MY DREAMS GO UP IN SMOKE AND LIKE A FOOL I ASK FOR MORE AL-THO' I KNOW HE IS-N'T GOOD I WOULD-N'T AND THEN HE TREATS ME LIKE A JOKE HE'S JUST AN OEN-RY SET OF GUY AND YET I'LL LEAVE HIM IF I COULD, AH NO FORGIVE ME I'M NOT THE FIRST ON HIS LIST I'D NEVER BE MISSED I WISH I HAD A DING FOR BY-RY GAL HE'S KISSED I SWEAR I'D BE A MIL-KION-AIRE AND YET I WOULD-N'T CARE AS LONG AS I COULD GET MY-SHARE I'VE GOT THOSE'. The score includes various chords such as C, C7, F7, G7, F7, C, F7, C, C7, A0, F#6, C, C7, F7, G7, C, F7, G7, C. A box contains the text '(1941) by Larry Mack and Dick Charles'. The score ends with 'DS. al fine'.

1942 **IT STARTED ALL OVER AGAIN** BY CARL FISCHER

Handwritten musical score for "It Started All Over Again" by Carl Fischer. The score is written in G major, 4/4 time, and includes the following lyrics and chords:

IT START-ED ALL O-VER A-GAIN — THE MO-MENT I LOOKED IN YOUR EYES  
 HEAD YOU SO TIGHT

IT STARTED ALL O-VER A-GAIN — THE THRILL WE CAN NEVER DIS-UISE — THE  
 WHEN WE KISSED A- (TO GOD)

DAY THAT WE PART-ED, SO BRO-KEN HEART-ED, WILL NEV-ER RE-TURN A-GAIN —

THINGS IVE DE-LAYED PROM-IS-ES MADE, ARE START-ING A-NEW Just for You"

-WAY IN THE NIGHT, TILL DAWN'S EAR-LY NIGHT; NOW WERE TO-GETH-ER SWEET HEARTS FOR EVER WE'LL

FURN-ISH A COT-TAGE FOR TWO; IT START-ED ALL O-VER A-GAIN — THE MO-MENT I  
 LOOKED AT YOU

Chords: Cm7, Ebm7, F7, Bb7, Fm7, Bb7, Eb, Eb, Cm7, Ebm7, F7, F7, Bb7, Fm7, Bb7, Eb, Eb, Ab, Abm, Eb, G7, C7, Eb, F7, Fm7, Bb7, D.S. al fine, Bbm7 (CODA), Eb+, Ab, Abm, Eb, Eb, C7, Cm7, Ebm7, F7, F7, Bb7, Fm7, Bb7, Eb, Fm7, Eb, Abm, Eb, Eb, Eb.

1942 **HE'S MY GUY** BY DON RAYE & GENE DEPAUL  
 INTRODUCED BY Helen Forrest w/ Harry James

Handwritten musical score for "He's My Guy" by Don Raye & Gene DePaul. The score is written in G major, 4/4 time, and includes the following lyrics and chords:

HE'S MY GUY HE'S MY GUY I DON'T CARE WHAT HE DOES 'CAUSE HE'S MY GUY I  
 HE'S MY GUY HE'S MY GUY I KNOW HE'LL AL-WAYS BE AND I WILL TRY TO

GUESS HE AL-WAYS WAS — HE'S CARE-LESS A-BOUT ME I DON'T THINK HE TRIES  
 KEEP HIM LOV-ING ME — HOW EV-ER HE WANTS ME I'M

(TAG) BUT ONCE IN A WHILE HE'LL HUG ME AND SMILE — THEN I CAN SEE ME IN HIS  
 EYES — OH, HIS UN-TIL I DIE FOR NO-BOD-Y KNOWS

BET-TER THAN I — THAT HE'S MY GUY

Chords: Gmi7, C7, Gmi7, C7, Gmi7, Eb, Eb7, C7, F, Gmi7, F, Gmi7, Fm7, Dmi, Fm7, Gmi7, Am7, D7, Gmi7, A7sus, A7, Dmi, Dmi, Dmi7, G7sus, G7, Gmi7, F#07, Gmi7, D7, C7, F#dim7, D.S. al fine, Dmi, G7, Gmi7, C7, F#0, Gmi7, C7, Gmi7, Gmi7, F.

# SLEIGH RIDE

LYRIC MITCHELL PARISH  
MUSIC KERRY ANDERSON

Just hear those (1) SLEIGH BELLS JIN-GRING RING-ING-TIN-GLING TOO  
 (2) SNOW IS FALLING AND FRIENDS ARE CALL-ING "YOO-HOO"  
 (3) NICE AND ROS-Y AND COM-FY CO-ZY ARE WE  
 (4) ROAD BE-FRE US AND SING A CHAR-US OR TWO

COME ON ITS LOVE-AY WEATH-ER FOR A SLEIGH RIDE TO-GETH-ER WITH  
 WE'RE SNUG-GAED UP TO-GETH-ER LIKE TWO BIRDS OF A FEATH-ER WOULD  
 COME ON ITS LOVE-AY WEATH-ER FOR A SLEIGH RIDE TO GETH-ER WITH

(1) YOU — OUT-SIDE THE (2) YOU — GID-DY-YAP GID-DY-YAP GIDDY YAP LHS GO  
 (3) BG — LETS TAKE THAT (4) YOU — (fine)

lets look at the SNOW We're RID-ING IN A WON-DER-LAND OF SNOW Gid-dy-

- YAP GID-DY YAP GID-DY YAP ITS GRAND Just Hold-ING YOUR HAND We're Glid-ING A-

D.S. al fine

LONG WITH A SONGS OF A WIN-TER-Y FAIR-Y-LAND, OUR CREEKS ARE

# GUESS I'LL HANG MY TEARS OUT TO DRY

4/5 SAMMY CAHN  
MUSIC JULIE STYNE W 1944

WHEN I WANT RAIN I GET SO-NY WEATH-ER I'M JUST AS BAWE AS THE SKY  
 FEELS AS IF I'M OUT I TELL THEM I'M BUS-Y MUST GET A NEW AL-I-BI  
 SOME-BOD-Y SAID JUST FOR GOT A-BOU-T HIM I GIV-THAT TREAT-MENT A-TILY

SINCE AGE IS GONE, CAN'T PULL MY-SELF TO-GETH-ER } GUESS I'LL HANG MY TEARS OUT TO DRY  
 I STAY AT HOME AND ASK MY-SELF WHERE IS SHE }  
 STRANG-ER ENOUGH, I GOT A-LONG WITH HER }

DRY LITTLE TEAR DRIPS MY LIT-TLE TEAR DRIPS HANG-ING ON A STRING OF DREAMS FLY LIT-TLE MEM-RIES

MY LIT-TLE MEM-RIES, RE-MIND HER OF OUR CRA-ZY SCHEMES THEN ONE DAY HE PASSED ME RIGHT BY

(TRY) OH WELL I GUESS I'LL HANG MY TEARS OUT TO DRY Fine

1948 - **BLACK COFFEE** W/M SANNY BURKE & PAUL FRANCIS WEBSTER 783

Handwritten musical score for "Black Coffee". The score is written on a grand staff with treble and bass clefs. It includes lyrics and guitar chords. The lyrics are: "I'M FEEL-IN' MIGHT-Y LONE-SOME HAV-N'T SLEPT A WINK I WALK THE FLOOR AND WATCH THE DOOR & TALK IN' TO THE SHAD-OUS ONE O-CLOCK TO FOUR & HARD NOW SANK THE MO-MENTS GO WHEN MOON-IN ALL THE MORN-IN' (AND) MOURN-IN ALL THE NIGT & IN BE-TWEEN ITS NI-CO-TINE & IN BE TWEEN ALL I DO IS POUR DRINK BLACK COF-FEE SING MY GALS WENT A-WAY I NOT MUCH HEART TO FIGHT " " " " LOVES A, SOR-RY AF-FAIR MY FEEL-IN' LOW AS CAN BE". The bridge lyrics are: "VIN A MAN IS BORN TO LOVE A WO-MAN TO WORK AND SAVE TO PAY HER DEBTS AND JUST BE-CAUSE HE'S ON-LY HU-MAN TO DROWN HIS PAST RE-GRETS IN COF-FEE AND CIG-ARETTES! I'M IT'S DRIV-IN' ME CRA-ZY THS WANT-IN' FOR MY BA-BY TO COME BACK HOME TO ME".

1948 - **"A" YOU'RE ADORABLE** 1-1/4 BODDY KAYE, PRED WISG. SIDNEY LIPPMAN

Handwritten musical score for "A You're Adorable". The score is written on a grand staff with treble and bass clefs. It includes lyrics and guitar chords. The lyrics are: "A YOU'RE A-DOR-A-BLE B YOU'RE SO BEAU-TI-FUL C YOU'RE A CU-TIE FULL O' G YOU LOOK GOOD TO ME H YOU'RE SO HEA-VEN-LY I YOU'RE THE ONE I I-D-D U MADE MY LIFE COM-PADE V MEANS YOU'RE VER-Y SWEET DOUBLE U X CHARMS D YOU'RE A DAR-LING AND E YOU'RE EX-CIT-ING, AND F YOU'RE A FEATH-ER IN MY IZ U ARE LIKE JACK AND JILL K YOU'RE SO KISS-A-BLE L IS THE LOVE-LIGHT IN YOUR EYES M N O P I COULD GO ON ALL DAY Q R S T AL-PHA-BET-IC-LY STEAR-ING YOU'RE O-KAY fun to wan-daphru the alpha-bet with you to Tell you what you mean to me".

Witchcraft 1951

Lyric by CAROLYN LEIGH, Music by CY COLEMAN

F G#dim7 Gm7

Those fin - gers in my hair — That sly, some - hith - er stare — that strips my

C7 F Bb

con - science bare — It's witch - craft — And I've got no de - fense — for it

Bbm Fm G7+ CMaj7

The heat is too in - tense — for it What good would com - mon sense — for it do? —

C7 FMaj9 F6(add 9) F C11 C7

'Cause — it's witch - craft' Wick - ed witch - craft — And — al -

FMaj9 F6-9 FMaj9 F6 Bm7(5) E7 Am

though I — know — it's strictly ta - boo, — When you a -

Am(5) Am6 Am(5) Am Gm

roue the need — in me, my heart says, "Yes, in - deed" — in me, "Pro - ceed with

Gm(5) Gm7 C7(12) F6 G#dim7

what you're lead - ing me to? — It's such an in - cred - ible patch — But one I

Gm7 C7(9) F

would - n't switch — 'Cause there's no - where else — with — them — you' —

YELLOW BIRD

Moderately

1957

Words by MARILYN KEITH and ALAN BERGMAN

Music by NORMAN LUBOFF

F Fdim F#dim(7) C7 F Fdim F F#dim Gm7 C7

Yel - low Bird, you sit in ba-na-na tree. Yel - low Bird, you sit all a-lone like

F F#b F C7 F

me. Did your la - dy tried leave de nest, a-rain! Dat is ver-y sad, make me feel so bad.

F#b F C7 Gm7 C7 F

You can fly a-way, in the sky, a-way. You more luck-y dan me! I al - so have a

Gm7 F

pret - ty gal, — She not with me to - day. Dey all de - same, de

C7 Gm7 C7 F

pret - ty gal, — make dem - de nest, den dey fly a - way. —



**VOLARE**  
(Nel Blu, Dipinto Di Blu)

1958

Lyric ~~TO~~ **MITCHELL PARISH** Music by **DOMENICO MODUGNO**

785

Moderately G7-9 Cm7 G7-9 Cm7 F7-9 Bb 6 Bb maj 7

Vo - la - re, oh, oh! Can - ta - re,  
la - re, oh, oh! Can - ta - re,

oh, oh, oh, oh! Let's fly way up to the clouds, A -  
oh, oh, oh, oh! No wonder my hap-py heart

way from the mad-d'n - ing crowds; We can sing in the glow of a  
star that I know of, where lov-ers en-joy peace of mind, Let us leave the con-fu-sion and  
all dis-il-lu-sion be - hind. Just like birds of a feath-er a  
rain bow to-ge-ther will find. Vo - sings, Your  
love has giv - en me wings, Your love has giv - en me wings.

*D.S. al Coda*  
G7-9

Coda Bb

**BAD, BAD LEROY BROWN**

1972

Words and Music by **JIM CROCE**

Moderately G

Well, the South - side of Chi - ca - go is the bad -  
le - roy more than trou - ble, you see he -

best part of town. And if you go down there you bet - ter  
stand "best six-foot four; All the down - town la - dies call him

just be - ware of a man name of Le - roy Brown. Now  
"tree top lov - er," all the men just call him, "Sir." And he's bad -

bad Le-roy Brown, the bad-dest man in the whole damned town;

bad-der than old King Kong and mean-er than a junk-yard dog.

Slowly G7+ C Cmaj7 3 C#dim Gm7 G7 Em Em7

They say, Ru-by, you're like a dream, not al-ways what you seem,  
say, Ru-by, you're like a song, you dont know right from wrong,  
say, Ru-by, you're like a flame, in-to my life you came,

Am Fmaj7 F 3 Fm C+ To Coda

and tho' my heart may break when I a-wake, let it be so, I on-ly  
and in your eyes I see heart-aches for me, but from the start, who stole my  
and tho' I should be-ware still I dont care, you thrill me so, I on-ly

1 Fm6 G7+ 3 C Fm7 G7-9 G7 2 Fm G7+ 3 C Dm7 C Fm

know, Ru-by, it's you. They heart? Ru-by it's you. I hear your voice.

D.S. al Coda

and I must come to you, I have no choice, what else can I do? They

Coda

know, Ru-by, it's you.

I WANNA BE AROUND

Moderately G7+ C Cmaj7 C#dim Dm7

I Wan-na Be A-round, to pick up the pieces, when some-bod-y breaks your heart,  
Wan-na be A-round, to see how she does it when she breaks your heart to bits;

G9 F#dim Dm7 To Coda G9 G7+ C C#dim Dm7 G7

Some some-bod-y twice as smart as I, A  
Let's see if the par-tle fits.

Fm7-5 A7-9 F#dim A7 Dm A7+ A7 Dm7

some-bod-y who will swear to be true, like you used to do with me. Who'll

F#7-5 F#9 F#dim G7 G7+ D.S. al Coda

leave you to learn that mis-er-ly love com-pa-ny, wait and see! I

Coda G9 F#9 F#dim A7 A7+ A7

so fine. And that's when I'll dis-cov-er that re-

A7-9 A7

venge is sweet; As I sit there ap-pland-ing from a front row seat, When

Dm7 3 F#dim Dm7-5 G#B C

some-bod-y breaks your heart like you broke mine.

WE'VE ONLY JUST BEGUN

Slowly

1970

L/Paul Williams  
m/Roger Nichols

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F Bbmaj7 Am7 Dm7 Dm9 3

We've On - ly Just Be - gun to live, White lace and  
Be - fore the ris - ing sun we fly, So man - y  
And when the eve - ning comes we smile. So much of

Gm9 Gm7 Dm9 Dm7 3 Gm9 To Coda 1 C7sus C7

prom - i - ses A kiss for luck and we're on our way.  
roads to choose We start out walk - ing and learn to run.  
life a - head We'll find a place where there's room to grow,

2 C7sus Fmaj7 Bbmaj7 Fmaj7 Bbmaj7 D Gmaj7

And yes, We've Just Be - gun. Shar - ing ho - ri - zons that are

D Gmaj7 D Gmaj7 D Gmaj7

new to us, Watch - ing the signs a - long the way,

G Gmaj7 G Gmaj7 G Gmaj7

Talk - ing it o - ver just the two of us, Work - ing to - geth - er day to

C7sus D. Start Coda Coda Fmaj7 Bbmaj7

day to - geth - er. — We've On - ly Just Be - gun.

THE SHADOW OF YOUR SMILE

(1965)

(Love Theme From "THE SANDPIPER")

Words by PAUL FRANCIS WEBSTER

Music by JOHNNY MANDEL

Moderately

F#m7 B7 F Em A9

The Shad - ow Of Your Smile when you are gone Will col - or all my  
star was far too high. — A tear drop kiss'd your

Am7 D7 A9-5 1 G Cmaj7 (3) F#m7-5 F#m7 B7 B7-9

dreams and light the lawn. — Look in - to my eyes my love and  
lips and so did

Em Em7 Cm7-5 F#7 C7 C9 F#m7 B9 Tacet

see — All the love - ly things you are to me. — Our wist - ful lit - tle

2 Bm7-5 E7-9 E7-9 Am7 Cm7 F13 Bm7 F9-5

I. — Now when I re - mem - ber spring — All the joy that love can bring, —  
Bm7 E7-9 A13 E9-5 Am7 Cm D7-9 G6

— I will be re - mem - ber - ing — The Shad - ow Of Your Smile. —

# 788 EBB TIDE

Words by CARL SIGMAN  
Music by ROBERT MAXWELL

Slowly G7 Cmaj7 Am7 Dm7 G7

First the tide rush-es in, plants a kiss on the shore, Then  
rush to your side like the on - com - ing tide with

C Bb A7 Fm6 G7 A7

rolls out to sea and the sea is ve-ry still once more. So I  
one burn-ing thought, Will your arms o-pen

A7-5 Dm 3 E7 3 Am Am7 3 Fm6

wide? At last we're face to face, And as we kiss through an em - brace I can

C C+ Am Dm7 G7 C Am

tell, I can feel, you are love, you are real, Real-ly mine in the rain, in the

Fm6 Dm7 G7 Cmaj7 Am7

dark, in the sun, like the tide at its ebb I'm at

Dm7 G7 C

peace in the web of your arms.

## I LEFT MY HEART IN SAN FRANCISCO '1954'

Words by DOUGLASS CROSS  
Music by GEORGE CORY

Slowly F6 Cm7 C#dim7 Bb9 Cm7 C#dim7 Cm7 F9 Cm7

I left my heart in San Fran-cis - co. High on a hill,

F7 Bb Cm7 Bb Cm7 C#dim7 Bb Dm7 Gdim7 Am

it calls to me. To be where lit-tle ca-ble cars climb half-way to the stars!

Am7 D7 Gm7 C9 C7 F9 Bdim7 Cm7 F7 C#dim7 Bb9

The morn - ing fog may chill the air I don't care! My love waits there

Gm7 C#dim7 Cm7 F9 Eb6 F9 Eb6 D C D7 D9

In San Fran-cis - co, A - bove the blue and wind-y sea. When I come

G7 G9 F G7 C9 Bb7 C9 Bb7 C9 F9 Cm7 F7 Bb6

home to you, San Fran-cis-co, Your gold-en sun will shine for me!

Mame From The Broadway Musical "MAME"

1966

Music and Lyric by JERRY HERMAN

C C6 Cmaj7 C#dim Dm7 G7 Dm Dm(+7)

You coax the blues right out of the horn, Mame, You charm the

Dm7 G7 Cmaj7 C6 Cmaj7 Am Am(+7) Am7 Am6

husk right off of the corn, Mame, You've got the ban - joes strum - min' and

Em A9 Dm Dm(+7) Dm7 G7 G9(-5) C C#dim

plunk-in' out a tune to beat the band, The whole plan - ta - tion's hum - min' since you brought Dix - ie back to Dix - ie -

Dm7 G7 C C6 Cmaj7 C#dim Dm7 G7 Dm Dm(+7)

land, You make the cot - ton eas - y to pick, Mame, You give my

Dm7 G7 F7 Dm6 E7 Am Am(+7) Am7 E#dim Em

old mint ju - lep a kick, Mame, You make the old mag - no - lia tree blos - som at the men - tion of your

A9 Dm Dm(+7) Dm7 G7 Em Em(+7) Em7 A9

name, 1. You've made us feel a - live a - gain, You've giv - en us the drive - a - gain,  
2. Your spe - cial fas - ci - na - tion'll Prove to be in - spi - ra - tion - al,

D7 Dm7 G7 G7(+9) C C#dim Dm7 G7 2.C

To make the South re - vive - a - gain, Mame,  
We think you're just sen - sa - tion - al, Mame,

THE SECOND TIME AROUND

Words by SAMMY CAHN  
Music by JAMES VAN HEUSEN

(1960)

Slowly G7-9 F#b C E#dim Dm G9 G7-9 G7

Love is love - ly - er the sec - ond time A - round, Just as  
com - ta - ble the sec - ond time you fall, Like a

Cmaj7 Cb C Dmb E9 E7 Am

won - der - ful with both feet on the ground. It's that sec - ond time you  
friend - ly home the sec - ond time you call. Who can

C Gm7 C7 C+7 F D7 F Am7 D7 Am7 D7 D+7

hear your love song, song, Makes you think per - haps, that love like youth is

G7 F#7 G7 F#7 G7 G7-9 F#b 2 Am C7 Gm7 C7 C+7 F A7-5

wast - ed on the young. Love's more say what led us to this mir - a - cle we

D7 F#dim Dm7 G7 Bdim Dmb E7sus E7 E7-5 A7

found? There are those who'll bet love comes but once, and yet, I'm oh, so,

Am7 D7 D7-5 Dm7 Fm C

glad we met The Sec - ond Time A - round.



**Kansas City**  
(1952) Moderately slow blues

w/m Mike Stoller & Jerry Leiber

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I'm goin' to Kan - sas Cit - y; Kan - sas Cit - y here I come. I'm goin' to  
 Kan - sas Cit - y; Kan - sas Cit - y here I come. They got a  
 craz - y way of lov - in' there and I'm gon - na get me some. 1. I'm gon - na be  
 (2. I'm go - in' to)  
 stand - in' on the cor - ner, Twelfth Street and Vine. I'm gon - na be  
 pack my clothes, Leave at the crack of dawn. I'm go - in' to  
 stand - in' on the cor - ner, Twelfth Street and Vine. With my  
 pack my clothes, Leave at the crack of dawn. My old  
 Kan - sas Cit - y ba - by and a bot - tle of Kan - sas Cit - y wine.  
 lad - y will be sleep - in' and she won't know where I've gone.  
 Will, I might take a train, I might take a plane, But  
 'Cause if I stay with that wom - an, I know I'm gon - na die. Got - ta  
 if I have to walk I'm go - in' just the same, I'm goin' to  
 find a friend - ly ba - by, and that's the rea - son why I'm goin' to Kan - sas Cit - y  
 Kan - sas Cit - y here I come. They got a craz - y way of lov - in' there and  
 I'm gon - na get me some. 1. 2. C G7+5 C6

**Something**

1969

GEORGE HARRISON

Some-thing in the way she moves, at - tracts me like no oth - er  
 Some-thing in her smile she knows that I don't need no oth - er  
 Some-thing in the way she knows And all I have to do is  
 lov - er. Some-thing in the way she woos me.  
 lov - er. Some-thing in her style that shows me. I  
 think of her. Some-thing in the things she shows me. To Coda  
 don't want to leave her now, You know I be - lieve and how.  
 You're ask - ing me Will my love grow?  
 You stick a - round now, it may show. I don't know, I don't  
 know. know.  
 D.S. al Coda  
 Coda G Eb Db F7/C Bb

If He Walked Into My Life *From The Broadway Musical "MAME"*

Music and Lyric by JERRY HERMAN

**VERSE**

Abmaj7 Abdim Ecmaj7 Fm7 Bb7sus Bb7(-9) Ecmaj7

Where's that (guy) with the (bu-gle) (girl) (prom-ise)? The (guy) who tried to show me what love could be:

Gm9 C7(-9) Fmaj7 F6 Gm7 C7sus. C7(-9) F6

Where's that (guy) with that (bu-gle) (girl) (prom-ise)? And why do I feel the some - one to blame is me? \_\_\_\_\_

**CHORUS**

F6 Fmaj7 F7 Am7 D7 G9 G9(+5)

Did (he) need a strong - er hand? Did (he) need a light - er touch? Was I soft or was I

G7 G9 G9(+5) Gm7 C9 C9(+5) Fmaj7 Cm6 D7(-9) Gm Gm7 Bbm6

touch? Did I give e - nough? Did I give too much? \_\_\_\_\_ At the mo - ment that (he) hood - ed me, \_\_\_\_\_ Did I ev - er turn a -

Am7 Fdim Gm7 G9 C7sus C7(-9) Fmaj9 C7 F6

way? \_\_\_\_\_ Would I be there when (he) called, \_\_\_\_\_ If (he) Walked In - to My Life \_\_\_\_\_ to - day, \_\_\_\_\_ (Were) his days a lit - tle dull? \_\_\_\_\_ Did she mind the lone - ly nights?

Fmaj7 F7 Am7 D7 G9 G9(+5) G7 G9 G9(+5) Gm7 C9 C9(+5) Fmaj7

Were his nights a lit - tle wild? Did I over - state my plan? Did I stress the man? And for - got the child \_\_\_\_\_ Did she count the emp - ty days? Was I so - lent, was I cold? Was I quick to scold? Was I slow to praise? \_\_\_\_\_

Cm6 D7(-9) Gm Gm7 Bbm6 Am7 Fdim

And there must have been a mil - lion things, \_\_\_\_\_ That my heart for - got to say, \_\_\_\_\_ Would I think of one or

Gm7 G9 C7sus. C7(-9) F Db Db6 Dcmaj7 Db6

\_\_\_\_\_ If (he) Walked In - to My Life \_\_\_\_\_ to - day, \_\_\_\_\_ (Should) I blame the times I pam - pered (him) Or blame the times I

Fcm7 A7 Db Db6 Dcmaj7 Db6 Gm7 C7 Fdim

bossed (him) \_\_\_\_\_ What a shame I nev - er real - ly found the (guy) \_\_\_\_\_ Be - fore I lost (him) \_\_\_\_\_ Were the years a lit - tle

F6 Fmaj7 F7 Am7 D7 G9 G9(+5) G7 G9 G9(+5) Gm7 C9 C9(+5)

tast. \_\_\_\_\_ Was (his) world a lit - tle free? \_\_\_\_\_ Was there too much of a crowd? All too lush and loud and not e - nough of

Fmaj7 Cm6 D7 Gm Gm7 Bbm Am7 Fdim

me. \_\_\_\_\_ Though I'll ask my - self my whole life long, \_\_\_\_\_ What went wrong a - long the way, \_\_\_\_\_ Would I make the same mis -

Gm7 G9 C7sus C7(-9) Am7 D7 G9 Bbm6 C7 Fmaj7

takes - If (he) Walked In - to My Life \_\_\_\_\_ to - day? If that (guy) - (girl) with the (bu - gle) (prom - ise) Walked in to my life to - day. \_\_\_\_\_



Spanish Flea 1966

CISSY WECHTER & JULIUS WECHTER

There was a lit - tle span-ish flea. A rec - ord star he thought he'd be -  
 He'd heard of sing - ers like Bea - tles, The Cimp-munks he'd seen on T. V. Why not a lit - tle Spa-nish  
 Flea? And so he hid in - side a dog - gie from Ma - drid Ar - riv - ing here in the cit - y still  
 sing - ing his sweet har - mo - ny, As brave as an - y flea could be. He walked a -  
 round as if he owned the town, hum - ming his pint - size mel - o - dy. With his gui - tar he knew he'd  
 rage. I'll put you on the stage in cos - tumes like you've nev - er worn. Well, at a glance he knew this  
 be a star and in his old home town how proud they'd be! Then all at once he met a man who said I'll  
 was his chance. Yes, all at once a Span-ish star was born. For when the peo - ple heard him play They all be -  
 help you if I can. He lis - tened first to his song, then he sang right a - long for you see.  
 gan to shout, "o - le!" He was the pride of the na - tion a sing - ing sen - sa - tion was he,  
 he loved the lit - tle Span-ish Flea. "You'll be the  
 Though he was just a Spa-nish Flea.

From The Motion Picture "LOVE STORY"

Love Story (Where Do I Begin?)

1970

CARL SIGMAN & FRANCIS LAI

1. Where Do I Be - gin to tell the sto - ry of how great a love can be,  
 2. With her first hel - lo she gave a mean - ing to this emp - ty world of mine;  
 3. How long does it last? Can love be meas - ured by the hours in a day?  
 The sweet love sto - ry that is old - er than the sea, The sim - ple truth a - bout the  
 There'd nev - er be an - oth - er love, an - oth - er time; She came in - to my life and  
 I have no ans - wers now, but this much I can say: I know I'll need her till the  
 love she brings to me? Where do I start? She fills my heart, She fills my  
 made the liv - ing fine, stars all burn a - way  
 And she'll be there. Fine heart with ver - y spe - cial things, With an - gel songs, with wild im -  
 a - gin - ings. She fills my soul with so much love That an - y - where I go I'm nev - er  
 lone - ly. With her a - long, who could be lone - ly? I reach for her hand, it's al - ways there.

Hello, Dolly! From The Broadway Musical "HELLO, DOLLY!" 1963

Music & Lyric by JERRY HERMAN

B $\flat$  Gm B $\flat$ Maj7 B $\flat$ dim

Hel - lo, Dol - ly, well. Hel - lo, Dol - ly. It's so nice to have you back where you be -

Cm7 F7 Cm Cm(M7) Cm7 Cm(-5) Cm

long. You're look - ing swell. Dol - ly, we can tell. Dol - ly, you're still

Cm7 F7 B $\flat$ 6 B $\flat$ dim F7 B $\flat$

glow - in', you're still crow - in', you're still go - in' strong. We feel the room sway - in', for the

Gm Fm7 B $\flat$ 7 Fm7 B $\flat$ 7 E $\flat$ Maj7 E $\flat$ 6 Cm6 D7 Gm

band's play - in' one of your old fa - vrite songs from way back when. So take her

Dm Gm Dm C9 C9(-5) Cm7 F9 B $\flat$  B $\flat$ dim Cm7 F7

wrap, fel - las. Find her an' amp - ty lap, fel - las. Dolly'll never let go a way a - gain!

KILLING ME SOFTLY WITH HIS SONG 1972

Words by NORMAN GIMBEL  
Music by CHARLES FOX

Moderately

Dm7 G F

I heard he sang a good song, I heard he had a style  
I felt all flushed with fever em-bar-rased by the crowd

Dm7 G Am

And so I came to see him to lis-ten for a while...  
I felt he found my let-ters and read each one out loud.

Dm7 E

And there he was this young boy a stran-ger to my eyes.  
I prayed that he would fin-ish but he just kept right on.

Am F G

Strum-ming my pain with his fin-gers... sing-ing my life with his words.

C Am (1st time) G

Kill-ing me soft-ly with his song, Kill-ing me soft-ly with his

F C F

song. Tell-ing my whole life with his words, Kill-ing me soft-

B $\flat$  1 A 2 A

ly with his song.

# HOW'DJA LIKE TO LOVE ME

W/ FINE DOESSER  
M/ BORTON LANE

1938

795

Moderato

How-'dja like to love me? How-'dja like the lev-el  
 How-'dja like to kiss me? How-'dja like the dev-il?  
 miss me like the dev-il?  
 Could-ja kin-da care, could-ja learn to part your hair my way?  
 Would-ja be so kind as to keep me on your mind all day?  
 I told my doc-tor, my  
 law-yer, to see what they think. The  
 mo-ment they saw ya, were they tick-led  
 pink! So how-'dja like to love me? and no oth-er?  
 How-'dja like to drop in, meet my moth-er?  
 How-'dja like your tooth-brush a-hang-in' right a-long side mine?  
 How-'dja like it? As for me I'd like it fine.

# DON'T CRY

1940

W/ M SONNY SKYLER

Moderato

DON'T CRY. The sky will soon be blue, and I'll come back to you  
 some sun-ny day. DON'T CRY. Don't let those tear-drops start.  
 You're here with- in my heart though I'm a- way. Up  
 high, I hear a whip-poor-will. He sits there, sing-ing still,  
 though clouds are grey. He knows my work will soon be through and  
 this is just a- dieu, and not good- bye. DON'T CRY.

HERE LIES LOVE

L/Ro Robin

M/Ralph Rainger (1932)

Slowly

The end has gone, my heart is numb, 'Twas like a bolt from the blue above,  
 dark, I hear a lark, He sounds as sad as a mournful dove,  
 I can't be-lieve it but you are gone, Dar-ling, and here lies Love. The sky is  
 low ap-pears like the tears of dawn, Dar-ling for  
 here lies Love. All my dreams lost beyond re-call, Dreams of Spring, blast-ed in the  
 Pa., You gave lips, you gave arms, I gave all! I ought to  
 cry, My eyes are dry, There's on-ly one thing I'm con-scious of,  
 I on-ly know that I can't go on, Dar-ling, for here lies Love.

LOVE IS LIKE A CIGARETTE

L/R. Jerome

M/W. Kent (1935)

Not too fast

Love is like a ci-ga-rette You know you  
 then just Love seemed to  
 held my heart a-glow be-tween your fin-ger-tips And  
 side a-way and leave be-hind  
 just like a ci-ga-rette I nev-er knew the thrill of  
 life un-til I touched your lips ash-es of re-gret  
 then with a flip of your fin-ger-tip it was ea-sy for you to for-  
 get Oh! Love is like a ci-ga-rette.

SNOWFLAKES

L/M. David

M/V. Rose

(1933)

Slowly

Snow-flakes the nights are cold-er Snow-flakes and love is old-er  
 the wind is sigh-ing and I am cry-ing  
 the leaves have faded and have fall-en from the tree And you have gone away from  
 the grass has with-ered and has dis-ap-peared from view, Re-mind-ing me that we are  
 me. thru. We shared a lov-er's dream and vowed we'd nev-er part-  
 My heart was in that dream, Oh, Give me back my heart.  
 Snow- flakes so cold and friend-less Heart-aches the pain is end-less  
 You left me all a-lone with just a mem-o-ry Oh, dar-ling, please come back to me.

# LEARNIN' THE BLUES (1955) W. M. Dolores Vick; Silvers 797

THE TA-LES ARE SAMP-TY — THE DANCE FLOOR'S DE-SERT-ED YOU PLAY THE SAME  
 THE CL. A - P - HAS YOU NGAT — ONE ART - ER AN - OTH - ER WONT HEAR YOU FOR -  
 THE HEART - HON YOU DONT SLEEP THE WHOLE NIGHT YOURS CRY - IN BUT YOU CANT FOR -

CA7 F7 Bb Bb7 Eb

LOVE SONG — IT'S THE TENTH TIME YOU'VE HEARD IT THAT'S THE BE - GIN - NING —  
 GET " (HIM) AND THE WAY THAT YOU LOVE (HIS) YOU'RE ON - LY BORN - ING —  
 SOON YOU E - VEN STOP TRY - IN' YOU'LL WALK THE FLOOR —

EBmi Bb B0 Cm7

— JUST ONE OF THE CHUGS YOU'VE HAD YOUR FIRST LES - SON —  
 A TRACH YOU CANT LOSE BUT YOU'RE ON THE RIGHT TRACK —  
 AND WEAR OUT YOUR SHOES WHEN YOU FEEL YOUR HEART BREAK —

F7 Eb7 Bb Bb7 Eb Ebmi

IN LEARN - IN' THE BLUES WHEN YOU'RE AT HOME A - LONE, THE  
 FOR " " " " (FINE)

EB Eb7 Bb Bb7 Eb Ebmi

BLUES WILL TAUNT YOU CON - STANT - LY WHEN YOU'RE OUT IN A CROWD THE

EB Eb7 F7 (D.S.)

BLUES WILL HAUNT YOUR MEN - O - RY

## FLY AS A BIRD

MRS MARY S. B. DANA (1857) PLAYED AT NEW ORLEANS FUNERALS BY BRASS BANDS

Dmi A7 Dmi Gmi7 Bb7 Dmi A7

FREE AS A BIRD TO YOUR MOUN - TAIN THOU WHO ART WEA - RY OF SIN  
 HE WILL PRO - TECT THEE FOR EV - - - ER WIPE EV - RY FALL - ING TEAR

Dmi A7 Dmi A7 Dmi

GO TO THE CLEAR FLOW - ING FOU - TAIN WHERE YOU MAY WASH AND BE CLEAN  
 HE WILL FOR - SAKE THEE, O NEV - ER SWEET - ERED SO TEN - DER - LY THERE

F C7 F Gmi6 Dmi A

FLY FOR TH' - AVEN - GER IS NEAR — THEE CALL AND THE SAV - IOUR WILL HEAR THEE,  
 HASTE THEN, THE HOURS ARE — FLY — - ING, SPEND NOT THE MO - MENTS IN SIGH - ING

Dmi A7 Dmi A7 Dmi Gmi

HE ON HIS BO - SOM WILL BEAR — THEE THOU WHO ART WEA - RY OF SIN, O  
 CEASE FROM YOUR SOR - ROW AND CRY — ING THE SA - VIOUR WILL WIPE EV - RY TEAR, THE

Dmi A7 Dmi A7 Dmi A7 Dmi A7 Dmi Fine

THOU, WHO ART WEA - RY OF SIN —  
 SA - VIOUR WILL WIPE EV - RY TEAR —

# 798 YOU'RE ALL THE WORLD TO ME

HAROLD J. LERNER  
 W/ BERTON HANE  
 1950  
 from picture "Royal Wedding"

You're like Pa-riS in A-PRIL AND MAY — You're New York on A  
 You're MOON-NIGHT ON A NIGHT IN CA-PRI — AND CAPE COD HOOK-ING  
 SIL-VE-RY DAY A SWISS ALP AS THE SUN GROWS FAINT-ER You're LOCH  
 OUT AT THE SEA YOU'RE ALL PRAC-ICE THAT LEAVE ME BREATH-LESS AND NO  
 LON-OND WHEN AU-TUMN IS THE PAINT-ER  
 WON-DER You're ALL THE WORLD TO ME

# YOU SHOWED ME THE WAY

W/ BUD GREEN ELLA FITZGERALD  
 TEDDY McSCRAE & CHICK WEBB ~ 1937 ~

You SHOWED ME THE WAY — WHEN I WAS SOME-ONE IN DIS-TRESS A HEART IN SEARCH OF  
 MY SKIES WERE SO GREY — I NEVER KNEW KNEW I'D FEEL A THRILL — I COULDN'T DREAM A  
 YOU SHOWED ME THE WAY — AND IF I'VE LEARNED THAT LOVE CAN BE — A PAR-A-DISE FOR  
 HAP-PI-NESS — You SHOWED ME THE WAY — WHY THE MOMENT YOU FOUND ME, THE  
 DREAM ON-TILL — YOU SHOWED ME THE WAY —  
 YOU AND ME — HER'S ALL I CAN (TO COME)  
 SHA-DOWS A-ROUND ME JUST DIS-AP-PEARED FROM VIEW THE WORLD BE-CAME ROS-Y EACH  
 COR-NER SO CO-SY, DAR-LING, ALL BE-CAUSE OF YOU SAY, YOU SHOWED ME THE WAY —

# MY DEAR

JAN GARDNER W/ JAN GARDNER & FREDDIE HARGES  
 ORCHESTRA  
 THEME  
 ~ 1934 ~

MY DEAR I LOVE YOU TRU-LY YOU KNOW I DO SWEET-HEART  
 CAN'T GO ON WITH-OUT YOU YOU MEAN SO MUCH TO ME  
 DEAR I LOVE YOU TRU-LY OH PLEASE COME  
 OTH-ERS I HAVE MET CAN'T MAKE ME FOR-GET THE OLD DAYS WITH YOU DEAR HOW HAPPY I WAS  
 THEN MY BACK TO ME DEAR

## SOMEDAY YOU'LL BE SORRY

Wm Louis Armstrong  
APRIL 1928

SOME-DAY YOU'LL BE SOR-RY THE WAY YOU TREAT-ED ME WAS WRONG  
GOOD LUCK MAY BE WITH YOU AND ALL YOUR FUT-URE MAY BE CLEAR

I WAS THE ONE WHO TAUGHT YOU ALL YOU KNOW YOUR FRIENDS HAVE TOLD YOU TO MAKE  
ME - SING AN-OTH-ER SONG YOU'LL NEVER FIND AN OTH-ER TO  
TREAT YOU LIKE A BRO-THER SOME DAY YOU'LL BE SOR-RY DEAR

GLEASON'S OPENING  
THEME

## MELANCHOLY SERENADE

BY JACKIE GLEASON  
1953

TO BRIDGE

BRIDGE

LAST

800

# MORE

ENGLISH LYRIC / NORMAN NEWELL M/R. ORTOLANI & N. OLIVIERO  
ORIGINAL (ITALIAN) M. CIORCIOLINI 1962

MORE THAN THE GREAT-EST LOVE THE WORLD HAS KNOWN — THIS IS THE LOVE I'LL GIVE TO YOU A-  
 - LOVE MORE THAN THE SIM-PLER WORDS I TRY TO SAY — I' ON- LY FAR BS-  
 LONG- ER THAN AL- WAYS IS A LONG LONG TIME BUT FAR BS-  
 LIVE TO LOVE YOU MORE EACH DAY — MORE THAN YOU'LL EV-ER KNOW, MY ARMS LONG TO  
 YOND FOR- EV- ER YOU'LL BE MINE — I KNOW I NEV-ER LIVED BE-FORE AND MY  
 HEART IS VE-RY SURE NO ONE IN YOUR KEEP-ING WAK-ING, SLEEP-ING LAUGH-ING, WEEP-ING  
 EASE COULD LOVE YOU MORE

# SWEET CAROLINE

M/NEIL DIAMOND  
1969

WHERE IT BE-GAN I CAN'T BE-GIN TO KNOW-IN' BUT THEN I  
 AND WHEN I HURT HURT-IN' RIPS OFF MY SHOUL-DER HOW CAN I  
 KNOW IT'S GROW-IN' STRONG YOU HANDS TOUCH-IN' HANDS  
 HURT WHEN HOLD-IN' REACH-IN' OUT TOUCH-IN' ME TOUCH-IN' YOU — SWEET CAR-O-LINE —  
 I'VE BEEN IN-CLINED —  
 GOOD TIMES NEV-ER SEEMED SO GOOD WOULD BUT NOW I KNOW  
 TO BE-LIEVE THEY NEV-ER WOULD BUT NOW I KNOW



# SATIN DOLL

H/ JOHANNY MERCER  
M/ DORE ELLINGTON & BILLY STRAYHORN  
1958

801

Chords: Cm7, F7, Cm7, F7, Dm7, G7, Dm, G7, Eb13

Chords: E7, Bb6, F7, C7, F7, Bb, Fm7, Bb7, Fm7, Bb7

Chords: Eb, Bb7, Eb, Gm7, C7, Gm7, C7, F, C7, F7 (No chords) D.S. al fine

## "SATIN DOLL" KEY OF C

Chords: Dmi7, G7, Dmi7, G7, Em7, A7, Em7, A7

Chords: F13, F#7, C6, G7, D9, G9, C6

Chords: Gmi7, C7, Gmi7, C7, F6, C7, F6, Am7, D7

Lyrics:  
CIGA-RETTE HOLD-ER WHICH WIGS ME O-YER HER SHOUD-ER SHE DIGS ME  
BA-BY SHALL WE GO OUT SKIP-PIN' CARE-FUL A-MI-GO YOU'RE FIN P-PIN'  
TEL-E-PHONE NUM-BERS WELL YOU KNOW DO-ING MY RHUM-BAS WITH U-NO

OUT CAT-TIN' THAT SAT-IN DOLL SHE'S  
SPEAKS LAT-IN MY " " " (fine)

NO-BOD-Y'S FOOL, SO I'M PRAY-ING IT COOL AS CAN BE I'LL GIVE IT A WHIRL BUT I

AIN'T FOR NO GIRL CATCH-ING ME (SWITCH-E-ROON-GY!)  
(No chords) D.S. al fine

# NO OTHER LOVE

1953 H/ OSCAR HAMMERSTEIN II  
M/ RICHARD RODGERS  
(SHOW TANGO)

Chords: F, Bb, F, F, Bb, F, E

Chords: Gmi, G, C7-5, Fm7, C7-5

Chords: F, F, Eb, Bb7, C, G7, A, D, G, C7 D.S.

Lyrics:  
NO OTHER LOVE HAVE I ON-LY MY LOVE FOR YOU  
WATCH-ING THE NIGHT GO BY WISH-ING THAT YOU COULD BE  
IN-TO YOUR ARMS I'LL FLY LOCKED IN YOUR ARMS I'LL STAY

ON-LY THE DREAM WE KNEW NO OTHER LOVE  
WATCH-ING THE NIGHT WITH ME  
WAIT-ING TO HEAR YOU SAY

IN TO THE NIGHT I  
NO OTH-ER LOVE HAVE

CRY HUR-RY HOME, COME HANG TO ME - SET ME FREE FREE FROM DOUBT & FREE FROM long-ING  
I - fine

# 802 OH, BABE, WHAT WOULD YOU SAY? W/M E.S. SMITH W 1972

G7+ C C G Dmi  
 HAVE I A HOPE OR HALF A CHANCE TO EV-EN ASK IF I COULD DANCE WITH YOU  
 THERE YOU ARE SUGAR KOL-LI-POP, AND HERE AM I WITH SUCH A HOT TO SAY  
 Dmi Dmi7 Fmi C  
 YOU HOO! HEY HEY WOULD YOU GREET ME OR PO-LITE-LY TURN A-WAY  
 HEY HEY JUST TO WALK WITH YOU A-LONG THE MILK-Y WAY WOULD THERE  
 DM7 Fmi C B7 Dmi  
 SUD-DEN-LY BE SUN-SHAINE ON A COLD AND RAIN-Y DAY  
 NIGHT TIME BRING YOUR FLOW-ERS EV-'RY DAY OH BABE WHAT WOULD YOU  
 G7 F G7/B7 C B7 C C Dmi  
 SAY FOR 'CAUSE OH BA-BY I KNOW I KNOW I COULD BE SO IN LOVE  
 Dmi Fmi C Dmi  
 WITH YOU AND I KNOW THAT I COULD MAKE YOU LOVE ME TOO AND IF I COULD ON-LY  
 Fmi C G Dmi G7+5 C A  
 HEAR YOU SAY YOU DO-OO-OO-OO BUT AN-Y-WAY WHAT WOULD YOU SAY?

# EASY COME EASY GO W/M JACK KELLOR D/PIANE HILDER BRAND W 1969

F F7  
 TAK-IN' THE SHADE (OUT) SPUN-NIN' THE SUN WHAT-EV-ER MADE - NO THINK THAT I  
 (ROUND) - TAK-IN' IT SLOW - THE DIAL - 'BOUT - THE CHUMP I'VE BEEN  
 HAP-PI I FOUND - I STILL CAN SMILE

F7 Bb Bmi F Gmi7  
 (I) WAS NUM-BER ONE? I OUGHT TO KNOW } EA-SY COME - EA-SY GO  
 (BEEN) I HAVE TO SMILE DID-N'T I KNOW }  
 (SMILE) AND 'G THE SHOW LET-TIN' ME KNOW }

C7 C7 F C7 TO 12.066  
 SIT-TIN' IT OUT (GO) HANG-IN' A-ROUND SHE SHE WAS-N'T KIND

Ad Cmi Eb/6 F Bbmi  
 I WAS-N'T SMART I LOST MY MIND - AND FELT A-PART - I HAD TO FIND MY-SELF IN TIME

Gb Gmi7 C7 DS. aefme  
 (I) YOU I CAN START ALL O-V-ER A-GAIN HANG-IN' A-ROUND

# FOUR BROTHERS

WOODY HERMAN ORCHESTRA 1948

JIMMY GIUFFRÈ

803

Handwritten musical score for "Four Brothers" in 3/4 time. The score consists of five staves of music with various chords and melodic lines. Chords include C7, Cm7, F+7, Bb, G7, Cm7, F7 (+5), Bb, Dm7, G7, F7, Bb, E7mi7, Ab7, Db, F#m7, Bb7, E1, fine, Em7, A7, D, C0, Em7, F#7(4), A7, Dm7, G7, D.S. al fine.

# YOU ARE THE SUNSHINE OF MY LIFE

W/M STEVIE WONDER 1972

Handwritten musical score for "You Are the Sunshine of My Life" in 3/4 time. The score includes lyrics and chords. Chords include C, Fb, Em7, Gb/Bb, Dm7, G7, C, Em7, Gb/Bb, Dm7, Dm7, Dbm7, C, F/G, Cmaj7, F9, F/G, Cmaj7, F, F/G, E7, Em, E+ E A, D, E, D7, G7, G7.

LYRICS:  
 YOU ARE THE SUN - SHINE OF MY LIFE THAT'S WHY I'LL AL -  
 -WAYS BE A-ROUND YOU ARE THE AP - PLE OF MY EYE  
 (EYE) FADE OUT NEXT TIME --- FOR -EV -ER YOU'LL STAY IN MY HEART  
 I FEEL LIKE THIS IS THE BE - GIN - NING - 'THOUGH I'VE LOVED YOU  
 YOU MUST HAVE KNOWN THAT I WAS LOVE - LY BE - CAUSE YOU CAN'T  
 --- FOR A MIL - LION YEARS --- AND IF I THOUGHT OUR LOVE WAS -  
 (CAMP) --- TO MY RE - CUB --- AND I KNOW THAT --- THIS MUST BE ---  
 END - ING --- I'D --- FIND --- MY - SELF DOWN - ING IN MY --- OWN --- WHOA  
 HEA - VEN --- HOW COULD SO --- MUCH LOVE BE IN --- SIDE OF YOU WHOA  
 (WHO A) --- WHOA ---  
 (WHA) --- WHOA ---

804

# SEND A LITTLE LOVE MY WAY

LY HAL DAVID  
M1 HENRY MANCINI 1973  
from movie "OKLAHOMA CRUDE"

F9 F0 F7

IF I COULD BE AN-Y TREE IN THE GROOND ID WANT TO BE A TREE WHERE THE BIRDS HANG A -  
 BE AN-Y BIRD THAT I CHOOSE ID WANT TO BE A BIRD WITH A NEST YOU WOULD  
 BE AN-Y STAR UP A -BOVE, ID WANT TO BE A STAR PEO-PCE WISH ON FOR

F0 A+ D7

-ROOND, 'CAUSE EV-'RY-BOD-Y NEEDS TO BE LOVED AND I'M NO EX-CEPTION  
 USE, 'CAUSE EV-'RY-BOD-Y NEEDS TO GO HOME WHEN THE DAY HAS END-ED  
 LOVE, 'CAUSE EV-'RY-BOD-Y NEEDS TO BE LOVED AND I'M NO EX-CEPTION

G+ C7 F E9 Eb9 D7

I WAS BORN TO RE-JECT RE-JECTION } IF ON-LY FOR TO-DAY -  
 TO BE LOVED AND TO BE BE-FRIEND-ED }  
 I WAS BORN TO RE-JECT RE-JECTION }

G7

SEND A LIT-TLE LOVE MY WAY IF I COULD SEND A LIT-TLE LOVE MY WAY.

F9 E9 Eb9 D9 G7 Gmi C7 A7 D7G7 C7 F9 E9

EV-'RY-DAY BE-GINS WITH HOPE NO-ONE EV-ER NEED DES-PAIR HAND IN HAND WE

Eb9 D9 G7 C7 Gm7 C7 C7 C0 C7 D.S. al f

ALL CAN COPE EACH OF US A-LONE IS ON-LY HAAP A PAIR WE'VE GOT TO SHAPE - IF I COULD

G7 C7 G7 C7 G7 C7 F

SHOW ME THAT YOU WANT ME, SHOW ME THAT YOU NEED ME SEND A LIT-TLE LOVE MY WAY fine

# ONE HOUR WITH YOU

LY ROO ROBIN (Eddy Cantor's Radio Times)  
M1 RICHARD A. WATKINS 1932

D7#9 A7 c Am B9 2+X

How I WOULD LOVE - ONE HOUR WITH YOU - ONE HOUR OF JUST  
 NIGHT WHEN ALL - OUR DANCING IS TRAU - AND MOON-BEAMS FALL

G0 G Am7 D7 D7#5

BE-ING WITH YOU - THEN I COULD SAY WHAT I'M FEEL-ING - AND CON-CERN-ING IN MY

G D7 D.S. al f B7 Emi Ami G0

HEART TO - ON ROS-ES AND DEW - PER-HAPS YOU MAY EV-EN SAY

G A7 C0 Ami7 D7 G

THAT YOU LOVE ME TOO AND LET ME STAY - ONE HOUR WITH YOU fine

# THE STRIPPER

JAVE ROSE  
w/1961

805

Handwritten musical score for "THE STRIPPER" in G major, 4/4 time. The score includes a vocal line with lyrics, a bass line, and guitar accompaniment with various chords and techniques. The lyrics are: "SMILE THO' YOUR HEART IS ACHING, SMILE E-VEN THO' IT'S BREAK-ING WHEN THERE'S NO LIGHT UP YOUR FACE WITH GLAD-NESS, HIDE EV-'RY TRACE OF SAD-NESS AL-THO' A CLOUDS IN THE SKY YOU'LL GET BY IF YOU SMILE THROUGH YOUR FEAR AND SOR-ROW SMILE AND MAY-TEAR MAY BE EV-ER SO NEAR THAT'S THE TIME YOU MUST KEEP ON TRY-ING SMILE WHAT'S THE USE OF CRY-ING YOU'LL SEE THE SUN COME SHIN-ING THRU FOR YOU YOU'LL JUST SMILE".

# SMILE

THEME FROM "MODERN TIMES" BY J. TURNER & G. PARSONS  
M/CHARLES CHAPLIN w/1954

Handwritten musical score for "SMILE" in G major, 4/4 time. The score includes a vocal line with lyrics and guitar accompaniment. The lyrics are: "SMILE THO' YOUR HEART IS ACHING, SMILE E-VEN THO' IT'S BREAK-ING WHEN THERE'S NO LIGHT UP YOUR FACE WITH GLAD-NESS, HIDE EV-'RY TRACE OF SAD-NESS AL-THO' A CLOUDS IN THE SKY YOU'LL GET BY IF YOU SMILE THROUGH YOUR FEAR AND SOR-ROW SMILE AND MAY-TEAR MAY BE EV-ER SO NEAR THAT'S THE TIME YOU MUST KEEP ON TRY-ING SMILE WHAT'S THE USE OF CRY-ING YOU'LL SEE THE SUN COME SHIN-ING THRU FOR YOU YOU'LL JUST SMILE".

# STRANGER ON THE SHORE

w/Roby MELLIN  
w/1962

Handwritten musical score for "STRANGER ON THE SHORE" in G major, 4/4 time. The score includes a vocal line with lyrics and guitar accompaniment. The lyrics are: "HERE I STAND WATCH-ING THE TIDE GO OUT SO ALL A-LONE AND BAWB JUST DREAM-ING DREAMS OF YOU I WATCHED YOUR SHIP AS IT SAILED OUT TO SEA TAK-ING ALL MY DREAMS AND TAK-ING ALL OF ME LONE-LY STRAN-GER ON THE SHORE (FM) THE SIG-ING OF WAVES THE WAIL-ING OF THE WIND, THE TEARS IN MY EYES BURN PREAD-ING, 'MY LOVE, RE-TURN'".

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE

INTRO

Musical notation for the intro, featuring a treble clef, 3/4 time signature, and a key signature of one flat. The melody consists of eighth and quarter notes. Chords indicated above the staff are F, Am, Gm, and C7.

VERSE

Musical notation for the first line of the verse. Chords: F, Am, Cmi, D7. Lyrics: I'm com-in' home I've done my time Now I've got to know what is and isn't mine

Musical notation for the second line of the verse. Chords: Gmi, Bbm, Dmi, G7. Lyrics: (mine) if you re-ceived my let-ter tel-in' you sh soon be free THEN you'll know just

Musical notation for the start of the chorus. Chords: G7, Bbm, C7, Bbm, C7. Lyrics: WHAT TO DO IF YOU STILL WANT ME IF YOU STILL WANT ME TIE A YEL-Low

CHORUS

Musical notation for the middle of the chorus. Chords: F, Am, Cmi, D7, Gm. Lyrics: RIB-BON ROUND THE OLE OAK TREE IT'S BEEN THREE LONG YEARS, DO YA STILL WANT ME IF

Musical notation for the end of the chorus. Chords: Bbm, F, A7, Dm, Dmi, Ft. Lyrics: I DON'T SEE A RIB-BON ROUND THE OLE OAK TREE I'll STAY ON THE BUS FOR-GET A-BOU US

Musical notation for the bridge. Chords: Dmi, Am, D7, Gmi, Bbm, Gm7, C7, F. Lyrics: PUT ME BLAME ON ME IF I DON'T SEE A YEL-Low RIB-BON ROUND THE OLE OAK TREE

Bubato

A TEMPO

Musical notation for the bridge continuation. Chords: Gmi, Bbm, F, D9, Gm, Bbm. Lyrics: (FINE) NOW THE WHOLE DAMN BUS IS CREE-ING & I CAN'T RE-MEM I SEE A HUN-DRED YEL-Low RIB-BONS ROUND THE

Musical notation for the final line of the chorus. Chords: Gm7, C7, F, A. Lyrics: OLE OAK TREE

CHANSON D'AMOUR

W/M WAYNE SHANKLIN (Also RA, DA, DA, DA, DA) ~ 1958 ~

Musical notation for the first line of 'Chanson d'Amour'. Chords: F, G9, Gmi, C7, Ct, F, A7. Lyrics: CHAN-SON D'A-MOUR RA DA DA DA DA PLAY EN-CORE I A-DORE

Musical notation for the second line of 'Chanson d'Amour'. Chords: D7, Cm, D7, Gm, C7, Ct, F, Gm7, C7. Lyrics: HERE IN MY HEART RA DA DA DA DA MORE AND MORE

Musical notation for the final line of 'Chanson d'Amour'. Chords: C7, Gmi, C7, Gb7, F, Gb7, F. Lyrics: DA CHAN-SON D'A-MOUR

# GIRL TALK

by Bobby Troup w/ Neal Hefti ~ 1965 ~

Handwritten musical score for "GIRL TALK". The score is written on a grand staff with a treble clef and a 4/4 time signature. It includes lyrics and various musical notations such as notes, rests, and chords.

Lyrics:

THEY LIKE TO CHAT A-BOU THE DRESS-ES THEY WILL WEAR TO-NIGHT THEY CHEW THE FAT A-BU THEIR  
 THEY ALL NE-OW A-BU THE UPS & DOWNS OF ALL THEIR FRIENDS THE "WITTO" THE "HOW" THE "WHY," THEY  
 TRESS-ES AND THE NEIGH-BORS EIGH IN-CON-SIG-QUEN-TIAL THINGS THAT  
 DISH THE DIRT IT NEY-ER ENDS THE WEAK-ER SEX, THE SPEAKER-ER  
 MEN DON'T REAL-LY CARE TO KNOW BE-COME ES-SENT-IAL THINGS THAT WO-MEN FIND SO APPRO-PO  
 SEX WE IMOR-TAL MALES BE HOLD BUT THO' WE JOKE WE WOULD-N'T TRADE YOU FOR A TUN OF GOLD  
 BUT THAT'S A DAME THEY'RE ALL THE SAME IT'S JUST A GAME THEY CALL IT GIRL TALK  
 SO BA-BY STAY AND GAB A-WAY BUT HEAR NG SAY THAT AF-TER GIRL TALK  
 GIRL TALK TALK TO ME

Chords and musical notations include: Fmaj7, B9, Bbmaj7, Gmi7, Eb7, Am7, D7-9, Gmi7, Am7, Bb, C9, F#7, Bb7, G7-9, Am7, D7-9, Am7, Bbmaj7, Cm, D7, Dmi7, G9, Gm7, Bbmaj7, Am7, Dmi7, Gmi7, C7-9, F, Am7, Bbmaj7, Bb7, C9, Fmaj7.

# TILL THERE WAS YOU

w/m MEREDITH WILLSON Musical Comedy "THE MUSK MAN" ~ 1950 ~

Handwritten musical score for "TILL THERE WAS YOU". The score is written on a grand staff with a treble clef and a 4/4 time signature. It includes lyrics and various musical notations such as notes, rests, and chords.

Lyrics:

THERE WERE BELLS ON THE HILL BUT I NE-VER HEARD THEM RING-ING NO I NEVER HEARD THEM AT  
 BIRDS IN THE SKY BUT I NE-VER SAW THEM WING-ING NO I NE-VER SAW THEM AT  
 LOVE ALL A-ROUND BUT I NEV-ER HEARD IT SING-ING NO I NEV-ER HEARD THEM AT  
 ALL TILL-THERE WAS YOU THERE WERE YOU AND THERE WAS  
 YOU  
 MUS-IC AND THERE WERE WON-DER-FUL ROS-ES THEY TEL ME IN SWEET FRA-GRANT MEA-DOWS OF  
 DAWN AND DEW THERE WAS

Chords and musical notations include: Eb, E0, F#m7, Abm, Eb, C9, F#m7, Bb7-9, Eb, Abm, Bb7, Eb, Abm, Eb, Eb9, Ab, A0, Eb, C7 +5, F#m7, F7, Bb7, Bb7+5, Bb7, D.S. al fine.

# 808 YOU WAS RIGHT, BABY w/m PEGGY LEE & DAVE BARBOUR ~ 1945 ~

Handwritten musical score for "You Was Right, Baby". The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The tempo is marked "142 3X". The lyrics are: "You SAID SOME DAY YOU'D TURN THE TIDE AND I'D BE LAUGH-ING ON THE SAID SOME DAY THE WORM WOULD TURN I HAD SIMP LES-SONS THAT I SAID SOME DAY YOU'D PASS ME BY THAT I'D BE TELL-ING YOU JUST OTH-ER SIDE - AND YOU WAS RIGHT, BA-BY - BA-BY, YOU WAS SO RIGHT - YOU HAD TO LEARN AND YOU WAS ONE TOO MAN-Y LIES AND YOU WAS RIGHT, BA-BY - BA-BY, YOU WAS SO RIGHT - YOU GAVE YOU A STO-RY YOU GAVE ME THE GATE I WISH YOU'D COME BACK BUT YOU SAY IT'S TOO LATE I LOOK KIND OF SIL-LY HOLD-ING THE SACK BUT I GUESS I'LL HOLD IT UN-TIL YOU COME BACK YOU". The score includes various chords such as Eb7, Ab9, Eb9, Bb9, Eb, F7, and Ab.

PLAYED BY BRASS BANDS AT NEW ORLEANS FUNERALS

# WHAT A FRIEND WE HAVE IN JESUS JOSEPH SCRIVEN CHAS. C. CONVERSE APPROX 1860 ~

Handwritten musical score for "What a Friend We Have in Jesus". The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The tempo is marked "4/4". The lyrics are: "WHAT A FRIEND WE HAVE IN JE-SUS ALL OUR SINS AND GRIEFS TO BEAR HAVE WE TRI-ALS AND TEMP-TA-TIONS IS THERE TROU-BLE AN-Y-WHERE ARE WE WEAK AND HEAV-Y - LA-DEW WHAT A PRIV-I-LEGE TO CAR-RY EV-ERY-THING TO GOD IN PRAYER WE SHOULD NEV-ER BE DIS-COUR-AGED TAKE IT TO THE LORD IN PRAYER PRE-CIOUS SAV-IOR STILL OUR REF-UGE TAKE IT TO THE LORD IN PRAYER O WHAT PEACE WE OPT-EN FOR-FEIT O WHAT NEED-LESS PAIN WE BEAR CAN WE FIND A FRIEND SO FAITH-FUL WHO WILL ALL OUR SOR-ROWS SHARE DO THY FRIENDS DES-PISE, FOR-SAKE THEE TAKE IT TO THE LORD IN PRAYER ALL BE-CAUSE WE DO NOT CAR-RY EV-ERY THING TO GOD IN PRAYER JE-SUS KNOWS OUR EV-ERY WEAR-NESS TAKE IT TO THE LORD IN PRAYER IN HIS ARMS HE'LL TAKE AND SHIELD THEE THOU WILT FIND A SOL-ACE THERE A-MEN". The score includes various chords such as F, Bb, C, and F7.



# HIGH AND THE MIGHTY

4/HEED WASHINGTON  
m/DIMITRI TIOMKIN 1954

809

Handwritten musical score for "High and the Mighty" in B-flat major, 4/4 time. The score consists of five staves of music with lyrics written below the notes. Chords are indicated above the staff lines. The lyrics are: "I WAS HIGH AND MIGH-Y HOW I LAUGHED AT LOVE AND THE STARS A-BOVE THEN YOU CAME LIKE A GENTLE FAIRY AND HELPED ME TO FIND MY WAY! I WAS HIGH AND MIGHT-Y AND I TRIED MY HEART STOP AND START NOW I FIND THAT I WAS BLIND, I'M LEARNING IT DAY BY DAY HOW CAN CHANGE THINGS RE-AR-RANGE THINGS OH WHAT STRANGE THINGS LOVE CAN DO -EV-ER AND EV-ER TO YOU YOU, YOU".

# YOU NEVER CAN TELL

~1920

4/lew Brown  
m/Albert Von Tilzer

Handwritten musical score for "You Never Can Tell" in B-flat major, 4/4 time. The score consists of six staves of music with lyrics written below the notes. Chords are indicated above the staff lines. The lyrics are: "FOR SOME GIRLS ARE SHY AND MAY PASS YOU BY - BUT YOU NEVER CAN TELL SOME GIRLS WILL POUT - KEEP YOU IN DOUBT BUT YOU NEVER CAN TELL SOME GIRLS INSIST THEY'VE NEVER BEEN KISSED BUT YOU NEVER CAN TELL YOU MAY TAKE A SOME GIRLS LOOK GREEN YOU KNOW WHAT I MEAN GIRL TO THE PARK SHE'LL SAY SHE'S A - FRAID OF THE DARK SHE LOOKS SO TENDER HEART-ED BUT WHEN YOU GET HER START-ED WELL, YOU NEVER CAN TELL BUT YOU NEVER CAN TELL YOU TAKE A GIRL-IE TO HER DOOR SHE GIVES YOU ONE KISS AND YOU GET SORE SHE SAYS THAT'S ALL THERE IS THERE IS-N'T ANY-Y MORE BUT YOU NEVER CAN TELL".

# BUTTER AND EGG MAN

WITH LOUIS ARMSTRONG'S SOLO  
BY LOUIS ARMSTRONG &  
PERCY VENABLE 1926

F Fmaj7 F F7 G7 C7 F F

I WANT A BUT-TER AND EGG MAN FROM 'WAY OUT IN THE WEST I GET SO TIR-

Ab0 Gmi7 C7 G7 C7 F

-ED OF WORK-ING ALL DAY I WANT SOME-BOD-Y WHO WANTS ME TO PAI-

F7 Bb D7

Pre-t-ty clothes HAVE NEV-ER BEEN MINE BUT IF MY DREAM COMES TRUE THE

G7 C7 F Fmaj7 F F7 G7 C7

SOME'S GAIN' TO SHINE I WANT A BUT-TER AND EGG MAN DON'T SOME B/G BUT-TER AND

C7 F A7

EGG MAN WANT ME

A Louis Armstrong's TRUMPET SOLO IN TRUMPET KEY

D7 mm D+ G6 D+ G6 G G0 Ami7 D7

D7 G G0 D7 G7 mm C

C E7 ww A7 D7 G

G6 A7 D7

G G0 A7 D7 D+ G mm A7 mm

D7 G G

G0 Ami7 D7 D7

**BUTTER & EGG MAN (CONTINUED)**

**WHEN SUNNY GETS BLUE** <sup>4-ACK</sup> SEGAL & MARVIN FISHER <sub>in 1956</sub>

WHEN SON-NY GETS BLUE, HER EYES GET GREY AND CLOUD-Y THEN THE RAIN BE-GINS TO  
 " " " " SHE BREATHES A SIGH OF SAD-NESS LIEP THE WIND THAT STIRS THE  
 MEM-RIES WILL FADE, AND PRE-TY DREAMS WILL RISE UP WHERE HER OTH-ER DREAM FELL

FALL PIT-TER PAT-TER, PIT-TER PAT-TER LOVE IS GONE SO WHAT CAN MAT-TER  
 TREES WIND THAT SETS THE LEAVES TO SWAY-IN'G LIES SOME VI-O-LINS ARE PLAY-IN'  
 THROUGH HOR-RY NEW LOVE HOR-RY HERE - TO KISS A-WAY EACH LOVE-LY TEAR AND

NO SWEET LOV-ER MAN COMES TO CALL WHEN -DIES PEO-PLE USED TO LOVE TO  
 WEIRD AND HAUNT-ING MEK-O-

HEAR HER LAUGH, SEE HER SMILE THAT'S HOW SHE GOT HER NAME SINCE THAT SAD AF-PAIR SHE'S

LOST HER SMILE, CHANGED HER STYLE SOME-HOW SHE'S NOT THE SAME BUT

HOLD HER NEAR WHEN SUN-NY GETS BLUE HOLD HER NEAR WHEN SUN-NY GETS BLUE

# MISTER GALLAGHER & MISTER SHEAN

Wm Ed. GALLAGHER & AL. SHEAN  
1922

## VERSE

THESE ARE TWO FUN-NY MEN THE BEST I'VE EV-ER SEEN ONE IS MIS-TER  
 THESE TWO CRON-IES MEET IT SURE-LY IS A TRUST, THE

GAL-LA-GHER, THE OTH-ER MISTER SHEAN WHEN  
 THINGS THEY DO, AND THE FUN-NY WAY THEY GREET

## CHORUS

OH! MIS-TER GAL-LA-GHER OH! MIS-TER GAL-LA-GHER HEL-LO WHAT'S  
 " " " " " " " " " " IF YOU'RE A  
 " " " " " " " " " " ONCE I  
 " " " " " " " " " " WHAT'S THE

ON-YOUR MIND THIS MORN-ING MIS TER SHEAN EV-RY BOD-Y'S MAK-ING FUN OF THE  
 FRIEND OF MINE, YOU'LL LEND ME A COU-RE OF BUCKS I'm SO BROKE & BAD-LY BENT AND I  
 THINK I SAW YOU SAY A LA - DY'S LIFE IN A ROW-BOAT OUT TO SEA YOU WEEGA  
 NAME OF THAT GAME THEY PLAY ON THE LINKS WITH A STICK THEY KNOCK THE BALL WHERE YOU

WAY OUR COUN-TRY'S RUN ALL THE PA - PERS SAY WE'LL SOON LIVE BUR - O - PEAN WHY MIS-TER  
 HAVE-N'T GOT A CENT I'M SO CHEAN YOU'D THINK THAT I WAS WASH'D WITH LUX OH! " " V  
 HE-RO THEN TO ME AND I THOUGHT PER-HAPS YOU'VE MADE THIS GIRL YOUR WIFE " " V  
 CAN'T FIND IT ALL ALL THEN THE CAD-DIE WALKS A ROOND AND THINKS AND THINKS " " "

SHEAN WHY MIS-TER SHEAN ON THE DAY THEY TOOK A - WAY OUR OLD CAN - TEEN - COST OF  
 " OH! " " DO YOU MEAN TO SAY YOU HAVE-N'T GOT A BEAN ON MY  
 " " " " AS SHE SUNK I DROVE DOWN LIES A SUB-MA - RINE DRAGGED HER  
 " " " " YOU DON'T EV-EN KNOW A HAZ-ARD FROM A GREEN IT'S BE-

LIV-ING WENT SO HIGH THAT'S ITS CHEAP ER NOW TO DIE POS-I - TIVE - LY MIS - TER  
 WORD AS I'M A-LIVE I IN - TEND-ED TOUCHING YOU FOR FIVE, OH I THANK YOU " "  
 UP UP - ON THE SHORE NOW SHE'S MINE FOR - EV - ER MORE WHO THE KAD - Y " "  
 COME A POP - UKAR GAME AND YOU DON'T E - VEN ITS NAME SURE ITS CRO-QUETTE " "

GAL-LA-GHER, AB-SO-LUTE-LY MIS-TER SHEAN. OH! MIS-TER  
 " " " YOU ARE WEL-COME " " SHEAN " " "  
 " " " NO THE ROW-BOAT " " SHEAN " " "  
 " " " NO, 25 CENTS TEN-NIS " " SHEAN -

# DEAR HEART

Wm HENRY MANCINI ~1964~

8/3

DEAR HEART WISH YOU WERE HERE TO WARM THIS NIGHT — MY DEAR HEART SEEMS LIKE A  
 SOON I'LL KISS YOU HELLO AND

YEAR SINCE YOU'VE BEEN OUT OF MY SIGHT A SIN-GLE ROOM A TABLE FOR  
 ONE IT'S A KON-SOME TOWN ALL RIGAT BOT LEAVE YOUR ARMS NEVER MORE —

# QUIET NIGHTS & QUIET STARS

M/ANTONIO CARLOS JOBIM ENGLISH LYRICS: BENJ LEEB 1964

QUI-ET NIGHTS OF QUI

ET STARS QUI-ET CHORDS FROM MY GUI-TAR FLOAT-ING ON THE SI-LENCE THAT SUR-ROUNDS

QUI-ET THOUGHTS AND QUI-ET DREAMS QUI-ET WALKS BY QUI-

ET STREAMS AND A WIN-DOW LOOK-ING ON THE MOUN-TAINS AND THE SEA HOW KON-AY-

THIS IS WHERE I WANT TO BE HERE, WITH YOU SO CLOSE TO ME UN-TIC — THE FIN-AL

FLICK-ER OF LIFE'S EM-BER I WHO WAS LOST AND LONG-AY —

BE-LIEV-ING LIFE WAS ON-LY A BIT-TER, TRA-GIC JOKE HAVE FOUND WITH YOU

THE MEAN-ING OF EX-IST-ENCE. ON MY LOVE

# 814 HALLELUJAH, I'M A BUM

MITCHELL PARISH VERSION  
1928

VERSE

F Bb F C7 F Bb F

OH, WHY DON'T I WORK LIKE OTH-ER MEN DO? HOW THE HECK CAN I WORK WHEN THERE'S  
I TRA-VEL BY FREIGHT AND IF I GET FOUND NAUGH-TY RAIL-ROAD DE-TEC-TIVE WILL  
WHEN I TAKE A BATH THEN ALL THE WORLD KNOWS 'CAUSE I LOOK LIKE A LI-LY AND  
OH, I DON'T LIKE WORK AND WORK DON'T LIKE ME AND THAT IS THE REA-SON I  
OK, GOD BLESS THE MAN WHO HANDS ME A BITE MAY THE AN-GEES PRE-SERVE HIM AND

G7 C7 **CHORUS** F C7 F F G7 C7

NO WORK TO DO? KICK ME A-ROUND  
SNEAKING A ROSE AM SO HON-GRY  
MY AP-PET-ITE } HAL-LE-LU-JAH I'M A BUM, HAL-LE-LU-JAH, BUM A-GAIN, HAL-LE-

F A7 Dmi C7 F A

LU-JAH, GIVE US A HAND OUT, TO RE-VIVE US A-GAIN

# STEALING TO VIRGINIA

By WALTER EDWARDS  
Lyrics GUS KAHN 1923

C6 Cmaj7 F D7 to CODA 2x

I'VE GOT A FEEL-ING THAT I'LL SOON BE A-STEAL-ING TO VIR-GIN-IA,

G7 C11 C# G7 Dmi G7

I LONG TO RAM-BLE WHERE THE RED ROSES RAM-BLE 'ROUND THE DOOR WHAT'S MORE THERE'S

C6 Cmaj7 F C EM7 D0 // G

SOME-BOD-Y WAIT-ING BY A WHITE GAR-DEN GATE IN MY VIR-GIN-IA,

Am D7 G7 G7 G7 E7

SOME-BOD-Y WHO I CAN TELL MY TROUB-LES TO I'M JUST A "BA-BY BUNT-ING"

E7 A7 A# D7 D7

HUNT-ING FOR THE REA-RY PAA-CES, EV-'RY NIGHT'S A NIGHT OF YEARN-ING FOR THE SIGHT OF

G G° F# C C5 G7 DS. & CODA F

FRIEND-LY FA-CES, SO

FOR WHEN THE WHOLE WORLDS 'AG-IN YOU" ALL THE

F F# G7 C

HEARTS IN VIR-GIN-IA ARE TRUE-

# PRETEND

LEW DOUGLAS  
CLIFF PARMEAN  
FRANK LAVERNE 1952

PRE-TEND YOU'RE HAP-PY WHEN YOU'RE BLUE IT IS-N'T VER-Y HARD TO DO  
RE-MEM-BER AN-Y-ONE CAN DREAM AND NOTH-ING'S BAD AS IT MAY SEEM  
AND IF YOU SING THIS MEA-O-DY YOU'LL BE PRE-TENDING JUST LIKE ME

AND YOU'LL FIND HAP-PI-NESS WITH OUT AN END. WHEN-EV-ER YOU PRE-TEND  
THE A-T-TLE THINGS YOU HAVE-N'T GOT COULD BE A LOT IF YOU'D  
THE WORLD IS MINE, IT CAN BE YOURS MY FRIEND, SO WHY DON'T YOU

PRE-TEND YOU'LL FIND A LOVE YOU CAN SHARE ONE YOU CAN CALL ALL YOUR OWN

PRE-TEND

JUST CLOSE YOUR EYES (SAY "I") BE THERE YOU'LL NEV-ER BE A-LONE (HE'LL)

*II. LAST*

*D.S. al fine*

# HERE'S THAT RAINY DAY

M - James VanHousen  
Lyrics - J. BURKE  
1953

RAY-BE I SHOULD HAVE SAID THOSE LEFT OV-ER DREAMS FUN-NY BUT HERE'S THAT RAIN-Y  
WHERE IS THAT WORN OUT WISH THAT I THREW A-SIDE AFT-ER IT BROUGHT MY LOV-ER

DAY - HERE'S THAT RAIN-Y DAY THEY TOLD ME A-BOUT, AND I LAUGHED AT THE THOUGHT THAT IT

MIGHT TURN OUT THIS WAY - DC.

NEVE - FUN-NY HOW LOVE BE-COMES A

COLD RAIN-Y DAY FUN-NY THAT RAIN-Y DAY IS HERE

*CODA*

# ROCK AROUND THE CLOCK

MAX FREEDMAN  
JIMMY DE KNIGHT  
1963

ONE TWO THREE O'-CLOCK, FOUR O'-CLOCK ROCK FIVE SIX SEVEN O'-CLOCK  
EIGHT O'-CLOCK ROCK NINE, TEN ELEVEN O-CLOCK, TWELVE O'-CLOCK ROCK, WE'RE GON-NA  
ROCK A-ROUND THE CLOCK TO-NIGHT — PUT YOUR GRAD RAGS ON AND JOIN ME, HON, WE'LL  
HAVE SOME FUN WHEN THE CLOCK STRIKES ONE — WE'RE GON-NA ROCK A-ROUND THE CLOCK TO-NIGHT WE'RE GON-NA  
ROCK, ROCK, ROCK, TILL BROAD DAY-NIGHT, WE'RE GON-NA ROCK, GON-NA ROCK A-ROUND — THE CLOCK TO-NIGHT —

# ALL THE WAY

BY SAMMY CANN  
BY JAMES VAN HEUSEN 1957 — MOVIE "THE JOKER IS WILD"

WHEN SOME-BOD-Y LOVES YOU, IT'S NO GOOD UN-LESS HE KNOWS YOU ALL THE WAY  
WHEN SOME-BOD-Y NEEDS YOU IT'S NO GOOD UN-LESS HE NEEDS YOU ALL THE WAY  
HAP-PIER TO BE NEAR YOU WHEN YOU NEED SOME-ONE TO CHEER YOU ALL THE WAY TALL-ER THAN THE  
THROUGH THE GOOD OR LEAN YEARS AND FOR ALL THE IN-32-TWENTY YEARS CARE WHAT MAY WHO KNOWS WHERE THE  
TALL-EST TREE IS THAT'S HOW IT'S GOT TO FEEL DEEP-ER THAN THE DEEP BLUE SEA IS  
ROAD WILL LEAD US ON-LY A FOOL WOULD  
THAT'S HOW DEEP IT GOES IF IT'S REAL SAY, — BUT IF YOU LET ME LOVE YOU IT'S FOR  
SURE I'M GON-NA LOVE YOU ALL — THE WAY ALL THE WAY



# BLUE VELVET

W/M B. WAYNE  
L. MORRIS

1951 ~ 817

Musical notation for the first line of the song, including notes and chords (F7, Bb, Dm, Cm7, F7, Bb).

SHE WORE BLUE VEL-VET BLU-ER THAN VEL-VET WAS THE NIGHT  
SHE WORE BLUE VEL-VET BLU-ER THAN VEL-VET WERE HER EYES  
GLOW OF BLUE VEL-VET BUT IN MY HEART THERE'S ALWAYS BE

Musical notation for the second line of the song, including notes and chords (Cm7, F7+5, Bb7, G7-9, Cm, F#7, Bb9).

SOFT-ER THAN SAT-IN WAS THE LIGHT FROM THE STARS WAS OURS  
WARM-ER THAN MAY HER TEN-DER SIGHTS LOVE  
PRE-CIOUS AND WARM A MEM-O-RY

Musical notation for the third line of the song, including notes and chords (Eb, Ebm7, Bb, Bb7, Eb, Ebm7).

OURS A NIVE I HELD LIGHT-LY FEEL-ING THE RAAT-URE GROW LIKE A FLAME BURN-ING BRIGHT-LY

Musical notation for the fourth line of the song, including notes and chords (Dm, Eb, Cm7, F7, D.S. al. f, F7, Fm, Bb9).

BUT WHEN SHE LEFT, GONE WAS THE GLOW OF THROUGH THE YEARS AND I

Musical notation for the fifth line of the song, including notes and chords (Eb, F7, Bb, Bb6).

STILL CAN SEE BLUE VEL-VET THROUGH MY TEARS

# THAT'S ALL

1952  
M/ ALAN BRANDT M/ BOB HAYMES

Musical notation for the first line of the song, including notes and chords (Bb, F7, Bb, F7, Dm7, G7).

I CAN ON-LY GIVE YOU LOVE THAT LASTS FOR -EV-ER AND THE PROM-ISE TO BE NEAR EACH TIME YOU  
WON-BEING WHAT I'M ASK-ING IN "COUN-TRY WALKS IN SPRING-TIME" A HAND TO HOLD WHEN LEAVES BE-GIN TO  
Re-TURN, DEAR YOU'LL BE GLAD TO KNOW THAT MY RE-MANDS ARE

Musical notation for the second line of the song, including notes and chords (Cm7, F7, Gm7, C9, Cm7, C#0, Dm, G7, C7, F7).

CALL AND THE ON-LY HEART I OWN FOR YOU AND YOU A-LONE THAT'S ALL THAT'S ALL I CAN  
FALL AND A LOVE WISE BOON-ING LIGHT WILL WARM THE WIN-TER NIGHT THAT'S THAT'S  
SMALL SAY IT'S ME THAT YOU'N A-DORE FOR NOW AND EV-ER MORE THAT'S THAT'S

Musical notation for the third line of the song, including notes and chords (F#m7, Bb9, Eb6, F#m7, Bb9, Eb6).

ALL THAT'S ALL THERE ARE THOSE I AM SURE WHO HAVE TOLD YOU THEY WOULD  
ALL THAT'S ALL fine

Musical notation for the fourth line of the song, including notes and chords (F#m7, Bb9, Eb6, Gm7, C9, F6).

GIVE YOU THE WORLD FOR A TOY ALL I HAVE ARE THESE ARMS TO EN-FOLD YOU AND A

Musical notation for the fifth line of the song, including notes and chords (Gm7, C9, F7, Cm7, F7, D.C. & fine).

LOVE TIME CAN NEVER DE-STROY IF YOU'RE



PLAYED AT FUNERALS BY NEW ORLEANS' DRUMS DRUMS

# OVER IN THE GLORYLAND

1906  
JAMES W. ACUFF & EMMETT S. DEAN

819

**VERSE**

I'VE A HOME PRE - PARED WHERE THE SAINTS A - BIDE, JUST  
 I AM ON MY WAY TO THOSE MAN - SIONS FAIR, JUST  
 WHAT A JOY - FUL THOT, THAT MY LORD I'LL SEE, " O - VER IN THE GLO - RY -  
 WITH THE BLOOD - WASHED THROG I WILL SHOUT AND SING, "

**CHORUS**

AND I LONG TO BE BY MY SAY - IOR'S SIDE, JUST  
 THESE TO SING GOD'S PRAISE, AND HIS GLO - RY SHARS, JUST  
 AND WITH KIN - DRED SAVED, THESE FOR - BY - ER BE, JUST  
 GNAO HO - SAN - N AS TO CHAST, THE LORD AND KING JUST

JUST O - VER IN THE GLO - RY - LAND, I'LL JOIN THE HAP - PY AN - GEL BAND, JUST  
 (OVER, OVER) (YES, WIN)

O - VER IN THE GLO - RY - LAND JUST O - VER IN THE GLO - RY - LAND, THESE WITH - - - THE MIGHT - Y  
 (OPT. (C7) (O - VER, O - VER) (YES, WITH)

HOO I'LL STAND, JUST O - VER IN THE GLO - RY - LAND — Ae

# PETE KELLY'S BLUES

W/SAMMY CANN  
 M/RAY HEINZDOEF  
 1955

THEY'RE A SAD THING THEY'RE A BAD THING THE BLUES!  
 EX - IT YOU CAN TRY WITH THE BLUES!  
 WHEN THEY THREAT - EN JUST START  
 IF YOU'RE BORN WITH YOU WILL

BET - TIN' YOU HOSE YOU HIDE YOUR SELF BE - HIND A PRAYR THE BLUES WILL COME AND THEY'LL

FIND YOU THERE I MEAN THE BLUES THEY CALL PETE KEL - LY'S BLUES BAD NEWS THERE'S NO

DIE WITH THE BLUES THINK WHAT YOU CHOOSE THAT HAP - PY DREAM IS

YOURS THEY SAY IF YOU CAN PAY THE DUES THATS WHY I'M STUCK WITH

FRESH OUT OF LOCK WITH THE - BLUES! THE BLUES THE BLUES

# 820 PRINCE OF WAILS

WIM ELMER SCHÖGEBEL  
(PLAYED BY BIX)

1924

**INTRO**

Chords: Db7, b2b7, Bb7, D0, F, C7, b(15), F, C0, C7

**VERSE**

Chords: C7, F, F, C7, F, F7, Bb

THEY CALL ME A PRINCE A REG-U-LAR FEL-Low, — BUT JUST THE SAME  
I'M WON-DER-ING WHY MY BA-BY HAS ABPT ME, — THE MYS-TER-Y

Chords: F, D7, G, Bb, C7, Bb, C7, C9, F

I NEED SYM-PA-THY — THE ONE THAT I LOVE — RAN A-WAY FROM ME TO-  
IS PUZ-ZL-ING ME — I CAN'T FIG-URE OUT — WHAT IT'S ALL A-BOU, IN

Chords: C7, F, F, C7, F, F7, Bb7

DAY I SAY: — LOST, THE ON-LY SWEET-IE I HAD — I'M BLUF  
DOUBT I SAY: — LOST, THE ON-LY SWEET-IE I HAD — I'M BLUS

Chords: F, C, C7

JUST AS BLUF AS I CAN BE — NO WON-DER I'M TRAIL-ING A-LONG WAILS I'M WAIL-ING MY  
AND I'M FEEL-ING MIGHT-Y BAD — JUST HEAR ME A WAIL-ING MY SONG EV-RY-THING HAS GONE

**CHORUS**

Chords: F, C0, C7, C, Am, C7, Eb7, Eb7, D7, D7

SONG WRING — LOVES BEEN FAIL-ING — IVE BEEN AIL-ING —

Chords: C7, C, Am, F, Db7, F, Ab0, C7, Am, C, C7, Eb7, D7

HEAR — ME WAIL-ING — I'M A PRINCE OF WAILS — AL — WAYS CRY-ING — AL —

Chords: D7, Db7, C7, Am, C, C7, F, Db7, F

WAYS SIGN-ING — NO de-NY-ING I'M A PRINCE OF WAILS — Fine

# PETITE FLEUR

— 1952 —  
SIDNEY BECHET

Chords: D7, Gmi, Gmi, A7, D7

Chords: D7, F7, Bb, Bb, Cm, F7, D7, Gmi, Eb, Cm

Chords: D7, Gm, Gm7, Gm6, A7, D7, A7, D7, Gm

Chords: Gm7, Cm6, D7, D7, D7, Gmi7, Cm, Gm

# ONLY YOU

SOCK RAM 7 ANDE RAND 1955

821

ON-LY YOU — CAN MAKE THIS WORLD SEEM RIGHT — ON-LY YOU CAN MAKE THE  
 You — CAN MAKE THIS CHANGE IN ME — FOR IT'S TRUE — YOU ARE MY  
 DARK-NESS BRIGHT — ON-LY YOU AND YOU A-LOVE CAN THRILL ME LIKE YOU DO AND  
 DES-TI-NY — WHEN YOU HOLD MY HAND, I  
 FILL MY HEART WITH LOVE FOR ON-LY YOU — ON-LY UN-DER STAND THE  
 MAGIC THAT YOU DO YOU'RE MY DREAM COME TRUE MY ONE AND ON-LY YOU

# FLY ME TO THE MOON (IN OTHER WORDS)

W/IN BART HOWARD W-1954

FLY ME TO THE MOON AND LET ME PLAY A-MONG THE STARS — LET ME SEE WHAT  
 FILL MY HEART WITH SONG " " SING FOR-EV-ER MORE — YOU ARE ALL I  
 SPRING IS HERE ON JU-PI-TER AND MARS # IN OTHER WORDS — HOLD MY HAND — IN  
 LONG FOR ALL I WOR-SHIP AND A-DORE " " PLEASE BE  
 OTHER WORDS — DAR-LING KISS ME TRUE — IN OTHER WORDS

# DANSE RO

W-1953

RICHARD HAYMAN, LEE DAVIELS & S. PARKEE

HOLD ME CLOSE AND HOLD ME TIGHT — HOLD ME NOW WHILE MY HEAD SEEMS LIGHT  
 IF I DREAM OF NEW DE-LIGHTS — IT'S A PART OF THIS NIGHT OF NIGHTS  
 HERE BE-FORE MY VER-Y EYES — I COULD SWEAR THIS IS PAR-A-DISE  
 THRILLS LIKE THIS — LINGER SO — WHEN I HEAR THEM PLAY DAN-SE-RO  
 AND WHILE I FEEL THIS SLOW — LET THEM PLAY AND PLAY " " " " fine  
 THIS IS ALL MIND, I KNOW — WHEN I HEAR THEM  
 IN MY HEART I KNOW THAT IF I'VE HEARD ONE TUNE I'VE HEARD A THOU-SAND THEMES  
 BUT STILL AND ALL I FIND THERE'S ON-LY ONE THAT THRILLS ME TO EX-TREMES AND SO IT SEEMS

822

# I CAN'T STOP LOVING YOU

W/M DON GIBSON  
W 1958

**CHORUS**

I CAN'T STOP LOV-ING YOU — SO I'VE MADE UP MY MIND — TO LIVE IN MEM-O-RY —  
 " " " " " " THERE'S NO USE TO TRY — PRE-TEND THERE'S SOME-ONE NEW —  
 OF OLD LONESOME TIMES — I CAN'T STOP WANT-ING YOU IT'S USE-LESS TO SAY —  
 I CAN'T LIVE A LIE — I CAN'T STOP " " " " THE WAY THAT I DO  
**VERSE**  
 SO I'U JOST LIVE MY LIFE IN DREAMS OF YES-TER-DAY — THOSE HAP-PI HOURS  
 THERE'S ON-AY BEEN ONE LOVE FOR ME THAT ONE LOVE IS YOU —  
 THAT WE ONCE KNEW THOUGH LONG A-GO — STILL MAKE ME BAUG — THEY SAY THAT TIME  
 HEATS A BRO-KEN HEART BUT TIME HAS STOOD STIL SINCE WEVE BEEN A-PART

# FEELINGS

ENGLISH LYRIC & MUSIC  
MORRIS ALBERT W 1974

**A** EM 3 EM D# 3 EM D 3 A 3 Am  
 FEEL-INGS TEAR DROPS NOT-ING MORE THAN FEEL-INGS ROLL-NG DOWN ON MY FACE TRY-ING TO FOR-GET MY TRY-ING TO FOR-GET MY  
 I F#m B7 E7 B C Am D7  
 FEEL-INGS OF LOVE FEEL-INGS OF LOVE FEEL-INGS FOR ALL MY LIFE I'LL  
 Bmi E7 Am D7 TO CODA  
 FEEL IT I WSH I'D NEV-ER MET YOU GIRL YOU'LL NEV-ER COME A-  
 Bmi G7 C Am D7 Bm E7 Am D7  
 GAIN FEEL-INGS WO WO WO FEEL-INGS WO WO WO FEEL You A-GAIN IN MY  
 F#m7 B7 37 Em Em(47) Em7 A7  
 ARMS FEEL-INGS FEEL-INGS LIKE I'VE NEV-ER LOST YOU AND FEEL-INGS LIKE I'LL  
 Am D7 G E7+ E7 D7 B CODA  
 NEV-ER HAVE YOU A-GAIN IN MY HEART GO BACK TO B F#m7 B9 37-9 GAIN  
 FADE OUT - REPEAT - FADE OUT  
 C Am D7 Bm E7 Am D7 Bmi7 E7  
 FEEL-INGS WO WO WO FEEL-INGS WO WO WO FEEL-INGS A-GAIN IN MY ARMS



# 824 YES! WE HAVE NO BANANAS FRED SILVER & IRVING COHN w/1923

Handwritten musical score for "Yes! We Have No Bananas" in 4/4 time. The score consists of three staves of music with lyrics written below. Chords are indicated above the notes. The lyrics are: "YES WE HAVE NO BA-NA-NAS — WE HAVE NO BA-NA-NAS TO-DAY — WE'VE STRING BEANS AND 'HON'-IONS CAB-'BAH'-GGS AND SCAL-XIONS AND ALL KINDS OF FRUIT AND SAY WE HAVE AN OLD FASH-IONED TO-'MAH'-TO LONG IS-LAND PO-'TAH'-TO — BUT YES WE HAVE NO BA-NA-NAS — WE HAVE NO BA-NA-NAS TO-DAY —".

# WHEN IT'S NIGHT-TIME IN ITALY w/ James Randis & Lew Brown (ITS WEDNESDAY OVER HERE) -1923

Handwritten musical score for "When It's Night-Time in Italy" in 4/4 time. The score consists of three staves of music with lyrics written below. Chords are indicated above the notes. The lyrics are: "WHEN IT'S NIGHT-TIME IN IT-A-LY ITS WEDNES-DAY O-VER HERE WHEN IT'S FISH DAY IN GER-MA-NY YOU CAN'T GET SHAVED IN MAS-SA-CHU-SETTS HOW HIGH IS UP ID LIKE TO KNOW HOW LOW IS DOWN AND WHEN WILL WE HAVE SNOW IF YOU BUMP IN-TO GAL-LA-GHER YOU'LL FIND THAT SHEAV IS NEAR WHEN IT'S NIGHT-TIME IN IT-A-LY ITS WEDNES-day O-VER HERE —".

# THEY GO WILD SIMPLY WILD OVER ME W/ JIM MCCARTHY M/ FRED FISHER -1917

Handwritten musical score for "They Go Wild Simply Wild Over Me" in 2/4 time. The score consists of three staves of music with lyrics written below. Chords are indicated above the notes. The lyrics are: "THEY GO WILD SIM-PLY WILD O-VER ME — THEY GO MAD JUST AS MAD AS THEY CAN BE NIGHT HOW THEY FIGHT O-VER ME I DON'T KNOW WHAT IT NO MAT-TER WHERE I'M AT ALL THE LA-DIES THIN OR FAT, THE TALL ONES, THE SMALL ONES I GRAB 'EM OFF LIKE THAT, EV-RY IS THAT THEY CAN SEE THE LAD-IES LOOK AT ME ♀ SIGH, IN MY ARMS THEY WANT TO DIE, THEY GO WILD SIM-PLY WILD O-VER ME — fine".



# SORRY

LYRIC: RAY KLACES ~ 1927 ~

MUSIC: HOWARD QUICKSELL

PLAYED BY BIX 825

ED Verse F7 Bb7 Eb C#o Bb7 Eb F7 Bb7

I NEV-ER THOUGHT I'D EV-ER SEE THE DAY THAT I'D RE-GRET YOU EV-ER  
I NEV-ER RE-A-LIZED UN-TILL TOO LATE THAT LONG-SORRY WOULD EV-ER

Eb Eb7 Ab Eb C7 F7

WENT A-WAY NOW I'M SO BLUE THINK-ING OF YOU I'M SOR-RY WHAT CAN I  
BE MY FATE COUL'D YOU FOR-GET I LOVE YOU YET COME BACK, MY EMP-TY ARMS ARE

Bb7 Bb7#5 Chorus Bb7 Eb C#o Bb7 F#o

SAY DEAR SOR-RY BE-CAUSE I LOST YOU AND WERE A-PART SOR-  
SOR-RY FOR TEARS I'VE COST YOU THAT MADE

C7 Fmi C7 Ab Bb7#5 Bb7#5 Eb Eb Fmi Bb7 DS.alc Eb7

-RY I EV-ER CROSSED YOU AND BROKE YOUR HEART (SOME HOW I'M) YOU

Ab C7 Fmi Ab Abmi Eb Gmi / Eb C#o Fmi Bb7 (+5) Eb

3/4f LONG-AY OH HOW I WISH YOU ON-AY FELT SOR-RY TOO

# CHERIE, I LOVE YOU

W/ M. Hillman Rosedale Goodman ~ 1926 ~

Bb F7 Bb

CHÉ-RIE CHÉ-RIE MY OWN — CHÉ-RIE BE MINE A-LONE THOUGH I COULD

Bbmi Cmi F7 F#o5 F7 F#o5 F7 Bb Bb

PRAYE YOU A THOUS-AND WAYS I SAY IT ALL IN THAT OLD SWEET PHRASE CHÉ-RIE

F7 Gmi F7 #5 D7 G7 C7

CHÉ-RIE SO FAIR — TELL ME TELL ME YOU CARE I LOVE YOU, LOVE YOU THAT'S WHAT I

C7 F7 Bb D7 G7 C7 C#o C7 "

MEAN WHEN I WHIS-PER CHÉ-RIE MY OWN — I LOVE YOU LOVE YOU THAT'S WHAT I MEAN WHEN I

C7 F7 Bb

WHIS-PER CHÉ-RIE" MY OWN

826

# IF WE NEVER MEET AGAIN

MORACE GERLACH & LOUIS ARMSTRONG

Handwritten musical score for "If We Never Meet Again" in 4/4 time. The score includes a melody line with lyrics and a guitar accompaniment line with chords. The lyrics are: "If we never meet a-gain — I'll have a rose to re-mem-ber — the shadow of de- I'll fall a-sleep in the flow-ers — and dream of the - cam-ber — will bring you back to me — cy; — The leaves in the fall will re- call the beau-ty I found in your eyes the birds in the spring when they sing will tell me that love nev-er dies" IF WE NEV-ER MEET A - GAIN".

# WORRIED (I'M WORRIED OVER YOU)

LYRIC: GUS KAHN MUSIC: VINCENT ROSE ~ 1923 ~

Handwritten musical score for "Worried (I'm Worried Over You)" in 4/4 time. The score includes a melody line with lyrics and a guitar accompaniment line with chords. The lyrics are: "WOR-RIED OTH-ERS WOR-RIED HAUNT YOU WANT O - VER You WHEN SO MANY LOVE You HOW CAN I BE CER-TAIN OF YOU A MIL-KION You TOO - DO YOU WON-DER WHY I'M WOR-RIED O - VER YOU".

# CRY

w/m CHURCHILL KOHLMAN ~ 1951 ~ (MADE HIT PARADISE 14 TIMES)

Handwritten musical score for "Cry" in 4/4 time. The score includes a melody line with lyrics and a guitar accompaniment line with chords. The lyrics are: "IF YOUR SWEET HEART SENDS A LET-TER OF GOOD - BYE — IT'S NO BLUES KEEP GET-TING BLU-ER WITH EACH SONG — RE-MEM-BER, SUN-SHINE AND YOUR SOME-TIME THINK IT'S REAL BUT IT'S ON-LY FALSE E-MO-TIONS THAT YOU FEEL CAN BE FOUND BE-HIND A CLOUD-Y SKY, SO LET YOUR HAIR DOWN AND GO ON AND CRY".

1926 ROSE COLORED GLASSES TOMMY MALIE JIMMY STEINER 827

(LOOKING AT THE WORLD THRU) G D<sup>9</sup> D<sup>7</sup> G C E<sup>7</sup>  
 LOOK-ING AT THE WORLD THRU ROSE COL-ORED GLASS-ES EV-RY-THING IS ROS-Y NOW

Am E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>  
 LOOK-ING AT THE WORLD & EV-RY-THING THAT PASS-ES SEEMS OF ROS-Y HUE SOME HOW

G<sup>7</sup> C A<sup>7</sup> D<sup>7</sup>  
 WHY DO I FEEL SO SPRY DON'T WINK YOUR EYE NEED-NT GUESS I'LL CON-FESS CER-TAIN SONG ONE

G D<sup>9</sup> D<sup>7</sup> G<sup>7</sup> C  
 JUST SAID YES IN A BUNG-A-HOW ALL COV-ERED WITH ROS-ES I WILL SET-TLE DOWN I YOW

E<sup>7</sup> G E<sup>7</sup> Am D<sup>7</sup> G  
 THAT'S WHY I'M LOOK-ING AT THE WORLD THRU ROSE COL-ORED GLASS-ES AND EV-RY THING IS ROS-Y NOW

SHOW ME THE WAY TO GO HOME W/M IRVING KING 1925

G G<sup>7</sup> C G  
 SHOW ME THE WAY TO GO HOME I'M TIRED AND I WANT TO GO TO BED I HAD A LIT-TLE DRINK A-BUT AN

G Emi A<sup>7</sup> D<sup>7</sup> C D<sup>7</sup> G G<sup>7</sup> C  
 HOUR A-GO, AND IT'S GONE RIGHT TO MY HEAD WHERE-EV-ER I MAY ROAM ON LAND OR SEA, OR

B<sup>7</sup> G Emi A<sup>7</sup> G D<sup>7</sup> G  
 FOAM YOU CAN AL-WAYS HEAR ME SING-ING THIS SONG SHOW ME THE WAY TO GO HOME

CONGRATULATIONS MACEO PINNEARD COLEMAN GOSTZ GREEN & STEPT 1929

A<sup>7</sup> D<sup>7</sup> G<sup>6</sup> F#F# A<sup>7</sup> D<sup>7</sup>  
 I OF-FER YOU CON-GRAT-U-LA-TIONS I REAL-LY MEAN IT FROM MY  
 YOU'LL AL-WAYS BE MY IN-SPI-RA-TION AL-THO WE'VE DRIFT-ED FAR A-

G<sup>6</sup> G<sup>7</sup> C Chi G G<sup>7</sup> E<sup>7</sup> A<sup>7</sup>  
 HEART PART — SOME-ONE IN YOUR EM-BRACE IS TAK-ING MY OLD PLACE BUT IF YOU'RE  
 YOU FOUND SOME-BOD-Y NEW WHAT ELSE IS THERE TO DO

A<sup>7</sup> D<sup>7</sup> D<sup>9</sup> D<sup>9</sup> A<sup>7</sup> G E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G  
 HAP-PY I'LL BE SO HAP-PY BUT OF-FER YOU CON-GRAT-U-LA-TIONS

828

# YOU BELONG TO ME

PEE WEE KING  
REDD STEWART ~ 1952 ~  
CHILTON PRICE

Musical notation for the first line of the song, including a treble clef, key signature of two flats, and various chords like Dmi, Eb, Bb, F#iC, and G7.

SEE THE PY-RAMIDS A-LONG THE NILE WATCH THE SUN-RISE ON A TROP-IC ISLE,  
SEE THE MAR-VET PLAGE IN OLD AL-GIERS SEND ME PHO-TO-GRAPHS SOO-VE -NIRS,  
FRY THE O-CEAN IN A SIL-VER PLANE SEE THE JON-GLE WHOV'S WET WITH RAIN

Musical notation for the second line of the song, including a treble clef, key signature of two flats, and various chords like Cmi, Eb, Bb, Gm, IC7, Cmi7, F7, C7, F7-9, and Bb.

JUST RE-MEM-BER, DAR-LING ALL THE WHILE You Be-long to ME  
" " " " WHEN A DREAM AP-PEARS  
" " " " 'TIL YOU'RE HOME A-GAIN  
1/2 You BE-LONG TO ME  
You BE-LONG TO ME

Musical notation for the third line of the song, including a treble clef, key signature of two flats, and various chords like Ab, Eb, C7, F#o, C7, Gm7, C7, F7, F7+, and D.C.

I'll BE SO A-LONE WITH OUT YOU MAY-BE YOU'LL BE LONG-SOME TOO AND BLUE

# UNFORGETTABLE

W/M IRVING GORDON  
~ 1951 ~

Musical notation for the first line of the song, including a treble clef, key signature of one sharp, and various chords like G, C, G, and C.

UN-FOR-GET-TA-BLE - THAT'S WHAT YOU ARE UN-FOR-GET-TA-BLE -  
" " " " IN EV-'RY WAY AND FOR-EV-ER-MORE -

Musical notation for the second line of the song, including a treble clef, key signature of one sharp, and various chords like C, A9, Gm7, Cm, A9, F4, and Fmi.

(-BE) THO' NEAR OR FAR, LIKE A SONG OF LOVE THAT CHINGS TO ME  
(-WORD) THAT'S HOW YOU'LL STAY THAT'S WHY DAR-KING IT'S IN-CRED - I - BLE

Musical notation for the third line of the song, including a treble clef, key signature of one sharp, and various chords like C, Gmb, A7, D9, Db, and D7.

HAW THE THOUGHT OF YOU DOES THINGS TO ME, NEV-ER BE-FOR - HAS SOME-ONE BEEN MORE  
THAT SOME-ONE SO ON-FOR-GET-TA-BLE

Musical notation for the fourth line of the song, including a treble clef, key signature of one sharp, and various chords like D7, G7, C, Dm7, D7, and Cb.

THANKS THAT I AM UN-FOR-GET-TA-BLE TOO

# MR. LUCKY

LYRICS: JAY LIVINGSTON & RAY EVANS  
MUSIC: HENRY MANCINI ~ 1959 ~

Musical notation for the first line of the song, including a treble clef, key signature of one sharp, and various chords like D7, Dm7, G7, Cmi7, E7, and Bbaj7.

THEY CALL US LUCK-Y - You AND LUCK-Y GIRL - LUCK-Y GUY  
A LUCK-Y RAIN-BOW - NIGHTS THE SKY WHEN WE KISS - WHEN WE SIGH

Musical notation for the second line of the song, including a treble clef, key signature of one sharp, and various chords like Bbmaj7, Ami7, D9, Bmi7, and Cmi7.

When You TAKE MY HAND OR TOUCH MY CHEEK I KNOW I'M ON A LIFE-TIME

Musical notation for the third line of the song, including a treble clef, key signature of one sharp, and various chords like Am7, D9, Dm7, G9, Eb, and D9.

LUCK-Y STREAK (HE) THEY SAY I'M LUCK-Y MIS-TER LUCK-Y  
(SHE) THEY SAY YOU'RE LUCK-Y MIS-TER LUCK-Y

Musical notation for the fourth line of the song, including a treble clef, key signature of one sharp, and various chords like Bm7, Eb7, Ami7, Ab7, and G.

GUY AND YOU'RE THE REA-SON WHY  
GUY BOT DAR-LING SO AM I

# JUST A LITTLE WHILE TO STAY HERE W/M E.M. BARRETT 829

SOON THIS LIFE WILL ALL BE O - VER AND OUR PIL - GRIM - AGE WILL END SOON WE'LL  
 SOON WE'LL SEE THE LIGHT OF MORN - ING THEN THE NEW DAY WILL BE - GIN SOON WE'LL  
 SOON WE'LL MEET A - GAIN OUR LOVED ONES AND WE'LL TAKE THEM BY THE HAND SOON WE'LL

TAKE OUR HEAVN - LY JOUR - NEY, BE AT HAMB A - GAIN WITH FRIENDS HEAV - EN'S GATES ARE STAND - ING  
 HEAR THE FA - THEP CALL - ING COME MY CHIL - DREN EN - TER IN THEN WE'LL HEAR A CHOIR OF  
 PRESS THEM TO OUR BOS - OM O - VER IN THE PROM - ISED LAND THEN WE'LL BE AT HOME FOR -

O - PEN, WAIT - ING FOR OUR EN - TRANCE THERE SOME SWEET DAY WE'RE GO - ING  
 AN - GELS, SING - ING OUT THE VIC - T'RY SONGS ALL OUR TROU - BLES WILL BE  
 - EV - ER THR - OUT ALL E - TER - NI - TY WHAT A BLESS - ED, BLESS - ED

O - VER ALL THE BEAU - TIES THERE TO SHARE JUST A LIT - TLE WHILE TO STAY HERE  
 END - ED AND WE'LL LIVE WITH HEAVEN'S - TH'RING (STAY HERE STAY HERE)  
 MORN - ING THAT E - TER - NAL MORN WILL BE

JUST A LIT - TLE WHILE TO WAIT JUST A LIT - TLE WHILE TO LA - BOR IN THE PATH THAT'S AL - WAYS  
 TO WAIT

STRAIGHT (BVA LONGER) JUST A LIT - TLE MORE OF TROU - BLE  
 (THAT'S AN'WAYS STRAIGHT AND NAR - RIN) TROU - BLE TROU - BLE

IN THIS LOW AND SIN - FUL STATE THEN WE'LL ENTER HEAV - EN'S POR - TALS  
 SIN - FUL STATE POR - TALS, POR - TALS

PRAYED BY NEW ORLEANS BRASS BANDS FOR FUNERALS

SWEEP - ING THEN THE PEARL - Y GATE PEARL - Y GATES

# (1949) BOURBON STREET PARADE W/M PAUL BARBARIN

LET'S FLY DOWN OR DRIVE DOWN TO NEW OR - LEANS - THAT CITY HAS PREET - TY  
 I'LL TAKE YOU PA - RADE YOU

HIS - TOR - IC SCENES DOWN BOUR - BON STREET THERE'S A LOT OF

HOT SPOTS YOU'LL SEE LOTS OF BIG SHOTS DOWN ON BOUR - BON STREET

# 830 MOBILE

BOB WELLS & DAVE HOCT  
~ 1954 ~

THEY SAW A SWAL-LOW BUILD-ING HIS NEST — I GUESS THEY FIG-URED  
 THEY TOOK A SWAMP-AND HEAV-Y WITH STEAM — THEY ADD-ED PEO-PLE  
 NO USE YOUR WON-DRIN' WHERE YOU SHUD GO — IT'S ON THE GULF OF

HE KNEW BEST SO THEY BUILT A TOWN A-ROUND HIM AND THEY CALLED IT MO-BILE  
 WITH A DREAM AND THAT DREAM BE-CAME A HEAV-EN  
 MEX - I - CO — WHERE THE SOUTH-ERN BOLLIES ARE RING-IN' BASS

AL-A-BAM-A BY THE NAME OF MO-BILE PRE-TY SOON THE  
 TOWN HAD GROWN 'TIL THEY HAD A SAIDE TROM-BONE AND A MAN WHO PLAYED PI-AN-O,  
 AND A SWAL-LOW WHO SANG SO-PRA-NO AND THE CLI-MATE'S I-DEAL  
 IT'S A HON-EY-SUCK-LE HEAV-EN BY THE NAME OF MO-BILE

# CRY ME A RIVER

W/M ARTHUR HAMILTON  
~ 1953 ~

NOW YOU SAY YOU'RE NONE-  
 SOR-RY YOU LOVE ME  
 YOU CRY THE LONG NIGHT THRU  
 FOR BE-IN' SO UN-TRUE  
 WELL JUST TO PROVE YOU DO  
 COME ON, AN

CRY- ME A RIV-ER CRY ME A RIV-ER I CRIED A RIV-ER O-VER YOU (fine)

You DRIVE ME NEAR-LY DRIVE ME OUT OF MY HEAD WHILE YOU NEV-ER SHED A TEAR.

RE-MEM-BER? I RE-MEM-BER ALL THAT YOU SAID TOLD ME LONG WAS TO PRE-BE-IAN  
 TOLD ME YOU WERE THRU WITH ME, AN



832

# LOVE ME TENDER

W/ M Elvis Presley & Vera MATSON ~ 1956 ~

VERSE

G A7 D7sus D7 G G

1. LOVE ME TEN-DER LOVE ME SWEET NEV-ER LET ME GO YOU HAVE MADE MY  
 2. " " " " LONG TAKE ME TO YOUR HEART FOR IT'S THERE THAT  
 3. " " " " DEAR TELL ME YOU ARE MINE I'LL BE YOURS THROUGH  
 4. WHEN AT LAST MY DREAMS COME TRUE DAR-LING THIS I KNOW HAP-PI-NESS WILL

A7 D7sus D7 G

CHORUS

G B7 EM G7

LIFE COM-PACTS AND I LOVE YOU SO LONG METEN-DER LOVE ME TRUE  
 I BE-LONG AND WE'LL NEV-ER SO PART  
 ALL THE YEARS TILL THE END OF TIME  
 POL-KOW YOU EV-'RY-WHERE YOU GO

G Dmi G Dmi E7+ E7 A7

1, 2, 3 4  
 Dsus D7 G D7 Dsus D7 G

ALL MY DREAMS FUL-FILL FOR, MY DAR-LIN' I LOVE YOU AND I AL-WAYS WILL AND I AL-WAYS WILL

# FEVER

W/ M JOAN DAVENPORT & Eddie Cooley ~ 1956 ~

VERSE

Ami

NEV-ER KNOW HOW MUCH I LOVE YOU NEV-ER KNOW HOW MUCH I CARE  
 SOON - LIGHTS UP THE DAY-TIME MOON - LIGHTS UP THE NIGHT

E7 Ami

WHEN YOU PUT YOUR ARMS A-ROUND ME I GOT A FE-VER THAT'S SO HARD TO BEAR  
 I NIGHT - UP WHEN YOU CALL MY NAME AND YOU KNOW I'M GON-NA TREAT YOU RIGHT

CHORUS

(TACET) Ami F6 Ami

YOU GIVE ME FE-VER WHEN YOU KISS ME FE-VER WHEN YOU HOLD ME TIGHT

E7 Am

FE-VER IN THE MORN-ING FE-VER ALL THROUGA THE NIGHT

# DAYS OF WINE AND ROSES

W/ JOHNNY MERCER & Henry MANCINI ~ 1962 ~

F Gmi6 D7sus D9 Gmi B7mi

THE DAYS OF WINE AND ROS-ES LAUGH AND RUN A-WAY LIKE A CHILD AT PLAY  
 THE NONE AT NIGHT DIS-CLOS-ES JUST A PASS-IN'G BREEZE FILLED WITH REM-O-RIES

Ami E Dmi Gmi Gmi7

THROUGH A MEAD-OW-LAND TO-WARD A CLOS-ING DOOR A DOOR MARKED NEV-ER  
 OF THE GOOD-EN SMILE THAT

Em7-5 A9 Dm7-5 G9 Gm7 C7 Dmi Dm7 Bb7-5 Bb9

MORE THAT WAS-N'T THERE BE-FORE IN-TRO-DUCE ME TO THE

Ami Dmi Gm7 F Gm7 E7

DAYS OF WINE AND ROS-ES AND YOU



# IT'S NO SIN

W/ CHESTER R. SAULL  
M/ GEORGE HOVEN ~1951 833

*S.* *Rhythm Out (No Chords)*

Ami7 D7 Gmi7

TAKE A-WAY THE BREATH OF FLOW-ERS IT WOULD SURE-LY BE A SIN.  
TAKE A-WAY THE VI-O-LINS DEAR FROM A LOVE-LY SYM-PHO-NY,  
THOUGH YOU TAKE A-WAY MY HEART DEAR STILL THE BEAT-ING THERE WITH-IN

G6 G Ami7 D7 D7 A5 G III D7 G

TAKE THE RAIN FROM A-PRIL SHOW-ERS IT'S A SNA TO BE  
AND THE MU-SIC DEEP WITH-IN WOULD CEASE

Ami G° B7 D7 Bb EM E7 A7 D7 C Bmi C#° D7 D.S. p f

IS IT A SIN TO LOVE YOU SO TO HOLD YOU CLOSE AND KNOW YOU ARE HEAR-ING

Ami7 D7 D7 G

-EV-ER FOR IT'S NO SIN

W/ MACK ENDOR ~1925~

# WHO TAKES CARE of the CARETAKER'S DAUGHTER

WHILE THE CARETAKER'S BUSY TAKING CARE

C G7 C G7 G7

WHO TAKES CARE OF THE CARE-TAK-ER'S DAUGH-TER WHILE THE CARE-TAK-ER'S BUS-Y TAK-ING CARE

G7 C G7 Ami E7

GER! OH! GOSH OH! GEE! THAT'S WHAT WOR-RIES ME I KNOW THAT THE CARE-TAK-ER MUST TAKE CARE AND WHILE

A7 Dm G7 C G7 C C7 A7

HE'S TAK-ING CARE SHES A-LONE SOME-WHERE BUT WHO TAKES CARE OF THE CARE-TAK-ER'S DAUGHTER WHILE THE

D7 G7 C A

CARE-TAK-ER'S BUS-Y TAK-ING CARE

~1955~

# BLUE STAR

(THEME "MEDIC" T.V. Program)  
L/ Edward Heyman M/ Victor Young

Bb7 Eb C° Fmi7 Bb7 Eb

BANG STAR WHEN I AM BLUE ALL I DO IS LOOK AT YOU FOR I SEEM TO  
YOU A-WAY UP THERE I DONT DARE TO HAVE A CARE FOR I WANT TO

Eb° Fmi Bbmi C7 C7 Ad6 C#6 Fmi7

FIND PEACE OF MIND AND I NEVER GOT KONE-LY WHEN YOU SHINE FROM A-FAR  
SHOW THAT YOUR GLOW LETS ME KNOW THAT YOU KNOW THAT

Bb7 D.S. 22 E9 Ab Admi6 Eb

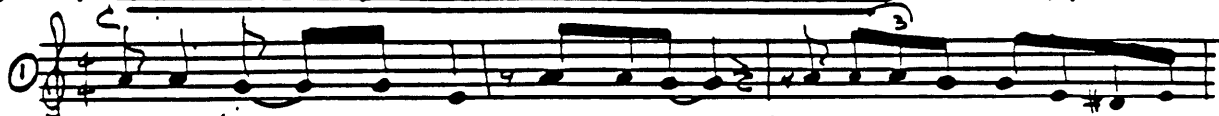
WITH

I'M NOT BLUE, BLUE STAR

# 834 HEAR ME TALKIN' TO YA

LYRIC LOUIS ARMSTRONG  
1929

①



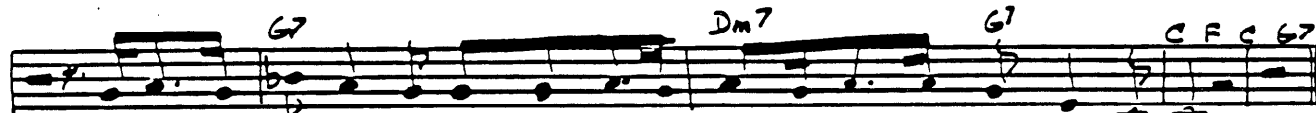
RAM-BAM {MAN WOM-AN} MAKES NO CHANGE IN ME — I'M GONNA RAM-BIG BACK TO MY

C7 F7 C



USED TO BE, AH, YOU HEAR ME TALK-IN' TO YA I DON'T BITE MY TONGUE —

G7 Dm7 G7 C F C G7



YOU WANT TO BE MY {MAN WOM-AN} YOU GOT TO FETCH IT WITH YOU WHEN YOU COME —

C

②



EVE & ADAM IN THE GAR-DEN TALK-IN' A CHANCE ADAM DID-NT TAKE TIME TO

C7 F7 C



GET HIS PANTS — AH, YOU HEAR ME TALK-IN' TO YA DON'T BITE MY TONGUE, YOU WANT TO

G7 Dm7 G7 C F C G7



BE MY {MAN WOM-AN} YOU GOT TO FETCH IT WITH YOU WHEN YOU COME —

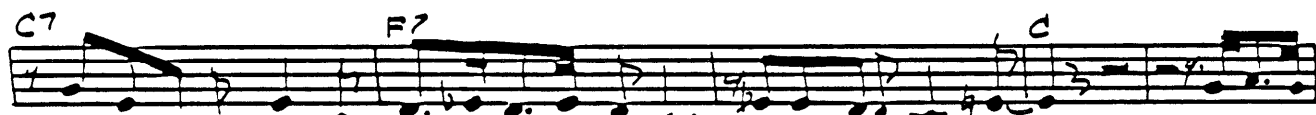
C

③



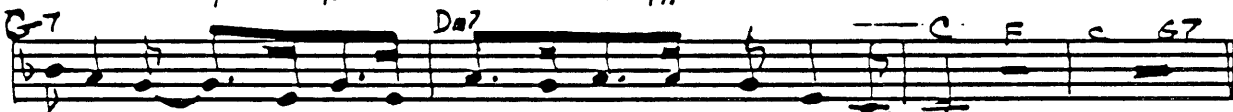
I DON'T CARE WHETH-ER THEY'RE OLD OR YOUNG WHEN THE CHIPS WERE DOWN THEY HAD

C7 F7 C



TROU-BLE MND, — AH YOU HEAR ME TALK-IN' TO YA I DON'T BITE MY TONGUE YOU WANT TO

G7 Dm7 C F C G7



BE MY {MAN WOM-AN} YOU GOT TO FETCH IT WITH YOU WHEN YOU COME

C

④



HEL-LO CON-TRAL, GIVE ME SIX-O-NING. — WHAT TAKES A GIT-TIN' IN THESE

to NEXT PAGE →

HEAR ME TALKIN' TO YA (continued)

835

C7 F7 C

HS OR MINE, - AH YOU HEAR ME TALK-IN' TO YA I DON'T BITE MY TONGUE YOU WANT TO

G7 Dm7 G7 C F

BE MY {MAN WOM-AN} YOU GOT TO FETCH IT WITH YOU WHEN YOU COME.

RECORDED BY Johnny Dadd's MA RALNEY Louis Armstrong

SENTIMENTAL JOURNEY BUD GREEN, LES BRONN & BEN HOMER, - 1944 -

C EM A9 G9

GON-NA TAKE A SEN-TI-MEN-TAL JOUR-NEY GON-NA SET MY HEART AT EASE, - GOT MY BAG I GOT MY RES-ER-VATION SPEND EACH DIME I COULD AF-FORD NEV-ER THOUGHT MY HEART COULD BE SO "YEAR-N-2Y" WHY DID I DE-CIDE TO ROOM

C F9 F#b C F EM A° G7 C

GON-NA MAKE A SEN-TI-MEN-TAL JOUR-NEY TO RE-NEW OLD MEM - O - RIES - LIKE A CHKD IN WILD AN-TI - CI - PA - TION LONG TO WORK THAT "ALL - A - BORED GOT - TA TAKE THIS SEN-TI-BEN-TAL JOUR - NEY SEN-TI-MEN-TAL JOUR-NEY HOME

F#b F E C° C° C° C° C° C° D7

SEV-EN, - THAT'S THE TIME WE LEAVE, AT SEV-EN - I'LL BE WAIT-IN' UP FOR HEAV-EN

C#9 D7 G7 Gb Dm7 Gb G° G9 D.C. or FINE

COUNT-IN BY-'RY MILE OF RAIL-ROAD TRACK - THAT - TAKES ME BACK

TWILIGHT TIME BUCK RAM, MOETY NEVINS & AL NEVINS & ARTIE DUNN 1944 -

Ab C7 F#i

1) HEAV-EN-LY SHADES OF NIGHT ARE FALLING ITS TWI-GHT TIME, OUT OF THE MUSTY YOUR VOICE IS CALLING  
2) DEEP-EN-ING SHAD-OWS GATH-ER SHAD-OW AS DAY IS DINE, FIN-GERS OF NIGHT WIL SOON SU-PEN-DEE  
3) DEEP-IN-THE DARK YOUR KISS WILL TREAT ME LIKE DAYS OF OLD, WAIT-ING THE SPARK OF LOVE THAT FILLS ME

Ab7 Db Gb9 Ab F9

IT'S TWI-GHT TIME WHEN PUR-PLE COL-ORED CUR-TAINS MARK THE END OF DAY - I THE SET-TING SUN I COUNT THE MO-MENTS, DAR-LING, TILL YOU'RE HERE WITH ME - TO - WITH DREAMS UN-TOLD EACH DAY I PRAY FOR EVE-NING JOIT TO BE WITH YOU, TO -

I Eb7 Eb7 Eb7 Eb7 Ab C7 Gm7 C7

HEAR YOU MY JOKE, AT TWI-GHT TIME GET-ER AT LAST AT TWI-GHT TIME - HERE IN THE

Gm7 C7 F#i E° F#i G° F#i Bb7 Fm7 Bb7 F#7 F#7 Bb7

AFTER-GLOW OF DAY WE KEEP OUR REN-DEZ-VOUS BE-NEATH - THE BLUES HERE IN THE SWEET AND SANE AND WHY I

Eb7 B° Eb7 Eb7 Bb7 D.C. or FINE

FALL IN LOVE A - GAIN - AS I - DID THEN -

# 836 THAT RHYTHM MAN

M: FATS WALTER  
HARRY BOOKS - 1929 -  
LYR: ANDY RAZAF

NOW THE TREES ALL SWAY TO RHY-THM, AND THE CHIL-DREN PLAY TO RHY-THM, ALL THE  
BREEZ-ES BLOW TO RHY-THM, AND THE RIV-ERS FLOW TO RHY-THM, EV-RY  
BOD-Y WALKS TO RHY-THM, EV-'RY BOD-Y TALKS TO RHY-THM SEEMS THE

BIRD-IES FLAP THEIR WINGS IN RHY-THM TOO — ALL THE  
FAUN-ER MOOS IN RHY-THM ALL DAY THROUGH —  
WORLD CAN'T DO WITH-OUT THAT RHY-THM MAN —

EV-'RY DANCE & EV-'RY MEL-O-DY — ACTS ACCORD-ING TO HIS RE-CI-PE — EV-'RY

## LAST NIGHT'S GARDENIAS

W/ SAM COSLOW  
~ 1940 ~

WHEN I A-WAKE THIS MORN-ING THE VE-RY FIRST THING I SAW WERE

TWO LI-TTLE WHITE GAR- DEN-IAS YOU WERE WEAR-ING THE NIGHT BE-FORE

- (1) LAST NIGHT'S GAR- DEN-IAS HAVE WIL-TED AND LOST THEIR BLOOM BUT
- (2) " " " " " " ARE HOME-LY AND SO AM I TO
- (3) " " " " " " WILL NEV-ER BE TOSSED A-WAY I'll

SOME-HOW THEIR FAINT PER-FUME IS LING-ER-ING IN MY ROOM FOR  
-NIGHT I CAN HEAR THEM SIGH THEY  
KEEP THEM IN MY BOLL-

OH-O YOUR LAST GOOD-BYE THEIR LOVE-LY PRA-GRANDER FOR-GOES ME EV-'RY WHERE —

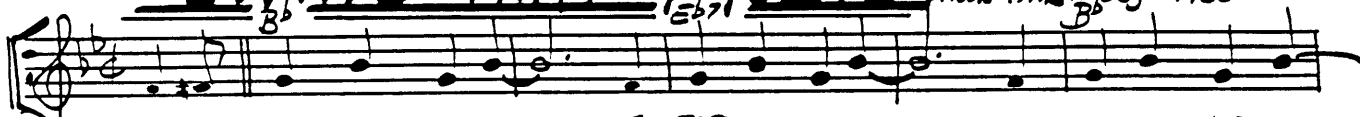
CLOSE MY EYES & SUD-DEN-LY — YOU ARE THERE DAR-LING

-QUET OF DREAMS-

# SWING THAT MUSIC

Wm HORACE GERLACH  
THOUS ARNSTADT - 1938 -

837



OH MY HEART GETS A CHILL - I FEEL SUCH A THRILL - MY FEET WANT KEEP STILL FROM WHAT I UN- DER-STAND - IT MUST BE JUST GRAND - TO PLAY IN A BAND



- WHEN THEY SWING THAT MUS-IC - A RHYTH -M LIKE THAT - PUTS ME IN A TRANCE -



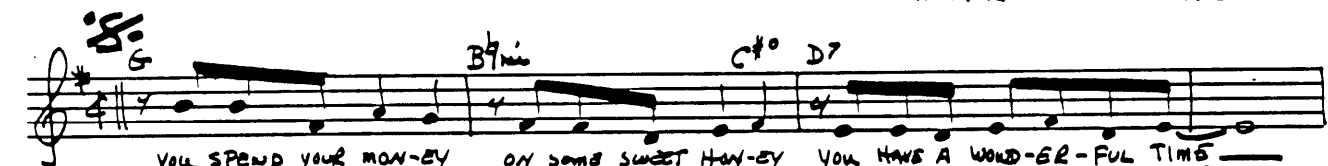
YOU CAN'T BLAME ME FOR WANT-ING TO DANCE IM HAP-PY AS I CAN BE



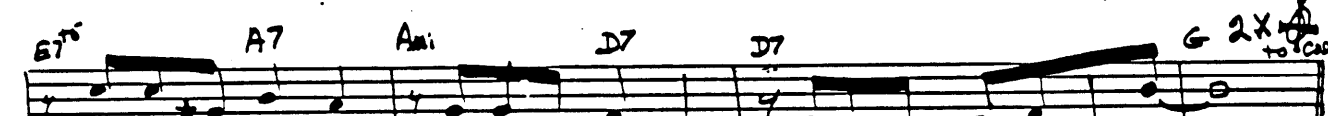
WHEN THEY SWING THAT MUS-IC FOR ME

# APPLE SAUCE

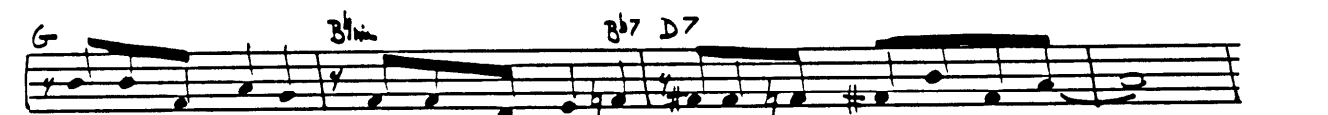
Ym ABENYMAN, Gus ARNHEIM & ARTHUR FREED - 1922 -



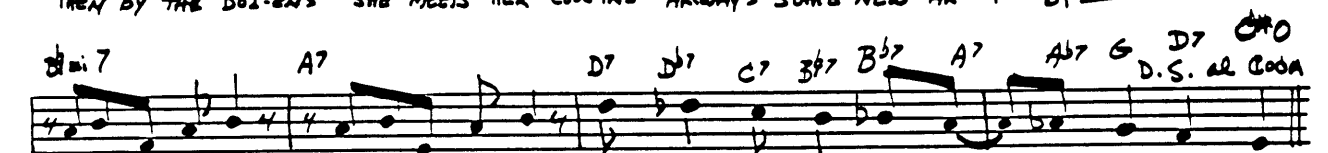
YOU SPEND YOUR MON-ey ON some SWEET HON-ey YOU HAVE A WOND-ER-FUL TIME THEN WITH THE NEW ONE COMES BACK THE OLD FUN YOU WOUL BE SAD AN-Y MORE



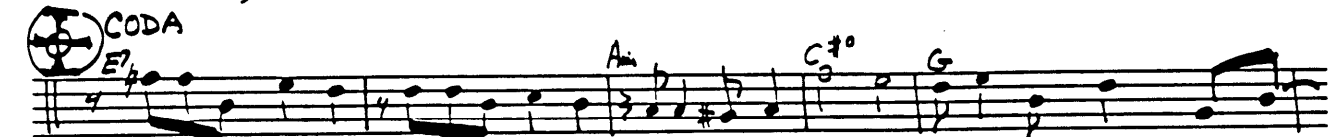
YOUR HEART IS CAP-TURED BUT SONG FINE MORN-ING SHE IS EN-HAP-TURED IT WILL BE DAWN-ING UN-TIL YOU HAV-NT A DIME THIS IS THE SAME AS BE-FORE



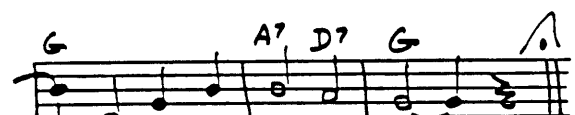
THEN BY THE DOZ-ENS SHE MEETS HER COUS-INS ALWAYS SOME NEW Ah-1-BI



YOU ARE SO WEAR-Y LIFE IS SO DEAR-Y YOU'RE THROUGH WITH THAT KIND, YOU - MUST BE CHEER-Y



AND AS YOU WON-DER YOU SIT & PON-DER OF YOUR GAIN & LOSS THE AN-SWER WILL COME, THE TO-



- THE SUM IS 'AP-PLS SAUCE'

# KING CHANTICLEER

MAT D. AYER  
W. A. SEYMOUR BROWN  
1910

**A**

WHEN THE SUN BE-GINS TO RISE AND YOU SEE THE NIGHT IN THE  
DOUBT YOU'VE OPT-ED WOND-ERED WHY IF YOU'VE WAK-ENED BY HIS  
WHEN HIS MIGH-TY VOICE IS HEARD THEN EV-ERY FARM-YARD

EAST-ERN SKIES YOU HEAR — A ROOST-ER CROW — ING  
MOR-NING CRY; THE TRUTH — YOU OUGHT TO KNOW —  
BEAT & BIRD, YOU'LL NO-TICE WILL AP-PEAR — IN THE BARN YARD WHERE

ALL IS STILL — EACH DAY AT DAWN COMES THE CALL SO SMALL — IT ECH-OES BACK FROM THE

MEGA-BRING HILL — 'I AM KING CHAN-TI-CHEER —

**C**

THEN COMES A SIGHT THAT MAKES YOU STARE — AN-SWICK-ING CACKS — COME FROM EV-'RY WHERE  
SEE ALL THE AN-I-MALS GATH-ER THERE TO PAY HOM-AGE TO THEIR KING

'ROUND THE BARN-YARD GOES THE MIGHT-Y CAV — AL-CADE GOR-GEOUSLY  
ALL THE CRICK-ETS - BEES & BIRDS UP-ON THE WING ALL COM-MENCE

AR-RAYED, SEE THEM ON PA-RADE! ALL THE AN - I-MALS AS-SEM-BLE THERE  
TO SING HEAR THE CHO - RUS RING ALL THEIR VOI-

AS THE BREAK OF DAY DRAWS NEAR — -CES RAISE, AND

THEY AC-CLAIM — THE PRAISE OF CHAN-TI - CHEER —

(I'LL BE A FRIEND) **WITH PLEASURE** w/m MACED PINKARD

839

— 1930 —

E<sup>b</sup> B<sup>b</sup>7+<sup>b</sup> B<sup>b</sup>mi C7 D<sup>b</sup>7

RIGHT FROM THE START — You PLAY'D A PART — I GAVE MY HEART WITH PLEAS —  
SUN - SET 'TILL DAWN — 'TIL YOU ARE GONE — MEANS WIN - GER ON I

C7 F7 A<sup>b</sup>mi<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>mi C7 F7 B<sup>b</sup>7+<sup>b</sup>

-URE YOUR FOND CAR-ESS — BROUGHT HAP-PI-NESSES — I'D ANSWER YES — WITH PLEAS-URE

II A<sup>b</sup> A<sup>b</sup>mi E<sup>b</sup> E<sup>b</sup>7 C7 F7 F7 F<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

IF YOU CON-TEND — THIS IS THE END — THEN I'LL BE A FRIEND WITH PLEAS-URE

(KEY of G) WITH PLEASURE G D7+<sup>b</sup> G7 E7 F7 E7 I A7

Cmi DT G G7 E7 A7 D7+<sup>b</sup> II C Cmi G G7 E7 A7 A7 D7 G

from "Runnin' Wild" **OLD FASHIONED LOVE**

w/m CECIL MACK & JIMMY JOHNSON ~ 1923 ~

↳ PSEUDONYM for Richard D. McPherson

I'VE GOT THAT OLD FASHIONED LOVE — IN MY HEART  
" " " FAITH — " " "

F F7 B<sup>b</sup> F F7

(HEART) — AND THERE IT SHALL AL- WAYS RE-MAIN — MY LOVE IS  
NO CHANG-ES CAN TEAR IT A- PART — IF ALL THE

B<sup>b</sup> F B<sup>b</sup> F A7 Dmi Dmi7

LIKE THE S-VY VINE — CHANG-ING LIT-TLE CLOS-ER ALL THE TIME — THAN THE YEARS  
DRY LAND CHANGED TO SEA — IT WOULD NOV- ER MAKE AN- Y CHANGE IN ME

G7 Dmi G7 C7 DS. al Coda Dmi B<sup>b</sup>6 D<sup>b</sup> B<sup>b</sup>

— JOY AND TEARS JUST THE SAME — I'VE GOT THAT OLD

F D<sup>b</sup>7 C7 D<sup>b</sup>7 C<sup>b</sup> F B<sup>b</sup> F

— FASH-IONED LOVE — IN MY HEART —

840

# ANYTHING YOU SAY

W/m WALTER DONALDSON ~1928

C G7 A7 D7

HERE WE ARE — SO HAP-PEY JUST WHERE WE ARE — AND SMK-IN' JUST LIKE WE ARE  
 HARD TO GET — YOU SURE-AY WERE HARD TO GET — I HAD TO PLEAD HARD & YET

D7 G7 (F#) C Dm7 G7 C G7 A7

— LIKE LOV-ERS ALL DO I COULD SEE — EX-ACT-LY HOW THINGS SHOULD BE  
 — I LIKED IT & SO WANT-ED YOU — NO-BOD-Y BUT YOU, JUST YOU

G G# G A7 D7 G7 C# D G7 G# G# G7

— I HAD TO GIVE IN YOU SEE — 'CAUSE I HAD TO GET YOU  
 — AND ALL OF MY DREAMS CAME TRUE — AND I'M RAN-IN' TO GO

C C# C C# G7 G# G7 C# G7 G# G7

1 IT LOOKS LIKE YOU LIKE HAY-ING YOUR OWN WAY, IT LOOKS LIKE  
 2 IT LOOKS LIKE YOU LIKE A CAD-IL-LAC COU-PE IT LOOKS LIKE  
 3 WE'LL RANSE A GAR-DEEN AND FAM-I-LY SOME DAY I BEG YOUR

G7 C F C (F#) G7 E7

1 I LIKE AN-Y-THING YOU SAY WE LIKE A LOT LIKE A  
 2 I LIKE AN-Y-THING YOU SAY (sing) (say)  
 3 PAR-DON AN-Y-THING YOU SAY

E7 A7 D7 G7 D.S. al fine

LOT OF LOV-ERS DO A HOUSE & A LOT & A LOT OF SKINS OF BLUE

# ADVENTURES IN PARADISE

W/Dorcas Cochran M/ Lionel Newman ~1959

Db7 C7 F#m7 F G7 3 F Db9

I HAVE KNOWN — AD-VEN-TURES IN PAR-A-DISE — I FOL-LOWED A DREAM  
 — LONG — IN HAR-BORS OF PEARL AND SPICE — I SEARCHED FOR A FACE  
 YOU WANTED IN-TO MY PAR-A-DISE — AND MY HAP-PEY HEART

D7 C7 F#m7 F G7 3 F Db9

TO MAN-Y A SHORE — (D.S.) WHILE THE TEN-DER STARS  
 A FACE TO A DORE —

C9 F Bb Eb9

HIGH IN THE BLUE MADE LOVE TO THE NIGHT I HAVE BEGGED THE STARS TO HEAD ME TO THAT

A7 Gm7 C7 D.S. al fine CODA

ONE LIVELY SHORE CALLED EV-ER-MORE THAN MORE



# CONFESSIN' THE BLUES

W/ M JAY MASHANN & WALTER BROWN ~ 1941 ~

**A+B**

BA-BY HERE I STAND BE-FOR YOU WITH MY HEART IN MY HAND I WANT  
BE-CAUSE YOU'RE SO NICE AND LOV-IN', AND YOU HAVE SUCH PLEAS-IN' WAYS IF YOU

YOU TO READ IT MA-MA HOP-IN' THAT YOU'LL UN-DER-STAND, WELL ——— BABE ———  
TAKE ME TO YOUR HOME, BE THERE BE THERE ALL MY DAYS THAT'S THE TRUTH MA-MA ———

MA-MA PLEASE DON'T DOG ME 'ROUND ——— I'D RATH-ER LOVE YOU BA-BY ——— THAN ANY-ONE ELSE I KNOW IN  
WELL YOU KNOW I WAS-N'T LY-IN' IF I DON'T LOVE YOU, BABE ——— WELL I SWEAR I HOPE TO

TOWN ——— DIE ——— WELL BA-BY DON'T YOU WANT A MAN LIKE ME ——— WELL BA-BY

DON'T YOU WANT A MAN LIKE ME? ——— YOU THINK ON ——— UP OF OUR FUTURE, FOR-GET A-BOUT YOUR USED TO BE

**D+E**

WHEN MY DAYS ARE LONG AND DREAR-Y AND THE SUN RE-FUS-ES TO SHINE, I WOULD  
MY CON-FES-SION MA-MA AND I'M TRILLED BY ALL-YOUR CHAINS, WELL IT

NEV-ER BE BLUE AND LINE-AY IF I KNOW THAT YOU WERE MINE, WELL, ——— BABE ———  
SEEMS ——— THAT I'M IN HEAV-EN WHEN YOU HOLD ME IN YOUR ARMS, WELL, ——— BABE ———

WILL YOU MAKE EV-RY-THING ALL RIGHT ——— CAN I MEET YOU TO-DAY BABE  
YOU CAN HAVE ME ——— FOR YOUR-SELF ——— YOU ARE WORTH FOR ME MA-MA ———

OR WILL IT BE TO-MOR-ROW NIGHT? ——— THIS IS  
I DON'T WANT NO-BOD-Y ELSE ———





# 844 AGGRAVATIN' PAPA

(DON'T YOU TRY TO TWO-TIME ME)  
ROY TURK & RUSSEL ROBINSON  
1922

8. Eb Bbm C7 F7 Bb7 Eb

1) AG-GRA-VAT-IN' PA-PA, DON'T YOU TRY TO TWO-TIME ME I SAID DON'T  
2) " " " " " TREAT ME KIND OR LET ME BE I MEAN JUST  
3) " " " " " I'LL DO AN-Y THING YOU SAY YES, AN-Y-

2b (Eb7 3x) Ab Eb Ab Eb Bbm C7

TWO-TIME ME LET ME BE THE THING YOU SAY  
HI NS-TEH WATCE I GET YOU TOLD STOP WESS-IN' 'ROUND, SWEET JELXY ROLL- IF

F7 Bb7

YOU STEP OUT WITH A HIGH BROWN BA-BY I'LL SMACK YOU DOWN AND I DON'T MEAN MAY- BE

Ab Ab7 G D7 Bb7 Eb7

BUT WHEN YOU GO STRUT-TIN' DO YOUR STRUT-TIN' 'ROUND MY WAY SO PA-PA JUST-TREAT ME PREET-TY

Eb7 Ab Ab7

BENICE & SWEET CAMELS I POS-SESS A FOR-TY FOUR THAT DON'T RO- PETT

Eb Bbm C7 F7 Bb7 Eb A

AG-GRA-VAT-IN PA-PA DON'T YOU TRY TO TWO TIME ME! fine

# BE MY LOVE

MUSIC BY NICHOLAS BRODSZKY  
LYRICS SAMMY CANN  
(N.G.M. MOVIE 'TOAST OR NOW OR NEVER')  
1949

Gsus G Am6 B7+ B7 Em1

BE MY LOVE, FOR NO ONE ELSE CAN END THIS YEARN-ING THIS NEED THAT YOU & YOU A-  
LOVE AND WITH YOUR KISS-ES SET ME BURN-ING ONE KISS IS ALL I NEED TO

Em6 F#7b9 B7 A7 F#9 Am1

-LONG CRE-ATE SPOT FILL MY ARMS THE WAY YOU'VE FILLED MY DREAMS THE DREAMS THAT  
SEAL MY PATE & HAND IN HAND WE'LL FIND LOVE'S

Em1 A7 Am1 D9 D.S. al f

YOU IN-SPIRE - WITH EV-'RY SWEET DE-SIRE - BE MY PROM-ISED HAND. THERE'LL

CODA  
F# G

B7 Em1 B7 Em1 Am1 D7 Dm6 Bm7 E7 Am7 D13 G

BE NO ONE BUT YOU FOR ME E-TER-NAL-LY IF YOU WILL BE MY LOVE.

# THE PEARLS

FRED "JOLLY ROLL" MARTON  
~1923~

845

A

E7 G Eb7 E7

A9 3 E7 Am C# Gb G D7 G B G7 G9

C7 b.e. C7 G F

D7 G7 G# D9 D7 REPEAT A C G7 INTERLUDE G7 G7

G7 G0 G7 G7 TRIO Cmaj7

BASS SOLO

C C6 Cmaj7 C G7

G7 C

G7 E7 A9 D13 Em B7 G G7 C7 Bb7 E7 G7 C

STOP BASS PATTERN

Cmaj7 C C9 D D C F A7 Dm

BASS PATTERN OUT

F Fmi C C7 A7

Dm D9 G13 I C C G7 II G7 C9

REPEAT TRIO

TRIO NOTE: BASS PATTERN (QUARTER NOTES ON THE BASS) SHOULD BE 8VA LOWER

# 846 IN THE EVENING

1935 by **ROY CARR** recorded by **COUNT BASIE**  
with **ELLA FITZGERALD, LONELY HUNTER**  
(WHEN THE SUN GOES DOWN) **INK SPOTS, HUDDIE LED BETTER & EXTRA KITT**

Musical staff 1 with lyrics: IN THE EVE-NIN' IN THE EVE-NIN' BA-BY, WHEN THE SUN GOES DOWN IN THE

Musical staff 2 with lyrics: EVE-NIN' IN THE EVE-NIN' BA-BY WHEN THE SUN GOES DOWN — OH! AIN'T IT

Musical staff 3 with lyrics: HAND-SOME, AIN'T IT HAND-SOME WHEN YOUR LOVER CAN'T BE FOUND WHEN THE SUN GOES

DOWN. LAST NIGHT I HAD A SLEEP-IN, — THINK-IN TO MY-SELF MUST

Musical staff 4 with lyrics: NIGHT I HAD A SLEEP-IN' THINK-IN' TO MY-SELF — WELL I THOUGHT SHE

LOVED ME

Musical staff 5 with lyrics: FOUND SHE LOVED SOME-BAD-Y ELSE, — WHEN THE SUN WENT DOWN WELL THE SUN RISES IN THE EAST

SETS DOWN IN THE WEST WELL THE SUN RISES IN THE EAST, BA-BY SET'S DOWN IN THE WEST — WORD AIN'T IT

Musical staff 6 with lyrics: HARD TO TELL — HARD TO TELL WHICH ONE WILL TREAT YOU THE BEST, WHEN THE SUN GOES DOWN

GOOD-BYE MY SWEET & LOVIN' BA-BY

Musical staff 7 with lyrics: YOU KNOW I'M GOIN' - A - WAY BE BACK TO SEE YOU SOME OLD RAIN-Y DAY WELL, IN THE

EVE-NIN' IN THE EVE-NIN' WHEN THAT RU-BY SUN GOES DOWN WHEN THE SUN GOES DOWN —

Musical staff 8 with lyrics: EVENING

EVENING

Musical staff 9 with lyrics: EVENING

EVENING

Musical staff 10 with lyrics: EVENING

EVENING



848

# SIGHTLY OUT OF TUNE

1959 M: Anton Carlos Jobim  
ORIGINAL LYRICS: JON BONDARIS & JESSIE CAVANAGH

F G7 Gmi C7

LOVE IS LIKE A NEV-ER-ENDING MEL-O-DY — PO-ETS HAVE COM-PARED IT TO A  
ONCE YOUR KISS-ES RASSED ME TO A FEY-ER PITCH — NOW THE ORCH-ES-TRA-TION DOESN'T

D7 Gmi A7 D7

SYM-PHO-NY — A SYM-PHO-NY CON-DUC-TED BY THE LIGHTING OF THE MOON  
SEEM SO RICH —

G7 Bmi DS. R

BUT OUR SONG OF LOVE IS SLIGHT-LY OUT OF TUNE

Gmi

SEEMS TO ME YOU'VE CHANGED

Bmi F Gmi A Bb G

THE TUNE WE USED TO SING LIKE THE BOS-SA NO-VA NINE SHOULD SWING WE

A Bb G A D

USED TO HAR-MO-NIZE — TWO SOULS IN PER-FECT TIME — NOW THE SONG IS DIF-FERENT & THE

G C A Dmi

WORDS DON'T E-VEN RHYME, — 'CAUSE YOU FOR-GOT THE MEL-O-DY OUR HEARTS WOUND AH-WAYS CROWN

G7 Gm D G7 C7 F

& SO WHAT GOOD'S A HEART THAT'S SLIGHT-LY OUT OF TUNE — TUNE YOUR HEART TO

F G7 Gmi C7 Gmi D7

THE WAY IT USED TO BE — JOIN WITH ME IN HAR-MO-NY & SING A SONG OF MOV-ING WE'RE

Gmi Bmi F G7

BOUND TO GET IN TUNE A-GAIN BE-FORE TOO LONG THERE'LL BE NO DE-SA-FI-VA-DO WHEN YOUR HEART BE-

Gmi G7 Gmi C7 F

-LINGS TO ME COM-PRE-TLY — THEN YOU WOUL'D BE SLIGHTLY OUT OF TUNE YOU'LL SING A-LONG WITH ME —



# MY CANARY HAS CIRCLES UNDER HIS EYES

MUSIC: Jack Golden  
LYRICS: TED ROHLER - 1931  
& EDWARD POCA

849

MUSIC: Jack Golden  
LYRICS: TED ROHLER - 1931  
& EDWARD POCA

MIS-TOR RIP-KEY HERE'S SOME NEWS YOU CAN PRINT IT IF YOU CHOOSE,  
THO' IT MAY SOUND STRANGE TO YOU IT IS AB-SO-LUTE-LY

JUST TO PROVE THAT TIMES HAVE CHANGED A LOT TRUE; YOU CAN BE-HEVE IT OR

**CHORUS**

NOT! 1) SINCE WAK-IN' WHOOP-EE BE-CAME ALL THE RAGE ITS EVEN GOT TO THE  
2) HE USED TO WHIS-TLE THE PRIS-ON-ERS SONG NOW HE DOES SHAVE HIS THS  
3) I'VE RANED THIS BIRD-IG IN MAN-NER SO STRICT YET I'VE A FEELING IM

OLD BIRD CAGE AND MY CA-NA-AY HAS CIR-CLES UN-DER HIS EYES  
WHOLE DAY LONG MY POOR " " " " " " " " EYES-  
BE-ING TRICKED 'CAUSE MY " " " " " " " " "

**BRIDGE**

HIS ON-AY PALS ARE THE YEL-LOW LARK & JUSTA TI-NY SPAR-ROW, BUT I AM SCARED WHEN HES

IN THE PARK, HE LEAVES THE STRAIGHT AND NAR-ROW

EYES

# WALL STREET RAG

1966 - BUD COLEMAN

850

# BLACK MARIA

no. FRED ROSE 1927  
LYRIC: Andy RAZAF & J.C. JOHNSON

BLACK MA-RI - A FOR ME — WHAT A HOT SWING-A-REE — JOIN RIGHT WITH 'EM, EN-JOY  
 — THE RHYTH - M & JAM (JAM) (JAM) (JAM) PUT THE PEP IN YOUR LIMBS — LET'S BE PART OF THE SWING  
 (SWING) WHEN A JIT-TER-BUG STARTS TO "CUT-A RUG" IT'S A THRILL-ER "KILL-ER DILL-ER"  
 IF YOU GO FOR HOT KICKS — LIKE NEW MUS-I-CAL TRACKS TAKE A LOOK AT ME  
 SEE HOW HAP- PY I AM — YOU AIN'T REAL- LY A-LIVE —  
 TILL YOU'RE WISE TO THE JIVE JIM - IN - Y GEE — BLACK MA - RI - A FOR ME — *fine*  
 (met) — RIDE RIDE RIDE — RIGHT UP TO THE CLOUDS WHEN YOU RIDE  
 — (RIDE) — SAIDE SAIDE SAIDE RIGHT OUT OF THE WORLD BY MY SIDE — *(Go to TOP)*

# THE APARTMENT THEME

(THE KEY TO LOVE)  
H John MORRAN m/ CHARLES WILLIAMS 1949

THE KEY TO LOVE BELONGS TO YOU IT LEADS TO A DOOR WAY WHERE DREAMS COME  
 YOU FIND THE ONE WHOSE IDEAS ARE OF YOU HOLD TILL FOR EV-ER THE  
 TRULS WHEN YOU TURN THE KEY AND LOOK FOR YOUR LOVER YOU FIND THE ONE THAT YOUR  
 HEART MEANT TO SHARE YOUR LIFE-AT A - PART-MENT. WHEN  
 KEY TO LOVE ARE

# KEY-STONE RAG

1921

WILLIE ANDERSON

851

**A**  $E^b$   $E^b7$   $A^b$   $C^0$

*p-f*

$E^b$   $E^b$   $F7$   $B^b7$   $F7$   $B^b7$   $E^b$   $E^b$   $E^b$

**B**  $A^b$   $F^m$   $B^b7$   $F^m$   $E^b$   $C^{\#0}$   $B^b7$

$B^b7$   $E^b$   $F^m$   $F^{\#}$   $E^b$   $C^0$   $E^b$   $B^b7$   $E^b$   $E^b7$   $E^b$   $A^m$

$E^b$   $E^b$   $E^b$   $D.C. \text{ or } \textcircled{D}$   $E^b$   $E^b$   $F7$   $B^b7$   $E^b$  (*RYTHM OUT*)  $E^b$   $ff$

**C** = Play **A**  $E^b$

$E^b7$   $D7$   $E^b$   $A^b$   $E^b$   $B^b7$   $E^b$   $E^b$   $E^b$   $B^b7$   $E^b$   $E^b$   $A$

$F7$   $B^b7$   $E^b$  (*RYTHM OUT*)  $E^b$   $A$

# ~1949~ RUDOLPH THE RED-NOSED REINDEER <sup>w/m</sup> JOHANN MARKS

$C^0$   $G7$

ALL-DOLPH, THE RED NOSED REIN-DEER HAD A VER-Y SHIN-Y NOSE  
 ALL OF THE OTH-ER "ER LOVED HIM USED TO LAUGH AND CALL HIM NAMES  
 THEN NOW THE REIN-DEER AS THEY SHOUT-ED OUT WITH GLEE

$G7$   $I$   $G7$   $C$   $II$   $E^{\#}$   $G7$

AND IF YOU EV-ER SAW IT YOU WOULD EV-EN SAY IT GROWS JOIN IN AN-Y REIN-DEER  
 THEY NEV-ER LET POOR RU-DOLPH YOU'LL GO DOWN IN HIS-TO  
 RU-DOLPH THE RED NOSED REIN-DEER

$C$   $(C7)$   $(RANDOM)$   $F$   $C$   $C7$   $Dm$   $G7$   $C$   $C^{\#0}$   $G$

$Gm?$   $G^{\#0}$   $Am$   $Am?$   $D?$   $G?$  (*TO TOP*)

NOSE SO BRIGHT WON'T YOU GUIDE MY SLEIGH TO-NIGHT

# WILLOW TREE (A MUSICAL MISERY) from "Keep Smiling" by Andy Razaf & Thomas Waller ~1928

**Verse 1**

I SAW A BLACK MAN IN THE WOOD-LAND BOWED DOWN WITH SO R-RRAW AH HIS  
HE TOLD HIS STO-RY TO THE FLOW-ERS THE FLOW-ERS TOLD IT TO THE

OWN \_\_\_\_\_ HE WENT TO MA-TURE WITH HIS TROU-BLES  
BEES \_\_\_\_\_ EACH BAPP-LING BROW & BIRD WAS SI-LENT

WITH TEAR-FUL EYES I HEARD HIM MOAN: OH, WEA-RY (1) WIL-Low TREE HEAR MY PLAN  
THEY HEARD HIM PRAY ON BEND-ED KNEES: " (2) HAP-PI BERTLE PIT-Y PLEASE

WHEN YOU WEEP THINK OF ME - 'CAUSE I'M SO WEA-RY WITH MIS-ER-Y.  
SIGH FOR ME THROUGH THE TREES. MY LIFE'S SO DREAR-Y WITH MIS-ER-

-Y FOR ME, IT RAINS & RAINS EACH DAY BRINGS AGES & PAINS FEEL LIKE A STRANGER ON-RY-

WHEN NO-BO-DY SEEMS TO CARE THE BUR-DENS MORE THAN I CAN BEAR, *lyrics = talking in 3x*

# WALKIN'

MARY LEE WILLIAMS NAT "KING" COLE  
KINDSAY STEELE ~1949~ CAPITOL RECORDING

(1) I'M WALK-IN OUT THE DOOR WITH YOU ON MY MIND I'M  
(2) WALKED IN TO THE STREET TALK-IN' TO MY SELF THE  
(3) MET A BRAND NEW CHICK PHOVED TO MAKE A DATE BUT  
(4) SAY YOU LOVE ME BA-BY DON'T KNOW WHAT TO DO YOU

WALK-IN OUT THE DOOR WITH YOU ON MY MIND BUT  
WALKED IN TO THE STREET TALK-IN' TO MY SELF NO  
MET A BRAND NEW CHICK PHOVED TO MAKE A DATE BUT  
SAY YOU LOVE ME BA-BY DON'T KNOW WHAT TO DO I'M

EV-RY STEP A-WAY FROM YOU I FEEL LIKE CRYIN' I  
MAY-TER WHAT MY CON-SCIENCE SAYS I'M  
WHEN I RANG HER NUM-BER UP I

THINK-IN' 'BOUT NO-BAD Y EISE I  
GOT YOUR NUM-BER BY MIS-TAKE YOU SOB OF ONE THING

I'M IN LOVE WITH YOU *fine*

# SUSIE

LYRIC: GOS KAHN  
MUSIC: C. NASET  
~ 1924 ~

853

verse G D G Bm7 C7

SUE AND LEO ARE A COUP — LE WHO LIVE A-ROUND — THE COR-NER FROM ME  
HE'S NOT CLEV-ER & SHE — COULD NEV-ER BE CALLED — A BEAU-TY THAT'S TRUG

I D7 D7m G C Cmi G II A7 Am7

MORN-ING NIGHT AND NOON HOW THEY LOVE TO SPON STILL TO "HO" & "SHE" THEY'RE JUST GRAND &

D7 (-9) CHorus G B7 E7

HE KEEPS WAR-BLING SU-SIE — WHO'S SUE IS OO — PLEASE TELL ME SU-SIE  
SU-SIE — NO-BOD-Y NEW — I PROM-ISE EY-ER —

E7 + Coda A7 D7 B7 Bmi7

WHO'S WHO WITH YOU — I LOVE YOU-SIE FROM YOUR HAT DOWN TO YOUR SHOE-SIES  
COULD BE KING

A6 A7 D7 E7 D.S. @ Coda Am7 G Em7 E6

SU-SIE I'M TRUE-SIE YOU SUE GIRLS MAY COME & GIRLS MAY GO

Am7 B7 E7 Am7 D7 G A

THIS IS ALL I KNOW OH SU-SIE I LOVE YOU —

SOMETIME THIS SONG IS TITLED "SUSIE, OF THE ISLANDS" BUT NO ONE KNOWS WHO OR WHEN "OF THE ISLANDS" CAME FROM — IF YOU KNOW SEND A LETTER TO THE "MISSISSIPPI RAG"

# CRYING TIME

w/m BUCK OWENS  
~ 1964 ~

F C7

OH, IT'S CRY-ING TIME A-GAIN YOU'RE GON-NA LEAVE ME I CAN SEE THAT FAR A-WAY LOOK IN YOUR  
SAY THAT AB-SENCE MAKES THE HEART GROW FOND-ER & THAT TEARS ARE ON MY RIN TO MAKE LOVE  
SAY THAT YOU FOUND SOME ONE YOU LOVED BET-TER THAN THE WAY IT HAD BEEN EV-ERY TIME BE-

F F7 Bb Bbm: 3x Coda

EYES I CAN TELL — BY THE WAY YOU HOLD ME DAR-LING — THAT IT  
GROW WELL, MY LOVE FOR YOU COULD NEV-ER GROW NO STRONG-ER, — IF I  
- FORG & AS SURE — TO THE SUN COMES UP TO BAR-RAN — D.S. @ CODA

F C Dm Bbm F C7 Bbm7 E

WON'T BE LONG BE-FOR IT'S CRY-ING TIME OH, THEY OLD OH, YOU  
LIVE TO BE A HUN-DRED YEARS

... CRY-IN' TIME WILL START WHEN YOU WALK OUT THE DOOR YES CRY-IN TIME WILL START WHEN YOU WALK OUT THE DOOR

854. **FAREWELL (1925) TO STORYVILLE (GOOD TIME FART BLUES)**  
 Wm SIVLER WILLIAMS

G A7 D7 G E7 A9 E7 D7 G

ALL YOU OLD TIME QUEENS FROM NEW OR-LEANS WHO LIVE IN STO-AY-VILLE YOU  
 THE LAW SEEMED IN & CALLED IT SIN TO HAVE A LIT-TLE FUN

G A7 D7 G E7 A7 A7<sup>5</sup> A7 D.S. AL CODA

SANG THE BAWDS TRED TO A-MUSE, HEAR'S HOW THEY PAID THE BILL — THE POL-ICE COP HAS

D F#7 Em7 A7 D7 A7 D7 E7

MADE US STOP & STO-AY-VILLE'S ALL DONE — PICK OUT YOUR STEAM-BOAT  
 NO USE COM-PLAIN-IN'

E7 Em7 A7 Em A7 D7

PICK YOUR-SELF A TRAIN A SLOW OLD TRAIN PICK OUT YOUR STEAM-BOAT  
 BLUE SKIES FOL-LAW RAIN THE COLD, OLD RAIN NO USE COM-PLAIN-IN'

E7 D7 G D7 G7 E7

PICK YOUR-SELF A TRAIN. — A SLOW OLD TRAIN — THEY MADE YOU CHASE UP —  
 BLUE SKIES FOL-LAW RAIN — THE COLD, OLD RAIN — JUST SAY FARE-WELL NOW —

E7 A7 Em7 A7 D7

THEY'LL NEVER GET YOU BACK WON'T LET YOU BACK GO BUY YOUR TICK-ET —  
 AND GET YOUR ONE LAST THRILL YOUR ONE LAST THRILL JUST SAY FARE-WELL NOW —

E7 D7 G F D I G

OR ELSE YOU'LL WALK THE TRACK  
 FARE-WELL TO STO-AY VILLE —

**ALABAMA STOMP** III/ Jimmy JOHNSON  
 LYRIC HENRY CREAMER  
 ~1926~

D7 Eb B7 Eb

A-LA-BA-MA STOMP — A-LA-BA-MA STOMP THAT'S THE LAT-EST ROMP  
 PLAY A DIXIE SONG — PLAY IT ALL NIGHT LONG AND YOU CAN'T GO WRONG  
 A-LA-BA-MA STOMP — A-LA-BA-MA STOMP THAT'S THE LAT-EST ROMP

E7 C7 A7 Bb7 I Eb I Eb TRAST Eb7

DOWN IN BIR-MING-HAM — (Ham) — — — — — FIRST YOU'VE GOT TO GET HAP-PIY —  
 DOWN IN A-LA-BAM — (Ham) — — — — —  
 DOWN IN BIR-MING-HAM — (Ham) — — — — —

E7 A7 C7 F7 D.S.

— THEN YOU'VE GOT TO GET SNA P-PY — CAUSE YOUR MAM-MY & PAP-PY DON'T GIVE A YAM —

# DANCE HALL DOLL

M: JIM DOUGHERTY  
L: JACK YELLEN  
~ 1931 ~

855

VERSE

C D7 G G7 A7 Dm7 F#m Am

IN THIS JAZZ-Y NOIS-Y TOWN, WHERE A GOOD GIRL DON'T BE LONG A BIT OF HAP-PI-NESS YOU'VE GONE TO

C C° Dm9 G7 C D7 G G7 A7 (5) G E7

FIND— STILL A BA-BY IN YOUR 'TEENS WIT-TLE KNOWING WHAT LIFE MEANS IF I SPEAK PLAIN-LY

Am D7 G7 CHORUS! C° Dm7

I HOPE YOU DON'T MIND — DANCE HALL DOLL RUN-NING WIND DON'T GO ON — DANCING A-ROUND THE FLOOR, WHO'S GETTING HEAD-ING TO WAST-ING YOUR YOUTH A-WAY IS THIS ALL FOL-LY CHILD WHEN ITS GONE

C° Dm7 (5) G7 (7) F#m D7 G7 G7 F#m

THAT YOU ARE LIV-ING FOR, MUST YOU BE ON-LY A DANCE HALL DOLL — WHAT IS IT GET-TING YOU? CAN'T YOU SEE YOURS JUST A " " DOLL — THAT YOU'LL LEARN IT DOES-N'T PAY JUST TO BE ON-LY A " " DOLL —

E7 A7 D7

HAP-PY TUNE TO WHICH YOU SWAY & GLIDE MAY TURN IN-TO THE BLUES — ALL TOO SOON

D7 G7 D.S. al fine

YOU WILL BE CAST A-SIDE LIKE WORN OUT DANCING SHOES

# RED ROSES FOR A BLUE LADY

W/M SID TEPFER & ROY BRODSKY  
~ 1948 ~

RECORDED BY GUY LOMBARD & BERT KAEMPFER

C C° Dm7 G7 C° F6 F6 Dm7 G7

IT HAPPENED IN A FLOWER SHOP — JUST THE OTHER DAY WHEN I WENT TO OR-DER A BOU-

C Dm7 G7 C C° Dm7 G° F6 Dm7 G7 C6 A7 D7

-QUET I WALKED UP TO THE FLO-RIST BUT BE-FORE I COULD BE-GIN, A MAN ROUSED IN

D7 F G7 CHORUS! B7 G7

THEN I HEARD HIM SAY — I WANT SOME RED ROSES FOR A BLUE LA-DY MRS-TER FLO-RIST RED ROSES FOR A BLUE LA-DY SEND THEM TO THE

B7 A9 Dm7 G7 Em Am D7

TAKE MY OR-DER PLEASE — WE HAD A SIL-LY QUAR-REL THE OTHER DAY — HOPE THESE PRE-TTY SWEET-EST GAR IN TOWN — AND IF THEY DO THE

D7 Dm7 G° G7 Em C° G7 D.S. al fine F#m C A9

PAN-NERS CHASE HER BLUES A-WAY. — WAMP UP SOME TRICK IT! WRA-Y BACK TO PICK YOUR

Dm7 C° C G7 C

BEST WHITE OR-CHID FOR HER WED-DING GOWN

# DEEP FOREST

(A HYMN TO DARKNESS)

MUSIC: EARL HINES & RICHARD FORESYTHE

LYRIC: ANDY RAZAF - 1933 (THREE SONS of EARL HINES)

E9 C#0 E9 E7 A7 E9 C#0

AT THE CALL OF DAY — I MUST LAY MY DREAMS A — WAY ONCE A —

E9 A7 C#0 E9 E9 C7 Bbm:7 Dm D7 D13 D+

-GAW, WITH MY HEAV-Y LOAD I'M PRO-WAG ON-THE ROAD OH NIGHT WHERE

Gmaj7 G7 A13 Am D(Add9) A7 Dmaj7 D7 D13 D+ Gmaj7 G7 A13 Am D(Add9)

CAN YOU BE PLEASE SET THE DARKNESS FREE —

D(Add9) A13 E9 G7 3 2 Em9

(FREE) TOIL-IN' ALL THE DAY IN LIFE'S DEEP FOR-EST YOU MEAN DREAMS &

A9 D6 D+ D

REST FOR WEAR-Y

## I NEVER

W/ PAUL DENNIKER (1931)

Eb Eb C0 Ab6 F7 Bb7 (+5)

NEV-ER TO FEEL — THE THRILL OF YOUR KISS — NEV-ER TO KNOW — SWEET

Eb Eb Eb G7 Eb C0 / Bb7 / A7 / Bb7 G7

" " TO SEE — YOUR WON-DER — FULL SMILE — EV-ER TO BE — A —

Fmi C7 Fm Ab F7 Bb7 (+5) D.S. 2 +

MOMENTS OF BLISS — NEV-ER TO HOLD YOU CLOSE-AY TO MY HEART — FOR WE'RE A —

Fmi7 Bb Eb F6/11 Ab F7

-LOVE ALL THE WHILE — NEV-ER TO HEAR YOU

Fmi7 Bb Eb F6/11 Ab F7

-PART — I GUESS FOR — EV — ER

Fmi7 Bb Eb F6/11 Ab F7

NEV-ER TO AN-SWER I LOVE YOU

## THAT MAKES ME GIVE IN

W/ SPENCER WILLIAMS ~ 1930 ~

Eb G7 C7 / F7 Bb7 (+5) Eb G7 C7 / F7 Bb7 (+5)

MY GIRL FRIEND WAKES GOO GOO EYES GOSH HOW I HATE GOO GOO EYES BUT

Eb Bb C7 F7 Bb7

EV-ERY NIGHT SHE WANTS TO NECK GOSH I HATE TO E-VEN NECK BUT

Ad7 G7 C7 F7 Bb7 F7 Ab Bb7

AL-WAYS WANTS TO SIT & STON " " " " SIT & STON BUT

Ad7 G7 C7 F7 Bb7 F7 Ab Bb7

WHEN SHE ROLLS 'EM TO THE SKIES THAT MAKES ME GIVE IN

Ad7 G7 C7 F7 Bb7 F7 Ab Bb7

WHEN SHE GETS ME CAGE BY NECK " " " " IN IN

Ad7 G7 C7 F7 Bb7 F7 Ab Bb7

WHEN I SEE THE SILV-ERY MOON " " " " IN IN

Ad7 G7 C7 F7 Bb7 F7 Ab Bb7

GET A PEARL SEN-SATION WHEN I HEAR HER SPENK-IN' LEE I FEEL SO GID-DY IVE JUST GOT TO WEAK-EN



# TOP of the WORLD

w/m RICHARD CARPENTER  
~1972~

857

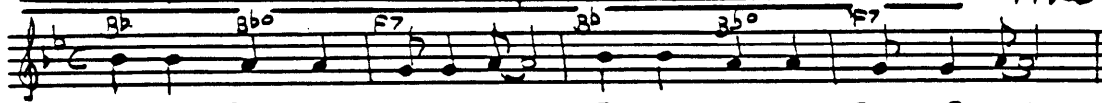
EP BP AP ED Gmi Fmi Bb7  
 SUCH A FEEL-IN'S COM-IN' OV-ER ME THERE IS WON-DER IN MOST EV-RY THING I  
 EV-RY-THING I WANT THE WORLD TO BE IS NOW COME-ING TRUE & SPE-CIAL-LY FOR  
 Eb Ab Bb Gmi C7 Fmi7  
 SEE - NOT A CLOUD IN THE SKY GOT THE SUN IN MY EYES AND I WANT BE SUB-PRISED  
 ME - AND THE RED-SUN IS CLEAR IT'S THE-CAUSE YOU ARE HERE YOU'RE THE NEAR-EST THING TO HEAVEN  
 Fmi7-5 Irbw Bb Eb Bb5sus Bb Eb  
 IF IT'S A DREAM SEEN (SEEN) I'M ON THE TOP OF THE WORLD LOOK-IN/  
 Ab Eb Fmi Bb5sus Eb Eb7 Ab  
 DOWN ON CRE-A-TION AND THE ON-LY EX-PLA-NA-TION I CAN FIND IS THE LOVE THAT I'VE  
 Eb Ab Eb Fmi Bb Eb Bb Eb Fmi 7. 1/2 Eb = 2/4  
 SINCE YOU'VE BEEN A-ROUND, YOUR LOVE'S PUT ME AT THE TOP OF THE WORLD fade out-----fme

# I'VE HAD MY MOMENTS

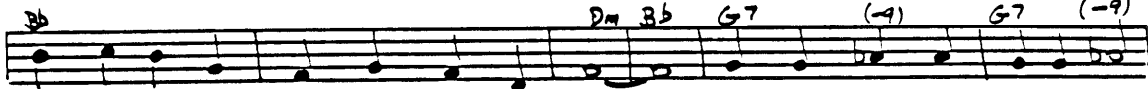
w/GUS KADW from Hollywood Party 1968 movie  
w/WALTER DONOVANSON ~1934~

G B7 Em B7 C C E7 Am/ D7 D7  
 WHEN THE MOON BE-GINS TO RISE MY HEART BE-GINS TO BEAT - FLOW-ER LINES & STAR-RY SKIES HAVE  
 G G0 D7 G D7 G0 D A7 DA7 D /  
 MADE ME IN-DIS-CREET LOVE AFFAIRS THAT COME & GO HAVE TRICKLED ME IN THE PAST - BUT  
 A7 A7+5 D A0 A7 A+ D7 CHORDS (REPEAT 4 TIMES) Eb7  
 THO' YOU'RE NOT MY FIRST LOVE, I'M SURE THAT YOU'RE THE LAST I'VE HAD MY MO-MENTS  
 MY PREC-TYNG " "  
 Ami D7 G7 C A7  
 I WILL CON-FES OF TEN-DER-NESS I SANG-OF TRUE LOVE I PLAYED GUI-TARS THEN FOUND A NEW LOVE'NORTH  
 Eb7 D7 G (REPEAT 4 TIMES) Eb7 Am D7 G7  
 TROP-I-CAL STARS THIS TIME'S THE LAST TIME THIS TIME IT'S NEW  
 LOVE IS A PAS-TIME FOR ME IS TRUL I'VE HAD MY MO-MENTS  
 C E0 Eb7 D7 G/C D+ G  
 BY BIG BAD MO-MENTS BOT NOW MY ONE BIG MOMENT IS YOU

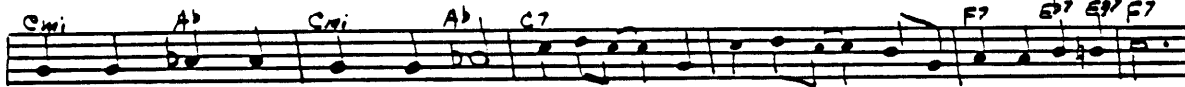
# 858 MY CUTEY'S DUE AT TWO-TO-TWO TO-DAY 150 ROBIN & ALBERT VONTILZER ~1926~



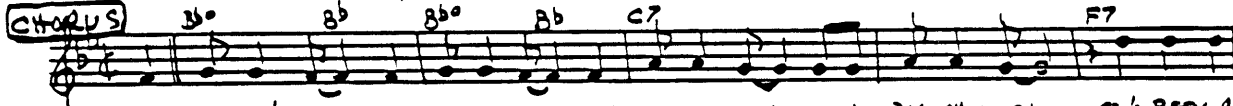
HEY THERE TAX - I, DO YOUR STUFF I CAN'T GET THERE FAST E-NOUGH. —  
NO ONE KNOWS HOW GLAD I AM SINCE I GOT THAT TEL - E-SAM, —



TAKE ME TO THAT TRAIN FROM WAY OUT WEST I'M JUST JUMP-ING IN MY SHOES  
SWEET-ER THAN A NES-SAGE FROM A - BOVE SEEMS JUST LIKE A CEN-TU - RY



'CAUSE THERE AIN'T NO TIME TO LOSE GOT A DATE ONE FIF-TY-EIGHT WITH THE ONE THAT I LOVE BEST  
SINCE SHE'S BEEN A - WAY FROM ME BUT YOU BUT I'M GON-NA GET WHAT I'VE GOT ON ME-ING OF



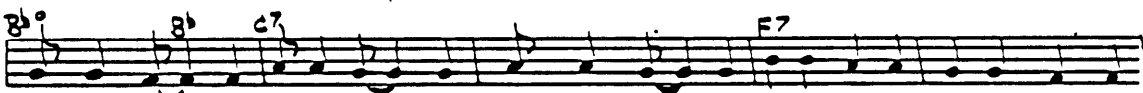
MY CU-TEY'S DUE - AT TWO TO TWO SHE'S COM-ING THEN ON A BIG CHUO - CHUO SHE'S BEEN A



-WAY FOR MONTHS; BUT I HAVEN'T CHEAT-ED ONCE STAY'D HOME NIGHTS DID-NT DANCE WAS-NT TAK-ING



AN-Y CHANCE DID-NT FINAT & THO' IT HURT I JUST COULD-NT DO MY CU-TEY DIRT. MY DAYS WERE BANG, MY



NIGHTS WERE BANG, BUT I JUST KNEW THAT SHE'D COME BACK FOR I LOVE HER & SHE LOVES ME AND

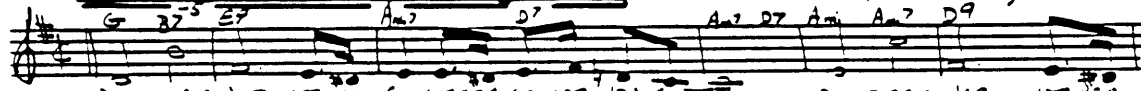


SAY — DON'T THINK THERE AIN'T NO SANTA CLAUS I KNOW DARN WELL THERE IS BE - CAUSE,  
AND WHEN I FEEL HER LIPS ON MINE I WOUL'D LET GO 'TILL HARP PART NINE PAY  
TO - NIGHT ILL US - COM - NUT MY PHONE BE - CAUSE I WANT TO BE A - LANG -



CU-TEY'S DUE - AT TWO-TO-TWO TO-DAY

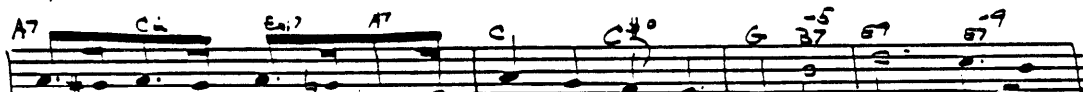
# DON'T CRY - JOE W/M JOE MARSALE (LET HER GO, LET HER GO, LET HER GO) ~1949~



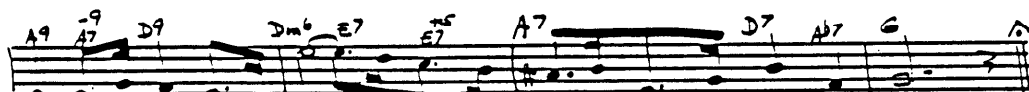
(NO REPEATS) DON'T CRY JOE LET HER GO LET HER GO, LET HER GO — DON'T CRY JOE LET HER



GO, LET HER GO LET HER GO — YOU'VE GOT TO RE-A-NIZE THIS IS THE WIND UP YOU'RE



GON-NA FEEL MUCH BET-TER UNLS YOU MAKE YOUR MIND UP DON'T CRY JOE LET HER



LET HER GO LET HER GO JUST FIND AN - OTH - ER LOVE AND LET HER GO

# SLOW POKE

Wm PEE WEE KING  
RODD STEWART ~1951~  
& CHILTON PRICE

859

G B<sup>o</sup> Am<sup>7</sup> D<sup>7</sup>

YOU KEEP ME WAIT-IN' TILL IT'S GET-TIN' AG-GRA-VAT-IN' YOU'RE A SLOW-POKE  
WHY CAN'T YOU HAST-EN WHEN YOU SEE THA TIME'S A WAST-IN' " " " "

D<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G

I WAIT-IN' WOR-RY BUT YOU NEV-ER SEEM TO HUR-RY, YOU'RE A SLOW-POKE  
WHY SHOULD I HIN-GER EV-'RY TIME YOU SNAP YOUR FIN-GER, HIT-TLE " "

G G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>+</sup> Cm<sup>7</sup> C C<sup>7</sup> B<sup>7</sup> B<sup>b7</sup> A<sup>9</sup> Em<sup>7</sup> A<sup>7</sup>

TIME MEANS NOTH-IN' TO YOU I WAIT & THEN, — HATE A-GAIN, —

D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> D.S. al. f

EIGHT O-CLOCK, NINE O-CLOCK QUAR-TER TO TEN

CODA C Cm Cm<sup>7</sup>

DEAR WHY SHOULD I KEEP TRY-IN' TO CHANGE YOU

Bm<sup>7</sup> E<sup>9</sup> E<sup>7</sup> Am E<sup>7</sup> Am D<sup>7</sup> G

IT'S NOT THE THING TO DO — I GUESS I'LL HAVE TO LEARN TO BE A SLOW-POKE TOO!

# SWEETHEART O' MINE

LI WINDLAGE M: Jody RUI MORTON  
(From Froggie Moore Rag) (1948)

INTRO B<sup>b7</sup> B<sup>b7</sup> C<sup>7</sup> D<sup>b7</sup> D<sup>7</sup> E<sup>b7</sup> E<sup>7</sup> F<sup>7</sup> F<sup>7</sup>

CHORUS F<sup>7</sup> B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> D<sup>7</sup> Fm<sup>7</sup>

SWEET-HEART-O'-MINE TELL ME WHY YOU ARE  
WANT YOU TO KNOW THERE WILL SOON DAWN A

Gmi B<sup>b7</sup> E<sup>b7</sup> E<sup>b7</sup> I Ab E<sup>b7</sup> Ab B<sup>b7</sup>

BLUE ON MY LIPS EV-'RY NIGHT: THERE'S A PRAY'R JUST FOR YOU BIT-TER TEARS THAT YOU  
DAY WHEN YOUR TROUB-LES & CARES:

B<sup>b7</sup> B<sup>b</sup> Cm / Cm Cm<sup>7</sup> D<sup>7</sup> / / E<sup>b7</sup> D<sup>7</sup> / / C<sup>7</sup> D<sup>7</sup> / D<sup>o</sup> D<sup>7</sup> G<sup>7</sup> C<sup>o</sup>

SHED MEANS JUST HEART-ACHES FOR ME, AND MY SOUL SEEMS TO DIE AS IT WEEPS SYN-PA-

B<sup>b7</sup> E<sup>b7</sup> Ab Ab<sup>b7</sup> Ab<sup>b7</sup> E<sup>b</sup> Maj<sup>7</sup>

-THY FOR I WILL ALL VAN-ISH A WAY YOU HAPPY TO-MOR-RONS, WILL HIDE ALL

C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>

YOUR SOR-RONS WOND-ER-FUL SWEET-HEART-O' MINE —

# 860 IT TAKES A LONG TALL BROWN-SKIN GAL BY WILL SKIDMORES & MARSHALL WALKER TO MAKE A PREACHER LAY HIS BIBLE DOWN

**VERSE**

OLD DEACON JOHN-SAN WAS A PREACH-IN' MAN THE BLACK SKY PI-LOT OF OLD  
ONE DAY A DARK-SKIN DAN-SAL SHOW'D IN TOWN SONG-BO-DY START-ED SEAN-DA-

DIX-IE-LAND HAD NEVER MISS'D A SUN-DAY RAIN OR SHINE WAS ALWAYS IN HIS PUL-PIT  
-LA-TION 'ROOND NEXT SUN-DAY MORN THEY FOUND THE

RIGHT ON TIME CHURCH DOOR LOCK'D THIS WAS THE ON-LY WORD THE DEACON HEPT HIS LONG-LY FRACK

**CHORUS**

IT TAKES A LONG, TALL BROWN-SKIN GAL TO MAKE A PREACHER LAY HIS BI-BLE DOWN FOR TWENTY

YEARS ISSE PASS'D 'JOY' BY BUT NOW IM GOIN' TO GET MINE 'TILL I DIE I ALWAYS

THOUGHT THAT PREACH-IN' WAS MY NINE BOT SINCE I MET THIS GAL I CHANG'D MY MIN' IT TAKES A

LONG TALL BROWN-SKIN GAL TO MAKE A PREACHER LAY HIS BI-BLE DOWN

## STARLIGHT (HELP ME FIND THE ONE I LOVE)

BY BERNICE PETKERE'S - 1931 -  
LYRIC/ JOE YOUNG

STAR-LIGHT, STAR-LIGHT, FIRST STAR I'VE SEEN TO-NIGHT HELP ME FIND THE ONE I  
STAR-LIGHT, STAR-LIGHT, WHO KNOWS YOU MIGHT KNOW THE ONE I'M THANK-  
STAR-LIGHT, STAR-LIGHT, FIRST STAR I'VE SEEN TO-NIGHT HELP ME FIND THE ONE

LONG — — — — — (fine) CAN'T YOU HEAR ME SIGH-ING — — IN A LONG-LY PRAY'R

CAN'T YOU SEE ME CRYING FROM A-WAY UP THERE — — COME CHAS-ER

# ONE MORE TIME

B.G. DE SYLVA, LEW BROWN  
 & RAY HENDERSON  
 1931

361

VERSE

Emi G+ Emi Ami

I'M PEEK-ING IN YOUR WIN-DOW — I'M KNOCK-ING AT YOUR DOOR AL-  
 ASK-IN' YOU A FA-VOR — A FA-VOR YOU MUST GRAB IT DON'T

B7 Eb7 Ami B7 Emi

-THO' I KNOW YOU MADE ME GO 'CAUSE YOU DON'T LOVE ME NO MORE — I'M  
 TELL ME YOU DON'T

II C 3 C7 F#7 B7/C7 B7 Emi G7

WAN-NA DON'T TELL ME THAT YOU CAN'T ONE MORE TIME JUST  
 " " " " " " " " " " " "

Ami B7 Emi D7 C0 Emi to Coda

ONE MORE TIME — LET ME DO THE THINGS THAT I USED TO DO LET ME  
 " " " YOU CAN BAWL ME OUT YOU CAN CALL ME NAMES IF YOU  
 " " " LET ME TOUCH THE SKIN THAT I LOVE TO TOUCH THAT I

B7 Emi F#7-5 B7 Emi B7 Emi

SIT DOWN TO SOME TEA — FOR TWO PHAY THOSE PAR-LOR GAMES ONE MORE TIME —

B7 Em B7 Emi A7 D7 D0 D7 D0 D7 Bmi D+

— JUST ONE MORE TIME EATING ALL A-LONG, BEING ALL A-LONE'S MAK-ING ME LA-ZY

G G7 Ami G+ D.S. al CODA &

WALK-IN' ALL A-LONG, TALK-IN' ALL A-LONE'S DELV-ING ME CRA-ZY

B7 Emi F#7-5 B7 Emi G+ Emi B7 Emi

DID-N'T THINK THAT I'D MISS SO MUCH ONE MORE TIME —

# A WALK IN THE BLACK FOREST

1965  
 HORST JANKOWSKI

F D7 Gm C7 Am7 D7

Gm7 G7 Am7 A7 Dmi F6 Bb9 A7 Am7b5

Cm7 D7b9 G7 C7 D.S. al Coda Am7b5 D7+9 Gm7 C7 F

862

# THAT DA-DA STRAIN

MARIE MEDINA  
& EDGAR DOWELL  
~1922~

VERSE

HAVE YOU HEARD IT, HAVE YOU HEARD IT, THAT NEW DA-DA STRAIN? IT WILL  
DAN-CER & EACH PRAN-CER STARTS TO LAY 'EM DOWN WHEN THAT

SHAKE YOU, IT WILL MAKE YOU REAL-LY GO IN-SANE EV-'RY-BOD-Y'S FULL OF PER,-  
MUS-IC STARTS TO PLAY IT MAKES YOU BOZZ A-ROUND!

MAKES YOU WATCH YOUR EV-'RY STEP EV-'RY AND I GO CRA-ZY AS A LOON WHEN EV-'RY-

CHORUS

-BOD-Y HUMS THE TUNE DA-DA-DA-DA DA-DA-DA-DA-  
DA-DA-DA-DA DA-DA-DA-DA-

ITS SO AP-PEAL-ING, STARTS ME REE-ING LIKE IM SAIL-ING UP-  
I WAN-NA DO IT ONCE A-GAIN, I'M SIM-PLY WILD A-BOU THAT

-ON THE BOUND-ING MAIN WHEN EV-'RY-BOD-Y STARTS TO

RECORDED BY ETHEL WATERS

DA-DA-DA-DA STRAIN (fine)

# NATURE BOY

~1948~  
Wm EDEN ABBA

THERE WAS A BOY A VER-Y STRANGE, EN-CHANT-ED BOY THEY SAY HE WAN-DERED  
THEN ONE DAY ONE MAG-IC DAY, HE PASSED MY WAY AND AS WE SPKE OF

VEAY FAR VER-Y FAR OY-ER LAND & SEA A LIT-TLE SHY & SAD OF EYE BUT  
MAN-THINGS FOOLS & KINGS THIS HE SAID TO ME THE GREAT-EST THING YOU EV-ER HEARN IS

VER-Y WISE WAS HE. &  
JUST TO LOVE

AND BE LOVED IN RE-TURN

# DIXIE LEE

Wm ALEXANDER HILL  
~1933~

863

G G7 E7 A7 D7 G C#0

SHOULD YOU EV-ER SEE — SOME-BOD-Y FULL OF "T;" "N;" "T;" & YET AS SWEET AS  
EV-ER MEET — " " " LOOK-IN' CUTE & NEAT — WITH DANCE-IN' EYES &  
E-VEN TOOK — A PIC TURE FROM A PIC-TURE BOOK — I KNEW THAT IT COULD

D7 I (45) G D7 II 4 PART D7 G Am G D7 Gb7

SHE CAN BE — THAT'S DIX-IE LEE — SHOULD YOU — IE LEE — fine  
HAP-PY FEET — THAT'S DIX- — IE LEE —  
NEV-ER LOOK — LIKE DIX- — IE LEE —

Bb7 Eb6 Gb7 Bb7 Eb7 G7 Bb7 Eb6 G7

AS A BEAU-TY SHE'S A WON-DER BEST OF ALL THE CHOS-EN FEW NO ONE ELSE CAN STEAL HER TANN-ER

Bb7 C7 Db7 D7 D.C. or fine

'CAUSE SHE RULS ALL THOSE IN VIEW; IF YOU

# EARLY AUTUMN

LYRICS: JONAHY MERCER ~1949~  
MUSIC: RALPH BURNS & WEDDY HERMAN

G7 Cmaj7 B7 Bbmaj7

WHEN AN EAR-LY ALL-TUMN WALKS THE LAND AND CHILLS THE BRIBES & TURNS US WITH HER HAND  
-YIL-ION IN THE RAIN ALL SAUT-TERED DOWN A WIND WHO COO-TAY LANG  
DAR-KING, IF YOU CARE PLEASE LET ME KNOW I'LL MEET YOU AN-Y-WHERE

A7 Abmaj7 G7

- THE SUM-MER TREES, PER-HAPS YOU'LL UN-DER- STAND WHAT MEM-O-RIES I  
- ALL RUS-SET BROWN, A PROST-Y WIN-DOW PANE — SHOWS ME A TOWN GROWN  
- I MISS YOU SO, LETS NEV-ER HAVE TO STAGE — AN-OTH-ER EAR-LY

I Cmaj7 Cb Dm7 G7 II 4 PART Cmaj7 Cb Cmaj7 Cb Dm7 G7

OWN — THERE'S A DANCE PA- low-LY. — THAT SPRING OF OURS THAT START-ED

Cmaj7 Eb° Dm7 G7 Cmaj7 Cb Cmaj7 F7

SO A-PRIL-HEART-ED SEEMED MADE FOR JUST A BOY & GIRL — I NEV-ER DREAMED, DID YOU AN-Y

Bb Eb7 Dm7 Db7 C9 B7 Bb7 Am7 Ab7-9 G7 D.S. or fine

FALL WOULD COME IN VIEW SO EAR-LY, EAR-LY?

864

# GULF COAST BLUES

Wm CLARENCE WILLIAMS

1923

Recorded, Bossie Smith

*E<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>7*

I'VE BEEN BAWL ALL DAY — MY <sup>{MAN'S}</sup> GONE A-WAY <sup>{SHE}</sup> LEFT <sup>{HER MAN-NAY}</sup>  
 I'VE DONE PACKED MY CLOTHES — GONNA LEAVE MY WOES GONNA TA A BETTER

*B<sup>b</sup>7 G7 C<sup>mi</sup> G<sup>b</sup>7 F7 B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> G<sup>b</sup> B<sup>b</sup>7*

COLD — FOR AN - OTH - ER <sup>{GAL}</sup> I'M TOLD I TRIED TO TREAT <sup>{HER}</sup> KIND I  
 PLACE — WITH A SMILE UP ON MY FACE SAY, WHEN THE STEAM BOAT BAWLS — AND

*G7 C<sup>mi</sup> B<sup>b</sup> D7 D<sup>b</sup> G7 C7 G<sup>b</sup> F7*

THOUGHT <sup>{SHE}</sup> WOULD BE MINE — THAT <sup>{MAN}</sup> I HATE TO LOSE THAT'S WHY <sup>{MAN'S}</sup> GOT THE  
 WHEN <sup>{SHE}</sup> THAT GULF TRAIN GOES — YOU'LL HEAR ME SAY GOOD — BYE — <sup>{DAD-DY}</sup> <sup>{HE'S THE BOSS}</sup>

*B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>*

BLUES — <sup>{MAN}</sup> THAT I LOVE <sup>{SHE}</sup> HAS KEPT ME IN THIS TOWN — THE  
 WHY — <sup>{GAL}</sup> MAIL - MAN PASSED BY, BUT HE DID -N'T LEAVE NO NEWS — THE

*A<sup>b</sup> E<sup>b</sup> F<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> G<sup>b</sup>*

<sup>{MAN}</sup> I HAVE HAS GONE KEPT ME IN THIS TOWN — AND IF IT  
<sup>{GAL}</sup> MAIL - MAN PASSED BY HE DID -N'T LEAVE NO NEWS — I'LL TELL THE

*B<sup>b</sup>7 C7 F7 3 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> (B<sup>b</sup>) TO REPEAT*

KEEPS ON SNOW-ING I WILL BE GULF COAST BOUND —  
 WORLD <sup>{HE}</sup> LEFT ME SAY-ING THE GULF COAST BAWLS —

# TIME WAITS FOR NO ONE

Wm CHIFF FRIEND

1944

CHARLIE TORIAS

*C D<sup>7</sup> F<sup>6</sup> G7 C E<sup>7</sup> 3 AM*

TIME WAITS FOR NO ONE — IT PASS-ES YOU BY — IT ROLLS ON FOR- EY-ER  
 DON'T LET US THREW ONE SWEET MO-MENT A-WAY — ITS JUST LIKE A RIV-ER

*D7 G7 C D<sup>7</sup>/C<sup>6</sup> AM F7 B7*

LIKE THE CLOUDS IN THE SKY — SEA — YOU'LL FIND THAT LOVE IS LIKE THIS

*A<sup>b</sup> F<sup>7</sup> 3 Am C<sup>6</sup> B7 E C<sup>6</sup> G7*

WHEN PRE-CIOUS MO-MENT WE MISS WE NEV-ER EY-ER RE-TURN A-GAIN — SO NO ONE —

*B<sup>b</sup> 3 G7 3 C F<sup>mi</sup> C*

— LOTS TIME LONG WHILE US WAY —



# CHOO-CHOO

Wm FRANK TRUMBALER  
& MATT MALNEK

— 1930 —

865

C Em C<sup>o</sup> G7 C Ab7 G7 C

LOOK-IT THAT TRAIN COM-IN' DOWN THE TRACK CARS ARE GO-IN' UP & DOWN MY BACK

C Em C<sup>o</sup> G7 C Ab7 G7 C G7

JUST GOT HERE IN A GREAT BIG HACK I GOT MY CLOTHES IN AN OLD TOW-SACK OH!

G7 G7 C Em C<sup>o</sup> G7

LOOK-IT THAT CHOO-CHOO OH! AM I COO-COO GOIN' WA MAKE A TRIP A-WAY DOWN SOUTH, AN' I

C Ab7 G7 C C

DON'T NEED A SEE-GAR IN MY MOUTH I GOT BAWB WHEN I HEAR THE WHEEZE  
THE DAYS WERE SO GET NEAR SEE WHAT  
FOR-GOT CARES & LET GO OF YOUR

C7 F G7 C

OF THE CHOO-CHOO — I WANT YOU TO GO TOO WITH ME ON THE CHOO-CHOO  
I HANG TO SAY GET YOUR STUFF & PACK UP 'CAUSE WE'RE GO-IN' A-WAY  
TROLL-BLES & BAWBS — LET'S BE GAY ON OUR WAY LET'S GET ON THE CHOO-CHOO  
THE FIRST (C) (D<sup>b</sup>)  
THE SUN SHINES, MY HEART PINES FOR THOSE 'KAS-SSES & CAKES —  
fine (way)

G<sup>b</sup> Ab7 D<sup>b</sup> G7

YOU KNOW THAT THEY TASTE GOOD WAY DOWN IN THE CABO BRAKES 'SO!

# MAYBE IT'S BECAUSE

W/ HARRY RUBY ~ 1949 ~

M/ JOHANNIE SCOTT (INTRODUCED Louis Armstrong)

F F<sup>o</sup> C7 Am<sup>b</sup> Gmi<sup>?</sup> C7

MAY-BE IT'S BECAUSE THE (KISS YOU GAVE ME TOUCHED MY HEART AND WENT RIGHT THROUGH —  
SOME US DANCED TO TOLD A STO-RY OLD AND NEW —  
STAR I WISHED ON MADE A CER-TAIN WISH COME TRUE —

Gmi<sup>?</sup> E<sup>b</sup> C7 F

I CAN'T TELL YOU WHY, I ON-LY KNOW THAT I FEEL HELPLESS-LY IN LOVE WITH YOU —  
I CAN'T FIG-URE OUT JUST WHY IT CAME A-BOU, OR  
OR IT JUST COULD BE THAT YOU WERE MEANT FOR ME AND

Gmi<sup>?</sup> C7 F D<sup>o</sup> Cmi<sup>?</sup> A7 B<sup>b</sup> F<sup>o</sup> E (45)

HOW I FEEL IN LOVE WITH YOU — I COULD SAY YOU'RE GRAND AND THERE-FOR I CARE FOR YOU  
MAY-BE I WAS MEANT FOR YOU — (fine)

B<sup>b</sup> G7 D<sup>b</sup>7 B7 C D7 D<sup>b</sup>7/2 C7 p.s. or fine

SO BUT THERE IS A WAY AND WHERE-FORS, AND I'D LIKE TO KNOW

866-1921-**ARKANSAS BLUES** Wm ANTON ADA & SRSUCOR WILLIAMS  
 RECORDED BY MARGIE BARLEY, NOBLE SYDIE  
 BUNK JOHNSON, JOE DANIELS & JAMES P. JOHNSON

Blues 'WAY HAVE O-VER-TAK-EN ME I'M SO WEA-RY DAYS ARE FULL OF  
 DOWN IN OLD AR-KAN-SAS IN OLD DIX-IE MY LOG CA-BIN

OH OH OH HOME-SICK-NESS HAS GOT ME DOWN IN MIND  
 HOME WHERE THE HOME TOWN FOLKS ARE GOOD & FINE

**CHORUS**  
 I'M IN THE RIGHT TRACK I'VE GOT MY TRUNK PACKED, AND I HAVE

ASKED THE GOOD LORD TO TAKE THE TRAIN BACK, THAT'S HEAD-ON SOUTH & TAK-IN' ME TO

JAR-DA-NOLLE AIN'T GOT NO TIME TO LOSE I'M TIRED OF ROAM-IN' I'M TIRED OF

ROAM-IN' I LONG TO SEE MY MOTH-ER & MY HOME IN OLD LOG CABIN LAND 'WAY DOWN THERE

IN THE DELL I'VE GOT THE AR-KAN-SAS BLUES I'VE GOT THE AR-KAN-SAS BLUES -

**THAT'S GEORGIA** Wm GEORGE A. LITTLE  
 HAYDEN GILLESPIE & LARRY SHAY  
 1924

IF THE GROUNDS SO WHITE THAT YOU BELIEVE IT'S SNOW BUT THE OLD THEM-OR-OWS A  
 STAR-NIGHT TWINKLE & THE MOON-BEAMS GLOW & YOU HEAR THE TINKLE OF AN  
 SUN-BEAMS A CREAM' IN THE DIX-IE SKIES MAKE YOU FEEL YOUR SWEET WHEN THEY

SHINE-IN' NO THE COT-TON BLOSSOMS NOD & SAY "HELLO" - THAT'S GEOR-GE-IA IF THE  
 OLD BAN-JO & THE DARK-IES SWIG A-BUT AN OLD BLACK JOE THING  
 KISS YOUR EYES & YOU THINK THAT YOU ARE PEERIN' IN TO PAR-A-DISE THAT'S

GEOR-GE-IA IF YOU FEEL OLD SWAN-EE'S GHOST-EN' NEW CHRIST-EN' YOU WOULD LIST-ENIN' TO THE

BIRDS AT DAWNIN' WHIS-TLE 'N' COO IN THE SWEET MAG-NOLI-A TREES AND THE

# IN THE DARK

1940  
W/M H.I. GREEN

867

IN THE DARK IT'S JUST YOU AND I NOT A SOUND, THERE'S NOT ONE SOUN-  
 DARK I GET SUCH A THRILL WHEN HE PRESS-ES HIS FINGER-TIPS UP-ON MY LIPS-  
 DARK NOW WE WILL FIND WHAT THE REST HAVE LEFT BE-HIND

JUST THE BEAT OF MY POOR HEART - IN THE DARK NOW, IN THE  
 AND HE BEGS ME TO PLEASE KEEP STILL - DARK - BUT

SOON THIS DANCE WILL BE END-ING, AND YOUR GON-NA BE MISSED - GEE, BUT  
 I'M NOT PRO-TEND-ING, CAUSE I SWEAR IT'S FUN, FUN TO BE KISSED IN THE

Just let them dance WEED GON-NA FIND RO-MANCE IN THE DARK

# SHUT THE DOOR (THEY'RE COMIN' THROUGH THE WINDOW)

BY BILLY HARRN, WALLY IVES,  
 DICK HOWARD & JIMMIE KERN  
 1926

I KNOW A CERT-TAIN FEL-ER BY THE NAME OF AN-DY GOOCH WHO START-ED SEE-ING  
 A MAN LIVED OUT IN KAN-SAS IN A COT-TAGE BY THE SEA ONE NIGHT HE CALLED THE

RUN-AY TRAVES FROM DRINK-IN' TOO MUCH HOOCHE A-ROUND HIS BED PINK EL-E-PHANTS &  
 SHE-RIPP UP & SAID "THEY'RE ROB-BING ME THERE'S TWEN-TY COOKS A-ROUND THE HOUSE, PHETS-8

20-BRAS PRAYED A-BOU, A PUR-PLE MON-KEY KESSED HIM TWICE & HE BE-GAN TO SHOUT  
 TELL ME WHAT TO DO, THE SHE-RIFF SAID "DON'T LET THEM IN, THAT'S MY AD-VICE TO YOU

SHUT THE DOOR THEY'RE COM-IN' THRU THE WIN-DOW - SHUT THE WIN-DOW THEY'RE COM-IN' THRU THE DOOR

SHUT THE DOOR THEY'RE COM-IN' THRU THE WIN-DOW - OH! THE ROOM IS FULL & WANT HOLD A-NY WIRE

John Newlywed was waiting for the stork to bring an heir  
 Out came the nurse and said Two storks have just brought you a pair  
 Oh! there's more storks a-circling 'round, I think they're gonna light  
 There's gonna be a hot time for the poor old storks tonight  
 Shut The Door, They're Comin' Thru The Window. etc.

My wife went in for rabbits and she kept them in a hutch  
 She only bought two rabbits and it didn't seem like much  
 One morning when we looked at them how they had multiplied

A million rabbits jumped right out and all the neighbors cried  
 Shut The Door, They're Comin' Thru The Window. etc.

The first week we were married my dear wife said to me  
 'I'm feeling oh!so lonesome for my darling family  
 Why not invite them for a while, we've lots of room to spare?  
 They eat me out of house and home, they're getting in my hair  
 Shut The Door, They're Comin' Thru The Window. etc.

# 868 BY AND BY (WHEN MORNING COMES)

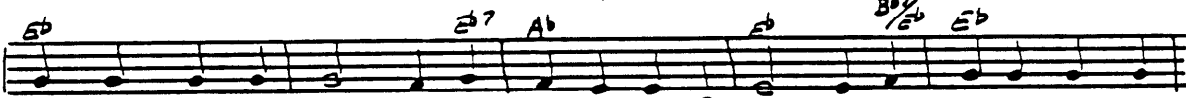
Traditional from the METHODIST HYMNAL



TRI-ALS DARK ON EV-'RY HAND, AND WE CAN - NOT - UN - DER - STAND ALL THE  
WE ARE OFT - EN DES - TI - TUTE' OF THE THINGS THAT LIFE DE - MANDS WANT OF  
TEMP - TA - TIONS MID - DEN SNARES OFT - EN TAKE US UN - A - WARES, AND OUR



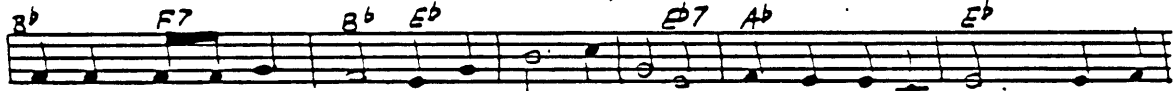
WAYS THAT GOD WILL LEAD US TO THAT BLES - SED PROM - ISED LAND; BUT HE'LL  
SHEL - TER AND OF FOOD - THIRST - Y HILLS AND BAR - REN LAND; BUT WE'RE  
HEARTS ARE MADE TO BLEED - FOR EACH THOUGHT - LESS WIRD OR DEED; AND WE



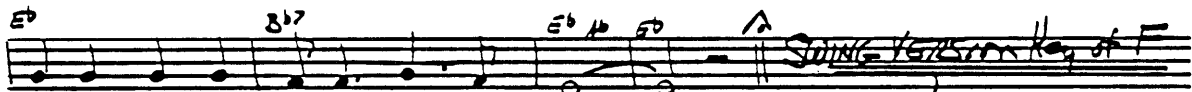
GUIDE US WITH HIS EYE AND WE'LL FOL - LOW TILL WE DIE, WE WILL  
TRUS - TING IN THE LORD AND AC - CORD - ING TO HIS WORD, WE WILL } UN - DER - STAND IT  
WON - DER WHY THE TEST WHEN WE TRY TO DO OUR BEST, BUT WILL }



BET - TER BY AND BY - BY AND BY, WHEN THE MORNING COMES, ALL THE SAINTS OF



GOD ARE GATH - ER - ING HOW WE WILL TELL THE STO - RY HOW WE'VE O - VER - COME, WE WILL

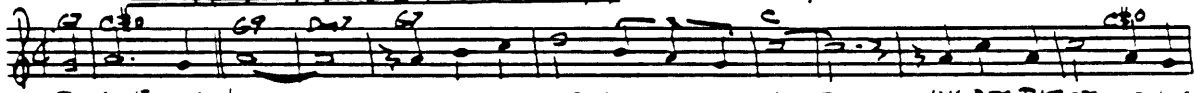


UN - DER - STAND IT BET - TER BY AND BY -



# LISBON ANTIGUA

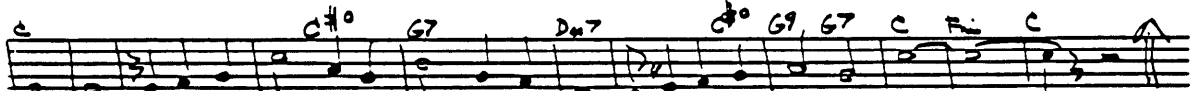
W/ HARRY DELPRÉ, RAFAEL PORTELA  
J. GALINDO & A. DOVALE W/ 1969



I GAVE MY HEART TO YOU IN OLD LIS - BON THAT NIGHT UN - DER THE SPELL OF YOUR



CHARMS I FEEL YOUR ARMS - HOLD ME SO TIGHT 'T WAS HEAV - EN TO FIND SUCH BLISS IN EACH



KISS I KISS MY HEART BUT I FOUND ONE SO TRUE IN OLD LIS - BON WITH YOU

# ONE SWEET LETTER FROM YOU <sup>M27</sup> 869

I'm SO BLUE home-some TOO AND I WAN- DER WHERE YOU ARE TO-  
 SINCE YOU'RE GONE I KEEP ON FEEL-ING JUST AS SOR-RY AS CAN

-NIGHT BE NOT ONE WORD HAVE I HEARD IF YOU THINK OF  
 I JUST WROTE YOU A NOTE I'D BE HAP- PY

CHORUS  
 WHY DON'T YOU WRITE? OH! DEAR HOW I NEED ONE - SWEET LET-TER FROM  
 IF YOU'D ANSWER ME - YOU KNOW THAT YOU LEFT ME - SO WOR-RIED AND

YOU - HOW I'D LOVE TO READ ONE SWEET LETTER FROM YOU -  
 HAVE - I AL- WAYS KEEP SING- ING - OH! WHAT'LL I DO - TWO IT'S NOT

FAIR, AND YOU DON'T CARE FOR ME DEAR- LY - DROP ME A LINE IF YOU JUST SIGN YOURS SIN-

CER- LY YOU KNOW THAT I'M PRAY-ING - THE NIGHT & DAY THROUGH JUST HO- PING I'LL

GET ONE SWEET LET-TER FROM YOU -

Recorded by Sophia Tucker  
 MUSE: HARRY WARREN  
 LYRICS: ALAN BROWN & SIDNEY CLARE  
 1927

# ~1928~ DOWN WHERE THE SUN GOES DOWN <sup>ISAAM JONES & YERVE BOCK</sup>

EV-ENIN' BREEZE SEEMS TO SAY TIME TO BE ON YOUR WAY  
 IF YOU'RE LATE SHE WILL WAIT RIGHT BE-SIDE THE GAR- DEN GATE  
 HIT THE LATE ATTACK ROUND THE BEND HANGS THIS WHERE YOUR TROU- BLES END

DOWN WHERE THE SUN GOES DOWN AND GOES DOWN - JUST YOU E-

- RASE FROM YOUR FACE THAT OLD FROWN - FOR THERE'LL BE SMILES - TO WEL- COME  
 BLUE - BIRD IS HANG- ING A - ROUND - TO SING HIS SONG

YOU - OLD MIS- TER OF WEL- COME TOO - THAT SUN GOES DOWN -



# MY BLACKBIRDS ARE BLUEBIRDS NOW

M: CUFF FRIEND  
L: IRVING CAESAR  
~1928~ 871

Emi G6 A7

THE NIGHT'S ALL RIGHT, THE DAY'S ALL RIGHT, THE WORLD'S ALL RIGHT & I'M ALL RIGHT, I'M  
MORN - ING I LOOKED AT THE SKY, & HEARD THE BLACK-BIRDS SAY "GOOD-BYE"; AND

G7 B7 Em A7 Bb0 II Em F# D7

GOIN' TO BE SO HAPPY, I KNOW — THIS — NO — AS-TEN, CAN'T YOU SEE THAT SOME A-  
HEARD THE BLUE-BIRDS SAY - ING "HEL-

G A7 A7 D D# D7 G (CHORUS)

-BOVE? THEY JUST HEARDED THAT I'VE BEEN LUCK - Y IN LOVE — ALL DAY LONG I  
BAD LUCK'S GONE  
YES, SIR - EE!

C#m6 G C#m6 G

SING A SONG I SING A SONG BE-CAUSE NOTH-ING'S WRANG, MY BLACK-BIRDS ARE  
ON HIS WAY — GOD LUCK HAD TO COME BACK TO STAY, MY " " "  
NIFE'S WERTH WHILE, LOOK AT ME WITH A

D7 G E7

BLUO - BIRDS NOW — TOLD THE LIT-TLE WHIP-PAR — WILL TOLD THE PRE-TY DAF-FO - DL

A7 D7 D.S. al f

TOLD THE PREACH - ER ON THE HILL THE WED-DING'S, SON-DAY MON-AY-MORN'S MON-DAY

E7 CODA A7 D7 G

GRANT BIG SMILE, MY BLACK-BIRDS ARE BLUE-BIRDS NOW

# DO I LOVE YOU (REMEMBER ALL "T.V. / Oscar Hammerstein II BECAUSE YOU'RE BEAUTIFUL?") M/ Richard Rodgers 1957

Gmi D+ Gm7 C9 F9

Do I love you BE-CAUSE YOU'RE BEAU - TI - FUL — OR ARE YOU BEAU - TI - FUL —  
AM I MAK - ING BE - NEVE I SEE IN YOU — A GIRL TOO LOV - LY TO —

F9 Bb7 Eb D F#7 Bb7 Eb EDD

BE-CAUSE I love you — TRUE DO I WANT YOU BE-CAUSE YOU'RE  
BE - REAL - LY

Bb Bb7us Bb Gm7 C9 F9 F7 D7sus D7

WON - DER - FUL — OR ARE YOU WON - DER - FUL BE-CAUSE I WANT YOU

Gm D+ Gm7 C9 C7 Bb D+

ARE YOU THE SWEET IN - VEN - TION OF A LOV - ER'S DREAM OR ARE YOU REAL - LY AS  
BEAU - TI - FUL AS YOU SEEM? — fine

872

# RHYTHM KING

by JOE TRENT 1928  
by JOE HOOVER (pseudonym for J. Russel Robinson)  
Recorded by '38K'

NOW PUT YOUR BEST CLOTHS ON, TIME WE WERE OUT & GONE GOT TO SHOW YOU THAT  
 KNOW EV'RY BAND OF FRUITS KNOW ALL THE MEN BY NAME BUT HE'S DAD-DY OF

UP-TOWN SAB-A-RET SAY, THEY GOT A BAND THAT WAS A  
 ALL THE RHY-THM KING HE KNOWS ALL THE SOUNDS & FRUITS, WHAT

MAS-TER OF BANDS & JAZZ, GOT-TO BE THERE WHEN THEY START TO PLAY  
 I KNOW THAT BOY'S THE CATS; HE COULD NAME A PRECA-ER SURE TANT TANT

LISTEN TO THE RHY-THM KING LISTEN TO HIM PLAY THAT TRUMPET  
 SAX-O-PHONE LAY-IN ON A MAN-OR TONGUE MY  
 SO IN-TENSE HOLD YOUR FEELINGS IN SUS-PENSE MY

HE'S SOME SEN-SA-TION HIS TEN TO THE IT MAKES YOU  
 MY! SWEET SYN-CO-PA-TION

ROCK LIKE A CHAIR, HEATS UP THE AIR IT'S JUST LIKE WINE - QUWER & STAKS, HE PLAYS A BASS

WRINKLES UP YOUR SPINE PRETTY MUSIC  
 LISTEN TO THE RHY-THM KING

# UP CHERRY STREET

(featured by HERB ALPERT)  
Julius Wechter 1964



# ROLL 'EM PETE

Wm PETE JOHNSON & JOE TURNER  
1944  
Recorded by Count Basie & Pete Johnson

873

WELL I GOT A GAL, SHE LIVES UP ON THE HILL

(LIVES) UP ON THE HILL Well, this wo-man's tryin' to quit me hard but I love her still

(STILL) SHE'S GOT EYES — LIKE DIA-MONDS THEY SHINE LIKE KHAU-DIKE GOLD —

SHE'S GOT EYES — LIKE DIA-MONDS, THEY SHINE LIKE KHAU-DIKE GOLD —

TIME SHE LOVES ME, SHE SENDS MY MEL-HOW SOUL WELL, YOU'RE SO BEAU-TI-FUL

YOU'RE GOT TO DIE SOME DAY Well, YOU'RE SO BEAU-TI-FUL, BUT YOU'VE GOT TO DIE SOME-DAY

(DAY) ALL I WANT'S A LIT-TLE LOV-ING, JUST BE-FORE YOU PASS A-WAY

# ZIGEUNER

from OPERETTA "BITTER SWEET"  
Wm NOEL COWARD ~ 1929 ~

PLAY TO ME BE-NEATH THE SUM-MER MOON ZI-GEU-NER ZI-GEU-NER ZI-  
CALL TO ME WITH SOME BAR-BAR-IC TUNE

-GEU-NER ALL I ASK OF LIFE IS JUST TO LIS-TEN TO THE SONGS THAT YOU SING MY SPIR-IT LIKE A  
NOW YOU HOLD ME IN YOUR

WAD ON THE WING YOUR MEL-O-DIES A - DOR - ING SOAR-ING POWER

PLAY TO ME FOR JUST AN HOUR ZI-GEU — NER

874

# TEMPTATION RAG

1909  
HENRY LODGE

**A** G7 Cmi G7 Cmi

Fmi Cmi | I Dm C° A7 D7

**B** Eb G7 C7 Ab C7 Fmi

Bb7 Bb7 Eb Bb7 Eb G7 C7

Ab C7 Fmi C° D7 C° Eb Bb7 Eb Bb7

**C** Eb Eb F7 **D** Eb Eb F7

Repeat (A) take 2nd ending

Bb7 Eb° Eb F7 Eb Bb7 Eb G7

**E** Cmi G7 Cmi Fmi Eb G7 Cmi G7

Cmi Fmi Eb G7 Cmi **F** Repeat **G** Eb G7

2x play Blue HOGAR

(A) take 2nd ending

C7 Ab C7 Fmi Eb

to NEXT PAGE

Musical staff with chords Eb, C0, Eb, Bb7, Eb

# WILLIE THE WEEPER

WIM GRANT V. RYMAK  
WALTER MELROSE &  
MARTY BHOOM 1927

Musical staff with chords D7, Gm, D7, Gm

HAVE YOU EV-ER HEARD THE STO-RY FOLKS OF WIL-IE THE WEEP-ER?  
THEN HE WENT TO LON-DON TOWN & BOUGHT THE PIC- CA-DIL-LY,

Musical staff with chords Dm, A7, D7

WIL-IE'S OC-CU-PA-TION WAS A CHIM-NEY SWEEP-ER, HE  
TOLD THE PED-DLE THAT IT NOW BE-LONGED TO WIL-IE, HE

Musical staff with chords Gm, D7, Gm, Cm, Gm, D7, Gm

HAD THE DREAM-IN' HAB-IT AND HE HAD IT BAD HIS-TEN AND I'LL TELL YOU 'BOUT THE  
BOUGHT THE KING-SOME GIN-GER BEER THAT MADE HIM RAVE CALLED HIM "UN-CLE GEORGE" AND SAID, "YOU

Musical staff with chords Eb7, D7, Gm, Gm, D7, Gm

DREAMS HE HAD HE DREAMED HE HAD A BARR'L OF DIA-MOND RINGS AND MON-AY,  
NEED A SHAVE HE RAM-BLED IN-TO PA-RIS ON A GOL-DEY WHEELED SLEEP-ER,

Musical staff with chords Dm, A7, D7, Gm, D7

MAM-MAS BY THE SCORR TO LOUB AND CALL HIM HON-AY EV-RY WHERE HE WENT THE PED-DLE  
THATS THE PLACE THAT AB-SIN THE FAME A LIT-TLE DEEP-ER LEARNED THE 'PA-CHE DANCE & JOST TO

Musical staff with chords Gm, Cm, Gm, D7, Gm, C#0, D7, Gm, C#0

ALL WOULD SAY, THERE'S THE GUY THAT PUT THE "B" IN OLD BROAD-WAY. OH BA-BY  
SHOW HIS THANKS, TIPPED THE 'PA-CHE QUEEN A HALF A WIL-NOW FRANCIS. OH BA-BY

**CHORUS** F7 (A) Bb F7 (A)

Musical staff for chorus with chords F7, Bb, F7

TELL ME WHAT WOULD YOU DO IF YOU COULD HAVE ALL YOUR DREAMS COME TRUE-

Musical staff with chords Bb, F7, C#0, G7, C7

(TAVE) — THERE'S SOMETHING TELLS ME YOU'D LOCK YOUR DOOR — LIKE WIL-IE THE

Musical staff with chords F7, Bb

WEEP-ER — AND CRY FOR MORE

Recorded by Louis Armstrong  
Cab Callaway  
BOB WILBUR  
KING OLIVER

# 876 KANSAS CITY STOMP

FERD "JELLY ROLL" MORTON

~1923~

## INTRO

## A & B

Handwritten musical notation for the Intro and sections A and B. The Intro consists of two staves of music with chords C7, F7, Bb°, and F7. Section A is a single staff with chords Bb, F7, Bb, and F7. Section B is a single staff with chords F7, Bb, Bb7, Eb, Bb°, Bb, G7, Cm7, and F7. Section III is a single staff with chords Bb, Cm7, F7, Bb, and Bb (SILENT).

## C

Handwritten musical notation for section C and a break. Section C is a single staff with chords G7(b), C7, and F7. The Break section is a single staff with the instruction "BREAK (NO CHORDS)" and chords G7(b) and C7. Section IV is a single staff with chords F7, Bb7, Eb, Eb7, Bb7, and Eb, followed by a "SILENT" section and an Eb chord.

## D TRIO

Handwritten musical notation for the Trio section. It consists of three staves of music. The first staff has chords Eb, Eb, Eb7, Bb7, Eb7, Ab, G7, and Bb7. The second staff has chords Ab, A°, Eb7, Bb, Eb7, Ab, F7, Db, Ab°, Ab, and F7. The third staff has chords Bb7, Bbmi7, Eb7, Ab, D.S. al., F7, Db, Ab°, Ab, F7, Bb7, Eb7, and Eb. A circled '1' is written below the first staff, and a circled '2' is written below the second staff. The instruction "REPEAT TRIO" is written at the bottom. A handwritten note "NEXT PAGE" with an arrow is on the right side.

KANSAS CITY STOMP (CONTINUED)

877

Ab **E** Ab C<sup>o</sup> D<sup>b</sup> E<sup>b</sup>7 Ab Ab<sup>7</sup> F F<sup>o</sup> F<sup>7</sup> **F**

AS **B** 3<sup>b</sup> ending

**G** (omit **E**) F<sup>7</sup> D<sup>b</sup> Ab<sup>o</sup> Ab

AS Trio 11 measures

B<sup>b</sup>mi G<sup>b</sup> G Ab Eb<sup>7</sup> Ab

22

# HOT MITTENS

MARYIN SAXBY  
VOLLEY DEFAUST 1925  
MEL STITZEL

C B<sup>7</sup> A<sup>mi</sup> B<sup>7</sup> C F<sup>o</sup> C A<sup>b</sup> A<sup>7</sup>

I C<sup>o</sup> G<sup>7</sup> G<sup>o</sup> G<sup>7</sup> (+5) II Ab<sup>7</sup> G A<sup>b</sup> G<sup>7</sup>

**CHORUS** C E<sup>7</sup> C C<sup>7</sup> F C<sup>7</sup> F<sup>7</sup> F<sup>o</sup>

C E<sup>7</sup> B<sup>b</sup> D<sup>7</sup>

D<sup>7</sup> 3 G<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup> C E<sup>7</sup>

C C<sup>7</sup> F<sup>7</sup> C C<sup>7</sup>

F<sup>7</sup> Ab<sup>7</sup> C E<sup>7</sup> (-5) A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C C<sup>7</sup> A<sup>mi</sup> C<sup>o</sup> G<sup>7</sup> A<sup>b</sup> G<sup>7</sup> **FINIS** C<sup>o</sup> G<sup>7</sup> C

fine

# 378 NEW ORLEANS STOMP

W.L. HARDIN &  
LOUIS ARMSTRONG

~ 1924 ~

**A** Eb Cm Eb Bb7

Eb Gb Fm7 Bb7 Eb Cm A0

Bb7 Eb Eb Bb7 Eb 3 3 3 (BONE) fine 8VA

**B** Eb7 Ab Bb7

Eb7 Ab E7 Eb7 Eb7 Ab

Ab Ab7 Db Ab Ab7

F7 F7 Bb7 Eb7 Ab Eb Ab 3 3 3 (BONE) Ab Eb D7

Eb Eb Gb Bb7 Bb7 Eb A0 Bb7 CORNET

Eb0 D7 Eb Eb Gb Bb7 Eb

Eb 3 3 3 Eb Bb7 **A** 16 bars CLAR SOLO **A** 16 bars EXS TAKE 1st ENDING TAKE DBL. ENDINGS for five

Bone Solo 8VA...

# NARCISSUS

M/ETHELBERT NEVIN (1891)  
LYRIC/ LUCY CRAWFORD

WHEN DEWS UP ON THE GRASS AT BREAK OF DAWN, AND SIL-VER WEBS ARE

SUN BE-GINS TO COLOR THE MORN-ING SKY, THE ROS-ES COY-LY

SCAT-TERED A - BOUT THE LAWN, THE WORLD A-WAKES DE- LIGHT - ED - LY, THE

FLIRT WITH A BUT - TER - FLY, THE SIGN THAT LIFE'S A RHAP - SO - DY, NAR -

BIRDS ARE SING-ING AS THEY ARE WING-ING THEIR WAY O'ER MEAD-OW AND TREE - THE

- CIS - SUS LIFT-ING THEIR BRIGHT GOLD - EN TRUM - PETS A - GREE fine

(Instrumental)

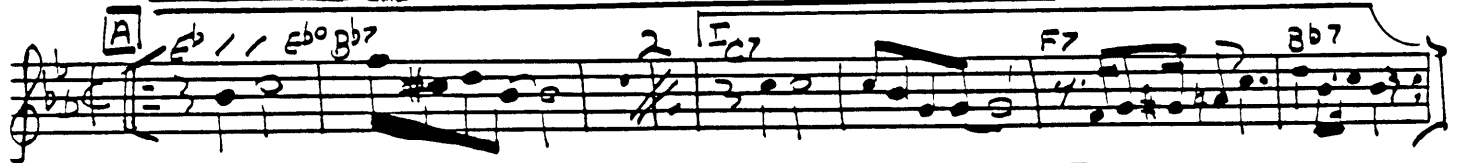
(Instrumental)

(Instrumental) D.S. al fine

# 880 STEAMBOAT STOMP

BOYD SENTER  
~1926~

**A** Eb / / Eb° Bb7 2 | F7 C7 F7 Bb7




**B** Eb G D° C7 (G°) F7 Bb7 Eb C#° Bb D° B7 C7 F7

1--- RHYTHM BREAK ---1



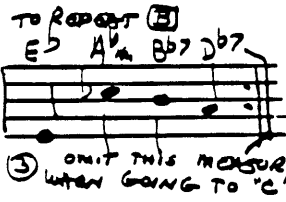
F7 Bb7 | I Bb7 (+5) Eb | II Bb7 Eb Ab mi

1--- RHYTHM OUT ---1



TO REPEAT **B**  
Eb Ab Bb7 D° B7

③ OMIT THIS MEASURE WHEN GOING TO "C"



TO "C" Eb Ab mi Bb7 **C** Repeat **A** to  $\phi$  Eb



③ Jam SYNC No RHYTHM

**TRIO D.E.H.**



F° Ab F7 (-5) Bb7 Eb7



Ab Eb7 Repeat Trio \* Ab Eb7 | I Ab C° Eb7 | 2 TO NEXT STRAIN Ab Eb7



**F** **G** FINE Ab / / Ab7 Bb° Ab / / Ab7 F7 Bb7

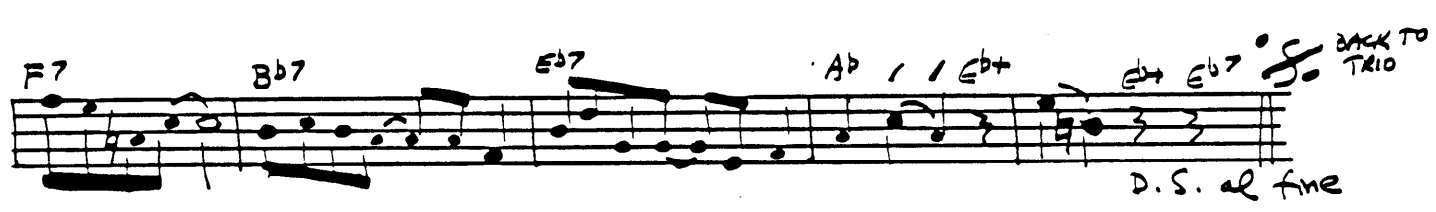


Ab Eb7 Ab Eb7 Ab / / Ab7 Bb° Ab Ab7



F7 Bb7 Eb7 Ab / / Eb7 Eb7 Eb7 BACK TO TRIO

D.S. al fine





# CHURCH STREET SOBBIN' BLUES

## INTRO

B♭ B♭7 B♭7 / G♭7 B♭: G♭7 E♭: B♭ F7 B♭ E♭ G♭7 B♭ E77

BASS LINE: B♭ a ab g f f e4 e b c d 3

F7 (45) B♭ E♭ B♭7 B♭ E♭ B♭ C7 F7

B♭ B♭7 E♭ G♭7 B♭ F7 B♭ A7 A♭7 F7 / %

B♭ I B♭ F7+ II TO III B♭ C7

ANET TO TRIO Bass F F7

(64)

B♭ D♭7 F C7+ I F F7 G7 D♭ C7+

II F B♭7 F B♭ F III F B♭7 F B♭ F

D.S. AL TRIO REPEAT

## TRIO

B♭ C7 2 F7 B♭ C7

F7 B♭ B♭7 (45) E♭ G7 E♭ F7 B♭ E♭

C7 B♭ B♭ B♭7 C7 F7 I B♭ II B♭ =

382

# THE CHANT

COMPOSED & ARRANGED  
BY MEL STITZEL  
m/1926m

**A** D: A7 (-6) D A7

Rhythm out

**B** Bass Solo

BASS SOLO CONTINUOUS 8VA

8va lower

**C** PHRY [A] 7 BARS

**E** Tripe Solo RHYTHM OUT

RHYTHM OUT

RHYTHM OUT

Com Break

RHYTHM OUT

**F** CHARINET SOLO

RHYTHM OUT

↑ NEXT PAGE

# THE CHANT (CONTINUED)

883

## Doin' The New Low-Down

~ 1928 ~

Words by DOROTHY FIELDS  
Music by JIMMIE McHUGH

Oh! make 'em play that cra - zy thing - a - gain, I've got - ta do that la - zy swing - a - gain, Heigh! Ho!

do - in' the New Low - Down, I got my feet to mis - be - hav - in' now,

I got a soul that's not for sav - in' now, Heigh! Ho! Do - in' the New Low Down.

That danc - in' de - mon has my feet in a trance, Cause while I'm dream - in'

I go in - to that dance; And once you hear the haunt - ing strain - to it,

I'd like to bet you'll go in - sane - to it, Heigh! Ho! Do - in' the New Low Down.

884

# FAT FRANCES

JELLY ROLL MORTON  
~ 1931 ~

Handwritten musical score for "Fat Frances" by Jelly Roll Morton, 1931. The score consists of seven staves of music in 4/4 time. The key signature has one flat (Bb). The chords and notes are as follows:

- Staff 1: Eb, G7, C7, F7
- Staff 2: Bb7, F7, Eb, Eb°, Bb7
- Staff 3: Eb, G7, C7, F7, Bb7
- Staff 4: F7, Bb7, Eb, Bb11, Eb, G7, C7, F7
- Staff 5: F7, Bb7, F7, Bb, Eb, Eb°, Bb7
- Staff 6: Eb, G7, F7
- Staff 7: Bb, Bb7, Eb, Bb7, Eb, Eb°, Eb, Eb°, G7

# JELLY BEAN (HES A CURBSTONE CUTIE)

~ 1920 ~

SAM ROSEN JOSEPHES & JIMMY DUPRE

Handwritten musical score for "Jelly Bean" by Sam Rosen, Josephes & Jimmy Dupre, 1920. The score shows the first line of music in 4/4 time with lyrics.

HES A CURB-STONE CUTIE PA-PA'S PRIDE & BEAUTY THEY CALL HIM

Handwritten musical score for "Jelly Bean" showing the second line of music in 4/4 time with lyrics.

JEL-LY BEAN - PINS HIS HAT IN THE MID-DEE CRUSH-ES IT DOWN AND

Handwritten musical score for "Jelly Bean" showing the third line of music in 4/4 time with lyrics.

ROLLS HIS JEL-LY BEAN, 'TIL HIS NON-GLY IS FOUND, - THE GIRLS DON'T DENY IT THEY THINK HES A RI-OT

CONTINUED  
NEXT PAGE

F A7 Gmi Gmi D Gmi C7 F F7

OH, YOU KNOW WHAT I MEAN, HE CAN'T DRINK "BE-VO," BEER OR WINE - CRAVES HIS ICE CREAM SO-DA

D7 Gmi C C7 F D7 G7 C7 F

ALL THE TIME HE'S A DRUG-STORE CU-TIE SIDE-WALK BEAU-TY THEY CALL HIM JELLY BEAN -

# LAST NIGHT ON THE BACK PORCH

LEWIS & CARL SCHRAUBSTADER

(I LOVED HER BEST OF ALL)

D7 G7 C -1923- D7 G7 C

THERE'S A GIRL I'M WILD A-BOU - EV-'RY TIME I TAKE HER OUT -  
BY-'RY TIME THAT SHE'S A-LONE - WHEN I CALL HER ON THE PHONE -

Am Fm C D7 G7

I HUG HER I HUR-RY I SQUEEZE HER I SCUR-RY I TEASE HER SO - AND WE I'M A-

D7 G7 C D7 G7 D° Am

AL-WAYS CAN BE FOUND - WHERE THERE'S NO ONE ELSE A-ROUND -  
-FRAID THAT I MIGHT SEE - SOME-ONE THERE IN PLACE OF ME -

G D7 G D7 D7 G7 G° G7

DO WE CUD-DLE? DO WE PET? YOU AIN'T HEARD NOTH-IN' YET -  
IF I LOST HER WHAT A BLOW I LOVE HER OH! OH! OH! -

**CHORUS** C G7

I LOVE HER IN THE MORN-ING & I LOVE HER AT NIGHT I LOVE HER YES I  
THE FIRST TIME THAT I

G7 C G7+ C C7 C7+

LOVE HER WHEN THE STARS ARE SHI-NING BRIGHT I LOVE HER IN THE SPRING-TIME AND I  
MET HER IT WAS TRUE LOVE AT FIRST SIGHT

D9 G7 D7 G7 C

LOVE HER IN THE FALL BUT LAST NIGHT ON THE BACK PORCH I LOVED HER BEST OF ALL -  
IN THE PAR-LOR IN A TAX-I

from George Gipe's Seminars of 1923

# CAKE WALKING BABIES FROM HOME

ORIG. BY CARL SMITH  
HEAVY TROY CLARINET WILLIAMS (1924)

VERSE

Gt C Gt C Gt C

CAKE WALK-ERS may COME — CAKE WALKERS MAY GO — BUT I WAN-NA TELL

C C#° D7 G9 E7 Ami E7 Am Am D7

YOU A-BOUT A COUP-LE I KNOW — HIGH STEP-IN' PAIR — DE-BOL NAIR WHEN IT CAME AR

D7 G7 / F C#° CHORUS G7 / B° C#° G7

BUS-NESS NOT A SOUL CAN COM - PARE HERE THEY COME LOOK AT 'EM JAM-O-STRA-TUN'

C / G7 B7 A7 D7

GO-ING SOME — AINT THEY SYN - CO - PAT-ING TALK OF THE TOWN EAS-IN ROND —

D7 Dm Dm° G7 C#° G7 / B° C#° G7

PICK-IN' 'EM UP — AND KAH-IN THEM DOWN — DAN-CING FOOLS — AINT THEY SYN-CO-PAT-ING

C G7 Dmi E7 Ami / C9 C7 Dmi E Fmi6

THEY'RE IN A CLASS OF THEIR OWN — NOW THE ONLY WAY — TO WIN IS TO CHEAT 'EM —

C Ami Ami C#° G7 / C#° / G7 / B° C#° G7

YOU MAY TIE 'EM BUT YOU NEV-ER BEAT 'EM — STUNT YOUR STUFF — STUNT YOUR STUFF —

D7 G7 C

CAKE WALK-IN' BA - BIES FROM HOME —

## MAHOGANY HALL STOMP

~1929~  
SPENCER WILLIAMS

Eb Eb7 Ab Ami Eb B7 Eb G7 Bb7 Eb Eb7

Ab Ami Eb F7 Bb7 C#7 Bb7 Eb Bb7 Bb7

Bb7 Bb7 Eb Bb7 Eb Eb7 G7 Ab7 A7 Bb7 Bb7 D.S. all fine

Recorded by Alberta Hunter

# APPLE SASS RAG

HARRY BELDING  
~ 1914 ~

887

[A]

[B] NOT THE ORIGINAL [B] STRAIN

[D]

NOTE [A] [B] [D] & [E] COULD BE REPEATED TO MATCH THE ORIGINAL. ALSO THE [B] STRAIN IS FROM BELDING'S "GOOD GRAY RAG" TO MAKE A PLAYABLE INSTRUMENTAL

# 888 JAZZIN' THE COTTON TOWN BLUES

F B<sup>b</sup> F D7  
 THERES A JAZZ BAND IN MIS - IS - SIP - PI KEEP - ING THE DARK - IES DIP - PY,

G7 C7  
 MY, HOW THEY CRY HOW THEY MOAN — WHEN THEY PUT ON THE JAZZ NOTES HEAV - Y,

C7 F C7+ F C7+ F  
 EACH NIGHT DOWN ON — THE LE - VEE THEY'RE IN A CLASS OF THEIR OWN —

G7 C G7 C C7 A7  
 FOR THE COR - NET, TROM - BONE & THE CHAR - I - NET, — PRAY THE KIND

A7 Dmi E<sup>b</sup>7 C7 F B<sup>b</sup>  
 — OF BLUES YOU WON'T FOR - GET WHEN THE FOLKS FROM THE OLD PLAN - TA - TION

F D7 G7 C C7 F7 F7 A7 F7  
 COME FOR A CELE - BRATION FULL OF PEP JUST SEE THEM

CHORUS B<sup>b</sup> D7 E<sup>b</sup> B<sup>b</sup> B<sup>b</sup>  
 TOD - DLE - LIN' ON — WOB - BLE - LIN' ON — HAY - IN' A BIG — JU - BI - LEE —

E<sup>b</sup> E<sup>b</sup> B<sup>b</sup> B<sup>b</sup> G7 G7 C7  
 OLD FOLKS & YOUNG FOLKS DAN - CING, DARK BROWN SKIN GALS — 'A - PRAN - CING FULL

C7 F7 (RHYTHM OUT) B<sup>b</sup> D7  
 OF GLEE (OH, HON - EY BA - BY) NEW NOTES THAT SIGH — BLUE NOTES THAT CRY —

E<sup>b</sup> C7 A7 D7 F7 B<sup>b</sup> B<sup>b</sup> G7  
 MAKE YOU WEAR OUT — YOUR DAN - CING SHOES AND THERE IS SOME JOY

↑ NEXT PAGE



Jazzin' The Cotton Town Blues (Continued) M/ MARRY OLSEN - 1917 - 889  
 L/ ROBERT LEWIS

ON THE LE - VEE BOY WHEN AN - DYS BAND - IN DIXIE LAND - IS JAZZ-IN THE COT -  
 - TON TOWN JAZZ-IN' THE COT - TON TOWN, IS JAZZ-IN THE COT - TON TOWN BLUES

**BALTIMORE BUZZ** NOBLE SISSLE & EUBIE BLAKE from "SHUFFLE ALONG" 1921

THERE HAVE BEEN A THOU-SAND RAG-GY DRAG-GY DANC-ES THAT ARE DANCED IN  
 EV-RY HALL & THERE HAVE BEEN A THOU-SAND RAG-GY DRAG-GY PRANC-ES  
 THAT ARE PRANCED AT EV-RY BALL BUT THE BEST-EST ONE THAT "BUZZ" IS  
 CALLED THE BAL-TI-MORE BUZZ **CHORUS**  
 FIRST YOU TAKE YOUR BABE & GENTLY HOLD HER THEN YOU DO A RAG-GY, DRAG-GY MO-TION  
 THEN YOU LAY YOUR HEAD UP-ON HER SHOUL-DER NEXT YOU WALK JUST LIKE YOUR LEGS ARE BOUNC-ING  
 JUST LIKE AN - Y SHIP UP ON THE O-CEAN  
 DO A FAN-GO LIKE A TAN-GO, THEN YOU START THE SHIM-MIE TO SW-ING  
 SLIDE & THEN YOU HES-I-TATE GAIDE OH, HON-AY AIN'T IT GREAT! YOU JUST GO SIM-PLY  
 INTO A TRANCE, WITH THAT BAL-TI-MORE BUZZ - ING DANCE

890

# SNAG IT

JOE "KING" OLIVER (AS PLAYED BY LOUIS ARMSTRONG)

~1926~

INTRO

Introductory musical staff with treble clef, 4/4 time signature, and various chords including C, C#m, and F#m.

Musical staff A, first line, with treble clef, 4/4 time signature, and chords C6 and C9.

Musical staff A, second line, with treble clef, 4/4 time signature, and chords F9 and C.

Musical staff A, third line, with treble clef, 4/4 time signature, and chords Dm7, G7, C, F9, and C6.

Musical staff B, first line, with treble clef, 4/4 time signature, and "RHYTHM OUT" markings.

Musical staff B, second line, with treble clef, 4/4 time signature, and "RHYTHM OUT" markings.

Musical staff B, third line, with treble clef, 4/4 time signature, and chords C, G9, and F9.

Musical staff B, fourth line, with treble clef, 4/4 time signature, and chords C6, Dm7, G7, C, and C9.

Musical staff B, fifth line, with treble clef, 4/4 time signature, and chords F9, C6, C, Dm7, and G9.

Musical staff B, sixth line, with treble clef, 4/4 time signature, and chords C6 and G9.

# SMOKY MOKES

CARE WALK  
TWO STEP

FBE HOLZMANN  
~1899~

891

INTRO

UNUSUAL NO CHORDS

Musical staff 1: Intro section. Notes: G4, A4, B4, C5, B4, A4, G4. Chords: G, G0, G, A, G7. Time signature: 2/4.

Musical staff 2: Notes: G4, A4, B4, C5, B4, A4, G4. Chords: G7, C, C0, C, G7, C, C. Time signature: 2/4.

Musical staff 3: Notes: G4, A4, B4, C5, B4, A4, G4. Chords: G7, C, C0, C, Am. Time signature: 2/4.

Musical staff 4: Notes: G4, A4, B4, C5, B4, A4, G4. Chords: G7, G0, G, G7, C, B. Time signature: 2/4.

Musical staff 5: Notes: G4, A4, B4, C5, B4, A4, G4. Chords: C, G7, C, C0, C, G7, C. Time signature: 2/4.

Musical staff 6: Notes: G4, A4, B4, C5, B4, A4, G4. Chords: C, F, D7, C, G7, C. Time signature: 2/4.

Musical staff 7: Notes: G4, A4, B4, C5, B4, A4, G4. Chords: G7, C, TRIO, E, Bb, Bb, F, C7. Time signature: 2/4.

Musical staff 8: Notes: G4, A4, B4, C5, B4, A4, G4. Chords: F, G7, C7, F, F, Bb, A7, Bb, D7, F. Time signature: 2/4.

Musical staff 9: Notes: G4, A4, B4, C5, B4, A4, G4. Chords: G7, C7, F, F, F, C, C0, C, C7. Time signature: 2/4.

Musical staff 10: Notes: G4, A4, B4, C5, B4, A4, G4. Chords: C7, F, C7, F, D0, F, C7. Time signature: 2/4.

Musical staff 11: Notes: G4, A4, B4, C5, B4, A4, G4. Chords: F, Bb, G7, F, C7, F. Time signature: 2/4.

892

# HOUSE OF DAVID BLUES

EMMER SCHUBERT  
BILLY MEYERS & IRVING MILLS  
~1923~

Gm G° G7 D7 2 Gmi E47

A7 D D D.S. al f G° G7 D7 G7 C7 F7

CHORUS

Bb Bb7 Eb G7 Bb Bb7 Bb Bb7

C7 F7 Bb Bb7 Eb

Gb7 Bb Bb7 C7 F F7 Bb F7 Bb

# EASY MELODY

Wm KARRY CONLEY  
& GENE RODENMICH 1923

Bb7 A7 A7 G7 G7 Bb 240 E7 F# A7 A7 G7 G7 Bb 240 F7

Bb Bb7 A7 Bb0 D=A7 D=C A7 D=A7 F7 / CHORUS Bb

EAS-Y MEL-O-O

Bb F7 F7

-DY, IT HAUNTS ME, AL-WAYS ON MY MIND AN-Y HARM-O-NY THAT'S SWEET-ER

Bb Bb Bb Eb

WOULD BE HARD TO FIND, I HAVE HEARD THE COM-PO-SI-TIONS THAT ARE PLAYED BY THE

Eb C#0 Bb G7 C7 F7 Bb

GREAT MU-SIC-IANS BUT I'D RATH-ER HEAR THAT PRET-TY EAS-Y MEL-O-DY fine

# CANAL STREET BLUES

JOE (KING) OLIVER  
1923

INTRO

Musical staff 1: Intro melody. Chords: Eb7, Ab, Abm, Bb7.

Musical staff 2: Melody. Chords: Eb7, Ab, Abmi, Eb, Gb0, Bb7.

Musical staff 3: Melody. Chords: Bb7, Eb, Bb7, Eb, Bb, Eb, Bb7, Eb, 3.

Musical staff 4: Melody. Chords: Eb, Eb7, Ab, Eb, Gb0, Bb7.

Musical staff 5: Melody. Chords: Eb, Eb7, F#0, Abmi, Eb, Eb, Eb7, F#0, Abm, Eb, Bb7, Eb.

Musical staff 6: Melody. Chords: Eb, Eb7, Ab, Abmi, Eb, 3.

Musical staff 7: Melody. Chords: Eb, C0, Bb7, Eb, Eb7, C0, Abmi, Eb, F.

Musical staff 8: Melody in key of F. Chords: F, F7, Bb, Bbmi, F.

Musical staff 9: Melody. Chords: F, Ab0, C7, F, F7, Ab0, Bbm, F, C7, F.

Drum x x fine

# 894 DADDY, YOUR MAMA IS LONESOME FOR YOU

MUSIC: JIMMIE DURANTE LYRICS: CHAS SMITH & BOB SCHAFER -1925-

C A7 D7 G7 C

DAD-DY, DAD-DY DAD-DY DEAR YOUR LITTLE MA-MA WANTS YOU NEAR -

A7 D7 D7

SINCE YOU'VE BEEN GONE I'VE BEEN SO AW-FUL-LY BLUE NO ONE CAN LOVE ME LIKE THE

G7 C A7 D7 G7 G7 F7 E47

WAY YOU DO - BA-BY, BA-BY BA-BY MINE SIGH-IN' ALL THE TIME - YOUR

A7 A7 G A7 D7

KISS-ES AM DE-LIC-I-OUS, & IT SEEMS TO ME TWICE AS SWEET AS HON-OR FROM THE

D7 F F#D G F# A7 Cm D7 Fmi G7 C

HON-OR BEE HEAR MY PLEAD-INGS DAD-DY DO, - YOUR MA-MA IS LON-ESOME FOR YOU -

# KANSAS CITY MAN BLUES

BY CLARENCE JOHNSON & EMERSON WILLIAMS -1923-

Eb Eb7 Ab B7 Eb Eb7

WOR-RIED IN MIND WOR-RIED IN MIND A, CER-TAIN ONE I LEFT BE-HIND  
I'M REAL-LY TIRED I'M REAL-LY TIRED I'M REAL-LY TIRED

Ab Eb7 Ab Eb Bb7 Eb Bb7 Bb7

I'M GOING BACK AND IT WON'T BE LONG I DON'T KNOW WHY I EV-ER LEFT MY  
SOON I WILL BE KAN-SAS CI-TY BOUND WHEN I GET BACK I'LL TUN-TUN UP SIDE

Eb Bb7 Eb CHAS Eb7 Ab7 Eb7 F#mi Eb7 Ab7

HONG — HE'S GOT WHITE TEETH WHERE I LONG TO BE — REPEAT LYRICS  
DOWN — WO-MAN CRY-ING I AIN'T RAISED MY HAND — " "

Ab7 Eb Bb7 F7 Bb7

LYRICS REPEAT 1 & 4 TIMES 1) GOT A KAN-SAS CI-TY MAN TITTS WANT-IN' THERE FOR  
2) HE'S GOT PO-O-RO HAIR HE'S A COP-PER COL-ORED  
3) AND IT'S ALL ON AC-COUNT OF TAK-IN' ONE WO-MAN'S

Eb Eb7 I & II III Ab A THIS IS THE FIRST SONG EVER RECORDED BY  
STONEY BECKET (IN 1914)

MA  
BROWN  
MAN

(MAN)

# SWEET SUBSTITUTE

JELLY ROLL MARTON

Handwritten musical score for 'Sweet Substitute' in G major, 4/4 time. The score consists of four staves of music with lyrics written below. Chords are indicated above the notes. The lyrics are: 'SWEET SUB-STI-TUTE - MY SUB-STI-TUTE - SAE TELLS ME THAT SAE'S NINE ALL NINE, DOES AN-Y THING I TELL HER BE-CAUSE LOVE IS BLIND SAE'S GOT SUCH WIN-NING WAYS (WAYS) - SAE KEEPS MY HEAD IN A DAZE - MY NEW RE-CRUIT IS SWEET & CUTE - I'M CRA-ZY 'BOUT MY SUB-STI-TUTE - CRA-ZY 'BOUT MY SUB-STI-TUTE -'. The chords used include Ab7, G7, C7, F#m, Ab7, Db, Ab°, Ab, F#m, Bb7, Eb7, Ab, G7, F7, Bb7, Eb7, and Ab.

# TAKE YOUR GIRLIE TO THE MOVIES

(IF YOU CAN'T MAKE LOVE AT HOME)

Handwritten musical score for 'Take Your Girlie to the Movies' in C major, 4/4 time. The score consists of six staves of music with lyrics written below. Chords are indicated above the notes. The lyrics are: 'TAKE YOUR GIRL - IE TO THE MOV - IES IF YOU CAN'T MAKE LOVE AT HOME THERE'S NO LIT-TLE BROTH-ER THERE WHO AL-WAYS SQUEALS YOU CAN SAY AN AW-FUL LOT W SEV-EN REBAS TAKE YOUR LES-SONS AT THE MOV - IES AND HAVE LOVE SEENES OF YOUR OWN - WHEN THE PIC-TURES OV-ER & IT'S TIME TO LEAVE - DON'T FOR-GET TO BRUSH THE POW-DER OFF YOUR SLEEVE LOVE AT HOME - fine'. The chords used include D7 (1919), G7, C, C, G°, G7, G7, C, C, D7, E7, E7, Am, C7, F, C°, C7, F, Ab7, D.S. al., G7, and C.

MUSIC / PETE WENDLING LYRICS / EDGAR LESLIE & BEET HALMAR

# 896 HESITATION BLUES

SCOTT MIDDLETON & BILLY SMYTHE  
or (OH! BABY MUST I HESITATE)

EP Eb7  
 SOMETHING'S SURE-<sup>5</sup>LY WRONG. I'M BLUE ALL DAY LONG  
 WHY'D YOU EV-ER LEAVE? YOU KNOW I WOULD GRIEVE  
 Ab Eb  
 WITH YOU 'ROUND ME, NO ONE EV-ER HAS FOUND ME SAD WAS ALWAYS GLAD  
 ALL I DO IS CRY FOR YOU; I JUST MISS YOU SO WHY DID YOU GO  
 Eb  
 SURE YOU'RE LONG A WAY I'VE SIMPLY GOT TO SAY I'M BLUE THAT'S WHAT I'M BLUE  
 II Eb7 Ab7 Eb Bb7 Eb  
 (WHY) DO YOU MAKE ME WAIT, HON? (I) GOT THE HES-I-TA-TION BLUES SAY WHAT YOU CHOOSE

**CHORUS**  

 Eb  
 I'll GO DOWN TO THE LEVEE ONE A ROCK - IN A CHAIR, IF THE BLUES DOES N'T LEAVE ME BABE I'll  
 GOT A BEAU-TI-FUL HOME, BUT THERE'S NOTH-ING TO GAIN, RATHER LIVE IN A JAIL THAN TO  
 THERE'S A GAL LIV-ING NEAR SAYS I SURE-<sup>5</sup>LY WILL DIE, WANTS TO CURE ME BUT I JANT LEE THE  
 TRIED TO CHER UP MY-SELF, LIAD-ED UP WITH GOOD BOOZES, BUT THERE'S ON-<sup>5</sup>LY ONE WAY THAT YOU CAN

Eb7 Ab Eb Ab7 A97  
 ROCK A-WAY FROM HERE } ON BA-BY HOW LONG I HAVE TO WAIT? CAN'T I  
 HAVE A TRIF-LING JAMB. }  
 LOOKS OF HER BAD EYES }  
 EV-ER CURE THE BLUES }  
 Bb7 Eb  
 GET YOU NOW OR MUST I HES-I-TATE? fine

# COME BACK, SWEET PAPA

MR. PAUL BARBARIN &  
 LOUIS RUSSELL nos. 926  
 LYRICS: HENRY LEWIS - 1934

Eb7 G7 Eb7 Eb7 Eb7 F7  
 THE SUN DON'T LOOK AT ME & SMILE THE SKYS ARE GHOOM-Y ALL THE WHILE  
 THE CHILD-REN LOOK AT ME & STARE THEY KNOW YOU LEFT ME WITH-OUT CARE  
 Eb G7 C7 F7 D5 R4  
 THAT'S WHY I'M SO SAD AND LONELY RE-MEM-BER-ING (4) YOU NEXT PAGE

AS FOR AS YOUR EDITOR KNOWS - THE ORIGINAL NEVER HAD LYRICS  
 THESE WERE INVENTED BY THE "GAS HOUSE GANG" & WERE DEDICATED  
 TO CHET JAEGER OF THE "NIGHT BLOOMING JAZZMEN"



COME BACK, SWEET PAPA (CONTINUED)  
 C7 **To CONT 2X** F7 C7 F7

897

ARE YOU SO GLAD MAK-ING ME SAD DOUBT-ING THAT MY LOVE IS TRUE

**Chorus** Bb G7 C7 F7

WHAT DID I SAY WHAT DID I DO? WHY DID YOU GO - WHY LEAVE ME BLUE MA-MA'S WAIT-IN' COME TAKE A CHANCE YOU'LL FIND RO-MANCE I'M SO A-LONE SIT-TIN' AT HOME WANT YOU PA-PA

F7 Bb D7 G7

SOB-BIN', CRY-IN FOR YOU-, OH- I FEEL LIKE A BIRD - IN A CAGE NO LOV-IN'

G7 C7 F7 D.S. al

NO REAL AF-FEC-TION I KEEP PRAY-IN' YOU'LL COME BACK TO ME - COME BACK SWEET PA-PA

**F7 (CODA)** D7 G7 C7

WONT YOU COME BACK NOW - I CAN'T SIT STILL, CANT HARD-LY WAIT MA-MA'S GON-NA

Bb Bb C7 F7 Bb

TREAT YOU RIGHT, SO DON'T WASTE NO MORE TIME COME BACK SWEET PA-PA TO ME

**THREE COINS IN THE FOUNTAIN** L/SAMMY CAHN M/JULE STYNE 1954

ED F#7 Bb7 F#7 B7 F#7

THREE COINS IN THE FOUNTAIN EACH ONE SEEK-ING HAP-PI-NESS

ED Eb7 C#7 F7 C#7 F7 Ab G Bb7 Eb F#7

THREE HEARTS IN THE FOUNTAIN EACH HEART LONG-ING FOR ITS HOME

ED Eb7 C#7 F7 C#7 F7 Ab G Bb7 Eb F#7

THREE COINS IN THE FOUNTAIN THROUGH THE RIP-PLES AND THEY SHINE

ED Eb7 C#7 F7 C#7 F7 Ab G Bb7 Eb F#7

THROWN BY THREE HOPE-FUL LOV-ERS THERE THEY LIE IN THE FOUNTAIN

ED Eb7 C#7 F7 C#7 F7 Ab G Bb7 Eb F#7

JUST ONE WISH WILL BE GRANT-ED WHICH ONE WILL THE FOUNTAIN BLESS

ED Eb7 C#7 F7 C#7 F7 Ab G Bb7 Eb F#7

SOME-WHERE IN THE HEART OF ONE HEART WILL WEAR A VAL-EN-

ED Eb7 C#7 F7 C#7 F7 Ab G Bb7 Eb F#7

ROME WHICH ONE WILL THE FOUNTAIN BLESS WHICH ONE WILL THE FOUNTAIN BLESS?

ED Eb7 C#7 F7 C#7 F7 Ab G Bb7 Eb F#7

-TIME MAKE IT MINE MAKE IT MINE! MAKE IT MINE!



RIVERSIDE BLUES (continued)

HOW LONG HOW LONG BLUES

W/M LEROY CARR  
~ 1929 ~

How long — How long — has that eve-nin' train been gone How long — How long —  
 (long) — BA-BY — How long — ABOARD THE WHIS-TLE BLOW-N COULD-Y'T SEE NO  
 TRAIN WAY DOWN IN MY HEART I HAD AN ACH-IN' PAIN, How long — How long —  
 (long) — BA-BY HOW LONG — I'M SAD & LONG-LY ALL THE WHOLE DAY  
 THROUGH WHY DON'T YOU WRITE ME AND GIVE ME THE NEWS? YOU HAVE LEFT ME — LEFT ME  
 SING-IN' THOSE HOW LONG BLUES

RECORDED BY COUNT BASIE  
 JOE TURNER, RED ALLEN  
 WINNY MANNING, RED NICHOLS  
 BREWERY BRIGHT & OTHERS  
 for total of 49 records

900

# ATLANTA BLUES

M/WC HANDY L/ DAVE ELMAN

1923

(MAKE ME ONE PALLET ON YOUR FLOOR)

**VERSE**

1) UP AT FIVE POINTS TALK-ING DAD-DY AN — ME JUST MAN & ME  
 2) -SES -SIGNS NINE POINTS OF THE LAW IT USED TO BE IT USED TO BE  
 3) IN AT-LAW -TA, SIX LAUG NERVE TO DO THE GRIND THE GEOR-GIA GRIND  
 4) WHEN I LEFT HIM I SAID DAD-DY I AM THROUGH I'M THROUGH WITH YOU

JUST ONE SQUARE A- WAY FROM OLD — PEACH — TREE — PEACH TREE. POS-  
 FIVE & NINE ARE FOUR-TEEN POINTS & YET THEY TALK TOOK — MY MAN FROM  
 MAN - DER IF HE'S MISS - WIG ALL HE LEFT BE- HIND BLUE IN FEEL-ING  
 MAN THE NAME AT-LAW -TA MAKE ME FEEL SO

1. ME I KNOW THAT I'D BE SAT-IS- FIED IF I COULD GRAB A TRAIN & RIDE  
 2. BAUGS GIVE EY- 'RY-BAD-Y MY RE-GARDS COMIN' IF I HAVE TO RIDE THE RODS

IF I MAKE AT-LAW-TA --- WITH NO PLACE TO GO JUST MAKE ME ONE  
 I'll GRAB ME AN ARM-FUL OF TRAIN BE-FORE YOU KNOW SO " " "

PAL-LET ON YOUR FLOOR ALL-BURN AY-E-NUG IS WHERE I'll GO TO

HOSE — THOSE A-T AT AT-L-A-N-T — A BAUGS AT-LAW-TA BLUES

# WHAT A WONDERFUL WORLD

1967 GEORGE DAVID WEISS & GEORGE DOUGLAS

I SEE TREES OF GREEN RED ROS-ES TOO SEE THEM BLOSSOM  
 SKIES OF BLUE AND CLOUDS OF WHITE BRIGHT BLESS-ED DAY, THE  
 BABY'S CRY I WATCH THEM GROW THEY'LL LEARN MUCH MORE THAN

FAR AS AND YOU } AND I THINK TO MY-SELF WHAT A WON- DER-FUL WORLD — I SEE  
 DARK SAT-UR-ES NIGHT }  
 I'll EV-ER KNOW } TO COOL OFF

WORLD THE COLORS OF THE RAIN-BOW, SO PRE-TY IN THE SKY ARE

CONTINUED

WHAT A WONDERFUL WORLD (continued)

901

C7 F Dm C -3- Dm F C

AL-SO ON THE FAC-ES OF PEO-PL E GO-IN' BY. I SEE FRIENDS SHAK-IN' HANDS, -SAY-IN' "HOW DO YOU DO"

Dm F F#0 Gm7 F0 C7

THEY'RE REAL-LY SAY-IN' I LOVE YOU I HEAR

CODA

WORLD

THIS IS ONE OF THE BEST TUNES RECORDED BY LUIS ARMSTRONG AFTER HE COULD NO LONGER PLAY TRUMPET - IT WAS A BEAUTIFUL VOCAL

GEE! BUT I HATE TO GO HOME ALONE 1922 by Joe Goodum / JAMES F. HAWLEY

Eb Eb G7 Cm Abm Eb Bb7

CROWDS, ALL A-ROUND ME STILL IM A-LONE NO ONE TO SAY HEL-LO CANT EV-EN PHASE  
BY - 'RY-ONE'S MAP - PV SMILE ON MY FACE LAUGH-ING AS THEY PASS BY I FEEL SO BAUG

Ab Eb Bb C7 F13 Bb Fm7 Bb Bb7

ONE S/A-GES FACE - A - NY - WHERE I MAY GO NO ONE TO UN- DER - STAND IM A  
HOX - EST AND TRUE - AL - MOST WISH I - COULD DIE JUST LIKE A ROLL - ING - STONE IM JUST

C7 F13 Bb7 / (75) CHORUS Eb Abm Eb

STRAN - GER IN A STRANGE, STRANGE LAND: GEE! BUT I HATE TO GO HOME A - LONE  
ROLL - ING AND - WHERE ALL A - LONG:

Bb Bb0 Bb Bb7 A7 Bb7 Eb C0 Bb7

FOR WHEN I CLIMB UP THE STAIR - THERE'S JUST A BED AND A CHAIR - TO GREET ME

Eb Eb7 Ab Am Eb Eb6 Gmi F13 F7 Bb9 Bb7

NO - BO - DY WAITING THERE WITH A SMILE - THAT'S WHY IM LONE - SOME OH! SO LONE - SONG

Eb7 Ab Ab7 F7 Cm7 F7

HOME SWEET HOME TO MOST FOLKS IS THE PLACE FOR WHICH THEY LONG - HOW SWEET HOME DON'T

F7 Cm7 F7 Bb Ab Bb7 / Fm7 Bb7 Eb Eb7 Am Eb

MEAN A THING TO ME, IT'S JUST A SONG - DON'T EV - EN KNOW ANY ONE TO PHONE -

Eb7 C+ C7 F13 F7 F13 Bb9 Eb

DOG - GONE IT GEE! BUT I HATE TO GO HOME A - LONE -

902

# I WANT TO LINGER ~1914~

L/STANLEY MURPHY (THEME SONG OF)  
M/HENRY I. MARSHALL (PETE DAILY)

Chorus: E7, Ami, E7, Bb7, E7, Ami, Bb7

MOON AM SHIN-IN' HOW MY HEART'S PIN-IN' TOO PIN-IN' JUST FOR YOU PIN-IN' JUST FOR YOU MY HIT-TLE  
SPRING AM COM-IN' SOON FLOW'RS WILL BE IN BLOOM AND THE MEL-Low MOON SHIN-IN' OUT IN JUNE, WILL HEAR US

Chorus: Bb7, E7, Ami, E7, Bb7

HOW CAUSE YOU'RE SO TRUE THAT YOU HAVE WON MY HEART A-WAY WITH YOUR WIN-WIN' WAY  
GROWN A HOV-IN' TUNE, AND THEY WELL STROLL THRO' HOV-ER'S LANE NEAR THE

Chorus: A7, D, D, E7, A7, D

CAN'T YOU HEAR ME SIGH WHEN IT'S TIME FOR US TO SAY GOOD-BYE  
TO A CA-BIN NEW THAT I BEEN A-BUILD-IN' JUST FOR YOU

CHORUS: D, E7, A7, D

I WANT TO LING-ER A HIT-TLE LON-GER A HIT-TLE LON-GER HOW

Chorus: D, C, A7, A7, A7, A7, D

SEE THAT MOON A SHIN-IN' <sup>UP</sup>A-BOVE THERE'S NO TIME LIKE THIS FOR MAK-ING LOVE

Chorus: D, E7, A7, D, D, D, Bb7

I LOVE YOUR LOV-IN YOUR LOV-ER LOV-IN' I HATE A LEAV-IN' YOU LET ME LON-GER

Chorus: E7, Bb7, E7, Bb7, D, A7, D, Bb7, D, A7, D

JUST A HIT-TLE HIT-TLE LON-GER WITH YOU HIT-TLE LON-GER WITH YOU

## Does The Spearmint Lose Its Flavor (On The Bedpost Over Night?) ~1924~

Words by BILLY ROSE and MARTY BLOOM  
Music by ERNEST BREUER

Chorus: C7, F, C7, F, C7, F, C7

"Does the Spear-mint lose its flav-or on the bed-post o-ver night? If you  
"Does the Spear-mint lose its flav-or on the bed-post o-ver night? If you  
"Does the Spear-mint lose its flav-or on the bed-post o-ver night? Would you

Chorus: C7, F, C7, F, C7, F, F7, Bb

chew it in the morn-ing will it be too hard to bite? Can't you see I'm go-ing craz-y, won't some-  
pull it out like rub-ber will it snap right back and bite? If you paste it on the left side, will you  
use it on your col-lar when your but-ton's not in sight? Put your hand be-neath your seat and you will

Chorus: F, C7, Dm, G7b6, F, Cm6, D7, G7, C7, F

bod-y put me right? Does the Spear-mint lose its flav-or on the bed-post o-ver night?  
find it on the right? Does the Spear-mint lose its flav-or on the bed-post o-ver night?  
find it there all right? Does the Spear-mint lose its flav-or on the bed-post o-ver night?

# TROUBLE IN MIND 1926 Wm Richard M. JONES 903

TROUBLE IN MIND I'M BAVE BUT I WOUL'D BE BAVE AL-WAYS FOR THE  
 I'M GON WA LAY MY HEAD ON SOME LONG-SOME RAIL-ROAD NINE LET THE  
 SON WILL SHINE IN MY BACK DOOR SOME-DAY — TROUBLE IN  
 TWO NINE-TEEN TRAVN 4 BASE MY TROU-BLED MIND —  
 MIND THATS TRUE I HAVE AL-MOST LOST MY MIND LIFE AIN'T WORTH LIV-ING —  
 " I'M BAVE MY POOR HEART IS BOAT-ING SAOW NEVER HAD NO TROU-BLE —  
 FEEL LIKE I COULD DIE IN MY LIFE BE-FORE

RECORDED BY CHIPPE HILL, LOUIS ARMSTRONG  
 BENNIE MOTEN, TULL MARSHAY  
 LUCKY MILLINDER, BOB COBBY, TOMMY DORSET  
 WOODY HERMAN, EDGE ARNOLD & 75 OTHERS

# THE FACE ON THE BARROOM FLOOR

TUNE: "THE DEATH OF FLOYD COLLINS" W/REV. ANDREW JENKINS  
 & MRS. IRENE SPAIN ~1925  
 Version by Tony Hill

'T WAS A BAL-MY SUM-MER EY-'NIN' AND A GOOD-LY CROWD WAS THERE WHICH  
 GIVE ME A DRINK, THATS WHAT I WANT I'M OUT OF FUNDS YOU KNOW WHEN  
 WELL NIGH FILLED JOE'S BAR-ROOM ON THE COR-NER OF THE SQUARE AS  
 I HAD CASH TO TREAT THE GANG THIS - HAND WAS NEVER SAOW THERE,  
 SONGS AND WO-TY STO-RIES CAME THROUGH THE O-PEN DOOR A VA-GA-BOND CLEFT  
 THAMES THAT BRACED ME NICE-LY GOD BLESS YOU ONE AND ALL NEXT TIME I PASS THIS  
 SLOW-LY IN AND POS'D UP-ON THE FLOOR GIVE  
 GOOD-SAY-LOON I'LL MAKE AN-OTH-ER CASK SAY (B) DEAD

3  
 Say, give me another whiskey  
 And I'll tell you what I'll do  
 I'll tell you a funny story  
 And in fact I promise to  
 Now once I was a painter  
 Not one that daubed on wood  
 But an artist, boys, and for my age  
 Was rated pretty good.

4  
 I made a picture perhaps you've seen  
 It's called "The Chase Of Fame"  
 It brought me fifteen hundred bucks  
 And added to my name  
 And then I met a woman  
 Now comes the funny part  
 With eyes that petrified my brain  
 And sunk into my heart.

5  
 I was workin' on a portrait  
 One afternoon in May  
 Of a fair-haired lad, a friend of mine  
 Who lived across the way  
 And Madelyn admired it  
 And much to my surprise  
 Said that she'd like to know the man  
 That had such dreamy eyes.

6  
 It didn't take long to know him  
 And before the month had flown  
 My friend had stole my darlin'  
 And I was left alone  
 That's why I took to drink, boys  
 Why, I never saw you smile  
 I thought that you would be amused  
 And laughing all the while.

7  
 Say, boys, if you can give me  
 Another whiskey, I'll be glad  
 I'll draw right here a picture  
 Of the face that drove me mad  
 Give me that piece of chalk with which  
 You mark the baseball score  
 And you'll see the lovely Madelyn  
 Upon the barroom floor.

8  
 Another drink, with chalk in hand  
 The vagabond began  
 To sketch a face that well might buy  
 The soul of any man  
 Then as he placed another look  
 Upon the shapely head  
 With fearful shriek he leaped and fell  
 Across the picture -- dead!

# 904 AT YOUR COMMAND

BY HARRY TOBIAS & BING CRISBY  
M/HARRY BARRIS ~ 1931 ~

Gmi C7 Gmi C7 Ami

THE THRILL OF A NEW LOVE HAS FAD-ED A-WAY MIS-TAK-EN A-WAK-ENED AM

D7 Gmi A7 Dmi G7

I WANTING YOU NEAR ME SIN-CER-ELY I SAY - FOR-GIVE, FOR-GET WANT YOU

C7 CHORUS F# Gmi C7 Gmi

TRY I HAD YOU I NEED YOU YOU GAVE ME ALL YOUR LOVE DREAMS  
I WANT YOU I NEED YOU MORE THAN YOU KNOW I'LL WOR-SHIP

C7 E Gmi D7 Gmi C7 Ami

I SHAT-TERED BE-YOND RE-CALL NOW THAT I'VE LOST YOU PLEASE UN-DER-  
YOUR LOVE DEAR WHERE-EER YOU GO ONCE MORE TO HAVE YOU LOVE WOULD BE

D7 Gmi C7 Gmi C7 F G

-STAND I'M HERE FOR - EV - ER AT YOUR COM-MAND I REAL-IZE NOW THAT  
GRAND TO LIVE FOR - EV - ER AT YOUR COM-MAND FIN E

G Ami

I'VE LOST MY PRIZE TELL ME HOW CAN I LIVE THIS WAY: FOOL-ISH CON-CED AT MY

E7 Ami C7 D:8. *al fine*

HEART IT WOULD BEAT & TO THINK THAT MY HEART WOULD O - BE Y:

Lush Life 1949 BILLY STRAYHORN

G Ab6 G Ab7 G6 F#9-5 F# Bb A Ab6 Ab G Ab6

Life is love-ly a - gain and on-ly last year ev-'ry-thing seemed so sure: Now life is aw-(ul) a -

G Ab7 G8 G9 F#13-9 B Bb A D6 A7+ D6 Bbm9 Eb7-9

gain, a trough-ful of hearts could on-ly be a bore. A week in Pa-ris will ease the bite of it,

Ab Abm7 Ebm F7 E9 D9+5 D9 G Ab6 G Ab7

All I care is to smile in spite of it I'll for-get you I will while yet you are

G6 F#9-5 F#9 E7-9 Am7 C9 Cm6 Eb9 D9 Gmaj7 Gm7 C7-9

still burn-ing in-side my brain. Ro - mance is much sti-ling those who strive, - I'll live a Lush Life in

Fmaj7 Gdim C8 Cmaj9 C9 Eb9+6 D13 Bb A6 Abmaj7 Db9 G6 G7|Gmaj7

some small dive - And there I'll be, while I rot with the rest of those whose lives are lone-ly too.



# MY LITTLE BIMBO

By Walter Donaldson  
H. GRANT CHARKE  
~1920~

905

*Eb F7 Bb7*  
SAIL-OR JACK-INS-COW WAS A DARE-ING SAIL-OR BOY HIS SHIP GOT WRECKED A-

*Eb C# Bb7 Eb Bb*  
-WHILE ON THE FI-GI-E-GY ISLE HE LED A SAV-AGE LIFE AND HUNT-ED WITH A KNIFE

*F7 Bb7*  
HE SAYS TO TELL YOU A-BOU IT BUT PLEASE DON'T TELL MY WIFE

**CHORUS**  
*Eb Eb° Bb7 Eb Eb° Bb7*  
I've Got A BIM-BO DOWN ON A BIM-BO IS-LE SHE'S WAIT-ING THERE FOR ME -

*Bb7 Eb Bb7 C° Eb Bb G7*  
BE-NEITH THAT BIM-BO TREE - BE-LIEVE ME SHE'S GOT THE OTH-ER BIM-BOS BEAT A

*Cmi Cmi Gb7 Bb7 F7 Bb C° Bb7*  
MI-KE SHE DAN-CES GAY-LY DAY-LY SHE'D MAKE A HIT WITH BAR-NOM & BAIL-

*Eb C# Bb7 Eb Eb° Bb7*  
-EY I'll BOILD A BUN-GA-KOO ON A BIM-BO ISLE AND WHEN I GO A-GAIN

*Bb7 Ab7 G7 Bb7 Eb Eb7 Eb7*  
I'll STAY A-WHILE - I'VE SEEN DAN-CERS, PLENTY OF DAN-CERS - WEAR A STRING OF

*Eb7 Ab Db7 Bb7 Eb*  
BEADS GIVE THAT GIRL A GOOD JAZZ BAND SAY BOY THATS ALL SHE NEEDS 'CAUSE ALL SHE WORE WAS A

*Bb7 Eb Db7 C7 F7 Abmi Bb7 Eb*  
GOTT BIG 20-KK SMILE - MY LIT-TLE BIM-BO DOWN ON A BIM-BO ISLE -

906

# ZONKY

1929 HANXY RAZAF M/ THOMAS WALLER

F#m D7 G C7 F#m D7 G C7

TAN TOWN WAS A 'LOW DOWN TREAT RED HOT DANCE THAT CAN'T BE BEAT -  
GOT A SPEC-IAL NAME FOR IT GOT A SPEC-IAL NAME FOR IT

I Ab Eb7 Ab C7 II Eb C7 Ab B+ Eb C7

WHEN YOU SEE IT YOU WILL FEEL E-LAST-IC WATCH THE WAY WE DO THIS NEW FAN-TAST-IC

CHORUS F#m Ab7 Db7 C7 F#m Ab7 Db7 C7

ANY TIME YOU IN-TRO - DUCE THE ZON - KY START TO CUT HOOSE GOT AN - KY TAN - KY  
SHAKE YOUR FEET A - PEX - TY DON'T BE HAUGH - TY WORK 'EM DOU - BLE TWEN - TY THAT MEANS FOR - TY  
I WILL SET A DINE A - GAINST A DASH - NUT OTH - ER DANC - ES THEY MAY COME & GO BUT

F#m Ab7 Db7 Eb7 Ab I C7 II Ab7 + Bridge F#m Ab

IT'S A GOOD EX - CUSE TO LET YOUR FEEL - IN' RUN WILD  
MAKE A NOIS - Y EN - TRY ACT JUST LIKE A BIG CHILD  
WHEN YOU LEARN THE ZON - KY YOU WILL WANT IT TO STAY

RIDGE Db G#m Db F#m Db Ab7 Db D#m Ab C7 F#m F7 B7 Eb7 C7

GOT SUCH WELL YOU KNOW WHAT I WANT TO SAY HOT? MUCH? THAT TEMPO SURE IS TIGHT THAT WAY

# COLD COLD HEART

1951 W/ HANK WILLIAMS

F C7

I TRIED SO HARD, MY DEAR, TO SHOW THAT YOU'RE MY EV-'RY DREAM YET  
AN OTHER LOVE BE-FOR MY TIME MADE YOU'RE HEART SAD AND BAUB AND

C7 F

YOU'RE A - FRAID EACH THING I DO IS JUST SOME E - VIL SCHEME A MEM-'RY FROM YOUR  
SO MY HEART IS PAY - ING NOW FOR THINGS I DU - N'T DO IN AN - GER UN - KIND

Bb C7

LOW E - SOME PAST KEEPS US SO FAR A - PART WHY CAN'T I FREE YOUR DOUBT - FUL MIND AND  
WORDS ARE SAID THAT MAKE THE TEAR - DROPS START WHY " " " " " " " "

C7 F

HEAT YOUR COLD, COLD HEART

# I WANT A GOOD BABY BAD

By SAM M. LEWIS & JOE YOUNG  
M/ LUCKY ROBERTS ~1923~

G D7 G Dmi7 G

EV-'RY NIGHT WHEN I GET HOME I CAN HEAR A LOV-ER CROON SEEMS TO SING THE

D7 B7 A7 D7 G D7

SAME OLD THING MORN-ING, NIGHT & NOON. - MY POOR NERVES ARE ALL UN-STRUNG

G G7+C Ami A7 D B7

WHEN HE CROONS HIS LIT-TLE SONG - EV-'RY NOTE JUST GETS MY GOAT & I

A7 D7 || **CHORUS** G C#o D7 E7

CAN'T SLEEP ALL NIGHT LONG" WHEN HE SINGS I WANT ONE SWEET BA-BY ON MY KNEE

A7 D7

I WANT TWO-NEAT ARMS TO FOND-LE ME I WANT THREE-BIG KISS-ES ON MY CHEEK

G E7

DONT YA SWAG, I KNOW I'LL STAY KISSED FOR A WEEK I WANT FOUR-DARK NIGHTS TO BILL & COO

A7 C#o G G7 C#o A7 b5

I WANT FIVE IF FOUR NIGHTS WOULD-N'T DO I'M JUST MISS-IN' WHAT I NEU-ER HAD OH!

G E7 A7 D7 G

I WANT A GOOD BA-BY BAD, YES I WANT A GOOD BA-BY BAD!

# 908 RIGHT OR WRONG

M: ARTHUR SZEMMERE & PAUL BIESE  
 L: HARVEY GILLESPIE  
 ~ 1921 ~

Handwritten musical score for "Right or Wrong". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked with a 'J' and a '4' in a box. The lyrics are: "RIGHT OR - LONG I CAN'T FOR - GET WAKE WITH THE SAME OLD RE - GRET - IN YOUR HEART - RIGHT OR WRONG I'LL KEEP ON DREAM - ING THO' I I'LL KEEP ON DREAM - ING THO' I - THAT YOU'D BE TRUE ALL A - THAT YOU'D BE TRUE - PLEASE JUST RE - MEM - BER - RIGHT OR WRONG I'M STILL IN LOVE WITH YOU". The score includes various chord symbols such as E7(+5), A7, D7, G, Gmaj7, D, G6, A6, Dsus, D7, D.C. R. P., C7, Bb7, Bb7 / C7 Bb7 E7, and A7. The piece ends with a double bar line and a repeat sign.

## The Old Piano Roll Blues

Words and Music by CY COBEN

Handwritten musical score for "The Old Piano Roll Blues". The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked "Ragtime tempo". The lyrics are: "I wan-na hear it a - gain, - I wan-na hear it a - gain, - The Old Pi - an - o Roll Blues. - We're sit - tin' at an up - night, my sweet - it and me, - push - in' on the ped - als, mak - in' sweet har - mo - ny. When we hear rnk - i - ty tink, - and we hear plink - i - ty plink, - we cud - die clos - er, it seems, - And while we kiss, kiss, kiss a - way all our cares, - the play - er pia - no's play - in' razz - a - ma - fazz, - I wan - na hear it a - gain, - I wan - na hear it a - gain, - The Old Pi - an - o Roll Blues. - I wan - na". The score includes various chord symbols such as C7, F, G7, Cm6, D7, Gm, D7, Bbm6, F, Fdim, C7, and C7+5. The piece ends with a double bar line.

## Moonlight

Words and Music by CON CONRAD

Handwritten musical score for "Moonlight". The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked "1921". The lyrics are: "Moon - light - - when shad - ows fall, - Moon - light - - I hear you call, - Love beams - - thru ev - 'ry sil - v'ry gleam that's shin - ing, I'm pin - ing, - Moon - light - - so soft a - bove, - June - light - - please find my love, - Tell her - - that I'm still wait - ing in the pale moon - light, -". The score includes various chord symbols such as C, E7, Am, C7, F, G7, C, Em, Am, C, D7, G7, G7b9, C, E7, Am, C, D7, G7, C, F6, and C6. The piece ends with a double bar line.

# I'M THE LAST OF THE RED HOT MAMMAS

4 JACK YELLEN  
w/ MILTON AGER ~ 1929 ~

909

Gm D7 Gm Eb7 Gm C7

Sheiks NECK-ERS & Jol-ly beans LEAD ME YOUR EARS SO YOU THINK YOU'VE BEEN  
YOU PET-TERS IN PAC-COM COATS JUST CALL ON ME IF YOU'RD COLD LET ME

Cm7 F7 Bb6 Bb A7 D7 Gm D7 Gm

PET-TED — DONT BE SIL-LY; FOR-GET IT DEBS, FLAP-PERS & BA-BY VAMPS  
WARM YOU — MY KISS WILL CHA-RO-RO-FORM YOU. DONT WOR-RY, I KNOW MY OATS

Eb7 D7 Gm Gm6 D A7 D G7 F C7

BORE ME TO TEARS WHAT DO THEY KNOW CON-CERN-ING LOVE? COME TO ME FOR YOUR  
I GUAR-A-N-TEE YOU WILL FIND OUT THAT WHEN I PET I JUST RU-IN THE

F7 Cm7 F7 Chorus Bb G7 C7

BURN-ING LOVE I'M THE LAST OF THE RED HOT MAM-MAS; THEY'VE ALL COOLED DOWN BUT ME  
MEN I PET " " " " " " " " " " " " " " " "

F9 F9 F9 F6 Gm6 F7 Bb Bb0

FLAP-PER VAMPS SAY WHAT DO THEY KNOW GET YOUR HOT STUFF FROM THIS VOL-CA-NO  
I DONT PET OR ON-LY NECK 'EM I'M A MAM-MA WHO WINGS TO WRECK 'EM

D7 Gm6 A7 Gm6 Bb C7 F

I'M AN O-V-ER HEAT-ED TRY & BEAT IT HOT-SYE TOT-SYE HOT-TEN-TOT — SAY IT MAY BE SYMMY'N' BUT  
I CAN MAKE 'EM SIZ-ZLE FRY & FRIZ-ZLE IF YOU WANT TO KNOW THE TRUTH — I CAN WARM THE COLD ONES, &

Dmi F#0 C7 F7 Bb G7

WHEN I GET GO-IN' OH, BA-BY IT'S HOT YOU CAN KEEP YOUR COL-LEG-IATE CHARM-ERS, THEIR  
GIVE BACK THE OLD ONE'S THEIR PHAM-ING YOUTH I WAS BORN IN THE HOT BA-HA-MAS; RIGHT

Cmi Gb7 Bb D7

LOV-IN' IS-N'T WORTH A DIME — A-WAY UP IN A-AAS-KA WHERE THE NA-TIVES FREEZE, AN  
NOW I'M IN MY LOV-IN' PRIME — THESE FLAP-PERS PET & DONT KNOW WHAT IT'S ALL A- BOUT — I

G7 C7 F7 F7 Eb Ab C#6

ES-KI-MO LEFT MY HUT IN HIS B. V. D's — I'M THE LAST OF THE RED HOT MAM-MAS  
KISS 'EM & THEY CALL THE FIRE DE-PART-MENT OUT — " " " " " " " " " " " "

C7 (-6) F7 | Bb F# F9 (+5) || Bb

GET-TIN' HOT-TER ALL THE TIME  
" " " " " " " " " " " " " " " "



3) Last year around election,  
 Down here in our section,  
 A friend of mine thought up a scheme so neat:  
 "I'll sell votes in dozens,  
 I'll be my own cousins,  
 Get myself a home on every street!"  
 He voted through the city  
 Scheme was working pretty,  
 Each vote brought a five spot, new and nice,  
 A great idea came through his brain  
 "Vote ev'ry ward a gain,  
 The opposition's paying double price.

4) The gals liked Jimmy Ransom,  
 He was big and handsome,  
 He sure did give the women heart disease.  
 He'd marry one on Sunday,  
 And leave her flat on Monday,  
 Beat her out of all her coin with ease.  
 Jimmy married plenty,  
 Must have swindled twenty,  
 How those ladies fell for Jimmy's tricks.  
 A widow woman was his fate,  
 He found out when too late,  
 That widow knew her stuff—she'd buried six.

LYRICS  
 CONTINUED from Page 910

REFRAIN  
 He's in the jailhouse now.  
 He's in the jailhouse now.  
 He tried to stuff the ballot box,  
 Now he makes sand out of rocks,  
 He's in the jailhouse now.

REFRAIN  
 He's in the jailhouse now  
 He's in the jailhouse now  
 The widow got wise to his game,  
 Now— he'll never look the same,  
 He's in the jailhouse now

# BRIGHT EYES

MUSIC: OTTO MOTZAN & M.K. JEROME  
 LYRICS: HARRY B. SMITH ~1920~

IF YOU LONG ME WHY DON'T YOU TELL ME SO — WHAT'S THE USE OF ALWAYS SAY-ING  
 No — FOR NOW & THEN YOUR SE-CRET I SUR-MISE WHEN I LOOK IN YOUR EYES

**CHORUS**  
 BRIGHT EYES — I KNOW YOU SO WELL BRIGHT EYES — WHAT SE-CRETS YOU TELL  
 I CAN'T BE-LIEVE A WORD YOU SAY — YOUR EYES ARE TRAIT-ORS THEY  
 GIVE YOU A-WAY — BRIGHT EYES THEY GIVE ME A THRILL — BRIGHT EYES JUST  
 SAY WHAT YOU WILL — THERE IS A MEAN-ING YOU CAN-NOT DIS-GUISE IN  
 YOUR BRIGHT EYES

912

# HOME IN PASADENA

M. HARRY WARREN  
L. CLARKE & LESLIE 1923

VERSE

OH — YOU RAIL-WAY STAT-ION OH! — YOU PULL-MAN, TRAIN  
 WHEN — THE SUN-SHINE DOZ — ES AT — THE TWI-LIGHTS CALL

HERE'S — MY RES-ER-VA-TION FOR — MY DES-TI-NA-TION FAR —  
 'MID — THE FRAG-RANT ROS-ES I'll — BE STRIK-ING POS-ES WITH —

BE-YOND THE WEST-ERN PLAIN — TO SEE MY  
 MY NOV-ING "ALL IN ALL" — BE-SIDE MY

1) HOME IN PAS-A-DE-NA HOME UNDER GUMS IS GREEN-ER UNDER HAW-KEY  
 2) BE A HOME SWEET HOME — ER THERE I'll SET-TLE

BEE'S HUM WEA-O-DIES AND ORANGE TREES SCENT THE BREEZE — IN GON-WA

DOWN BE-NEATH THE PALMS — IN SOME-ONE'S ARMS — IN PAS-A-

-SE — NA TOWN —

## The Little Red School House

~ 1922 -

By AL WILSON and JAS. A. BRENNAN

In the lit-tle red school house — with my book and slate, — In the lit-tle red

school house — I was al-ways late. — I long to be back there where

I was a schol-ar, In the days of yore; How I'd stand right up there and hol-ler

continued



RED SCHOOL HOUSE (CONTINUED)

913

D7 Fm6 D7 G D7 G

"two and two are four" When we should have been learn-ing, a-bout the Gold-en Rule.

G7 C C7 B7

Our lit-tle hearts were yearn-ing for the swim-ming pool Why we could

E7 A7 Gdim

hard-ly wait for the four o'clock bell, the mom-ent that we heard it we would run like mad.— Oh!  
Teach-er sends you home to wash your face and then! You say, "aw what's the use it just gets dirt-y a-gain.— Oh!

G Gdim G D7 1. G D7 2. G

Gee! I want to be, In the lit-tle red school house, in the lit-tle red  
Gee! I want to be. In the lit-tle red school house.

**YOU'RE IN LOVE WITH EVERYONE** BY RAY HENDERSON  
LYRICS BY MORT DIXON  
~1924~

Bb C#0 F7 G7 Eb Ebm F7 Bb

SOME-TIMES WE MEET OUT ON THE STREET WE STAND AND TALK FOR A WHILE  
I'M AL-WAYS FOUND HANG-ING A-ROUND AN-Y PLACE YOUR CHANCE TO BE

Bb Bb C#0 F F7 D7 Bb C7 F# F7 (to)

THEY SOME-ONE WHO, WOULD STICK TO YOU, TAKES YOU A-WAY WITH A SMILE  
YOU'RE AT YOUR BEST, TO ALL THE REST BUT YOU'RE SO DIS-TANT TO ME

Bb Bb7 G9 C7 C7

YOU'RE IN LOVE WITH EV-RY-ONE, BUT THE ONE WHO'S IN LOVE WITH YOU

Ed Eb:6 F7 F7# Bb F7# Bb

I WATCH YOU WIN-TER & SUM-MER FALL-ING FOR EV-RY NEW COM-ER EACH NEW

Bb Bb7 G9 C7 C7 Eb G7

FACE MEANS WILD GOOSE-CHASE JUST A GOOD TIME & THEN YOU'RE THROUGH — YOU'RE IN

Ed6 C#0 Bb G7 C7 F7 Bb

LOVE WITH EV-RY-ONE BUT THE ONE WHO'S IN LOVE WITH YOU

# 914 PLAY THE FUNNY BLUES

W/ LUIS PANICO & ISHAM JONES  
~ 1922 ~

G D7 G E7 G D7 G G7 C C#- G E7 A7

A7 D7 G D7 G E7 G G7 C C#i

G7 C A7 D7 >>> **CHORUS** G E7

PLAY THE FUN-NY BLUES ANY TUNE YOU USE WILL SATIS-FY ME  
HEAR THE VI-O-LIN PLAY REAL HIGH AND THEN.. SOFT IF HE WILL

A7 C C#i D7 G C D7 C E7 G D7 C#o G

JUST PICK A MELO-DY — THEY PLAY IN TEN-NES-SEE I LOVE TO HEAR A FREAK-Y TUNE  
JUST LIKE THE WIP-POR-WILL —

G G#6 D D#7 D7 G C° A7 (-5) A7

ON A SAX-O-PHONE AND MAKE IT DI-VINE — WHEN IT COMES TO HAR-MON-Y — THAT'S WHERE I

D7 E7 D7 D G D7

SAME — I WANT TO D.S. R &

A E+ C D7 37 G7 D7 C° G

THAT'S WHEN I GET A TITILL — I WANT TO TELL THE FOLKS IN

G7 C C#i D7 G G7 E7

MY HOME TOWN WHERE ALL MY MON- EY'S GONE I'VE SPENT MY ONES AND TWOS I'M GON-NA GO RIGHT Y'OU —

A7 D7\* D7 G G7 C#° C# G

TO HEAR THE FUN-NY BLUES

LOUIS PANICO WAS THE "HOT TRUMPET" IN ISHAM JONES' ORCHESTRA, AND WAS AN INFLUENCE ON A YOUNG BIX BEIDERBECKE, WHO WOULD SWER OUT OF THE LAKE FOREST SCHOOL TO VISIT THE BAND AT THE COLLEGE INN AT THE SHERMAN HOTEL

# MANDY MAKE UP YOUR MIND

W/ GRANT CHASE & ROY TOLK  
W/ GEO. W. MEYER & ARTHUR JOHNSTON  
~ 1924 ~

G C G A7 D7 G C° C D7

YOUR TIME IS DRAWING NEAR — THE TIME I LONG TO HEAR — SWEET SOUNDS OF WED-DING CHIMES

D7 G E7 A7 D7

SOME TIMES DIS-AP-PEAR — THEIR JOY-FUL MEL-O-DY — MENUS JOY FOR

G C7 D7 A7 D7

YOU & ME — SO IF YOU'LL JUST A-GREE HAP-PIY WE WILL BE

→ NEXT PAGE

MANDY, MAKE UP YOUR MIND (Continued)

**CHORUS**

WED-DIN' BELLS ARE DAN-DY MAN-DY MAKE UP YOUR MIND — PREACHER MAN IS  
 G Bb BUT YOU'RE THE CAN-DY MAN-DY WOUT YOU DE-CIDE — EV-AY-THING IS

HAN-DY MAN-DY EAS-Y TO FIND — MARCH-ING DOWN THE ANGLE YOUR STYLE WILL  
 DAN-DY MAN-DY ONCE YOU'RE A BRIDGE — IN A YEAR OR

MAKE 'EM ALL STARE — WITH A HIT-TLE BLACK-EYED SUS-AN STUCK IN YOUR HAIR

TWO THREE MAYBE THREE OF A KIND LISTEN TO ME MAN-DY MAKE UP YOUR MIND —

I'VE BEEN FLOATING DOWN THE OLD GREEN RIVER

L/ BERT KAHMER  
 M/ JOE COOPER  
 1915

HALF PAST FOUR — DAN HE GREW — COME SNEAK-ING TO HIS WIFEY'S DOOR —  
 DAN-NY'S FRAU — RAISED A ROW — SAID "I'LL GO HOME TO MOTH-ER NOW" —

SHE'D BEEN WAIT-ING UP ALL NIGHT WAIT-ING FOR HIM TO GO TO BED —  
 DAN-NY SAID — "THAT'S SOME I-DEA BET-TER DAN BEING -ING MOTH-ER HERE —

DAN-NY SAILED — LIKE A CHILD — BOT HIS WIF- EY GREW VERY WILD — "WHERE HAVE YOU BEEN  
 AT THE DOOR — THERE SHE SAW — HER PA AND MA AND SEV-ERAL MORE — DAD WAS EX-PAN-

ALL NIGHT LONG SHE CRIED — AND THIS IS WHAT DAN-NY RE-PIED —  
 —ING WHEN HE COMB IN — TELL-ING MA WHERE HE HAD BEEN —

**CHORUS**

I'VE BEEN FLOAT-ING DOWN THE OLD GREEN RIV-ER ON THE GOOD SHIP ROCK AND RYE BUT I

FNAT-ED TOO FAR — I GOT STUCK ON A BAR — I WAS OUT THERE A-LONG WISH-ING  
 TIED TO THE MAST WHILE THE

THAT I WAS HOME — THE SHIP GOT WRECKED WITH THE CAP-TAIN AND CREW . AND THERE WAS  
 SCHOON-ERS WENT PAST —

ON-LY ONE THING LEFT TO DO — SO I HAD TO DANG THE WHOLE GREEN RIV-ER DAY TO GET BACK HOME TO YOU — I'VE BEEN

# 916 COWS MAY COME & COWS MAY GO (BUT THE BULL GOES ON FOREVER) 1915 L/VINCENT BRYAN W/HARRY VONTZLER

B<sup>b</sup> B<sup>b</sup> B<sup>9</sup> B<sup>9</sup>°

SEAT-ED IN A COW-TRY LANE — JO-EY & HIS SWEET-HEART JANE —  
 US-TEY JAN-IE JOE" SAID JOE — YOU'VE GOT ME ALL WRONG I KNOW —

F7 E<sup>b</sup> E<sup>b</sup> F7 B<sup>b</sup>

HE WHIS-PERED FOND — WORDS AS TRUE LOV-ERS WILL — WATCH-ING THE COWS —  
 COME ON & KISS — ME AND SOME-TIME NEXT SPRING — I'LL GET THE LI —

B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>

COM-ING HOME OER THE HILL — HE SAID "NS-TEM JAN-IE DEAR — AS A COW &  
 CENSE WHILE YOU PCK THE RING — "IF YOU WANT A KISS" JANE CRID — TIE THAT KIT-TLE

E<sup>b</sup> C7 F F7 E<sup>b</sup> F C<sup>7</sup> C7

CALF DREW NEAR — JUST AS THESE TWO — LONG, I LOVE YOU SAID JOE — THEN JANE SMILED AS SHE  
 BULL OUT — SIDE — YOU'LL GET A KISS — UP-ON OUR WED-DING DAY, WHEN YOU'VE SWORN TO LOVE

F F7 F<sup>9</sup> F7 CHORUS B<sup>b</sup> C7 F7

WHIS-PERED LOW — COWS MAY COME COWS MAY GO — BUT THE BULL WILL GO  
 AND O-BEY — " " " " " " " "

F7 B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> C<sup>7</sup> C<sup>7</sup> E<sup>b</sup> F<sup>7</sup> F<sup>9</sup>

ON FOR-EV-ER DOWN IN MEX-I- CO I KNOW THAT YOU'LL MAKE A HIT — NO ONE ELSE CAN  
 " " " " MAY-BE YOU IM-A-GIN I'VE AN I-VO-RY DOME? EV-RY GIRL YOU

F7 B<sup>b</sup> B<sup>b</sup> C7

THANU THE BULL LIKE YOU I'LL AD-MIT — I MAY BE — A KIT-TLE GREEN YOU SEE BUT YOU  
 MEET YOU THINK THERE'S NO-BOD-Y HOME — IN THE SPRING YOU SAY YOU'LL BOY THE RING BUT WE

F7 C<sup>7</sup> D7 G7 C<sup>7</sup>

CAN-NOT FOOL ME NO NEV-ER MOD-ERN LOVE IS JUST A BLUFF NOTH-ING NEW THE  
 WONT KISS 'TILL THEN NO NEV-ER OTH-ER GIRLS MAY GOT THE LAUGH THROU THE BULL BUT

C<sup>7</sup> B<sup>b</sup> C7

SAME OLD STUFF, COWS MAY COME — COWS MAY GO — BUT THE BULL WILL GO ON FOR-  
 SPARE MY CALF, " " " " " " " "

C7 F7 B<sup>b</sup> F<sup>7</sup>

EV — ER  
 " " fmc



918

# CHATTERBOX RAG ~ 1910 ~ GEORGE BOTSFORD

Chatterbox Rag - 1910 - George Botsford

Chorus: G G° D7 I G

II G° AD LIB SOLO

BREAK

D9 G B D7 G

G I

II G° Emi E7 Am G D7 G D7 G C As of A

D TRIO C D7 G7 C I

G7 C I AD LIB SOLO

BREAK

C G7 E G7 C

I G7 C II C°

C A7 Em G7 C >

fine

ON THE ORIGINAL MUSIC [B] IS REPEATED RHYTHM OUT ON THE BREAKS

# OLD FOLKS SHUFFLE

"BACK BOTTOM FOX TROT" CLARENCE WILLIAMS  
~1926- F. THOMAS "FATS" WALLER

♩. I

2

4

5

920

# THE BUCKET'S GOT A HOLE IN IT

WHEN A FOLK SINGS A FRIEND: BEER HAS ARRIVED BUT HE HASN'T A DIME  
w/ CHARNICE WILLIAMS  
m1933

Handwritten musical score for "THE BUCKET'S GOT A HOLE IN IT". The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The lyrics are written below the notes. The music features various chords and a chorus section. The lyrics are: "I'M BLUE BAVE BAVE, AS BAVE CAN BE SOME-ONE HAS PUT THE JIMX ON THE WAVE GOT THE BEER; THAT'S NIGHT-Y FINE. SAY, BROTHER HAVE YOU GOT A DIME? 'CAUSE THE BUCK-ETS GOT A HOLE IN IT OH, THE BUCK-ETS GOT A HOLE IN IT OH, THE BUCK-ETS GOT A HOLE IN IT 'CAUSE WE CANT BUY NO BEER OH, AIN'T-CHA NIGHT-Y SOR-RY! OH AIN'T-CHA NIGHT-Y SOR-RY! OH, AIN'T-CHA KIND A SOR-RY WE CANT BUY NO BEER".

# (I'll BE IN MY DIXIE HOME AGAIN) "TO-MORROW"

w/ RAY TALK & J. RUSSEL ROBINSON  
m1922

Handwritten musical score for "(I'll BE IN MY DIXIE HOME AGAIN) 'TO-MORROW'". The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The lyrics are written below the notes. The music features various chords and a chorus section. The lyrics are: "SAY DID YOU EV-ER STRAY, FROM THE OVER YOU LOVE FOR QUITE A WHILE THEN START BACK HOME AT BORN, WHERE THE WAY-IN & CORN, GREET'S YOU WITH THE DAWN ON EV-RY SIDE AND WHERE A COR-DAL -GAIN NEV-ER THINK-ING OF STACHONG-LY MILE IF YOU DID YOU'LL UN-DER STAND WHY I'M HAND, MAKES YOU FEEL SO GRAND, YOU FILL WITH PRIDE IT'S THE SOUTH-LAND THAT I MEAN WHERE THE BOUND FOR DIX-IE LAND SO BE-FOR AN-OTH-ER DAY I'LL BE ON MY MOR-ROW WAY. AND SAY SRIES ARE ALL SO-RENS IN A JIF-REY I'LL BE GONG CARE OR SOR-ROW I'LL HAVE NOWB. FOR ON TO - MOR-ROW, TO - MOR-ROW, HOW HAP-PY I WILL BE TO - MOR-ROW TO - MOR-ROW, BACK I KNOW TO - MOR-ROW A PAIR OF LOV-ING ARMS, WILL HOLD ME ON - ON MY MAM-MY'S KNEE. HAND-Y ME WHAT A GREAT DE-NIGHT WHEN I GET A PA-RU-LAR SIGHT OF THE FUZ-LY OLD CAT SWEAK-IN' FROM THE STA-BLE LICK-IN UP MILK ON THE KITCH-EN TA-BLE - FOLD ME AS OF YORE. - SOME-TIM I JIST CAN'T WAIT FOR A CHOO-CHOO TRAIN I'LL HOP RIGHT IN AN AER-O-PLANE & BE IN MY DIX-IE HOME A-GAIN TO - MOR - ROW - fine".



# I'M TIRED OF EVERYTHING BUT YOU 1925 w/m ISHAM JONES

921

I'M TIRED OF EV-RY-THING BUT YOU — I'M TIRED OF EV-RY-THING I DO THE  
 EV-NING BRINGS THE TW-LIGHT, THE NIGHT-IN-GALE THE STAR-LIGHT, BUT ALL IT BRINGS TO  
 ME IS JUST A MEM-O-RY — I'M TIRED OF BE-ING ALL A-LONE OF WAIT-ING BY THE  
 TEL-E-PHONE — I'M E-VEN TIRED OF THE MOON-A-BOVE, — I GUESS IT'S JUST BE-CAUSE I'M IN LOVE I'M  
 TIRED OF EV-RY-THING BUT YOU

# 'CAUSE I FEEL LOW-DOWN 4 JO' TRENT M/PETER DE ROSE - 1928 -

FRIENDS FOLKS HIS-TEN TO MY MOAN HARD WORK I AN'T GOT NO HOME CHASE MY STAYS A-  
 POOR ME NEV-ER HEAR GOOD NEWS ALL DAY SING-ING WEAR-Y BAWES LUCK HAS PASSED ME  
 - WHY E-VIL'S IN MY EYE GONG WRONG TOO DARN MEAN TO CRY  
 BY HEAR MY MOAN - FU CRY SOME DAY I'LL GIVE UP & DIE

**CHORUS**

SYN-PA-THIZE WITH MY CON-DI-TION HAD AN EAS-Y DIS-POS-SI-TION O-VER-  
 2. HOVE & I GOT CHEAT-ED EV-RY DAY I GET MIS-TREAT-ED NOW MY  
 3. LOVE & MY DE-VO-TION DEEP-ER THAN THE "KI-FIC" O-CEN GOT A  
 4. RID-ING ON MY SHOUL-DER EV-RY DAY HIS LOVE GETS COLD - ER GUESS HE  
 5. WRONG THAT CANT BE RIGHT-ED AN-Y THING THAT I GET SUGHT-ED GOT UP-  
 6. ME I'VE BEEN NE-GLECT-ED GET-TIN' NOW AND SO DE-JECT-ED 'CAUSE IT

1. COME WITH WILD SUS-PI-CION 'CAUSE I FEEL HOW DOWN FOOLED WITH  
 2. TEM-PE'RS O-VER - HEAT-ED 'CAUSE I FEEL HOW DOWN TROUBLES 2.) DOWN  
 3. MEAN & DON'T CARE NO-TION 'CAUSE I FEEL HOW DOWN  
 4. THINKS I'M GET-TIN' OLD-ER NOW I FEEL HOW DOWN AINT A 5.) DOWN  
 5. SET & ALL EX-CI-TER 'CAUSE I FEEL HOW DOWN  
 6. CAME SO UN-EX-PECT-ED NOW I FEEL HOW DOWN

**BRIDGE**

2.) I'M THE KIND WONT STAND NO FOOL-IN' ROUND WONT TAKE NO A-BOSE WHEN IT'S TIME TO  
 5.) TAKE MY MAN, YOU'RE TAK-IN STOL-EN FRUIT WONT DO YOU NO GOOD IF HE  
 PUT MY KIV-IN' ON DON'T WANT AN-Y EX-CUSE GAVE MY  
 NEED A SUB-STI-TUTE I'VE BEEN MIS UN-BER STOOD SEEMS TO

922

**WHERE ARE YOU?** w/HAROLD ADAMSON & Jimmy McHugh 1936 Moderato

There Are You? Where have you gone with- out me?  
 Where's my heart? Where is the dream we start- ed?

I thought you cared a- bout me, Where Are You?  
 I can't be- lieve we're part- ed,

Where Are You? When we said good- bye, love, What had we to  
 gain? When I gave you my love Was it all in vain?

All life through Must I go on pre- #tend- ing?  
 Where is my hap- py #end- ing? Where are you?

**WONDERFUL ONE** M/PAUL WHITMAN & FREDIE GROFE 4/Donkey Tannis 1922

My won- der-ful one, When- ev- er I'm dream- ing, Love's love- light a-  
 gleam- ing, I see, My won- der-ful one, How my arms ache to  
 hold dear, To cud- dle and fold near to me, Just  
 you, on- ly you, In the shad- ow- y twi- light, In sil- ver- y  
 moon- light there's none Like you, I a- dore you, my  
 life I live for you. My won- der- ful, won- der- ful one.

**THRILLED** 1935 M/HARRY BARRIS 4/MORT GREEN Moderato

I'm THRILLED! I'm so ex- cit- ing- ly THRILLED! It al- most frightens me,  
 A flame is burn- ing, I'm filled with such a yearning Re-  
 This strange sen- sa- tion. Oh, what can it be? me. I'm in a  
 veal- ing this feel- ing so thrill- ing to  
 world en- chant- ed, My one wish in life is grant- ed, The thrill of re-  
 nance im- plant- ed with- in me, sweet- heart. THRILLED! My heart's a- fi- re, I've  
 found my one de- si- re, My pray- ers have been an- swer- ed, Your  
 love is di- vine, I'm so THRILLED that you're real- ly mine.

# KING TUT BLUES 1923

W/M EDDIE GREEN (who wrote "A GOOD MAN IS HARD TO FIND")

923

Chords: Bb7, G7, G7, C7, (-5) F7, Bb, Bb7, Bb, G7, G7

WAY O - YER IN E-GYPT IN-GW'N' DOWN IN THE GROUND OF ALL THE SUR PRI-SES

Chords: C7, (-5) Cm7, F7, F7, Bb, /, /, D° F7, A7

WHAT DO YOU THINK THEY FOUND - ? THEY FOUND THE NAME OF OLD KING TUT WHO HAD LONG SINCE BEEN

Chords: D7, Db7, C7, F, C7, F, F°, C7, G7, C13, Cm7, /, F7, /

DEAD. HE HAD A LOT OF WRIT-ING ON THE WALL & HERE IS WHAT THE WRIT-ING SAID

Chorus Chords: Bb, Bb7, A7, Bb7, C7, F7, Bb, Bb7, Eb, C7, Bb, Bb°, Bb7, /, Eb7

OLD KING TUT HE HAD THE WEA - RY BAWES ————— NOTHING ELSE BUT THE

Chords: Eb7, /, A7, /, Bb, /, B7, Bb, /, Eb, B7, F7, (+5) Bb, Bb7, Eb6

DREA - RY OLD WEA - RY BAWES ————— IN HIS HAND HE RULED A - LONG BY - AY - THING THAT - PORED HAP - THEY

Chords: Bb, D7, Ab°, G7, C7, (-9) F7, A7, Cm7, Eb, Ab, /, G7, F7

CARVED ON STONE; HE HAD TO TAKE A WA - GON TO BRING IN THE DAI - LY NEWS —————

Chords: Bb7, C7, (-9) C7, C7, (-5)

THERE WAS SOME - THING ELSE THEY SAW OLD KING TUT HAD A MOTH - ER - IN - HAW AND

Chords: Bb, D7, Ab°, G7, C7, /, G7, F7, Bb, PATER A, Eb, Gb7, F7

CARVED IN THE WALL THEY FOUND OLD KING TUT'S BAWES ————— KING TUT'S WIFE - WAS LIKE A WIL - LOW KING TUT'S BED HAD SIX - TEEN PINKS OR

Chords: Bb/A7, Bb, Bb7, /, /, /, Eb7, C#° D, Bb/Eb, Bb, F7, Bb, F7

REED ————— KING TUT SAID — SHE'S JUST THE GAL I NEED MADE OF STONE — IT GOT THE KING'S BACK SORE

SHE IS LONG & TALL & SO HE GAVE IT TO HIS

Chords: Bb, /, (-5) Cm7, F7, Bb, /, A7, C7, Bb, F7, Bb

SHE IS SURE - LY BUILT FOR SPEED ————— D.S. fine WIFE & HE SLEPT ON THE FLOOR —————

924

# BOHEMIA RAG

(MARCH & TWO STEP)

~ 1912 ~ NICK HALL

Handwritten musical score for 'Bohemia Rag' in G major, 2/4 time. The score consists of ten staves of music with various guitar chords and structural markings.

**Staff 1:** Chords: G, E7, A7, D7 (+6), **A** G, D7, G7, C.

**Staff 2:** Chords: G, B7, E<sup>mi</sup>, F<sup>o</sup>, A7, D7.

**Staff 3:** Chords: G, D7, G7, C, B7, E7, A7.

**Staff 4:** Chords: D, F<sup>o</sup>, D, F<sup>o</sup>, A7, D7, **B** E7.

**Staff 5:** Chords: E7, A<sup>mi</sup>, D7, G, F<sup>o</sup>.

**Staff 6:** Chords: A7, D7, G7, C, G, D7.

**Staff 7:** Chords: G, E7, A7, D, D+, G, A7, D7, **I** G, C<sup>+</sup>, D7, **I** G, D7.

**Staff 8:** Marked **INTERLUDE**. Chords: G7, A7, D, A7, D.

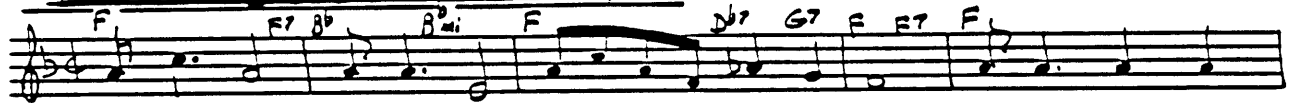
**Staff 9:** Chords: D, G, D, A7, D, D7, G, G<sup>+</sup>, D, A7, D, A7, D7. Includes 'D.S. al fine' marking.

**Staff 10:** Marked **CODA**. Chords: G, A7, D7, G, G, A.

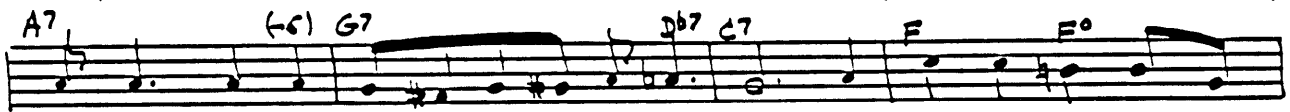
The score concludes with the handwritten word 'fine' at the bottom center.



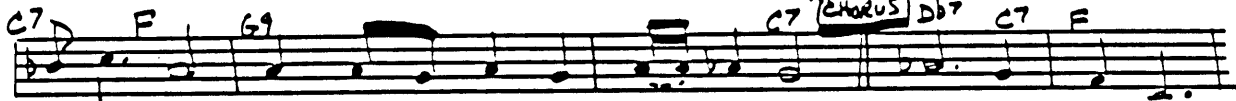
# 926 LONG LOST MAMMA (DADDY MISSES YOU) ~1923~ Wm Harry Woods



FOLKS A-GEE SAM-MY LEE IS THE BAW-EST MAN IN TOWN ALWAYS WEEP-IN'  
I'VE HEARD BAWES REAL BAW BAWES BUT NO BAW-ER BAWES I SAY FOR-SA-KEN BAWES,



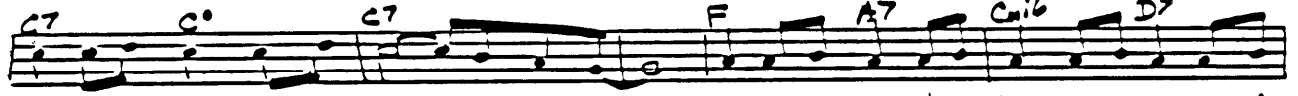
NEV-ER SLEEP-IN SINCE HIS MAM-MA THREW HIM DOWN, AND SOME DARK NIGHT WHEN YOU'RE  
HEART ACH-IN' BAWES THAT JOT TEAR YOUR HEART A-WAY, SO WAIT TILL NIGHT WHEN THE



PASS-ING BY YOU'LL HEAR HIM MOAN & THEN HE'LL LONG LOST MAM-MA  
STAD-OWS FALL YOU'LL SAY I'M RIGHT WHEN YOU HEAR HIM CALL



DAD-DY MIS-SES YOU I'VE BEEN WAIT-ING 'TIL I'M SAD & BAW WHY THE SUN NEVER SHINES, ALL I



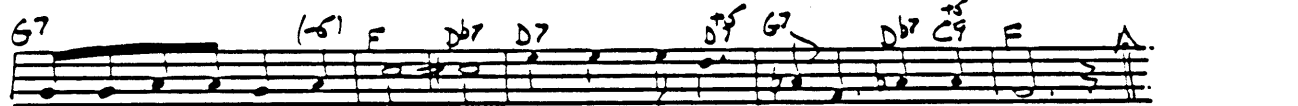
DO IS JOT BAW 'ROUND THE OLD CA-BIN DOOR I WANT TO CRY & I DON'T CARE IF I NEV-ER



LIVE ANY MORE COME TO DAD-DY DON'T LEAVE ME A-LONE I'LL FOR-GIVE YOU & I'LL

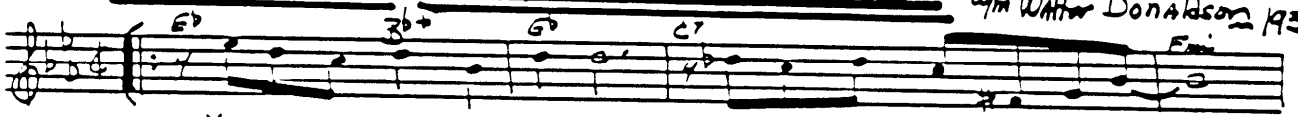


GIVE YOU ALL THAT I OWN DON'T PLAY HOOK-Y LIKE A KID FROM SCHOOL COME BACK HOME AND I'LL

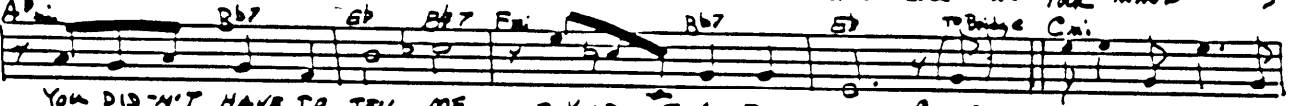


BE YOUR LOV-IN' FOOL SO COME BACK LONG-LOST MAM-MA DAD-DY MIS-SES YOU -

# YOU DIDN'T HAVE TO TELL ME (I KNEW IT ALL THE TIME) Wm Walter Donaldson 1931



YOU DID-N'T HAVE TO TELL ME YOUR HEART JUST COULD-N'T BE MINE  
" " " " " FOOL ME FOR AN-Y REA-SON OR RHYME  
HOW COULD YOU MAKE ME HAP-PIE WITH SOME-ONE ELSE IN YOUR MIND



YOU DID-N'T HAVE TO TELL ME I KNEW IT ALL THE TIME FINA  
SO YOU WERE THE ONE WHO'D

→ DON'T PASS

YOU DIDN'T HAVE TO TELL ME (CONTINUED)

D7 G7 CM D7

LOVE ME & LEAVE ME, & LIKE ME TO THINK IT WAS NICE SO YOU WERE THE ONE I THOUGHT ON THE LEVEL, A

G7 Cm Bb7 D.S. al fine

DEV-IL FROM PAR-A-DISE-

I JUST MADE UP WITH THAT OLD GIRL OF MINE

BY GEO. A. LUTES, HARRY POTTS & GEO. M. CONWELL

C E7 F C#7 C C#7

~1936~

LIFE IS GHOR-1- OUS SIM-PLY GHOR-1- OUS, TELL THE SUN NOT TO SHINE, LET IT RAIN I DON'T WANT A RAP NOT A FIN-GER SNAP, WHAT THE OTH-ERS MAY SAY LET THEM TALK

G7 C C G7

(RAIN) — & SEE IF I CARE — TALK OF HUD-DE-LIN  
(THINK) — & THINK WHAT THEY WILL — I DON'T CARE IF SHE

E7 F Bb7 C Cm G (ts) Em Dm7 D7 G7

TALK OF CUD-DE-LIN' I'LL BE GETTING MY SHARE LISTEN TO ME — YES, LISTEN TO ME —  
WAS UN-TRUE TO ME I'M IN LOVE WITH HER STILL ON WHAT A DAY — IT'S MY LUCK-Y DAY —

CHORUS C A7 C Cm7 Em7 C E7+

I JUST MADE UP — WITH THAT OLD — GIRL OF MINE — TOOK HER BACK — TO MY ARMS JUST IN TIME

Dm7 A7 Dm7 G7 G7b9 Cm7 A7

(TIME) WHAT A GREAT MISTAKE I'D MAKE IF I LET SOME-BODY TAKE — LOVE THAT BLOOMS

D7 C#7 Dm D9 G7 G7b9 C A7 C Cm7

(BLOOMS) FROM THE LIPS — THAT ARE MINE — TO FOR-GIVE — DON'T THEY SAY — IS DI-VINE —

Cm7 C9 C7 (ts) F A7 Dm7 Dm

FOR A QUARR'IL — THERE'S NO REA-SON OR REYME — NOW THE WORLD I CAN SEE

Fm G C C7 A7 C D7 G7 D7 G7 C Fm C

(SEE) WILL BE HEAVY — EN FOR ME — SINCE I MADE UP WITH THAT OLD GIRL OF MINE —

928

# GRIZZLY BEAR (RAG)

GEORGE BOTSTARD  
~1910~

**INTRO**

**A** **BASS LINE**

**B** **RHYTHM BEAT**

**C** **D** **G7** **C7** **3** **II** **REPEAT INTRO**  
(MAY BASS LINE ALSO)

**C7** **F** **C7** **II** **C7**

**C7** **F** **C7** **As of [A]** **D** **Bb** **Bb7** **G7** **C7**

**C7** **F7** **Bb** **4 2** **Bb** **Bb7** **G7**

**C7** **Eb** **G7** **4 2** **C** **4 2** **C** **4 2** **Bb** **4 2** **Bb** **II** **Bb** **G7** **Eb** **F7**

**II** **Bb** **E** **D.S. al fine** **STOP TIME** **THE ORIGINAL REAR'S LINE HAS BEEN ALTERED TO TRUMPET RANGE**

**As of [B]**

**BASS**

WEDGAR LESLIE

BY PETE WENDLING

~1920~

# WHAT CHA GONNA DO WHEN THERE AIN'T NO JAZZ?

**Bb** **A7** **D7** **Bb** **A7** **D7** **G7** **Cmi**

EV-'RY DAY YOU READ A-BOUT SOME-THING ELSE YOU MUST CUT OUT HOW CAN FOLKS GET BY  
SOME FOLKS WHEN THEY PUT ON WEIGHT CUT DOWN ON THEIR DIN-NER PLATE OTH-OR PEO-PLE TRY

**F7** **Bb** **D7** **Bb** **A7** **D7** **G7** **Cmi**

WITH RE-FORM-ERS CRY-ING DON'T DO THIS & DON'T DO THAT DON'T YOU DARE TO KISS NOW  
GO-ING ON A DI-ET BUT IF GIRL-IES COULD-N'T DANCE THEY'D BE IN A FIX HOW

↑  
NEXT  
PAGE



WHAT CHA GONNA DO WHEN THERE AIN'T NO JAZZ (Continued)

C7 F C7

IF BY CHANCE THEY STOP THE DANCE KIND-LY AN-SWER THIS  
CAN A JANE HOPE TO RE-MAIN, A PER-FECT THIRT-Y - SIX?

CHORUS

B $\flat$  C7

WHAT CHA GON-NA DO WHEN THERE AIN'T NO JAZZ HOW YA GON-NA STEP WHEN YA FULL O' PEP?

F7 E $\flat$  F7 C7 F7 B $\flat$

IF THEY'RE GON-NA STOP SYN-CO-PAT-ION HOW YA GON-NA GET RE-CRE-AT-ION? HOW YA GON-NA CHASE THOSE

B $\flat$ 7 E $\flat$ 7 D7 G7 A $\flat$  G7

MU-FUL BUGS EV-'RY BOD-Y HAS? WON'T THE NIGHTS BE LONG & DREAR-Y

C7 C $\sharp$  F7 B $\flat$  3 D7 G7 C7 F7 B $\flat$  A

SHOW-ER THAN THE DARNED OLD ER-IE? WHAT-A-YA GON-NA DO WITH YOUR DEAR-IE? WHEN THERE AIN'T NO JAZZ

RED HOT MAMA

w/m GILBERT WELLS, BOB COOPER & FRED ROSS ~ 1924 ~

C D7 G7

RED HOT MA-MA RED HOT MA-MA YOU'RE THE ONE I NEED — RED HOT MA-MA YOU'RE SOME CHARM-ER

C G7 Am Cm $\flat$  D7

YES IN-DEED I CLAIM THAT YOU SHOULD BE — IN THE FOL-LIES HOT TO-MA-LES YOU HAVE A

D7 G7

PAIR OF EYES JUST LIKE OLD SVEN-GA-LI I CON-FESS THAT YOU POS-SESS THE

D7 G7 Dm E7

SWEET-EST CHARM IN TOWN & UN-LESS I MISS MY GUERS, THE BOYS ALL FOL-LOW YOU A-ROUND YOU MAKE A

A7 D7

MUSIC MAS-TER DROP HIS FID-DLE MAKE A BALD HEAD-ED MAN PART HIS HAIR IN THE MID-DLE

C A7 D7 G7 C A

RED HOT MA-MA RED HOT MA-MA SWEET-EST GIRL IN TOWN

# 930 SATANIC BLUES

MICK LA ROCCA, LARRY SHIELDS  
& EMILIE CHRISTIAN  
~1918~

Musical staff 1: Treble clef, key signature of one flat (Bb), common time. Chords: Bb, F0, F7, A.

Musical staff 2: Treble clef, key signature of one flat. Chords: Bb, Bb7, Eb7.

Musical staff 3: Treble clef, key signature of one flat. Chords: Eb7, E0, Bb, Bb7, G7, F0, F7.

Musical staff 4: Treble clef, key signature of one flat. Chords: Bb, C7, F7, Bb, F7, Bb, A, Bb, Eb, Bb7.

Musical staff 5: Treble clef, key signature of one flat. Chords: Bb7, Eb, E0, Bb, Bb7, G7.

Musical staff 6: Treble clef, key signature of one flat. Chords: C7, F7, Bb, F7, Bb, F, Bb7.

Musical staff 7: Treble clef, key signature of one flat. Chords: Eb, C7, F, F7, Bb7.

Musical staff 8: Treble clef, key signature of one flat. Chords: Bb7, Eb, G7, F7, Bb7, Eb, C7.

Musical staff 9: Treble clef, key signature of one flat. Chords: F, F7, Ab, C0, Eb, C7, F7, Bb7.

Musical staff 10: Treble clef, key signature of one flat. Chords: Eb, C0, Bb7, Eb, A.

INTRODUCED BY THE ORIGINAL DIXIELAND JAZZ  
BAND IN 1918 BUT NOT © 'TILL 1921

# FINE & DANDY (RAG)

CHARLES L. JOHNSON 931  
~ 1908 ~

**A**

1 2 3 4 5 6 7 8 9 10 11

**B**

12 13 14 15 16 17 18 19

**C** As **A** 1 through 12

20 21

**D** TRIO (Key of F)

22 23 24 25 26 27 28 29

**E**

30 31 32 33 34 35 36 37

*fine*

# 932 I'VE GOT THE "SHIMMEE" BLUES w/ M HARRY DE COSTA ~1919~

Handwritten musical notation for the first line of the song, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff with various notes and rests. Chord symbols Eb, Bb7, Bb7, Eb, F7, and Eb are written above the staff.

LOOK AT ME AND YOU'LL SEE SOME-BODY WHO'S AS BLUE AS BLUE CAN BE;  
I WAS GAY TILL THE DAY THEY WENT TO TAKE THE SHIM-ME DANCE A-WAY;

Handwritten musical notation for the second line of the song. Chord symbols Bb7 and Eb are written above the staff.

IT'S ALL BE-CAUSE THEY PASSED A CERTAIN LAW THAT SAYS YOU CAN-NOT "SHIM-ME"  
I NEV-ER CARED TO "TROT" OR BALL THE JACK THAT'S WHY I PRAY THE "SHIM-ME"

Handwritten musical notation for the third line of the song. Chord symbols F7, Bb7, Eb, Bb7, Bb7, F7, Eb, Bb7, and C7 are written above the staff.

AN-Y MORE CAN-NOT EAT NEV-ER SLEEP THE ON-LY THING I WANT TO DO IS WEEP  
WILL COME BACK IT WAS GREAT UP TO DATE OH! HOW I MISS IT AND I WANT TO STAY

Handwritten musical notation for the fourth line of the song. Chord symbols F7, Bb, Gb7, Bb, F7, and Bb are written above the staff.

WENT TO SEE MY M. D. BUT HE COULD-N'T DO A BLESS-ED THING FOR ME  
THAT'S WHY I SIGN & CRY IF I CAN'T FOR-GET IT I WILL SURE-LY DIE

**CHORUS**

Handwritten musical notation for the chorus of the song. Chord symbols Bb7, (to), Eb, F#0, Bb7, and (to) are written above the staff.

'CAUSING GOT AN AN-FUL CASE OF SHIM-ME BLUES, EV-ER SINCE THE DAY I HEARD THE AW-FUL  
HEAR A SHIM-ME TUNE I WANT TO DANCE, BUT I'M SCARED TO DORN TO EV-EN TALK A

Handwritten musical notation for the fifth line of the song. Chord symbols Eb, C#0, A0, C7, F7, and Eb7 are written above the staff.

NEWS AND JUST BE-CAUSE SOME DID THE "SHIM-ME" ROUN I'VE GOT TO SUP-PER, GEE! IT'S  
CHANGE; I WENT & PACKED A-WAY MY DANCING SHOES

Handwritten musical notation for the sixth line of the song. Chord symbols Eb, Eb0, Eb, Eb0, Bb7, and Eb are written above the staff.

MIGHT-Y TUGH WHEN I IVE GOT THE SHIM-ME BLUES. *fine*

# RAILROAD MAN w/ JULY MEYER & SID ERMAN BY EINER SCHOEBEL ~1923~

Handwritten musical notation for the first line of the song. Chord symbols Eb0, Db7, Eb, Eb0, Eb, Bb7, Eb0, and Db7 are written above the staff.

WHEN I HEAR A WHIST-LE ON A CHO-CHOO TRAIN IT MAKES ME NER-VOUS  
MY MAN TURNED ME DOWN THATS WHY I'VE GOT THE BLUES AND I HANG WAIT-ED

Handwritten musical notation for the second line of the song. Chord symbols Eb, Eb0, Bb7, Eb, Bb, F7, Bb/Eb, F7, Bb, and F7 are written above the staff.

AS CAN BE TO SEE MY MAN A-GAIN - WOR-RID ALL DAY LONG 'CAUSE HE DID ME  
ALL DAY LONG WITH-OUT A WORD OF NEWS - SENT A TEL-E-GRAM DOWN TO AL-A-

Handwritten musical notation for the third line of the song. Chord symbols Bb, F7, Bb7, Eb0, Db7, Eb, F7, F#0, Gm, F7, and Bb are written above the staff.

WRONG - WAIT-ING PA-TIENT-LY FOR HE'LL COME BACK 'FORE LONG  
-BAM - COME BACK RAIL-ROAD MAN I HOPE YOU DONT RE-FUSE

NEXT PAGE

RAILROAD MAN (continued)

933

CHORUS

RAIL-ROAD MAN LEFT TO-DAY - RAIL-ROAD MAN - ON HIS WAY -  
 EN-GI-NEER TURNED ME DOWN - BUT I HEAR - IN HIS HOME TOWN

CALLD HIM ON THE TEL-E-PHONE - BUT HE LEFT THIS MORN-ING & LEFT WITH-OUT A WARN-ING  
 SOME SORRY MA -

- MA'S LOVE HE'S FOUND - THE MYS-T'RY I'M UN-RAY-NIN' WHILE MY HON-EY'S TRAV-LIN' I

KNOW HE'S AL-A-BAM-A BOUND

LOVE AIN'T NOTHIN' BUT THE BLUES

L. JOE GOODMAN M. LOLLIS ALTER ~1929~  
 from A.G. movie "CHASING RAINBOWS"

WHEN LOVE GETS IN MO-TION & KNOCKS AT YOUR DOOR YOU NEY-ER HAVE A NO-TION OF WHAT YOU'RE IN

FOR IT BRINGS JOY & SOR-ROW MAKES YOU BEE & BOR-ROW TEARS YOUR HEART A -

PART, & LEAVES ITS MARK EV-ER-MORE

FUN-NY STO-RIES NE-VER  
 NEY-ER WAKE UP WITH A  
 ONCE YOU LIVED UP IN THE

MAKE YOU LAUGH, YOUR HEARTS IN TWO SHE'S GOT THE OTH-ER HALF -  
 SMIL-ING FACE AL -WAYS TEAR-DROPS ON YOUR PIL -LOW CASE -  
 SRY A - BOY SIT -TING ON A WORLD JUST BUILT FOR LOVE

ALL YOU'RE LEFT WITH IS A PHO-TO-GRAPH LOVE AIN'T NOTH-IN' BUT THE BLUES  
 ACH -ING HEART THAT NOTH-ING CAN E - RASE  
 SOME-THING HAP-PENED & YOU GOT A SHOVE

LOVE AIN'T NOTH-IN' BUT THE BLUES WAY DOWN DEEP IN YOUR HEART HOPE IS FAD-ING LIKE A  
 LOVE AIN'T NOTH-IN' BUT THE BLUES (fine)

ROSE YOU'RE JUST PRAY-ING A PART PRAY-ING THAT NO-BOD-Y KNOWS

934

YOU'RE SOME PRETTY DOLL

Wm CHARENCE WILLIAMS  
~ 1917 ~

Bb Bb° F7 Bb

NOW LIS-TEN DOL-LY COME O-VER HERE THERE'S SOMETHING I MUST WHIS-PER

F7 D7 Gm D7 Gmi G7

IN YOUR EAR YOU'VE GOT ME HANGING 'ROUND YOU LIKE A CHILD IT SEEMS AS IF YOU'RE GOIN' TO

C7 F7 Bb Bb° F7 Bb7

DRAG ME WILD THESE WORDS I TELL YOU ARE REALLY TRUE AND WHAT I SAY I'LL SOB-RE-LY

E7 G C7 F A7 D7 F#° C7 F7

DO OH! YOU'RE CUTE & HAND-SOME I CAN'T HELP BUT FALL YOU'RE JUST A PERFECT DOLL

**CHORUS** Bb C7 F7 Bb Bb Bb°

YOU'RE SO PRE-TY OH! SO PRE-TY YOU'RE SOME PRE-TY DOLL YOU'VE GOT THE KIND OF EYES THAT

F7 F# Bb C7

SEEM TO TALK THEY MAKE ME GET SO NERV-US THAT I HAVE TO WALK OH! I LOVE YOU HOW I LOVE YOU

F7 D7 G7 C7

MORE & MORE EACH DAY YOU'VE GOT SOME SMILE, YOU'RE PRETTY TOO - & I'VE A MIL-LION MIL-LIONS THAT I'LL

C7 Bb° Bb C7 F7 Cmi F7 Bb

SPEND ON YOU 'CAUSE YOU'RE SO PRE-TY OH! SO PRE-TY YOU'RE SOME PRE-TY DOLL

YOU DON'T KNOW ME

Wm CHROY WALKER & EDDY "KOKONO" ARNOLD  
~ 1955 ~ REVISED BY RAY CHARLES IN '62

G7+ C G7 F

YOU GIVE YOUR HAND TO ME AND THEN YOU SAY HELLO & I CAN HARD-LY SPEAK MY HEART IS

F#° C A7 Dmi G7 C

BEAT-ING SO & ANY ONE COULD TELL - YOU THINK YOU KNOW ME WELL BUT YOU DON'T KNOW ME

D7 G7 C C7 F

NO YOU DON'T KNOW THE ONE WHO DREAMS OF YOU AT NIGHT & LONGS TO KISS YOUR LIPS & LONGS TO

F#° C A7 Dm G7 C F

HOLD YOU TIGHT TO YOU I'M JUST A FRIEND, - THAT'S ALL I'VE EV-ER BEEN, - BUT YOU DON'T KNOW ME

NEXT-PAGE

You DON'T KNOW ME (Continued)

C C7 F C# Dm7 G7  
 FOR I NEVER KNEW THE ART OF MAKING LOVE, THOUGH MY HEART ACHED WITH LOVE FOR  
 C AM EM D7  
 YOU — A-FRAID & SHY, I LET MY CHANCE GO BY, THE CHANCE YOU MIGHT HAVE LOVED ME  
 G7 Dm7 G7 C C7 F  
 TOO. YOU GIVE YOUR HAND TO ME — AND THEN YOU SAY GOOD-BYE — I WATCH YOU WALK A-WAY BE-SIDE THE  
 F C# C A7 Dm G7 C F C  
 LUCK-Y GUY. — TO NEVER NEVER KNOW THE ONE WHO LOVES YOU SO NO YOU DON'T KNOW ME

CITY OF A MILLION DREAMS RAYMOND BURKE & AL ROSE ~1966~

E7 G7 C7 F# C7-3  
 ITS MORE THAN JUST THE MARDI-GRAS ITS MORE THAN RICE & BEANS ITS NOT JUST AN-TUNES & GALA-TOIRES OR  
 F# Bb7 Eb  
 EV-EN CRE-OLE QUEENS THE SOM-MER BRIDGE ON PONT-CHAR-TRAIN & OLD HIS-TOR-IC SCENES  
 F7 Bb7  
 ALL OF THIS CAN'T QUITE EX-PLAIN MY OWN OLD NEW OR-LEANS  
**CHORUS** F# G7 C7 F7  
 DREAM-ING IN THE EV - ENING DOWN IN HAP-PY NEW OR-LEANS NEAR-EST THING TO HEAV-EN  
 STROLL-ING IN THE SPRING-TIME WHERE THE LA-ZY MOON-LIGHT BEAMS ON-LY WANT TO BE IN  
 THAT'S JUST WHERE I'M GO - IN' BACK TO HAP-PY NEW OR-LEANS THERE'S A PLACE FOR ME IN  
 Bb7 Eb Bb7 Eb Am7 D7 G7 G# Am7 D7  
**BRIDGE**  
 CI-TY OF A MILL-ION DREAMS fine DAY-TIME, NIGHT-TIME, THEY ALL  
 " " " " " DREAMS DREAMS  
 G D7 G# Am7 D7 G Bb7 D.S. al fine  
 SING YOUNG FOLKS OLD FOLKS EV-ERY BOD-Y SW-ING

936

from ZIEGFELD FOLLIES of 1920

M/ ROBERT HOOD BOWERS

L/ FRANCIS DE WITT - 1920

SONG BY BETT WILLIAMS

# THE MOON SHINES ON THE MOONSHINE

F B<sup>b</sup> F C7 F A7

HOW SAD AND STILL TO-NIGHT, BY THE OLD DIS-TILL-ER-Y! & HOW THE COB-WEBB COB,

A7 Dmi Dm C7 F F7 Bb

IN ITS OLD MA-CHIN-ER-Y! BUT IN THE MOON-TAIN TOPS, FAR FROM THE EYES OF COPS,

Bb B<sup>b</sup> F F<sup>o</sup> C7 F RHYTHM OUT F

OH! HOW THE MOON SHINES ON THE MOON-SHINE SO MER-RI-LY.

# I'M THE MEDICINE MAN FOR THE BLUES

M/ GRANT CLARKE

M/ HARRY AXSK - 1929

Dmi Dm<sup>b</sup> A7 Dmi C7 F<sup>o</sup> E7 A7

I'VE HEARD A-BOUT A LOT OF PEOPLE SUFFERIN FROM THE WEARY BLUES

Dmi Dm<sup>b</sup> A7 Dmi C7 F<sup>o</sup> E7 A7

AND SO I WENT A-MONG THE PEOP-LE TO SEE IF I COULD CHANGE THEIR VIEWS

Dm Dm<sup>b</sup> A7 Dmi C7 F7 Bb Db7

AND THEN I TOLD THEM ALL TO-GETH-ER "THIS IS WHAT I'VE COME TO PREACH - SADNESS IS A CURSE"

F D7<sup>+</sup> G7 C7 F

THERE IS NOTH-ING WORSE HERES THE WAY I MADE MY SPEECH

**CHORUS** Bb7 Db7 F7

DONT YOU KNOW WHO I AM, WITH THIS HORN IN MY HAND I'M THE MED-I-CINE MAN FOR THE OLD CHAR-I-LOT, WHAT RE-ASONS I CAN GET THIS DEN NO TROU-BLES YET I CAN'T

Eb D7 G7 C7 F F7

BLUES I'LL MAKE EACH TROU-BLE AND CARE SEEM LIKE A BUB-BLE OF AIR WITH MY  
 LOST JUST TROT THE MED-I-CINE MAN

(MAN) FOR THE BLUES When You're down HOPE-ED - I BRING A SMILE - WHEN LIFE MAKES

G7 C Bb Am FSus F E7

YOU SICK MY MU-SIC CAN MAKE NRS SEEN WORTH WHILE I DON'T BRING AN-Y PILLS FOR YOUR

Gb7 Bb7 Ab7 G7 C7 F7 Bb Bb

FEVER & CHILLS, BOT WITH MOST-CAL THRELLS I A-RISE - I'M CALLED THE MED-I-CINE MAN FOR THE BLUES



IT'S NOBODY'S BUSINESS BUT MY OWN

W/TH WILL E. SKIDMORE & MARSHALL WALKER  
1919 ~ FEATURING BY BURT WILLIAMS

G A7 D7 G Eb7 / D7

A DEL-E - GA - TION OF DEA - CONS FROM A "HARD-SHELL" CON - GREG - GA - TION CALLED ON PAR - SON  
THIS DEL-E - GA - TION OF DEA - CONS COULD - NT COME TO NO CON - CLU - SION 'BOUT THE CASE IN

G D7 G Gmi D C0

BROWN - THEY TOLD HIM SOME - ONE HAD VOL - EX - TER'D A LOT OF IN - FOR - MA - TION 'BOUT A  
HAND, - THEY DID - N'T AR - GUE TOO MUCH BE - CAUSE THEY FIG - URED THEY MIGHT LOSE HIM FOR THEY

A7 D7 G A7

SCAN - DAL GO - IN' 'ROUND; SAYS THEY, NOW WE HEARD SOME THINGS THAT'S UN - BE -  
LIKED THEIR PREACH - IN' MAN; AT LAST THEY COME TO THE POINT AND TOLD HIM

D7 G Eb7 / D7 G Ab7 A7 (+5)

COM - IN' TO A PREACH - ER WE WANTS TO HEAR YOUR CASE, HE LOOK'D THEM O - VER  
HE WOULD HAVE TO STOP IT OR BASS HE COULD RE - SIGN, - SAYS HE, I WANT NO

D Eb0 A7 (-5) D7 CHORUS G G7 / E7 A7 / Eb7 D7

ONE BY ONE, THEN TOLD THEM TO THER FACE" } IT'S NO - BOD - Y'S BUS - NESS BUT MY  
DIP - LO - MAT, BUT HERE'S WHAT'S ON MY MIND }

G G7 (+5) C D7

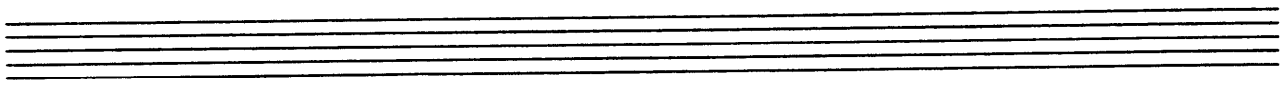
OWN, WHAT I DO WHEN MY PREACH - IN'S THRU, SO RE - FRAIN FROM "MES - SIN" 'ROUND MY

G D7 G E7 A7 (-5)

HOME, LEAVE ME A - LONE { WHAT I DO IN CHURCH YOU ALL CAN SEE, DON'T YOU  
THERE'S A TIME TO PREACH, A TIME TO SHOUT, THEN THE  
WHEN A FLOCK OF SIS - TERS SEEK MY DOOR, YOU OLD

D7 A7 Eb7 D7 (+5) G G7 / E7 A7 / Eb7 D7 G Eb / D7 G

WOR - RY 'BOUT ME PRI - VATE - LY } IT'S NO - BOD - Y'S BUS - NESS BUT MY OWN  
OTH - ER THINGS TO THINK A - BOUT  
JEALOUS DEA - CON'S ALL GET SORE } SPOKEN (BEAT IT ON HOME)



938 "YOU'RE GWINE TO GET SOMETHIN'  
 WHAT YOU DON'T EXPECT" BY VINCENT BRYAN  
 LYRICS BY BERT WILLIAMS  
 1910

FEATURED BY BERT WILLIAMS IN FRO ZIEGFELD'S FOLLIES OF 1910

G Cmi G Cmi G E7 Ami

MISS MA-DAME LEE - THE FOR-TUNE TELL-ER, LOST A RING & A NECK-LACE TOO - HER  
 DAT GAL GAVE UP - MISS MA-DAM'S JEAL-RY & SHE GAVE UP - ALL SHE KNEW; - DEN

Ami Dmi Am Dmi A7 D7

HUS-BAND GAVE - THEM TO HIS GAL - BUT MA-DAME NEV-ER KNEW. - ONE  
 SHE - GOT HENCE - SO FAST SHE FOUND - A - BRAN' NEW STREET OR TWO. - MISS

G Cmi G Cmi G E7 Ami

DAY A GAL CAME TO HER HOUSE, DRESSED UP TO BOAT THE BAND AN'  
 MA-DAME STROPPED HER. HAIR E-RAD - I - CAT-OR TIL IT SHOWS TO

A7 Cmi6 D7 G G7 Cmi6 Gmi Cmi

MA-DAME SAW HER LONG LOST RING WHEN SHE SAID "READ MY HAND" DAT GAL WORE MA-DAM'S  
 PROVE TO MIS-TER MA-DAME LEE de- REA-SON, MEN LEAVE HOME HE CAME IN UN-SUS-

Gmi Gmi Dmi E7 Dmi Gmi Cmi

Gmi Gmi7 A7 Am7 D7 (CHORDS) G

NECK-LACE MISS MA-DAME SHE SAW RED SHE REACHED IN HER STOCK-IN' FOR HER  
 PECK-IN' SAYS "HEL-LO MIS-TER DEAR SHE SAYS "HONEY TURN YOUR BACK &

BAR-BER'S FRIEND AN' TO THAT GAL SHE SAID YOU'RE GWINE TO GET SOME - THIN' WHAT YOU  
 CHOSE YOUR EYES, DEN WHIS-PERED IN HIS EAR

D7 G D7 B7

DON'T EX-PECT IT AIN'T NO MAN - BY AN' IT AIN'T NO CHECK YOU'RE GWINE TO GET SOME - THIN' THAT WILL

Emi B7 Emi A7 D7 C D7 G

POT YOU IN - A WOOD RI-MO-WA SAT-IN LINED AN' TRIMMED WITH TIN; - YOU'LL FALL INTO A PIECE OF LARD 'BOOT

D7 C D7 G

SIX BY TWO, - YOU'RE GWINE TO GET IT GOOD BE-CAUSE IT'S COM-IN' TO YOU; YOU'LL

G7 C Cmi D D7 G

GET IT IN A CER-TAIN PLACE THAT RAYNES WITH WRECK, CAUSE YOU GWINE TO GET SOME - THIN' WHAT YOU DON'T EX-PECT

# MY HEART'S AT EASE

H JOE YOUNG ~1932~  
M1 THOMAS "PATS" WALLER

939

C D7 G7 G7 C

NOTHING IN THIS WORLD CAN EVER WORRY ME - LONG AS YOU ARE A-ROUND

C G D7 C D7 G

SOME-THING IN YOUR EYES CAN MAKE ME CON-STANT-LY KEEP MY FEET ON THE GROUND

E7 Ami E7 Ami D7 D7 D7 G7

'TAINT YOUR KISS-ES THAT IN-SPI-RE ME AND AS FAR AS I CAN SEE

**CHORUS** G7 G7 G7 C

I DON'T KNOW WHY BUT I CAN LAUGH AT ALL THE BIR-DIES IN THE TREES, - MY

C G7 G7 G7 C

HEART'S AT EASE. - I DON'T KNOW WHY BUT I JUST FEEL AS FREE & EA-SY AS THE BREEZE, - MY

C C7 Gmi C7 F

HEART'S AT EASE. I BLAME IT ON THE LUCK - Y DAY, DEAR, YOU CAME & CHASED ALL GLOOM A-

Fmi G7 G7 G7 C F9 C

-WAY. - I DON'T KNOW WHY BUT I JUST THROW A-WAY THE LUCK & KEYS, MY HEART'S AT EASE. -

-WAY. - I DON'T KNOW WHY BUT I JUST THROW A-WAY THE LUCK & KEYS, MY HEART'S AT EASE. - *sm*

# (YOU ONLY WANT ME) WHEN NOBODY ELSE IS AROUND

w/m JIMMIE MONACO & JOHNNY BARKER ~1931~

G7 Bb7

YOU HAV'NT ME WITH KISS-ES BUT WHEN I WANT YOU YOU'RE  
YOU TAUGHT ME WHAT BLISS IS, YOU SAID YOU'D BE TRUE BUT  
SO SAVE ALL YOUR LOVE WORDS FOR SOME -BOD-Y NEW FOR

Eb7 Db7 C7 F7 Ab Ab

WITH SOME NEW LOV-ER YOU'VE FOUND IT'S EAS-Y TO SEE YOU }  
MY CAS-TLES FELL TO THE GROUND, FOR NOW I CAN SEE YOU } ON-LY WANT ME WHEN  
THEY'RE NOT AS SWEET AS THEY SOUND IT'S EAS-Y TO SEE YOU }

Bb7 Eb Ab Bb7 Bb7 Eb C7 Fmi Bb7 Eb

NO-BOD-Y ELSE IS A-ROUND *fn* I SEE A PROM-ISE OF HEAV-EN EACH TIME I LOOK IN YOUR EYES

Ab D7 Eb C75 Bb F7

I SEE A PROM-ISE OF HEAV-EN BUT IT'S JUST A FOOL'S PAR-A-DISE *D.S. al fine*

940

# DOWN IN HONKY TONKY TOWN

BY CHAS Mc CARRON & CHRIS SMITH

~ 1916 ~

Bill Johnson said one day to his E-li-za may we've been to  
 that hu-la hu-la dance don't e-ven stand a chance you ought to

near-ly ev-'ry place in town if you sug-gest to me some oth-er ho-vel-ty  
 see those lit-tle dus-ky queens they do the 'som-ba shay they do it in a way

we both will go and do the thing up brown - his sweet-18 said, "my dear there is a  
 you real-ly think you're back in new or-leans - it's got to be a pad with ev'ry

place I hear I got it straight from those who brings the clothes its hon-ky-ton-ky town  
 gal and lad to go to hon-ky-ton-ky town at night ev'ry girl 's cents to go

down where the gals - are brown there's where mu-sic grows  
 and when she sees - her beau, she yells all her might

**CHORUS**  
 come hon-ey let's go down, to hon-ky-ton-ky town its un-der-neath the ground  
 he plays pi-a-no queer he on-ly plays by ear you want to stay a year

where all the fun is found there'll be sing-ing wah-ters sing-ing syn-co-pa-tors -  
 the mu-sic that you hear, would ev-en start a man-key, danc-ing with a don-key,

danc-ing to pi-a-no played by mis-ter brown - down in hon-ky

ton-ky town

# GEE BUT IT'S GREAT TO MEET A FRIEND FROM YOUR HOME TOWN

941

WORDS/W/ TRACY  
M/ JAS. MEGAYISK  
~ 1910 ~

Ab Ab7 Db Dbmi Ab

HAVE YOU EV-ER STOPPED TO THINK WHEN YOU'VE BEEN TRAV-LING HERE AND THERE WHAT A SAY YOUR PAL HAS ON-LY BEEN A-WAY FROM HOME A-BOUT A YEAR, HE WILL

Ab Eb7 Bb7 Eb7 Ab Ab7

GREAT BIG LONG-SOME WOULD THIS SEEMS TO BE — AND HOW HARD IT IS TO FIND A PAL WHO'S START RIGHT IN TO TELL YOU ALL THE NEWS — AND NO MAT-TER WHAT HE MEN-TIONS IT IS

Db Dbmi Ab Ab Bbmi Bb7 Eb7 Ab

REAL-LY ON THE SQUARE ITS A PROB-LEM THAT HAS OF-TEN PUZZ-LED ME — THOUGH YOU SOB-TO BRING YOU CHEER, ITS THE GREAT-EST CURE I KNOW OF FOR THE BLUES — THEN YOU'LL

Eb Bb7 Bb Eb

MAKE FRIENDS VER-Y EA-SY AND THEY ALL SEEM GOOD AND TRUE, THERE ARE ASK A - BOUT THE OLD FOLKS AND THE SCHOOL HOUSE ON THE HILL WHERE AS

Bb7 Eb7 Ab Ab7

FOLK THAT HAVE THAT GOOD OLD FASH-IONED WAY — YOU WILL FIND THERE'S SOMETHING DIFF-RENT IN THE KIDS YOU SPENT THE HAP-PY DAYS GONE BY — TIMES HAVE CHANGED THAT SCENES HAVE VAN-ISHED BUT THEIR

Db Dbmi Ab Db Bb7 Eb7 Eb7

THINGS THEY SAY OR DO. AND WHEN YOU HAVE MET THEM ALL YOU'RE BOUND TO SAY — MEN -'RY LIN-GEARS STILL, THINK IT O-VER & YOU'LL KNOW JUST WHY I SIGN —

CHORUS Ab Eb7 Ab F7 Bb7 Eb7 Ab Ab° Eb7 Ab Eb7

GEE, BUT ITS GREAT TO MEET A FRIEND — FROM YOUR HOME TOWN — WHAT DIFF-RENCE DOES IT

Ab Bb9 Bb7 Eb7 C7 F#i C7 F#i Bb7

MAKE IF HE IS UP OR DOWN — WHEN HE STRUCKED YOU BY THE HAND THERE'S A

Bbmi Bb° Eb7 Ab Eb7 Ab F7

FEEL-ING YOU CAN'T UN-DER-STAND, OH GEE BOT ITS GREAT TO MEET A FRIEND FROM

Bb7 Eb7 Ab

YOUR HOME TOWN — fine

942

MY INSPIRATION

M/BOB HAGGART ♯  
HAPPY LAMARE ~1939~

Handwritten musical score for 'My Inspiration'. The score is written on ten staves. The first staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. Chord symbols are written above the notes. The second staff has a bass clef and includes the instruction 'BASS → 9'. The third staff has a treble clef and includes a first ending bracket labeled 'I'. The fourth staff has a bass clef and includes the instruction 'FING'. The fifth staff has a treble clef and includes a first ending bracket labeled 'II'. The sixth staff has a treble clef and includes a first ending bracket labeled '3'. The seventh staff has a treble clef and includes a first ending bracket labeled '3'. The eighth staff has a treble clef and includes a first ending bracket labeled '3'. The ninth staff has a treble clef and includes a first ending bracket labeled '3'. The tenth staff has a treble clef and includes a first ending bracket labeled '3'. The score ends with the instruction 'D.S. al fine'.

RED HOT HENRY BROWN

W/M FRED ROSE  
~1925~

Handwritten musical score for 'Red Hot Henry Brown'. The score is written on seven staves. The first staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. Chord symbols are written above the notes. The second staff has a bass clef and includes the instruction '(+)'. The third staff has a treble clef and includes a first ending bracket labeled '(+)'. The fourth staff has a treble clef and includes a first ending bracket labeled '(+)'. The fifth staff has a treble clef and includes a first ending bracket labeled '(+)'. The sixth staff has a treble clef and includes a first ending bracket labeled '(+)'. The seventh staff has a treble clef and includes a first ending bracket labeled '(+)'. The score ends with the instruction 'fine'.

I'M RED HOT HEN-RY BROWN, THE HOT-TEST MAN IN TOWN THAT RED HOT MAM-MA THAT YOU  
HEARD A-BOUT, - TOOK A LOOK AT ME, - & HER FAN WENT OUT, - I'M A MAN THAT'S HARD TO  
FIND - 'CAUSE I'M THE RED HOT STEP-PIN' KIND - I GOT A HEAT-IN' STOVE FIR CHRISTMAS FROM A  
GAL NAMED ANN HAD TO TAKE IT BACK & CHANGE IT FOR A 'LEC-TRIC FAN 'CAUSE WHEN I  
HOT-SEY TIT-SEY 'ROUND - THEY CALL ME RED HOT HEN-RY BROWN fine

# BUDDY BOLDEN BLUES

JELLY ROLL MONTOU

943

E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> (3) A<sup>o</sup> (3)

I THOUGHT I HEARD BAD-BOY BOLD-EN SAY, YOU'RE NASTY YOUR DIRTY TAKE  
 " " " " JUDGE FO-GAR-TY SAY, THIRTY DAYS IN THE MAR-KET "

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> (3) A<sup>o</sup> (3) E<sup>b</sup> C7 B<sup>b</sup> G<sup>b</sup>7 C<sup>b</sup>7 F7

HIM A-WAY YOU'RE TER-RIBLE YOU'RE AW-FUL TAKE HIM A-WAY I THOUGHT I HEARD HIM  
 " " " " GET HIM A GOOD BROOM TO SWEEP WITH " " " " " " " " " " "

B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>o</sup> (2)

SAY I THOUGHT I HEARD FRANK-YE DU-SEN SHOUT O-PEN UP THE WIN-DOW LET THE  
 SAY " " " " " " " " " " GAL, GIM-ME THAT MO-NEY, I GOTTA

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>o</sup> E<sup>b</sup> C7 F7 B<sup>b</sup>7 (3) E<sup>b</sup>

FOUL AIR OUT O-PEN UP THAT WIN-DOW LET THE BAD AIR OUT I THOUGHT I HEARD FRANK-YE DU-SEN SHOUT  
 BEAT IT OUT GIM-ME THAT MO-NEY, LIKE I SAID YOU, BEAT IT OUT " " " " " " " " " " "

(H<sup>b</sup> & F) F<sup>o</sup> C7 F7 B<sup>b</sup> F<sup>o</sup> F F7 B<sup>b</sup> F<sup>o</sup> F D7

I G7 C7 II G7 C7 F

## "WORDS"

LYRIC AL DUBIN & AL TUCKER 1924  
 MUSIC OTIS SPENCER

Dmi F7 A7 Dmi I A7

I'VE BEEN SIGH-ING I'VE BEEN CRY-ING NO DE-NY-ING DOWN I'VE MISSED YOU EV-RY  
 WHILE I'M YEARN-ING I'VE BEEN YEARN-ING THAT I CAN'T FOR-GET

Dmi F7 Dmi II F7 B<sup>b</sup> F A7 Dmi A7 Dmi C7

JAY THAT YOU HAVE BEEN A-WAY MY DREAMS STILL RE-MIND ME THAT ALL YOU LEFT BE-HIND WERE

CHARUS F C F7 D7 G7 C7 F A7 Dmi F F7 C7

WORDS - THAT WERE SO TEN-DER WORDS-OF SWEET SUR-REN-DER WORDS  
 WORDS THAT USED TO CHEER ME WHEN-THE SMES WERE

C7 G7 C7 F C7 F C<sup>o</sup>

THAT I RE-MEM-BER STARS WERE GLEAM-ING I WAS DREAM-ING OF THE MEAN-ING,

C C7 C C7 D.S. al  $\text{B}^b$  F7 B<sup>b</sup> D<sup>b</sup>7 F7/A7 E<sup>b</sup>7

IN THOSE MA-GIC GRAY THREE LIT-TLE WORDS I LOVE

D7 G<sup>b</sup> E<sup>b</sup>7 C7 F1 D<sup>b</sup>7 C7 F A

YOU AND YOU TOOK THEM A-WAY

# 944 CAT'S WHISKERS

FRED TIBBOTT  
& GEORGE REX - 1922 -

C D7 G7 C A7 D7 D7 G7 C D7

G7 C D7 C#° G7 A7 A7 D13, G G7 C C°

GIRLS CALL ME CAT'S WHISK-ERS

D7 G7 C C#° A° C E7

FOR ME THEY FALL I GRAB 'EM I GRAB 'EM THE SHORT & TALL I'VE GOT THE

E7 Ami C D7 G7 C

DOUGH DOUGH ME SO DOUGH AND THAT'S THE REAS-ON WHY THEY WANT ME SO THEY'RE CRAZ-Y

C° D7 D7 G7 F7 E B7 Emi

JUST CRAZ-Y A-BOUT MY STYLE AND WANT ME JUST ALL THE WHILE I USED TO

A7 E7 A7 D7 D° D7 (+5) C

MILK A COW - I USED TO RU-UN A PHON BOT I'M THE REAL CAT'S WHISK-ERS GREAT CAT'S WHISK-ERS NOW

# WHY DREAM

FROM THE BIG BROADCAST OF 1935  
W/ M LEO ROBIN, RICHARD WINTING & RAYMOND RANGLER - 1935 -

F Dmi Bb Csus C7 Bb C7 (+5) F

YOU'RE HERE SO CLOSE TO ME THAT I CAN GAZE AT THE STARS IN YOUR EYES

F Dmi A Ab7 Bmi7 E7 A/A7 C7

YOU'RE HERE SO CLOSE TO ME & YET YOU GAZE AT THE STARS IN THE SKIES BUT WHY

CHORUS F E7 F Cmi D7 F° D+ G7 C7

DREAM AT A TIME LIKE THIS WHEN A SINGLE KISS IS A DREAM THAT IS  
DREAM OF A SONG UN-SONG WHEN THE NIGHT IS YOUNG & MY HEART SINGS TO  
DREAM WHEN IT'S LOVE WE FEEL AND THE THING IS REAL

F/ D7 C° Gmi F B° F E7sus E7 Ami

TRUE WHY YOU TO SOON WILL COME THE TIME FOR DREAM-ING

B7sus B7 Gmi E7 Ami D7 D° C F G7 C7 Bb C7 C+ D.S. al f

(HUM) TOO SOON THE SLEEP-Y MOON WILL GO DEAR SO DEAR WHY

C7 F/ C#9 Bb7 F

WHY DREAM



# HE'S A DEVIL IN HIS OWN HOME TOWN

L/GRANT CLARK  
M/IRVING BERLIN

m/1914m

I'VE GOT AN UN-CLE BY THE NAME OF JER-AY HE'S GOT A FARM A GREAT BIG FARM  
HE'S GOT AN OV-ER COAT THAT'S FINE AND FUR-RY GOLD HEAD-ED COWS THAT CAME FROM SPAIN

TWO THOU-SAND ACR-ES OF THE VE-RY, VE-RY BEST LAND IN THE WHOLE U-NIT-ED STATES  
THEY'VE EV-EN GOT HIM SAY-ING I SHOULD WORRY JUST LIKE ALL THE SPORT-Y CI-TY FOLKS

HE'S GOT A REP-U-TA-TION IN THE VIL-LAGE KNOWN AS A DUDE A GEA DARN DUDE  
YOU OUGHT TO SEE-THE WAY HE SPENDS HIS MAN-EY HE BOUGHT A BOX OF HOLE-PROOF SOCKS

HE WOULD NEV-ER DO IN NEW YORK CI-TY BUT IN HIS HOME TOWN —  
THEY WOULD NEV-ER DO FOR NEW YORK CI-TY BUT IN HIS HOME TOWN —

HE'S A DEV-IL — HE'S A DEV-IL — HE'S A DEV-IL IN HIS OWN HOME  
DEV-IL — HE'S A DEV-IL — TELL-ING STOR-IES IN A GROC'-RY

TOWN ON THE LEV-EL ON THE LEV-EL HE'S AS FUN-NY AS A CLOWN HE SPENDS A  
STORE ON THE LEV-EL ON THE LEV-EL HAS 'EM ROLL-ING ON THE

FIVE CENT PIECE THINKS NOTH-ING OF IT HIS PANTS ALL CREASED RED VEST A-BOVE IT & WHEN IT

COMES TO WOM-EN OH! OH! OH! OH! HE'S A FLOOR DOWN AT THE FAIR WITH ALL THE

OTH-ER HECK-ERS HE RE-CIEVED FIRST PRIZE FOR PHAY-ING CHECK-ERS & HE CHEAT-ED CAN YOU

BEAT IT HE'S A DEV-IL IN HIS OWN HOME TOWN

946

# BLACK BUTTERFLY

DUKE ELLINGTON  
BEN CURRUTHERS  
& IRVING MILLS

1937

*Fmaj7* *G9* *C7* *F9* *Bb/G* *C7* *F*  
*C* *Bb* *Bb* *A* *G*

**CHORUS**

*Gm7* *C7* *F* *C7* *E* *C7* *A7* *D7*  
*G7b9* *C7* *B0* *D07* *A7* *D7* *G7* *Bb0* *F* *D7* *F* *C7* *F*

You're A  
 BLACK BUT-TER FLY WITH YOUR WINGS FRAYED & TORN, LAUGH-TERS  
 " " " " " " NEAR THE FIRE BUT CON-  
 -FORE ITS TOO LATE, CHANGE YOUR WAYS & RE-PENT TAKE MY  
 YOUR'S SO IS SCORN AS THEY POINT TO YOU IN SHAME YOU'RE A  
 -FEES WHEN YOU TIRE IS THE CAN-DLE WORTH THE FRAME? YOUR  
 LOVE THAT WAS MEANT FOR BLACK BUT-TER FLY A-  
 -LONG —

*F#0* *D7* *C7* *Bb7* *Bb0* *F* *G7* *F* *A7*  
 GREEN OF THE NIGHT BUT WITH MORN-ING'S EAR-LY NIGHT THERE'S NOT A HEART TO  
 REAL-LY CALL YOUR OWN

*Dm* *G13* *C* / *Fm* *C0* *C7* / *F* *D07* *D5* *G7* *F* *M* *E*

# BALTIMORE

M/ JIMMY MASHUGH ~1927  
W/ DANNY HEALY & IRVING KAPAL

*F* *C+* *Cmi* *D7* *G7* *C7* *F* *Am* / *C7* /  
*F* *C+* *Cmi* *D7* *G7* *C7* / *F* *Gm* *F* *C7*

**CHORUS**

*F* *F7* *Bb* *G7* *C7* *F*

THERE'S A DANCE GOT 'EM NEB BLACK BOT-TOM CALLED BAL-TI-MORE — OH BA- BY THAT  
 START PHAYIN THEN YOU START SWAYIN' NEB AN OLD SEE SAW — WHEN YOU — START  
 DANCE GOT 'EM NEB BLACK BOT-TOM NEVER DID BT-FORG

*C7* *C7* *F* *F#0* *C7* *C+* *Am*  
 STEP HAS GOT A RHY-THM THAT'S HOT WHEN THEY STEP-PING ABOUT

**BRIDGE**

*Am* / *Fmi* / *C7* *C7*  
 GOT UP & SHOUT — HEY NOW JUST YOU COUNT THE BEAT YOU DOUBLE IT

NEXT PAGE CONTINUED

"BALTIMORE" continued

F A<sup>b</sup> C7 D7/D<sup>o</sup> C7 D.S. al f

THEN RE - PEAT & THEN YOU JUST SAID YOUR FEET RIGHT O - VER THE FLOOR THERE'S A

G7 Gm C7 F

NO SIR THAT NEW TOWN CALLED BAL-TI - MORE

**BUSINESS IN "F"** ARCHIE BLEYER EXCEPTS FROM HIS STOCK ~1931~

A F B<sup>b</sup>7 2 C7 D<sup>b</sup>7 C7 F F C7 C II F

BRIDGE F7 B<sup>b</sup>7 G7 C7 B<sup>b</sup>7

C7 B7 C7 F B<sup>b</sup>7 C7 b<sup>b</sup>D<sup>b</sup>7 C7 F

Db7 C7 B OPT. AD LIB CHORUSES As A C F B<sup>b</sup> 2 C7

BRIDGE Db7 C7 F7 E<sup>b</sup> B<sup>o</sup> F7 B<sup>b</sup> A<sup>b</sup> C<sup>#o</sup> B<sup>b</sup>7

G7 F C<sup>#o</sup> G7 C7 B<sup>b</sup> C<sup>o</sup> C7 F B<sup>b</sup>7

B<sup>b</sup>7 C7 D<sup>b</sup>7 C7 F D<sup>b</sup>7 C C<sup>+</sup> F D<sup>b</sup>7 C7

F D<sup>b</sup>7 C<sup>+</sup> F C7 F

# 948 INSUFFICIENT SWEETIE W/ M GIL WELLS & ISHAM JONES ~ 1924

C A7.5 D7 G7 C C° D7 G7. C E7 A7i / A7 A7.5

LIST-EN TO ME HEN-RY KEE SPEAK-ING CAN-PI-DEN-TIA-NY I'VE GOT SOME-THING TO TELL YOU

D7 G7 C A7.5 D7 G7 C A7.5 G

IN-TER-EST-ING AS CAN BE I'M NOT GOIN' TO USE RE-STRAINT WHILE I'M MAK-ING THIS COM-PLAINT & IT

G D7 C° G Dm E7 D° D7 D7.5 G7 CHORUS C A7

WONT TAKE VER-Y LONG- TO TELL YOU JUST WHAT'S WRONG IN-SUF-FI-CIENT SWEET-IE, YOU

D7 A7 G7 C C G G7 C A7

HAVE-N'T GOT THE KIND OF LOVE- FOR ME - IN-SUF-FI-CIENT SWEET-IE YOUR

D7 A7 G7 C G C7 F Dm C°

JUST AS IN-SUF-FI-CIENT AS - CAN BE THE MAN I LOVE MUST BE A REAL WORLD BEAT-ER

Cm7 Bb7 F° A7 D7 D° D7 Eb7

WITH A KISS THAT KICKS LIKE A COIT'S RE-PEAT-ER YU MAY HAVE BEEN FMT- IN DAYS THAT ARE GONE BOT

G Eb D D7 G7 G7.5 C A7 D7

SOME-ONE SOB-BLY PUT YOUR AIR BRAKES ON - IN-SUF-FI-CIENT SWEET-IE YOU'RE SLOW-ER THAN A TRAIN IN AR-

C G7 C7 F F° F F° Eb7 / B7 G7 Eb7 C° 3b7

(A2) - KAN-SAS LIS-TEN TO ME WHILE I TELL YOU TRUE - YOU OUGHT TO

A7 A7 D7 G7

GO BACK TO THE COUN-TRY TO THE TALL TALL GRASS, AND WATCH THE SHAMS & TUR-TLES GO A WHIZ-ZIN' PAST

C D7 G7 C C7 Dm F TO PATTERN C G Dm G7 FING

IN-SUF-FI-CIENT SWEET-IE YOU'RE SWEET-IE'S TOO SUF-FI-CIENT FOR YOU - WHEN

PATTERN C E7 A7i E7 E7.5 F

I GO STEP-PING OUT WITH YOU WINE & SCOTCH FLOW JUST LIKE GLUE THE TIME YOU PAID MY CAR- FARE I

C E7 A7 D7 A7 G7 C C

HAD TO SHOUT 'CAUSE WHEN YOU OP-ENED UP YOUR POK-ET BOOK A NUOSE JUMPED OUT YOUR CALL ON ME &

NEXT PAGE

INSUFFICIENT SWEETIE (CONTINUED)

949

E7 Ami E7 F

SIT & GAZE HOW COME YOU HAVE SUCH COUN-TRY WAYS YOU WERE A HARD BOILED PA-PA IN

C E7 A A7 D7 Ab7 G7 C D° S.

YOUR HOME TOWN BUT LIS-TEN HARD BOILED PA-PA MA-MA SURE HAS SOFT-ENED YOU DOWN, YOU OUGHT TO

DOWN BY THE RIVER HENRY CREAMER & J. TURNER LAYTON - 1923 -

F Dm Bb Dm Bb Dm Bb Dm C7 C7

SAM GREEN LIVED MISS EM-MA-LINE LOVED THAT HIGH BROWN GAL SO FINE DOWN ON THE LEY-EE

F G7 C7 F D9

SHE'S THE CUT-EST ONE A-ROUND I'VE DONE PICKED ONE REAL BOWL-QUET & I'VE START-ED ON MY WAY

C Gsus G7 C C7 Ami E7 C7

YOU KNOW JUST WHERE I'M BOUND TO THAT LEY-EE GROUND (WHERE?)

CHORDS: C7, 3x (E7 D7)

DOWN BY THE RIV-ER TO MISS EM-MA-LINE DOWN BY THE RIV-ER THAT IS WHERE I'M GUNNE

STAYS AM A SWIN-ING IN THE SKINS A-BOVE I GOT A PIN-ING FOR MY HA-DY LOVE

DOWN BY THE RIV-ER TO MY EM-MA-LINE DOWN BY THE RIV-ER THAT IS WHERE I'M GUNNE

C7 F Am E7

I WANT TO SPOON BE-NEATH THAT MOON I WANT TO MEET HER I WANT TO GREAT HER

Am F7 E7 Eb7 D7 Bb C# D7 Gmi G7 Gb7 F7 E7

(THESE) MY HOME PAK- IS SWEET I KNOW DAW-GON THAT GAL

Am C° E7 Ami F#° C7 D.S. al f

I LOVE HER SO I GOT-TA GO AIN'T GOT A FLIV-ER BUT I'M

G7 C7 F A

MAKING TIME GID-DI-AP GID-DI-AP MUHE

950

TESSIE (Stop Teasin' Me) w/m BROOKE JOHNS & RAY PERKINS Moderato 1924

1. Tessie, stop teasin' me, stop teasin' me, I'm mad at you, you're bad as you

1. I'm all at sea, Tessie, What can the reason be

1. Hon-est tru-ly Ev-'ry day you're more un-rul-y,

2. can be Just when you pro-mise the kiss that I crave,

You change your mind And say I need a shave, Oh! Tessie

be-have your-self, And stop teasin' me.

YOU CAN'T LOSE A BROKEN HEART w/ F.E. MILLER & JAMES P. JOHNSON 1949 Moderato

Don't lose your head then lose your girl YOU CAN'T LOSE A BROKEN HEART, weigh your re-marks be-fore you speak Or you may be sor-ry soon,

If you ev-er break up, then try to make up, It's tough to make a brand new start. Don't be er-ra-tic, be dip-lo-ma-tic to keep your hearts in tune

1. Take a walk, think it o-ver while strol-ling 'neath the moon

Don't say things in De-cem-ber you'll re-gret in June.

Cruel harsh words of-ten spo-ken will up-set the apple cart So don't

lose your head, then lose your girl 'cause YOU CAN'T LOSE A BRO-KEN HEART.

WHEN YOU'RE SOMEBODY ELSE w/ L.W. GILBERT & RUTH ETING & A. BAER 1927 Moderato

When you're gone, I wan-der on, To all the world, I'm night and day, the skies are gray, The birds, the bees, the

like a stran-ger, And I'm so for-lorn, When you're with some-bod-y else Each tree, the sum-mer breez-es, Fade a-way, when

you're with some-bod-y else It's hard to care, and have to share, The

Love that I've known Ch can't you see, I want you all for my own

I know that love's a game, so who's to blame? I hope and pray and

keep on wond'ring If you feel the same, When you're with some-bod-y else.

951

# THE PERFECT RAG

"JELLY ROLL" MORTON  
- 1924 - retitle "SPORTING HOUSE RAG"  
1934

Handwritten musical score for "The Perfect Rag" by Jelly Roll Morton. The score is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of several staves of music with various annotations and chord symbols.

**Staff 1:** Starts with a treble clef, key signature of one flat, and 2/4 time signature. Chord symbols include Bb, F, Gb, F, Bb, F, Eb, Gb7, F, F7, and Bb. A box labeled 'A' is above the final measure. Below the staff, a dashed line indicates "RHYTHM OUT".

**Staff 2:** Chord symbols include C7, C#0, and F7.

**Staff 3:** Chord symbols include Bb, C#0, F7, Bb, Bb7, Gmi, Dmi, and C7. A triplet of eighth notes is marked with a '3' and a bracket.

**Staff 4:** Chord symbols include C7, C#0, F7, Bb, F7, Bb, F7, and Gb, F7. A box labeled 'I' is above the final measure.

**Staff 5:** Starts with a box labeled 'B' and a treble clef. Chord symbols include Bb, G7, and C7. A dashed line indicates "RHYTHM OUT".

**Staff 6:** Chord symbols include C7, F7, F7, Bb, Db7, C7, F7, and C#0. A dashed line indicates "RHYTHM OUT".

**Staff 7:** Chord symbols include G7, C7, F7, Bb, Bmi, and F7. A dashed line indicates "RHYTHM OUT".

**Staff 8:** Chord symbols include Bb, F7, and Eb. A box labeled 'C' is above the first measure. A note "D.S. AL INTERLUDE" is written above the staff.

**Staff 9:** Chord symbols include Bb7, Db7, Fmi, Eb7, Bb7, F#0, Eb7, Bb7, and Eb. A note "Transition to Interlude" is written above the staff.

**Staff 10:** Chord symbols include Eb, Bb7, Bb7, Eb, Bb7, Bb7, Eb, Eb7, and G.

**Staff 11:** Chord symbols include D7, G, Bb7, Eb, Bb7, Bb7, Eb, Bb7, Bb7, and Eb.

**Staff 12:** Chord symbols include Ab, Abmi, Eb, Fmi, Bb7, and Eb.

952

# THOSE LONGING FOR YOU BLUES

M/ FRANK WESTPHAL  
L/ LOUIS ROBINSON  
~1922~

G7 C G7

YOU WANT A -WAY & YOU KNOW YOU DID WRONG I'M LIKE A BIRD THAT'S BEEN ROBBED OF ITS

C C7 Dmi7 Am7 C D7

SONG I USED TO LOOK ON THE BRIGHT SIDE BUT NOW I NEVER FIND ANY SUN-LIGHT SINCE

G7 G7 G7 C G7

HOW - YOU LET ME DREAM OF A WON-DEL-FUL TIME - SAID YOU'D BE TRUE & WOULD ALWAYS BE

C C7 Dmi7 Am7 C

I ALWAYS PRAY THAT SOME-DAY YOU'LL RE-TURN BE-CAUSE I KNOW THAT I ALWAYS WILL YEARN

CHORUS

C7 Bb7 Bb7 A7 D7 G7

I'VE GOT THOSE LONG -ING FOR YOU BLUES - I NEVER THOUGHT YOUR LOVE I'D WANT YOU COME BACK AGAIN NO - FUSE - I'VE GOT THESE LONG -ING FOR YOU

F C F C C G7 C

PATTERN I MISS THE KISS-ES THAT I HAD -

Bb7 Bb7

I NEED YOUR LOV-IN' - NEED IT BAD FOR EV-ER SINCE YOU'VE BEEN A-WAY -

A7 Ab7

I'VE LONGED FOR YOU BOTH - NIGHT & DAY - IF YOU DON'T COME BACK SOON I GUESS

G7 "D.S. AL FINE" S.

I'M GOIN' TO DIE OF - LOVE SOME-NESS' I'VE GOT THOSE (NO CHORDS)

# BLACKIN' BLUES

M/ M. LAPOINTE & NAT. NATHANSON  
REVISED BY K. AGO WOOD ~1924~

Eb A7mi Eb A7mi F7 Eb Eb7

GOT THE BLACK-IN' BLUES HEAR THE KIND OF BLUES, BLUES YOU NEVER SEEM TO LOSE -

C C7 C C7 F7 Bb

FROM THE BREAK OF DAY BLACK CATS 'ROUND ME PLAY & I KNOW THEY'LL NEVER GO A-WAY

Eb A7mi Eb A7mi Eb7 Ab G G7 Ab

PASSED A HAUNT-ED SPARK WHERE A GHOST IN BLACK WAVED HIS SPOOKY HAND & WHIS - PERED IF YOU GET TO

D7 Eb C7 F7 Bb7 Eb

HEAV-EN GET YOU FUG TO SET-ON YOU'LL BE PACK-IN' THOSE OLD BLACK-IN' BLUES



# BOOGABOO

FRANK "JELLY ROLL" MORTON  
~ 1928 ~

953

# OUT OF THE DAWN

Wm WALTER DONALDSON ~ 1928 ~  
THEME SONG + MOVIE "WARMING UP WITH RICHARD DIX"

LIFE DID-N'T SEEM REAL THE WORLD SEEMED TER-RIB-LY WRONG HOW DIFF'RENT I  
SKIES NEV-ER WERE BLUE UN-TIL YOU WAN-DERED-MY WAY - DORSURE I FOUND

FEEL SINCE YOU HAD-PENED A - LONG  
YOU SKIES HAVE NEV-ER BEEN GRAY

OUT OF THE DAWN - THERE CAME A SON-BEAM  
WAN-DER-ING ON - I FIND THAT SUN-BEAM  
OUT OF THE DAWN - THERE CAME A SON BEAM #A

OUT OF THE DAWN A DREAM CAME TRUE  
KING-ER-ING ON THE LONG DAY THROUGH  
BEAU-TI-FUL DREAM

PLEASE TELL ME

WHO'D EV-ER THINK - MY SKIES WOULD EV-ER BE BLUE - WHO'D EV-ER THINK I'D NEED SOME-

BOD-Y LIKE YOU - BUT

(DREAM) CAME TRUE

# 954 WHEN SUMMER IS GONE W/ CHAS. HARRISON W/ MATE WILHITE ~1923~

LIKE THE FLOWERS THAT COME IN MAY YOUR BROUGHT HAPPY-NESS MY WAY MAKING THIS A  
 LIKE THE SUN-SHINE FROM A-BOVE YOU HAVE FILLED MY HEART WITH LOVE BUT THERE'S ONE THING

HEAV-EN HEAV BE-LOW DEAR, I'D LIKE TO KNOW IS LONG LIKE A

**CHORUS**

RISE — THAT BLOSSOMS & GROWS — THEN WITHERS & GOES DEAR WHEN SUMMER IS  
 SPRING — THAT JOY-OURS — BY SING — THEN TAKE TO THE WING DEAR " " " "  
 -GAIN LOVE IS NOT IN - VAIN — THAT IT WILL RE-MAN, DEAR " " " "

GONE — OR BIRDS OF THE (Gone) (A6) I CAN'T BE-NEVE THAT WE'VE JUST BEEN  
 GONE — (Gone) (A6)

DREAM-ING THAT ALL OF OUR SCHEM-ING — MUST END WITH THE DAWN — SO TELL ME A —

# HOT NOTES GENE RODERIGH & TOM SATTERFIELD (from the MEL STITZEL STOCK) ~1926~

NO CHORDS (BASS CLIFF)

NOTE!

LIKE (B)  
 BASS CLIFF

Next Page

HOT NOTES (CONTINUED)

955

[C] like [A] [D] C E Ami C7 F

Ad LIB

**LOUISVILLE LOU** "THE VAMPIN' LADY" M/MILTON AGER  
 ~ 1923 ~ W/ JACK YELLEN

THEY CALL THE LA-DY LOU-IS-VILLE LOU ON WHAT THAT VAMP-IN' BA-BY CAN DO

(DO) - SHE IS THE MOST HEET BREAK-IN'-EST SHIM-MY SHIM-IN-EST THAT THE WOULD BE-KNOW

(KNOW) SHE'S GOT THE KIND OF MV-IN' THAT HOLDS 'EM BIG BLACK EYES & SHE ROLLS 'EM! HOT

LIPS THAT ARE RIPS & NO MORE CON-SCIENCE THAN A SNAKE HAS HIPS & WHEN SHE

STRUTS HER FEATH-ERS & PLUMES THE POR-TERS DROP THEIR TOPS & THEIR BROOMS - YOU OUGHT-A

SEE THEM TRAIL-IN' HER IN-HAL-IN' HER PER-FUMES AND EV-EN OLD BLACK JOES WHO ARE

OLD & WEAK HANG A-ROUND & WANT TO BE HER SHEIK, SO BROTH-ER HERE'S MY WARN-IN TO YOU

(YOU) KEEP FAR A-WAY FROM LOU-IS-VILLE LOU -

956

# GIVE ME THE SULTAN'S HAREM

W/ MEX GERBER  
BY ARNOLD SKYER - 1919

I HAD A DREAM LAST NIGHT THAT WAS IM-MENSE - I DREAMED THAT  
THE DIP-LO-MATS ALL LIST-ENED TO MY PLEA - THEY WON-DERED

I WAS AT THE PEACE CON-FER-ENCE - WHERE ENG-LAND & FRANCE & IT-A-LY -  
JUST WHAT WAS THE MAT-TER WITH ME - BUT I KEPT ON ASK-ING FOR A TRIAL -

EACH GOT HER SHARE OP HER IN-DEM-NI-TY - & AFT-ER THEY DI-VID-ED  
I TRIED TO SHOW THEM IT WAS WORTH THE WHILE - JUST THEN THEY ASKED IF I WAS

UP THE DISH - THEY ASKED ME IF THERE'S AN-Y-THING THAT I'D WISH -  
QUAL-I-FIED - & I RE-PLIED YOU FINEK WILL BE SAT-IS-FIED -

I WAS SO SHY, - I THOUGHT THEY'D DIE WHEN I MADE THIS RE-PLY -  
I'LL PROVE TO YOU, - THAT I'LL BE TRUE BUT HERE'S WHAT YOU MUST DO -

GIVE ME THE HAR-EM, THE OLD SULTAN'S HAR-EM THAT'S THE ON-LY THING I  
" "

CRAVE - THE SULTAN'S TOO OLD FOR HIS PAST EIGHT-Y THREE - AND HIS THOU-SAND WIVES  
" I'LL TAKE OFF THE VEILS THAT THEY WEAR ON THEIR FACE - THE YOUNG ONES I'LL KEEP

NEED A FEL-Low LIKE ME - I'LL NEV-ER BOY THEM, WITH KIND-NESS I'LL TREAT -  
AND THE OLD ONES I'LL CHASE - I'LL GIVE THEM FREED-OM, ON GAR-LIC I'LL FEED -

- THEM, & ALL THAT I ASK - IS A TRIAL - IM-A-GINE ME SIT - TING ON A  
- EM, SO THEY CAN GROW STRONG-ER FOR ME - KING SOL-O-MON WAS - FOR HUN-DRED

CAR-RET-ED FOUR TELL-ING MY SAAVE - TO BRING ME WIFE NINE-TY FOUR -  
YEARS WHEN HE DIED IF I LIVE TILL FOR - TY THREE I'LL BE SAT-IS-FIED -

I'LL BE SO GAL-LANT, IM CHUCKED FULL OF TALK - BUT, WANT YOU GIVE THAT HAR-EM TO ME -  
SU BE A WIZ-ARD, A REAL HAR-EM WIZ - AND WANT YOU GIVE THAT HAR-EM TO ME -

Fin  
4

# FICKLE FAY CREEP

"JELLY ROLL MORTON" ©1930  
RECORDED IN 1926 AS "SCAMP SUDS" 957

Musical staff 1: Treble clef, 4/4 time signature. Chords: Ab, Eb7, Eb7, Eb7. Rhythmic markings: 2, 2. Performance instruction: OPT. 8 VA - LOCO.

Musical staff 2: Treble clef. Chords: Ab, F7 Bb, Bb7, Eb7. Section marker: [A].

Musical staff 3: Treble clef. Chords: Eb7, Ab, F°, Eb7, Ab, A7 Bb7.

Musical staff 4: Treble clef. Chords: Bb7, Eb7, Ab, F°, Eb7. Rhythmic marking: 3.

Musical staff 5: Treble clef. Chords: Ab, Ab, Ab7, G7, Gb7, Ab. Section marker: [B]. Performance instruction: 8VA → E → F → G → ETC. BASS PEDAL POINT CONTINUES THRU (B).

Musical staff 6: Treble clef. Chords: Ab7, G7, Gb7, Ab7, Db, Dmi, Ab. Rhythmic marking: 3.

Musical staff 7: Treble clef. Chords: Ab7, Db, Dmi, Ab. Section marker: [C]. Performance instruction: Stop Counter Pedal → N.C. START RHYTHM.

Musical staff 8: Treble clef. Chords: C7 Eb7, Ab, Ab, Ab, Fmi, Eb7, Eb7.

Musical staff 9: Treble clef. Chords: Ab, Eb7. Performance instruction: RHYTHM BREAK.

Musical staff 10: Treble clef. Chords: Ab, Eb7, F7, Bb, G7, Ab, F7+.

Musical staff 11: Treble clef. Chords: Bb, Eb7, Ab. Section marker: CODA. Performance instruction: 8VA. BASS PEDAL POINT CONTINUES.

Musical staff 12: Treble clef. Chords: Ab. Performance instruction: CONTINUE BASS PEDAL POINT.

958

WHO'LL TAKE MY PLACE

W/ RAYMOND KLAGE  
M/ BILLY FAZIOLO

~1922~

C G7 Cdim C B7 Eb7 A7

Who'll take my place in your heart when I'm gone  
Who'll take my place in your won-der-ful arms

D7 A7 Ddim D7 C#7 G D7 G7

Who'll know the bliss of your kiss from then on Who's gone na share  
Who will em-brace all your won-der-ful charms

(1.)

each sor-row and care What 'll you do when -  
ev-er you're blue, There is-n't a one who will love you like I do.

And who'll al-ways be true and be-lieve just in  
you, Tell me, WHO'LL TAKE MY PLACE WHEN I'M GONE.

THAT LINDY HOP

W/ ANDY RAZAE  
M/ EUGEN BAKKE

Moderate 1930

C Edim

Come do that Lin-dy Hop And you will nev-er stop  
You'll fall out-ra-geously Con-ta-gious as can be.

I'm tell-in; you that, s what the new rage is.  
It makes the old folks laugh at their a-ges

Watch the way that they go, It puts new life in their shoes  
Cures them of lum-be- go Lifts them right out of their blues.

It's tight that Lin- dy Hop, Just right, that Lin- dy Hop,  
That dance will live on his- to- ry's pag- es.

YOU TOO CAN BE A DREAMER

W/ MITCHELL PARISH  
M/ JERRY LIVINGSTON

1954

Cm7 Ebm6 Bb Gdim

Look at those stars a-bove you, Look at that moon lit sky,  
If there's no one to love you, some-one will soon pass by,

YOU TOO CAN BE A DREAM-ER if you try. if you try. This  
thing called hap-pi-ness is more of less some-thing that is in your mind,  
one of these days you'll find that your dreams are all all-ver lined.  
So build your-self a rain- bow, and I will tell you my

YOU TOO CAN BE A DREAM-ER if you try.

# GOOSE PIMPLES

(REVISED ARRANGEMENT)  
ORIGINAL IN KEY OF D<sup>b</sup>

JO. TRENT &  
FLETCHER HENDERSON

959

1927

The musical score is written on ten staves. It begins with a treble clef and a common time signature. The first staff contains the main melody with chords C, Am 3, and Dmi 7. The second staff continues the melody with chords G7, Dmi, A, Ami, Emi, Am 2, Emi, Dmi, C, and Ami. The third staff features a section labeled 'B' with chords Dmi, E7, G7, Ami, Emi, Dmi, Dmi 7, A°, C, and E7 7b5. The fourth staff has chords Ab°, Ami 7, A°, C, G7, C, Dmi, C, F7, G7, C, and Dmi. The fifth staff contains C, F7, G7, F, C7, F C7 F7, C, Dmi, A7, and A°. The sixth staff starts with Ab7, G7, C, Ab7, C, and a section labeled 'D' with A7. The seventh staff has A7, D7, Ami, G7, C7, Gmi, D9, G7, E, C, Dmi, CF9, and A7. The eighth staff begins with a section labeled 'E' and contains C, Dmi, C, F7, G7, F, F#, Gmi, C7, D9, G9, C, and G7. The ninth staff has C, F7, C, A7, A7, A7, D7, and Ami 7. The tenth staff contains C7, G7, G, C, G9, and G7. The eleventh staff has G7, F#3, C, Fmi, C, C7, F, D, D, and D. The final staff contains C, F7, D7, C, F7, D7, C, F7, C9, and A.

960

# BLUE LAMENT (CRY FOR ME) BY JOE BECOFF BY DAVE FRANKLIN 1934

DM Gmi A7 C° G9 C° A7 D6

HAVE YOU EV-ER HEARD A SONG LIKE MINE SINCE LOVE DE - PAR-TED

DM Bb7 B A7 G9 C° A7 Dmi Bb7 A7

IF I SING LIKE THIS ITS JUST BE-CAUSE IM BRO-KEN HEART-ED WHERE'S LOVE

**CHORUS**

Dmi Bb7 F D° Bb7 Dmi

CRY FOR ME — SIGH FOR ME — THERE'S NO DAWN —  
DAY'S ARE LONG — HE'S ALL WRONG — SAD WINDS BLOW —

Bb7 DM Gm A7 (-6) D6 DM F D°

HAVE HAS GONE — IVE RUN OUT OF TEARS IM ALL THRU WHEN THE NIGHT APPEARS I  
NOON-IN LOW — HAVE JUST WASN'T HERE NOW I SEE HEAR MY BLUE LA-MENT &

Bb7 A7 Dmi Gmi Dmi A7 Bb7 A7 Dm/Gm A7 Dm

GET SO BLUE — CRY FOR ME —

# DOWN IN OUR ALLEY BLUES OTTO HARDWICK & DUKE ELLINGTON 1927

D7 G7 C G Dm G7 C7 F

D7 D7 G13 C°/Bb A7 D7 F6 G7

C Bb7 B7 C7 F7 F7 D7 D67

C7 F7 - NO CHORDS - F7 F7 F7 B7

D67 D67 C7 D7 D° F7 Bb Bb7 F C7

C C7 F C As of (A) D F F7 Bb Bbmi F D7 G9 C9 NEXT PAGE

16



DOWN IN OUR ALLEY BLUES (CONTINUED)

961

SINGLE NOTE

Chords: F, Dmi, Gm, C7, F, F7, Bb, Bbm, F, D7, G9, C9, F, Dmi, Bb, C7, F9, Bb7, F7b7, F7, Eb, Eb7, Ab7, Eb7, Ab7, Db7, C7, C#7, F, F7, Bb, Bbm, F, D7, G9, C9, F, F7, Eb, Ab7, F, C7, F, A

# PARADISE BLUES

M/SPENCER WILLIAMS  
WALTER HIRSCH  
1916

"OH PRETTY PA-PA! OH PRETTY PA-PA!"

Chords: Eb, E9, Fmi

DOWN OLD MOBILE WAY IN A CAB-A-RET THERE SIT'S RAYNOLD  
AN-Y NIGHT AT ALL MISS LU-CIA-DA HALL DRIFTS IN-TO THE PLACE

HE CAN SHOW YOU HOW TO BLUE ON THAT PI-AN-O  
WITH A SMILE TELLS HIM TO BLUE ON THAT PI-AN-O

Chords: Bb7, Eb, Eb7, D7, D9, Eb, Eb7, Bb7, Eb, Bb, Eb, Bb, Eb

MAY-BE SHE'LL START TO SIGH MAY-BE SHE'LL START TO CRY PLEAD-ING-LY SHE'LL SAY  
EACH TIME HE'D TRY TO STOP SOME-BO-DY ELSE WAND' HUP UP TO HIM & SAY

Chords: Eb, C7, C7, F7, Bb7, Eb, Bb7

HON-ey DON'T PLAY ME NO OP-'RA PLAY ME SOME BLUE MEL-O-DY

Chords: Eb, G7, Bb, Db7, C7, F7, Bb

I DON'T CARE NOTH-IN' 'BOUT CAR-MEN WHEN YOU PLAY THAT HAR-MON-Y

Chords: Eb, F7, Bb7, Eb, Ab, Eb, G, G7, Ab7

OH! THAT'S IT, HON-ey BABE OH, WOU'D YOU PLAY THAT STRAIN A-GAIN, OH PRETTY PA-PA

Chords: Ab7, Ab7, G, Eb, C#7, Bb7

OH, PRETTY PA-PA IT SORE DO TAN-TA -LIZE HAY RIGHT ON THOSE PI-AN-O KEYS

Chords: Eb, C7, C#7, Bb7, Eb, C, F7, Bb7, Eb, D7, Eb

I FEEL THAT FEEL-IN WAY DOWN IN MY KNEES, 'CAUSE WHEN YOU PLAY THE DAWES I'M RIGHT IN PAR-A-DISE

# 962 ST. LOUIS SHUFFLE

JACK PETTIS & THOMAS "PATS" WALLER

from the AL GOERING STOCK ORCHESTRATION

~ 1927 ~

**A**

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The music is written in a 4/4 time signature. The score includes various chords such as Eb7, Ab7, Bb7, Eb9, and Bb9. There are several "BREAK" annotations with dashed lines indicating rests or transitions. A boxed letter "A" is placed above the first staff. The second staff has a boxed letter "B" above it. The third staff has a boxed letter "C" above it. The fourth staff has a boxed letter "D" above it. The fifth staff has a boxed letter "E" above it. The sixth staff has a boxed letter "F" above it. The seventh staff has a boxed letter "G" above it. The eighth staff has a boxed letter "H" above it. The ninth staff has a boxed letter "I" above it. The tenth staff has a boxed letter "J" above it. The score ends with a "VAMP" section and a "NEXT PAGE" arrow pointing to the right.

NEXT PAGE

# ST. LOUIS SHUFFLE (CONTINUED)

963

## ANY LITTLE GIRL THAT'S A NICE LITTLE GIRL IS THE RIGHT LITTLE GIRL FOR ME

w/ THOMAS GRAY m/ FRED FISCHER

no. 1910

NICE LITTLE GIRL, IS THE RIGHT LITTLE GIRL FOR ME

964

# SODA FOUNTAIN RAG

DUKE ELLINGTON'S FIRST COMPOSITION

Handwritten musical score for "SODA FOUNTAIN RAG". The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. The notation includes various chords such as Dm, F, D, A7, and Dm. There are also some handwritten annotations like "A7/1" and "Dm". The score ends with a double bar line and a "CODA" section.

# JUDY

w/m HOAGY CARMICHAEL SHOULD BE PRAISED & SAMMY LERNER ~1934~ VERY SLOW

Handwritten musical score for "JUDY". The score is written on seven staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. The notation includes various chords such as Bb7, Gm, F7, Bb9, Ab, A7, Bb7, Eb, Bb7, Eb, Gm, F7, Bb9, Ab, A7, Bb7, Eb, Bb7, Eb, Cm, D7, Db, Eb7, Cm, D7, Eb7, Ab, Eb7, Ab, G7, Eb7, F7, Fm, C7, Ab, Eb, Eb7, Ab, Bb7, Gm, F7, Bb9, A7, Ab, Bb7, Eb, Cm, Bb, Eb9, Cm, D7, Db, Eb7, Ab, Eb7, Ab. The lyrics are: "IF HER VOICE CAN BRING EV-RY HOPE OF THE SPRING, THAT'S JU-DY - MY JU-DY - IF HER EYES SAY 'YES' BUT YOU WRONG IN YOUR GUESS, THAT'S JU-DY - MY JU-DY IF YOU HEAR HER CALL IN A SOFT SOUTHERN DRAWL 'HI! STRAN-GER' THAT'S DAN-GER IF YOU SMART WATCH YOUR HEART - SHE'LL OP SET 'MOST AN-Y FOL-LOWS AP-RE CANT IN A HON-DRED WAYS YOU'LL BE SHOUT-ING HER PRAISE, SHE'LL LET 'YA SHE'LL GOT 'YA - WHEN SHE SEES YOU FALL, SHE WILL TELL YOU 'THAT'S ALL' YOU WRETCH 'YA,' YOU BET 'YA -". The score ends with a double bar line and an arrow pointing to the right with the text "NEXT PAGE".

"JUDY" (CONTINUED)

0.65

Ab mi B97 Eb G7 C7 C° C7 F7 Eb Eb Cm

THEN YOU'LL KNOW ALL THE HEART-ACHES OF A FOOL JUST LIKE ME — IF SHE SEEMS A SAINT & YOU

Bb A97 Ab Bb7 Eb F7 Eb7 Eb

FIND THAT SHE AIN'T THATS JU-DY SURE AS YOU'RE BORN

F Eb Eb Bb

(BASS LINE) → C° Bb A9

**BLACK BEAUTY** (REVISED ARRANGEMENT) DUKE ELLINGTON m. 1928

**INTRO**

Bb F Bb C7 F7 Bb Eb7-6

Bb

Eb7 Bb9 G7 C7 F7 Bb Eb7-5

Bb II F7 Bb D7 Eb D7 Cm G° F Eb7 D7

Bb mi C F Bb F F9 C3b Ab°

F mi G7 C7 F7 Bb F7 Bb

D F7 Fm6 C7 Fm6 C7 Eb7

Bb7b Bb mi G7 Cm Bb Eb Ab F7 Bb7 C7

Bb7 C7 Eb7 Bb mi Eb7 Ab7 G7 Gb7 F7

E Bb Eb7 Bb9 G7

C7 F7 Bb Bb7+5 A9/3 Bb7+5 A9/3 Bb

966 DIXIE DAWN M/PETER DE ROSE  
 4 JO' TRENT ~ 1928 ~

E<sup>b</sup> G7 E<sup>b</sup> G7 E<sup>b</sup> G7 G7+ G7 C#i G7  
 I LOST HAD A DREAM SAW A WINDING STREAM FLOW-ERS NO-DING BY A CAB-IN DOOR-WAY

E<sup>b</sup> G7 C7 F#i F7  
 DOWN A DUS-TY LANE I STROLLED ONCE A-GAIN LET ME DREAM 'CAUSE IT'S MY HOME SWEET

B<sup>7</sup> A7 B<sup>7</sup> +5 CHORUS E<sup>b</sup> C#i7 E<sup>b</sup> B<sup>7</sup>+ E<sup>b</sup>  
 HANG — SEE THAT DIX-IE DAWN WHERE YOU WAKE & YAWN WITH THE SUN-BEAM A NEW-KIND OF

A<sup>b</sup>7 A<sup>b</sup>i E<sup>b</sup> C#i7 F7 B<sup>7</sup> E<sup>b</sup> C#i7 E<sup>b</sup> G#i D7  
 DAY DREAM COMES CREEPING A-ROUND YOU DIX-IE DAWN ON A SUM-MER MORN ALL THE

G Dsus D7 G D7 B<sup>7</sup> E<sup>b</sup>  
 SOUTH-LAND IS PERFE-FUL & HAP-PY — IT'S HEAV-EN TO ME — LONG TO SEE THOSE CHILDHOOD SCENES

E<sup>b</sup> F#i F7 B<sup>7</sup> B<sup>b</sup> B<sup>7</sup>  
 HILLS OF GREEN JUST ONE HANG- BY TREE TRAV-EL ON WEA-RY FEET BACK THRU MEM-O-RY

E<sup>b</sup> C#i7 E<sup>b</sup> B<sup>7</sup>+ E<sup>b</sup> C7 F#i C F#i F<sup>no</sup>  
 DIX-IE DAWN ALL MY WOR-RY'S GONE 'CAUSE I'M HOME BOUND WHERE THE NIGHT-TUBE MEET'S THE

E<sup>b</sup> B<sup>7</sup> A<sup>b</sup> B<sup>7</sup> E<sup>b</sup> A<sup>b</sup>i E<sup>b</sup> (I ONLY WISH I HAD YOU WITH ME)  
 LAST NIGHT, HONEY

MORN-ING DIX-IE DAWN — W/M JOE MC CARTHY & JIMMIE MONACO ~ 1929 ~

C C#i7 C A<sup>b</sup>7 G7  
 I ON-LY WISH I HAD YOU WITH ME LAST NIGHT HON- EY I SORE-LY HAD THE BAUES FOR YOU — THE

G7 G7 G7 (A) C  
 STARS WERE NEV-ER HALF AS BRIGHT AS LAST NIGHT HON- EY THE MOON WAS SO RO-MAN-TIC TOO —

C7 F<sup>b</sup> D7  
 NEV-ER DID I EV-ER WANT TO LOVE YOU MORE NEV-ER HANG'S EV-ER FEEL THAT WAY BEFORE I

C E#i A7 D7 G (+5) C C7 A7  
 ON-LY WISH I HAD YOU WITH ME LAST NIGHT HON- EY IT SORE-LY WAS THE NIGHT TO COO-oo-oo! I

D7 G (+5) C  
 SORE-LY HAD THE BAUES FOR YOU

# ALL NIGHT BLUES

w/m RICHARD M. JONES  
- 1923 -

967

C B7 C B7 G7 C

Lone-some and blue— don't know what to do— Each hour seem's just like a day

C B7 C B7 CM7 G G7

Things don't go right— I'm just a fright— noth-ing ev-er came my way Ain't got no time to

C7 D7 G7 (Chorus) G G7

loose I've got those all night blues— I've got those All night blues they're for-ev-er on my

C G G7 C

mind I've got those all night blues— feel like catch-ing some old train and flyin'—

E Am C G D7/G

I'm— left all 2- lone Don't— know what to do Ain't got no-bo-dy to tell my troubles

G C C7 C

to ——— When the clock— strikes 12 I loose— my head and get those all night

G G7 C

blues— I mean those all night blues— they're for-ev-er on my mind ———

# APEX BLUES

INSTRUMENTAL BY JIMMIE NOONG  
EARL HINES & JOE POSTON  
- 1928 -

Eb Eb7

Ab Eb

F7 Bb7 Eb Eb

Eb 2Eb7 Ab Eb C7 F7

Bb7 Eb Eb Eb 2Eb7

Ab Ab7 Eb C7 F7 Bb7 Eb





ALL IN DOWN & OUT (CONTINUED)

969

3b D7 Gm Gb7 Bb C7 F7 3b C7

THIS WAS ALL - I SAID TO HIM "PLEASE LEND ME TEN CENTS WON'T YOU JIM IT MADE ME JUST AS LAME AS FIG-GER ON WHAT YOU MIGHT SIT" YOU'RE ON - LY SHURE WHAT'S IN YOUR MITT DON'T BE SO KEEN TO AL - WAYS

F F° F C7 F C7 F

BLUE COULD BE - TO HAVE MY VER - Y BEST FRIEND SAY - TO ME.

GO AND LEND - CAUSE YOU'RE LI - BLE FOR TO LOSE BOTH YOUR MO - NEY AND FRIEND.

3b D7 G7 C7

SOR - RY I AIN'T GOT IT, YOU COULD GET IT, IF I HAD IT, BUT I'M ALL IN DOWN AND OUT I COULD

F7 Ab7 Cm Ab7 F7 Bb F7

SEND YOU TO A FRIEND WHO'D BE VE - RY GLAD TO LEND YOU BUT HE'S ALL IN DOWN AND OUT WHEN

Bb D7 G7 Cm G7 Cm G7 Cm G7 Cm

I HAD MO - NEY I WAS CRA - ZY TO LEND, BUT IF I E - VER GET MY HANDS ON A DOL - LAR A - GAIN I'M GOIN' TO

3b° Bb Bb Bb Gb7 Bb G7 C7 F7+13/11 Bb 13/11

HOLD ON TO IT IT'S YOUR ON - LY FRIEND WHEN YOU'RE ALL IN DOWN AND OUT OUT. *fine*

I'M GONNA BRING A WATER - MELON TO MY GIRL TONIGHT

BILLY ROSE & CON CONRAD - 1124

Cm Eb Bb7 Eb° Eb° Eb°

C° Bb Bb° A° Ab° G° F#° F° CHORUS Eb Gm Ab Bb°

WHEN I BROUGHT AN AP - PLE SHE LET ME HOLD HER

Ab Bb7 Eb D7 Eb° E° Bb7

HAND WHEN I BROUGHT AN OR - ANGE WE KISSED TO BEAT THE BAND WHEN

Eb Fm Ab Fm C7 Fm A7 Fm Bb7

I BROUGHT BA - NANAS, SHE HUGGED ME ALL HER MIGHT, I'M GONNA BRING A

C7 F7 Bb7 Eb

WA - TER MEL - ON TO MY GIRL TO - NIGHT

970

# BEAU KOO JACK

M/ ALEX HILL & LOUIS ARMSTRONG  
W/ WALTER MEX ROSE ~ 1928 ~

Handwritten musical notation on a single staff. Chords above the staff include B<sup>b</sup>, E<sup>b</sup>7, E<sup>o</sup>, G, B<sup>b</sup>, C<sup>#</sup>, and E<sup>9</sup>. A drum part is indicated below the staff with the word "drum" and a "sfz" dynamic marking.

Handwritten musical notation on a single staff. Chords above the staff include B<sup>b</sup>, B<sup>b</sup>, F<sup>7</sup>, and F<sup>7</sup>.

Handwritten musical notation on a single staff. Chords above the staff include B<sup>b</sup>7, F, B<sup>b</sup>7, F, A<sup>7</sup>, and D<sup>7</sup>. A section marker [A] is at the beginning.

Handwritten musical notation on a single staff. Chords above the staff include I G<sup>7</sup>, C<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F, B, B<sup>b</sup>7, and B<sup>b</sup>. A section marker [B] is at the end.

Handwritten musical notation on a single staff. Chords above the staff include B<sup>b</sup>7, B<sup>b</sup>, B<sup>b</sup> D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F, F<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, and B<sup>b</sup>.

Handwritten musical notation on a single staff. Chords above the staff include E<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>7, and B<sup>b</sup>7. The word "BREAK" is written above the staff. A section marker [C] is at the beginning.

Handwritten musical notation on a single staff. Chords above the staff include E<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, and F<sup>7</sup>. The word "BREAK" is written above the staff.

Handwritten musical notation on a single staff. Chords above the staff include F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, and E<sup>b</sup>. The word "BREAK" is written above the staff. A section marker [D] is at the end.

Handwritten musical notation on a single staff. Chords above the staff include B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>7, and B<sup>b</sup>7. The word "BREAK" is written above the staff.

Handwritten musical notation on a single staff. Chords above the staff include E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>, E<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, and B<sup>b</sup>7. The word "BREAK" is written above the staff.

Handwritten musical notation on a single staff. Chords above the staff include E<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>7, and E<sup>b</sup>. A section marker [CHORUS] is at the beginning.

SUN-NY SMILES NAT-EST STYLES THAT'S BEAU KOO JACK - LOV-IV' WAYS

Handwritten musical notation on a single staff. Chords above the staff include E<sup>b</sup>, B<sup>b</sup>7, and E<sup>b</sup>.

CAB-A-RAYS THAT'S BEAU KOO JACK - ALL THE LAD-IES IN DIX-E-LAND

# BEAU KOO JACK (CONTINUED)

971

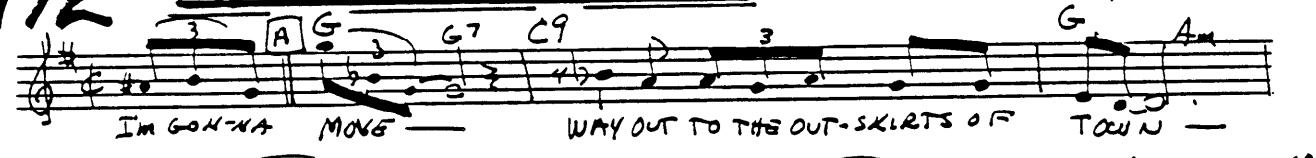
Musical notation for the second part of the song 'BEAU KOO JACK'. It consists of five staves of music with lyrics underneath. The lyrics are: "WILL RISE & TELL YOU THAT HE'S JUST GRAND & WHEN HE STRUTS THE AN-EN-UES ALL THE SUG-AR MAM-MAS SING THE LONG-SONG BLUES STEP-PIN' GALS MW-NIGHT PAKS THAT'S BEAU KOO JACK — NIP-TY CATS WHIS-PER HOWS THAT'S BEAU KOO JACK — LIKE THE JOLLY KINGS OF OLD — HE'S GOT THE POKK-ETS FILLED WITH GOLD SO THAT'S JUST WHY THEY CALL HIM BEAU KOO JACK".

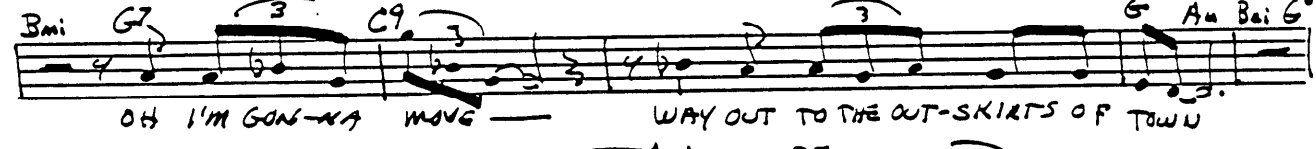
# I'M GOING AWAY

(JUST TO WEAR YOU OFF MY MIND) Wm LLOYD SMITH, CHARLES JOHNSON & WALTER SMITH 1921

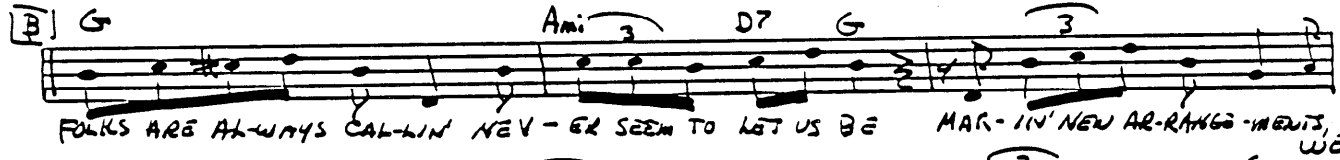
Musical notation for the song 'I'M GOING AWAY'. It consists of ten staves of music with lyrics underneath. The lyrics are: "I'm Fed-ing sad & lone-ly & THERE'S A REAS-on why BE-CAUSE I'VE BEEN MIS-TREAT-ED I WISH THAT I COULD DIE All YOU'VE EV-ER BROUGHT TO ME IS SOR-ROW THAT IS WHY I'M LEAV-ING you TO-MOR-row I'M GOIN' AWAY JUST TO WEAR YOU OFF MY MIND — I'M GOIN' A-WAY JUST TO WEAR YOU OFF MY MIND — SEE IF I CAN FIND — I'M GOIN' A-WAY JUST TO WEAR YOU OFF MY MIND — SOME SWEET, SWEET BA- BY WHO'LL TREAT ME NICE & KIND — I'M TIRED OF GRIEVING & MAKE BE-NEV-ING O-VER SOME ONE WHOSE HEART IS GONE I'M I'M GO-ING NORTH OR SOUTH AN-Y WHERE EAST OR WEST I DON'T CARE I'M GOIN' A-WAY JUST TO WEAR YOU OFF MY MIND".

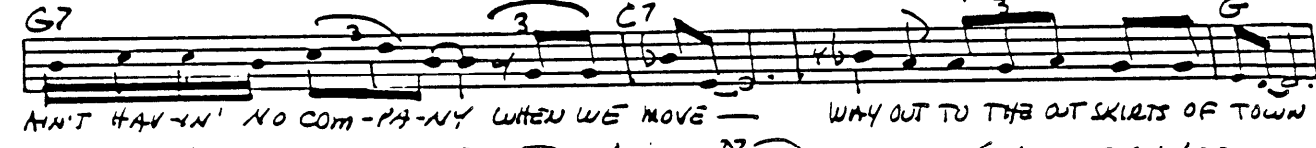
# 972 IM GONNA MOVE (TO THE OUTSKIRTS OF TOWN) ~ 1937 ~ w/ William Weldon & Andy Razaf

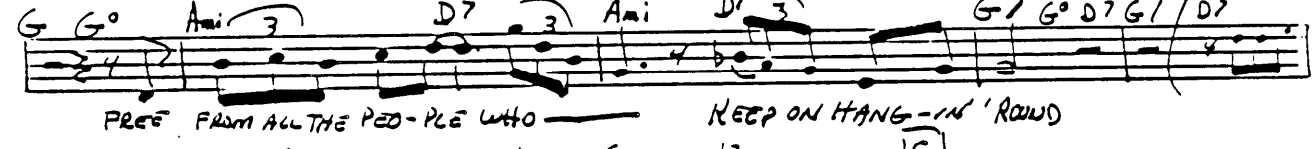






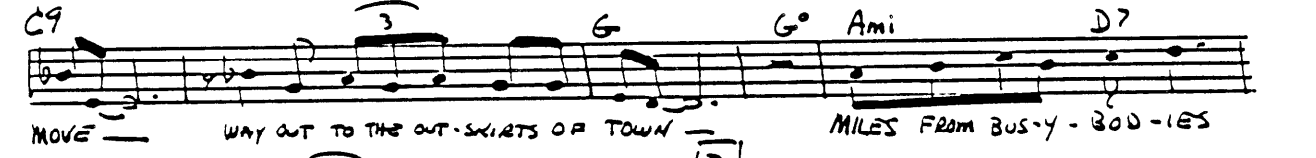


















NEXT PAGE ↗

I'M GONNA MOVE (TO THE OUTSKIRTS OF TOWN)  
CONTINUED

973

TOWN 'WAY FROM ALL YOUR FAM'LY WHO KEPT ON HANG-IN 'ROUN' - SING

**FOR SALE** (HANNAH JOHNSON'S BIG JACK ASS)  
- 1931 - HENRY TROY M / CHARENCE WILLIAMS

HARD TIMES THEY TELL ME MADE A MON-KEY HEAT RED PEP-PER LET ME TELL YOU WHAT THEY'VE DONE  
TO A RED HOT STEP-PER HANNAH WAS A LUCK-Y FARM-ER-ETTE 'TIL THIS DE-PRESS-ION BUT  
NOW SHE'S LOST MOST EV-RY THING, SHE HAD IN HER POS-SESS-ION, SHE DID-NT MISS THE COWS & SHE  
DID-NT MISS THE CHUCK-ENS, BUT WHEN SHE HAD TO SELL HER "JACK ASS", MY! SHE RAISED THE DICK-ENS, SHE  
DID-NT MIND THE LOSS OF HORS-ES NOR THE OATS & HEY, THE THING THAT HURT HER MOST WAS TO HEAR THE NEIGH-BORS SAY

**CHORUS**

HANNAH JOHN-SON'S BIG JACK ASS IS ON THE BACK FOR SALE THE WAY SHE WORKED  
THAT POOR ASS IF MUST BE TOUGH AS A WHALE EV-RY MAN IN THE COUNT-RY COULD  
RIDE IT BARE BACK IN HAR-NESS OR OUT YOU WERE SAFE ON HER "JACK" AND  
FOR LONG DIS-TANCE RID-ING HER "ASS" WAS NEV-ER TIR-ED 'TWOULD WINK FOR NOTHING JUST THE SAME  
AS WHEN HIRED HANNAH JOHN-SON'S BIG JACK-ASS IS ON THE BACK FOR SALE

~ 1925 ~

Big Tenor ♯  
Key: Bb Dm A4

I'M EDNA CHARLSTON BACK TO CHARLSTON

E7 Gm Cm G7 Cm Fm Eb Bb7 Eb

Danc - - ing mad Hear my heart beat look at my feet start-in' to glide -

F#7Bb7 Eb D7 Gm F#7 Gm Cm Eb7 D7

Gm Bb7 (CHORUS) F7 Bb7 Eb7 A7

so glad Go-in' back home nev-er to roam still I'm not

Eb7 A7 Eb

rid - ing I'm gon-na charles-ton back to my old shack in Charles-ton - Charles-ton-

G7 Cm Bb Gm Cm C7 F7 Bb Bb7 F7 Bb7

Hang my hat up on the rack in Charles-ton - I'm so full of joy to-day -

Eb7 A7 Eb7

I could charles-ton all the way - Till I land in some-one's emp-ty arms - Say I can

F#7 Eb/Bb A97 Bb7/Ab C7/G F7 Bb7 Eb7 C7

al-most hear those south-ern dark-ies hum-min' - strum-min' - That old fa-vi-rite mel-o-dy of

F7 Bb7 Eb Cm Eb Bb F7 Bb7 Eb to, oater F7

mine - Feet don't let me wait - Hit that road and syn-co-pate I'll

E7 Bb7 Gm Bb Gm7 Cm

charles-ton back to Charles-ton Car-o-line - I'm gon-na -

C7 F7 (+5) Bb E7 Bb Gm

First saw light in Charles-ton - Grew up right in Charles-ton - Learn'd to dance in Charles-ton -

Gb7 G7 C7 F7 Bb Eb Cm Eb Bb7 Eb

Found ro-mance in Car-o-li - na Proud that I'm from Charles-ton - Had good times in Charles-ton -

Charles-ton - Hey! Hey! - On my way to day - D.S. al

975

# BACK O' TOWN BLUES

Wm L.M. BOWEN &  
"HERBIE" HERBEDIENIX  
1923 F7

C C C7

LOOK AT ME STRAIGHT IN THE EYE — LOOK AT ME THEN YOU'LL KNOW WHY MA-MAS GOT THE BLUES

F7 C G7 3

MEAN-EST KIND O' BLUES, LOW, JUST 'CAUSE I WAN-NA GO SOON AS I GET THE MEANS

G7 2 A7 G7 C E7 C0 C#0 G7 Gb7 F7

TRAV-EL-IN' DOWN TO NEW OR-LEANS — I'M GO-ING BACK WHERE THOSE

G7 Cm A7 G7 G7 Cm A7 G7 C7 G7 G+ C

BLUES THE JAZ-ZY BANDS APO JAZ-ZIN' THRILL YOU WITH A MU-SIC SPA-SM HOW I LOVE THAT RAZ-MA-TAZ-AM

C7 G7 G+ C G E7 F7 E7 A7 D7 (+5)

AIN'T NO OTH-ER PLAK THAT HAS 'EM I'M GON-NA WEAR A FROWN — UN-TIL YOU SEE ME DOWN IN NEW OR-LEANS BACK O'

F6 E Am C#0 IIIG G7 C C7

TOWN I'M GO-ING TOWN — IS IT STRANGE THAT MA-MAS BLUE NEED A CHANGE

C7 F7 C

YOU KNOW IT TOO — HOME-SICK AS CAN BE THAT'S WHAT AIL-IN' ME NOW I'LL GET BACK THERE SOME-HOW

G7 3 G7 3 Ab G7 C C7

HONG FOR THE OLD-EN SCENES I USED TO KNOW IN NEW OR-LEANS —

F C7 F7 Bb Bm F F7

OH HON-EY, THERE'S THAT STRAIN FILLS ME WITH SWEET-EST PAIN —

Bb Bb7 C7 F 3

THAT TROM-BONE PLAY-ER'S CERT'N-LY GOT HIS HAB-ITS ON — TICK-L-IN ME TO DEATH

F 3 E7 A7 D7 G7 C7 (+5) F C7 F A

MAK-IN ME LOSE MY BREATH I'LL BE HAP-PY OH, SO HAP-PY — WHEN I'M BACK O' TOWN A-GAIN

976

DOWN BY THE RIVERSIDE TRADITIONAL

G

I'm gon-na lay down my bur-den (sword and shield) down by the riv-er-side.

D7 G

down by the riv-er-side down by the riv-er-side, Gon-na lay down my

N/C D7

bur-den (sword and shield) down by the riv-er-side I ain't gon-na stud-y war no

G G7 C G

more. I ain't gon-na stud-y war no more, I ain't gon-na stud-y war no

D7 G G7 G

more I ain't gon-na stud-y war no more. I ain't gon-na more

BEAUTIFUL DIXIELAND

W/M ERNEST SUTTON ~1919~

I've got the bones for Dixie they make me think of Mammy

It's always on my mind and all I used to share so I'm

They're always sing-ing of ban-ds ring-ing, be-low that bound-ary line

Chorus: Going home, but not a-long you're go-ing back with me down where snow ne-ver reaches

South-ern pos-ses or peach-es you ought to go there be-fore you die you never tasted a

pos-sum pie down where the sweet mag-nolias are bloom-ing you'll think it sim-ply

Grand now the girls you meet in Dixie are a jol-ly lot if they love you they will give you an-y

thing they have got so broth-er come a-long down to Dixie, beau-tiful Dixie land



# BIG BEAR STOMP

LU WATERS  
m 1944

977

Handwritten musical notation on a single staff. Chords: Dmi, A7, Dmi. Includes a circled '8' and a circled 'A'. A 'VAMP' instruction is written below the staff.

Handwritten musical notation on a single staff. Chords: Gmi, Dmi, Gmi, Dmi, Bb7, (5) A7, Dmi, Dmi.

Handwritten musical notation on a single staff. Chords: Gmi, Dmi, Dmi, Dmi, A7. Includes Roman numerals: I Dmi to Bb, II Dmi to INTERLUDE.

Handwritten musical notation on a single staff. Chords: F7, F7, Bb, F7, Bb, F7. Includes a circled 'B'.

Handwritten musical notation on a single staff. Chords: Bb, Bb, Bb, F7, F7, Bb, F7, Bb, F7, Eb, Bb. Includes a circled 'B' and a 'Break' instruction.

Handwritten musical notation on a single staff. Chords: F7, Bb, Bb. Includes Roman numerals: I Bb, Bb, II Bb, A7. Includes 'DS. al INTERLUDE' and 'More break'.

Handwritten musical notation on a single staff. Chords: F7, Bb, F7, Bb, F7. Includes a circled 'INTERLUDE' and a circled 'TRIO C'.

Handwritten musical notation on a single staff. Chords: F7, F7, Bb / Eb, Eb, Bb, Bb, A7, A7.

Handwritten musical notation on a single staff. Chords: G7, C7, F7.

Handwritten musical notation on a single staff. Chords: Bb, F7, D7, Gm, D7.

Handwritten musical notation on a single staff. Chords: Gmi, C7, F7. Includes Roman numerals: I Bb, II F7.

Handwritten musical notation on a single staff. Chords: Bb, A7, D7, G7, C7, F7, F7+, Bb, A.

978

# BABY DOLL

W/ M BESSIE SMITH  
~1927~

F F D7 G7-9 B<sup>b</sup> F F

HON-ey THERE'S A FUN-NY FEEL-ING 'ROUND MY HEART AND IT'S

D7 G7-9 C7+ F / G7-9 B<sup>b</sup> F

BOUNDS TO DRIVe YOUR MA-MA WILD — IT MUST BE SOME-THING THEY

F C G7 C7

CALL THE CU-BAN DOLL. IT WEREN'T YOUR MA - MAM AN-GEL CHND I

F7 B<sup>b</sup> G9 C13 F

WENT TO SEE THE DO-CTOR THE OTH-ER DAY HE SAID IT'S WELL AS WELL COULD BE BOT

G7 G7 C7

I SAID DOCT-OR YOU DON'T KNOW REAL-LY WHAT'S WOR-RY-ING ME — I

**CHORUS** F F/<sup>b</sup> D7

WANT TO BE SOME-BOD-Y'S BA-BY DOLL SO I CAN GET

G9 C13 C7+ F F/<sup>b</sup> D7

MY LOV-ING ALL THE TIME I WANT TO BE SOME-BOD-Y'S BA - BY DOLL -

G9 C7 F7

TO EASE MY MIND HE CAN BE UG-LY HE CAN BE BLACK SO

B<sup>b</sup>mi7 B<sup>o</sup> F/C F F/<sup>b</sup>

LONG AS HE CAN SA-GLE ROCK & BALL THE JACK. I WANT TO BE SOME-BOD-Y'S BA-

D7 G9 C9 C7+ F A<sup>m</sup>7-5 D7

-BY DOLL SO I CAN GET — MY LOV-ING ALL THE TIME, I MEAN TO

G9 C7 F C7+ F7

GET MY LOV-ING ALL THE TIME LORD I WENT TO THE GYP-SY TO GET MY FOR-

F7 B<sup>b</sup>mi7

-TUNE TOLD, SHE SAID YOU IN HARD LUCK BES-SIE, DOG-GONG YOUR

CONTINUED ↗

# BABY DOLL (CONTINUED)

979

BAD LUCK SOUL I WANT TO BE SOME - BOD-Y'S BA - BY DOLL SO I CAN GET  
 MY LOV-ING ALL THE TIME I MEAN TO GET MY LOV-ING ALL THE TIME — *smc*

# KROOKED BLUES

(THEY AIN'T STRAIGHT)  
 by JOHN & BENJAMIN SPIKES ~ 1922 ~  
 & DINK JOHNSON

I have al-ways been lov-ing and kind — Had no one but my man on my mind —  
 No fault with him I tried — to find — For if you real-ly love it sure will keep you blind  
 I've found out he's been treat-ing me wrong — He's loved an-oth-er all a - long —  
 Now I feel mis-treat-ed — For I have been cheat-ed — So I will sing him this song.

Chorus

I'm chang-ing my ways sweet dad-dy From now on you wont have no claim on me daddy  
 And your sweet ma-ma is going to be so sin-gle Just like a free-stone peach noth-ing will  
 cling to me — O dad-dy There's no use in cry-ing sweet daddy I'm go-na strut my stuff  
 — but not with you My mind's all made up<sup>#</sup> so dad-dy don't you - get ruff  
 For I have those krook-ed Blues they ain't straight babe I have those low-down krooked blues.

# 980 I'D WALK A MILLION MILES

TO BE A LITTLE BIT NEARER TO YOU  
 HALLEWS / GERALD MARKS ~1927

LIT-TLE BIT BLU-E TO -NIGHT LIT-TLE BIT BLU-E FOR YOU - WAIT-ING FOR YOU TO  
 HOP-ING THAT THIS FINDS YOU LIT-TLE BIT BLU-E FOR ME -

WRITE WHAT CAN A FEL-LOW DO WRIT-IN' A WORD OR TWO TEL-IN' YOU WHAT I'D DO

I'D WALK A MIL-LION MILES IF IT WOULD TAKE ME - A LIT-TLE BIT NEAR-ER  
 BEAR A " " TRIALS " " " " " " " " " " DEAR-ER

NEAR-ER TO YOU - I'D DEAR-ER TO YOU - BUT

**BRIDGE**

WHAT'S THE USE OF WAIT-IN' HERE FOR WORD THAT WOUL'D COME - IF YOU WOULD ON-LY

SAY THE WORD I'D COME ON THE RUN - AND THRU THE TEARS YOU'D SEE MY SMILES

CAUSE I'D WALK A MIL-LION MILES JUST TO BE A LIT-TLE BIT NEAR-ER TO YOU -

# ~1935~ GEORGIA ROCKIN' CHAIR w/m FRED FISHER

THE HILLS OF HOME ARE GET-TING NEAR-ER & NEAR-ER I'M HAV-ING PEACE OF  
 AND ALL MY REM-O-RIES ARE CHEAR-ER & CHEAR-ER & MIGHT-Y SOON YOU'LL

FIND: WHEN THE MOON COMES REEP-IN' IN, YOU WILL FIND ME SLEEP-IN' IN MY  
 MY I-DEAS ARE HIGH-ER IN, LIT-TLE I RE-QUI-RE IN MY

GEOR-GIA ROCK-IN' CHAIR - BLUE BIRDS ALL COME FLOCK-IN' IN JUST TO SEE ME ROCK-IN' IN MY  
 " " " " " " MY BE-LIEF GETS STRONG-ER IN, AS I LING-ER LONG-ER IN MY

Georgia Rockin' Chair (Continued)

981

Bb7 / (ts) / Eb Eb Eb Fm7

GEOR-GIA ROCK-IN' CHAIR AND AS I O-PEN UP THE HATCH ON THE DOOR, THERES SOME-BODY

Bb7 (ts) Gm C7 Bb (ts) C7 Fsus F7

THERE TO PATCH MY TROUB-LES ONCE MORE;- AND THE FOLKS ALL KNOW ME, ITS HOME-Y LIKE IT WAS BE-

Bb7 A7 Bb7 Bb7 + DS. 2/4 Eb Eb7 Ab F7 (ts) Bb7 / Eb

-FORE, GEOR-GIA CHAIR; SOME-DAY MOTH-ER GEOR-GIA, ILL BE HEAD-IN'

C° Bb7 Eb Fm7 Bb7 Eb

TOWARDS YA LET THE WORLD GO GRUM-BL- IN' ILL FEEL PROUD & HUM-BLE IN MY GEOR-GIA ROCK-IN CHAIR

HOW CAN I GET IT (WHEN YOU KEEP SNATCH IN' IT BACK)  
Wm SPENCER WILLIAMS ~ 1924

F7 F7-5 C° Bb7 Eb Eb7 F7 F7 Eb Bb7 Eb / Eb7 /

SWEET PA-PA IF WE MUST A-GREE YOU'D BET-TER NOT HOLD OUT ON ME

G7 Cm Eb G7 Cm Fsus F7 Bb7

IF YOU LOVE ME LIKE YOU SAY- YOU DO BET-TER LIS-TEN TO MY PLEA

Bb7 Eb F7 Bb7 CHORUS Eb Eb G7/D

I WANT YOU TO KNOW I MUST HAVE LOTS OF DOUGH HOW CAN I GET IT

G7-5 Eb G7 F7 Bb7 Eb

HOW CAN I GET IT WHEN YOU KEEP ON SNATCH-IN' IT BACK

Eb G7/D G7-5 C7 F7 Bb7

YOU KNOW I WANT IT YOU KNOW I WANT IT BUT YOU KEEP ON HOLD-IN THE SACK

Eb7 Ab Ab7 G7 G7-5 C7/C

YOU KNOW I CRAVE IT WHAT MAKES YOU WANT IT DAD-DY I NEED PLEN-TY OF JACK

F7 B7 Bb7 / Eb G7/D G7-5 C7

NON-EY IS THE ROOT OF EV-IL SO THEY SAY & I WOULD DO AN EV-IL FOR IT

F7 Bb7 Eb

MA-MAM'S GOT TO HAVE A LOT-OF FURS & FRILLS BUT IF YOU DONT TURN LOOSE HOW CAN I

AN-Y DAY- PAY MY BILLS- F7 Bb7 Eb

HOW CAN I GET IT HOW CAN I GET IT

WHEN YOU KEEP ON SNATCH-IN' IT BACK

982

# THE FIVES

w/ M HERSAL & GEORGE W. THOMAS  
1922

OLD FIVE READ-Y TO TAKE ME A - WAY — OLD FIVE READ-Y TO TAKE ME A -  
 WAY — I'M LEAV-ING TOWN BUT NOT LEAV-ING TO STAY —  
 MY TRUNK PACKED NOW I'M SURE ON MY WAY — MY TRUNK PACKED NOW I'M SURE ON MY  
 WAY — THESE FEW WORDS TO YOU I'M GOIN' TO SAY —  
**CHORUS**  
 HERE COME NUM-BER 5 SHE MAKES A MILE A MIN-UTE GEE SHE RUNS SO FAST THIS MOR-NING  
 SHE BROKE THE LIM-IT — OH! GOOD-NESS HOW THAT WEST BOUND  
 WHAT I MEAN THAT WEST BOUND TRAIN DOES RUN — FIRE-MAN SAID THIS MORN-ING TO HIS  
 EN-GI-NEER — FIVE P.M. WE DUE IN PAIS -CO LETS LEAVE FROM HERE —  
 UNW GOOD-NESS GEE I've Got the PAIS -CO I MEAN PAIS -CO EVE-NING FIVES —

# ELI GREEN'S CAKEWALK

SADIE KONINSKY  
1896

♩ 8. 0m  
 C7 Dm6 C7 Dm6 A7 Dm A7 Dm  
 NEXT PAGE

**ELI GREEN'S CAKEWALK (Continued)**

Dm C7 Dm6 C7 Dm6

A7 | 1. Dm A7 | 2. Dm C7 | F F° F Bbm Gm

To CODA

C7 C7 Eb7 Gm C9 | 1. F

2. C° C7 F C7 | F C° Bb Am F Dm Bbm F

G9 C7 F C° Bb Am

F Dm Bbm F G7 C7 F C° G7 C7

D. C. al

☉ CODA F Bb Db7 G7 C7+ F Bb F C7 Bb F

**VICKY** - 1953 - W/REN DARBY w/ MAX SHOWALTER

G7 C7 F Bb9 Gm7 | 1. C7 F

VICK - I SAW YOU LAST NIGHT IN THE GLOOM, YOUR SHA-DON WAS THERE ON THE STAIR  
 " " HEARD YOU TO-NIGHT IN MY ROOM, YOUR WAHS-PEK STILL

2. Gb F A7 D A7

HANGS IN THE AIR — MID-NIGHT AND FIRE-LIGHT ARE LEA-VING THEIR

D Em7 D Gm7 C7 G7 C7

CHARMS, IT'S AL-MOST AS THO YOU WERE HERE IN MY ARMS. YOU SEEM SO NEAR HE I

F D7 Gm7 Gb D7 Gm7

REACH FOR YOUR HAND, OH, VICK! 'S ONLY THE FIRE — AND SHA-DONS- AND

Gb7 F

SMOKE- AND MY DE-SIRE. —

# 984 COME AFTER BREAKFAST

(BRING 'LONG YOUR LUNCH & LEAVE 'FORE SUPPER TIME)

TIM CHALS  
W/M BRYAN, SMITH & JAMES  
BURRIS ~ 1909 ~

(featured by Burt Williams)

OLD JASPER GREEN, THE DEACON OF- A CHURCH DOWN SOUTH CAR'-LINE - , HE HAD A WAY-OF  
 YS - 'TING FOLKS. A-LONG 'BOUNT EA-TING TIME - THE O-THER DAY- WHILE ON THE STREET- HE  
 MET AUNT MANDY LOU - AND SAID "SOME-TIME TO-MOR-ROW - I'M GON 'TO CALL ON - YOU - ." SHE  
 SAID "CALL 'ROUND MOST A-NY DAY IT MAKES NO DIF-FER-ENCE, - BUT THESE FEW WORDS I'VE  
 GOT TO SAY RIGHT HERE IN SELF DE-FENCE: "COME AF-TER BREAK-FAST, BRING 'LONG YOUR LUNCH AND  
 LEAVE 'FORE SUP-PER TIME. - IF YOU DO THAT- I'M PO-SI-TIVE THAT I WILL TREAT YOU FINE; - FOR  
 ET'-RY BODY'S WEL-COME AT MY HOUSE WHE-THER IN RAIN OR SHINE, - IF THEY COME AF-TAR BREAKFAST  
 BRING LONG THEIR LUNCH AND LEAVE 'FORE SUPPER TIME

# FEELING THE WAY I DO

M/ WALTER DONALDSON  
L/ BUD DE SYLVA ~ 1923 ~

WHAT HEART-ACHES HEART-BREAKS I'VE BEEN THROUGH LET ME TELL YOU I'M SAD -  
 SIGNED FOR, CRIED FOR ON-LY YOU IF YOU WANT ME TO SMILE -  
 FEELING AW-FUL-LY BAD I'VE THEN I'VE GOT TO HAVE ONE MORE TRIAL  
 I CAN'T GO ON FEELING THE WAY I DO - WEEPING AW WHOLE LIFE THROUGH -

CHORUS

NEXT PAGE



FEELING THE WAY I DO (CONTINUED)

985

FEEL-ING THE WAY I DO — SINCE YOU'VE BEEN GONE NOTH-ING BUT CLOUD-Y SKIES —  
 MAK-ING ME THINK MY SON-SHINE IS THE SON-SHINE IN YAR EYES — IT SEEM THE SO-PA WOOT "SOFE," THE  
 CRICK-ETS WOONT "CRICK" THE FLOW-ERS WOONT "FLOW" — I KNOW THE CUCK-OO WOONT "CUCK" YOURS  
 GET-TING HIM CUCK-OO TOO WHERE ARE THOSE LIPS WHERE ARE THOSE EYES OF BLUE?  
 TWO MOV-ING ARMS CAN SAVE ME FEEL-ING THE WAY I DO —

HOW JAZZ WAS BORN

w/ ANDY RAZAF  
m/ THOMAS "PATS" WALLER

1928

ONE NIGHT IN DIX-IE-LAND — THEY SAY A COL-ORED BAND ONCE STAR-TED RAIS-ING SAND  
 WHEN OLD NA-PO-LEON BONE — LAUGHED IN HIS CAY-O-PHONE — BROUGHT OUT - A LOW DOWN TONE,  
 PLAYED "OFF BEAT" — THE RHYTHM WAS SO SWEET THEY PLAYED 'TIL EAR-LY MORN',  
 WITH A SIMP-LE "TWO-FOUR" STRAIN; — fine  
 SOND-ED LIKE HE'D GONE IN — — — SANE — HE CHOPPED IT A BIT,  
 NOW YOU KNOW HOW JAZZ WAS — — — BORN. —  
 STOPPED IT A BIT, HIS KUL-SIC TOOK ON THE SPOT; — THIS STAR-TED THE FUN AND  
 SOON EV- 'RY BOD-Y GOT HOT (HOT HOT RED HOT) AS THEY

# 986 "E FLAT" BLUES

~1923~ THOMAS MORRIS  
(from the H.S. HOOPER STICK ARRANGMENT)

Handwritten musical score for "E Flat Blues" in E-flat major, 12/8 time. The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of two flats. The music is characterized by a steady eighth-note bass line and a melody of eighth and sixteenth notes. Chord changes are indicated above the staff, including Eb, Bb7, Eb, Bb7, Eb, Eb7, Eb, Eb7, Ab, Eb7, Ab, Ab7, Eb, D#7, Eb, C7, Bb7, Eb, and Bb7. The second staff includes a first ending bracket labeled 'I' and a second ending bracket labeled 'II'. The third staff contains a 'BREAK' instruction and a 'T-BONG GUA' annotation. The fourth staff has a '(SILENT)' instruction. The fifth staff includes a 'T-BONG GUA' annotation and a '(SILENT)' instruction. The sixth staff has a 'T-BONG GUA' annotation and a '(SILENT)' instruction. The seventh staff includes a 'BREAK' instruction and a 'RETARD' instruction. The eighth staff includes a 'BREAK' instruction and a 'RETARD' instruction. The score concludes with a final Eb7 chord.

# I WANT A LITTLE GIRL

M/ MURRAY MENCHER  
L/ BILLY MOLL ~1930~

Handwritten musical score for "I Want a Little Girl" in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is simple and features a mix of quarter and eighth notes. Chord changes are indicated above the staff, including G, G°, Cm, A7, D7, G, G, G°, Cm, A7, D7, G, G7, Bmi, G7, Bmi, D, A7, (+5) D, B, Cm, A7, D. The second staff includes the lyrics: "SWEET-HEARTS PASS-ING ARM IN ARM HAP-PY AS CAN BE THEY HAVE NOTH-ING". The third staff includes the lyrics: "EASE BUT LOVE, BUT THEY DON'T EN-VY ME I'VE MOST EV-RY - THING I NEED". The fourth staff includes the lyrics: "STILL I NEV-ER BOAST FOR THERE'S ONE THING I HAV-ENT GOT HERE'S WHAT I WANT MOST". The score concludes with a final D chord. A handwritten note "NEXT PAGE" with an arrow is written on the right side of the third staff.

**987**

**CHORUS** I WANT A LITTLE GIRL (CONTINUED)

I WANT A LITTLE GIRL TO LOVE A LOT — I'D GIVE EVERY-THING —  
 " " " SHE TO MAY NOT LOOK — LIKE THE KIND MY A  
 CALL MY OWN THERE MUST BE SOME-ONE THAT'S

THAT I'VE GOT FOR A LITTLE GIRL WHO'D FALL IN LOVE WITH ME I WANT A  
 PIC-TURE BOOK BUT IF SHE CAN COOK, SHE'LL SUIT ME  
 ALL A-ROUND JUST A LITTLE GIRL WHO'D FALL IN

**BRIDGE**

TO A "T" SHE DON'T HAVE TO WAVE HER HAIR OR DRESS IN FASH-ION  
 LOVE WITH ME — *fine*

CLOTHES & I WOULD-N'T EVEN CARE IF SHE DON'T WEAR SILK-EN HOSE — I WANT A

-1929~ **GET UP OFF YOUR KNEES** HANBY RAZAF  
 M/CHARLIE WILLIAMS

A TRI-FUN' MAN CAME HOME LAST NIGHT TIP-TOED TO HIS DOOR TO  
 HIS DES-PAIR HIS WIFE WAS THERE WAITING TO LAY DOWN THE LAW SAID  
 SHE I'M THROUGH I'M SICK OF YOU — STAY OUT BE ON YOUR WAY WHEN ON HIS KNEES HE  
**CHORUS** CRIED ON PREASE THIS IS ALL SHE HAD TO SAY GET UP GET UP OFF YOUR  
 KNEES PA-PA YOU CAN'T WIN ME BACK THAT WAY TURN IN, TURN IN ALL YOUR  
 KEYS PA-PA I'VE PUT YOU OUT THIS TIME TO STAY YOU'RE THE WORST MAN  
 IN THIS TOWN & YOU KEEP ON GO-ING LOW-ER DOWN GET UP GET UP OFF YOUR KNEES PA-PA  
 YOU CAN'T WIN ME BACK THAT WAY

# 988 THE DARDANELLA BLUES

L. FRED FISHER  
M. JOHANNY BLACK  
1921

Musical notation for the first line of the song, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Chords G, D7, G, and C7 are indicated above the staff.

THE DAR-DA-NEL-LA BLUES, THE DAR-DA-NEL-LA BLUES, WAS WRITTEN JUST TO TELL THE

Musical notation for the second line of the song. Chords G, Db7, D7, G, and C7 are indicated above the staff.

NEWS, - ABOUT THE LIT-TLE FEL-LOW WHO WROTE DAR-DA-NEL-LA, AND THE GIRL THAT HE RE-

Musical notation for the third line of the song. Chords G, D7, G, and C7 are indicated above the staff.

FUSED, - FOR WHEN HE WROTE THAT STRAIN, THAT DAR-DA-NEL-LA STRAIN, SHE SAID YOU'LL NE-VER CHANGE MY

Musical notation for the fourth line of the song. Chords G, C7, D7, G#7, D, A7, and D7 are indicated above the staff.

NAME, - 'TILL YOU WRITE AN-OTH-ER ONE THAT'S JUST AS GRAND, SO HE COM-POSED THIS SWEET RE-FRAIN: -

Musical notation for the fifth line of the song, starting with a double bar line and repeat sign. Chords G, G7, C, C, and Eb are indicated above the staff.

OH - THAT DAR-DA-NEL-LA BLUES ASK THE BAND TO PLAY IT AND I'LL SAY THEY WON'T RE-FUSE

OH - THE DAR-DA-NEL-LA BLUES THE WORDS ARE SIMP-LY NOTH-ING

Musical notation for the sixth line of the song. Chords G, D7, G, G, G, G, G, and D7 are indicated above the staff.

IT'S ONE SEN-SA-TION, WITH A JAZZ IM-PROVE-MENT, - THE OR-CHE-S-TRA-TION SHOWS UP EV-RY

Musical notation for the seventh line of the song. Chords Bb, G, D7, C, B7, and E7, E7, E7 are indicated above the staff.

MOVE-MENT, -

NOTH-ING BUT A GOOD EX-CUSE, - I HEARD THEM SAY - THE BASS IS JUST A

Musical notation for the eighth line of the song, ending with a double bar line. Chords A7, Eb7, G, C7, G, Bb7, D7, G, and G are indicated above the staff.

LIT-TLE HARD TO PLAY, BUT THAT IS WHY, - THEY LIKE THAT DAR-DA-NEL-LA BLUES.

- 1927 - "from BORLESQUE"

## EITHER YOU DO OR YOU DON'T

w/ "LO" TROTT & ED. GRANT  
M. ARBON VANTILZER &  
PETER DE ROSE

Musical notation for the first line of the second song, featuring a treble clef, a key signature of one flat (F), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords C, F7, (F7) F#7, and C are indicated above the staff.

Eith-er you do or you don't Eith-er you will or you won't Love is a bless-ing  
Eith-er its yes or its no Eith-er I stay or I go You keep me guess-ing,

Musical notation for the second line of the song, featuring a double bar line and repeat sign. Chords G7, C, C#7, G7, C, G7, and C are indicated above the staff.

Two lov-ing hearts are one (Oh Hon) fun (I'm done)  
May-be you think it's

Musical notation for the third line of the song. Chords E7, A7, A7, A7, and D7 are indicated above the staff.

Get me right Start to re - a - liz - ing I won't stand

NEXT PAGE

EITHER YOU DO or YOU DON'T (CONTINUED)

989

G7sus<sup>4</sup> C#7 G7 F7

an - y com - pro - mi - sing I'll lay me down and I'll die You'll be the main reason

F7 F#7 C C7 A7 D7 G7 C

why Now's the time, make up your mind Eith-er you do or you don't.

DOWN HEARTED BLUES

~1923~  
LYRIC ALBERTA HUNTER  
MUSIC LOVIE AUSTIN

Eb C#7 Bb7 Eb/11 Bb7

GEE! BOT ITS HARD TO LOVE SOME-ONE WHEN THAT SOME-ONE DONT LOVE YOU  
IF I COULD ON-LY FWD THE MAN OH! HOW HAP-PY I WOULD BE

Eb F7 Bb7

I'M SO DIS-GUS-TED HEART BRO-KEN TOO — I'VE GOT THE DOWN HEART-ED BLUES,  
TO THE GOOD WORD EV-'RY NIGHT I PRAY — PLEASE SEND MY MAN BACK TO ME,

Eb7 Ab Eb Ab G

ONCE I WAS CRA - ZY A - BOOT A MAN, HE MIS - TREAT-ED ME ALL THE TIME THE  
I'VE AL-MOST WOR - RIED MY - SELF TO DEATH, WON - D'RING WHY HE WENT A - WAY BUT

F7 Bb C7 F7 Bb

NEXT MAN I GET HE'S GOT TO PRO-MISE TO BE MINE ALL MINE  
JUST WAIT & SEE HE'S GON-NA WANT ME BACK — SOME SWEET DAY

Eb (CHORUS) F7 B7 Eb Eb7

1) CAUSE HE MIS - TREA - TED ME & HE DROVE - ME FROM HIS DOOR YES HE  
2) GOT THE WORLD IN A JUG GOT THE STOP - ER IN MY HAND GOT THE  
3) SAY I AIN'T NEV - ER LOVED BUT THE THREE MEN IN MY LIFE SAY I  
4) OH, IT MAY BE A WEEK & IT MAY BE A MONTH OR TWO OH IT  
5) OH I WAKED THE PHOOR & I WRUNG MY HANDS & CRIED YES I

Ab C#7 B7 Eb Eb7

REPEAT THE ABOVE LYRICS

Eb Eb7 Bb7 Bb7 Eb

D) BUT THE GOOD BOOK SAYS YOU'LL READ JUST WHAT — YOU SOW  
2) AND IF YOU WANT ME YOU COME ON - DER MY — COM - MAND  
3) 'T WAS MY FATH - ER BROTHER & THE MAN WHO WRECK - ED MY LIFE  
& ALL THE DIRT YOU DID TO ME WILL COME HOME - TO YOU  
6) I'AD THE DOWN HEART-D BLUES AND COULD-N'T BE SAT - IS - FIED

D.S.   
TO REPEAT

J. Mc

# 990 THE JUNKMAN RAG

M/ C. LUCKYTH ROBERTS  
 LY CHRIS. SMITH & FERD. E. MIERISCH ~ 1913 ~

Chords: G, C#0, D7

HAVE YOU HEARD OF PE-TER JONES, THE MAN WHO SELLS OLD RAGS & BONES,  
 PE-TER PLAYED A FID-DLE GRAND, IN FACT HE WAS THE "ONE-MAN BAND"

Chords: G, C#0, D7, G7

WHEN HE'D HOL-LE "RAGS" OUT LOUD, HE USED TO DRAW AN AW-FUL CROWD EV-'RY BO-DY  
 PE-TER HE WAS NIGH-TY WISE, A JUNK-MAN'S TRUST HE OR-GA-NIZED AT EACH MEET-ING

Chords: G7, E7, E0, AM, A7, D7, G (G9), G7

KNEW WHEN PETE WAS COM-ING 'LONG, 'CAUSE THEY ALL KNEW THIS SONG  
 PETE WOULD MAKE THEM JUMP & SWAY, WHEN HE COM-MENCED TO PLAY

Chords: C, D7

THE JUNK-MAN RAG OLD PE-TER CALLED IT, THE JUNK-MAN RAG 'CAUSE IT'S A HONKY A  
 WHEN OLD PETE STARTS A PLAY-ING THAT RAG SO SWEET - EV-'RY BO-DY IS

Chords: G7, C, Ab7, Dm7, G7

TON-KY DRAG - NOW HON-EST TRU-LY ON THEIR FEET, THE TUR-KEY TROT-TERS  
 THE DANCE IS BOUND TO WIN YOU PUTS A LOT OF GINGER IN YOU

Chords: C, Am6, Em7, A7

JUNK-MAN RAG WILL MAKE A PREACH-ER A-SWAY & SWAG - THE TUNE'S A DAN-DY & EV-'RY RAG-TIME

Chords: D7, G7, B7, Dm7, G7, DS. 2/4, 4/4, C, Ab7

TAN-GO COL-PLE HUG LIKE A BEAR & WON'T UN-BOCK-LE  
 GLIDE, SLIDE

Chords: Dm7, G7, C7, F6, C0

UP TO THEIR PART-NER'S SIDES, TO THAT MEL-O-DY THAT'S LOADED DOWN WITH HAR-MO-NY, BE-NEVE WE'IM

Chords: C, F, Ab7, C, D9, G7, C

WILD A-BOUT THAT JUNK-MAN RAG

# HARD-TO-GET GERTIE

M/ MILTON AGER  
 LY JACK YELLEN ~ 1926 ~

Chords: Gm, D7, Gm, D7

YOU KOK-IN CHAMPS, HIS-TEW TO THIS DOUT WASTE YOUR TIME  
 YOU'VE HEARD OF YAMPS WHO NEVER KISS I KNOW WHAT I'M TALK-IN' A-BOUT

Chords: F, Gm, Eb, Gm, A7, D7, G7, Cmi

I'M HERE TO TELL YOU 'BOUT A GAL WHO BEATS 'EM ALL  
 SHE'S JUST A TEAS-N'GAL THAT

NEXT PAGE

HARD TO GET GERTIG (CONTINUED)

C7 (-5) F7 **CHORUS** Bb Bb Bb Eb7 D7 Db7

ALL THE FELL-OWS CALL HARD-TO-GET GERT-IE THAT HARD TO-GET GAL

C7 C7 C7 F7 Eb7 Eb7 D7

FLIRT-Y & PRET-TY BUT NO-BOD-Y'S PAL — SHE'S GOT THOSE KISSES THAT ARE

G7 C7 Dm C7 F0 F7 Bb

SWEET AS HON-HEY THEY'RE HARD-ER GET-TIN' THAN A SCOTCH-MAN'S MON-HEY SO-FEL-IN'

Bb Bb Bb A7 Ab7 G7 Cmi G7 Cm

PA-PAS SHE'S CER-TAIN-LY MEAN — STING-EST MAM-MA I HAVE EV-ER SEEN, SO

Eb7 Eb7 Bb G7 C7 C7

SAVE YOUR TIME & SAVE YOUR DOUGH ALL SHE SAYS IS NO! NO! NO! HARD-TO-GET GERT-IE, THAT

C7 (-5) F7 Bb

DOG-GONE HARD TO GET GAL

HONEY BABE

Ferd "Jelly Roll" Morton ~ 1928

**INTRO**

Bb Bb0 F7 Bb Eb Cmi

A Bb Bb0 F7 Bb Bb0 F7 Bb D7 G7

C7 F7 C7-5 F7 **CHORUS** Bb D7

I LOVE THAT TRAIN — CALLED THE LOVIN' —  
I NEV-ER HAVE ONE WO-MAN —

Gmi Bb7 Eb Bb0 A7 Bb Bb0

(LOVIN) CAN-NON BALL — CAR-RIES SIX TEEN COACH-ES AND — NO BRINDS AT — ALL  
(MAM) AT A TIME — AL-WAYS SIX — SE-VEN EIGHT OR NINE —

Bb A Cm6 F7 Bb6

SO SAD AND BLUE HON-HEY BABE A-BOU YOU —  
SO SAD AND BLUE

Cmi F7 Bb F7 Bb

HON-HEY BABE A-BOU YOU —

992

# HEADIN' FOR HARLEM

W/ EDGIE DOWLING & JAMES F. HANLEY-1927-

3bm F7 3b7 Eb7 Ab7 Db F7

NIGHT-TIME, LIGHTS ARE LOW GOT NO PLACE TO GO DON'T WANT-TO GO TO BED

3bm F7 3b7 Eb7 Ab7 Db Fm C#

NO ONE ELSE A-BOU'T FEEL LIKE STEP-PIN' OUT A-NY-OLD PLACE IN-STEAD-IF YOUR SHARE OF

Fm Ab 3b7 Eb7 Ab Ab7 3bm F7 3b7 G7

CARE YOU'D LOSE GO AND GET YOUR 3AN-CIN' SHOES-SQUEAL-IN' CLARIF NETS HIGH-BROWNS

F7 3bm Gb7 F7 3b F7 CHORUS Ebm F7 Eb

WITH THEIR PETS UP IN-THE LAND OF BLUES: I'M SPEAK-IN' OF HAR-LEM ON! WHAT A SPOT

F7 F+ 3bm Ab Bb F+ 3b G7 C7

- I'M TEL-LIN' YOU HAR-LEM'S NOT-TER THAN HOT- THEY PICK 'EM UP THEY LAY 'EM DOWN

C7 C# C7 F7 Ebm F Eb F7

- YOU'LL SEE FOLKS FROM ALL O-VER TOWN ALL SNEAK-IN' TO HAR-LEM A-RIS-TO-CRATS

F7 F+ 3b F+ 3b G7

- WHEN LEA-VIN' FOR HAR-LEM CHECK THEIR HIGH HATS- FOR IF YOU CHOOSE TO SEE THE

Cm G7 Eb C7 F7 Bb 3b

BLUES DONE UP BROWN START HEAD-IN' FOR HAR-LEM TOWN TOWN.

# HE LOVES AND SHE LOVES

W: IRA GERSHWIN  
M: GEORGE GERSHWIN

18 F C7 Cm 1927 D7 Gm 3bm C7 1927 F

1.) HE LOVES AND SHE LOVES AND THEY LOVE, SO WHY CAN'T YOU LOVE AND I LOVE TOO? —

2.) BIRDS LOVE AND BEES LOVE AND WHAS-PEE-ING TREES LOVE AND THAT'S WHAT WE BOTH SHOULD

3.) HE LOVES AND SHE LOVES AND THEY LOVE, SO WHY CAN'T YOU LOVE AND I LOVE

2.) LAST F Cm7 F7 3b F7 3b D7 Cm7 D7

DO. — OH! I AL-WAYS KNEW, SOME DAY YOU'D COME A-LONG; WE'LL MAKE A TWO-SOME THAT

TOO? — Gm C7 J.S. a fine

JUST CAN'T GO WRONG, HEAR ME:



# HOUSTON BLUES

W/M GEORGE W. THOMAS  
~1922~

I CAN STAY RIGHT HERE AND REAL-LY LOOK A THOU-SAND miles A - WAY I CAN

STAY RIGHT HERE & REAL-LY LOOK A THOU-SAND MILES A - WAY OH MY

MIND IS ON SOME - ONE & I JUST CAN NOT SAY UM,

OH I HAVE A LONE-SOME FEEL-ING UM I WISH THAT I COULD DO SOME SQUEAL-ING

I'VE BEEN TO HOUS-TON & MOST EV-'RY WHERE BUT THERE'S SOMETHING IN HOUS-TON CALLS

ME BACK THERE I MUST LEAVE THIS OLD TOWN JUST BE-FOR THE EVE-NING SUN GOES DOWN

**CHORUS** THE HOUS-TON GIRLS — THE HOUS-TON GIRLS THEY HAVE A DANCE DOWN THERE THEY DANCE IN A WHIRL

THEY DRESS SO NEAT THEY SURE LOOK SWEET IT TAKES YOU ALL YOUR TIME TO REAL-LY COM-PETE

DOWN AT THE HALL WHERE THEY GIVE BALLS THEY HAVE A JAZZ - BAND PLAY-IN' JAZZ OF JAZZ THAT'S ALL

THAT'S ALL YOU'LL HEAR LONG AS YOU'RE THERE I'VE GOT THE LONG LOST HOUS-TON BLUES

fine



# I HAD SOMEONE ELSE BEFORE I HAD YOU (CONTINUED) 995

PATTER C

YOU FIRST I HAD A MAN WHO CAME FROM AL - A - BAMA - I  
 THEN I HAD A HAND-SOME BOY THEY CALLED THE SHEIK, HE  
 LEFT HIM FOR THAT STRUT-TIN' FOOL CALLED LOY-IN' SAM, - HE  
 USED TO DO THIS SHEIK-IN' SEV - EN DAYS A WEEK, - HE  
 USED TO STRUT, BUT NOW HIS STRUT-TIN' DAYS ARE THROUGH, HE  
 REIGNED JUST LIKE A KING UN - TIL HE GOT HE SORE, - AND  
 FOOLED A-ROUND I SHACKED HIM DOWN LIKE DAN M'GREEN. AND  
 NOW HE'S WHERE HE'S NEV - ER GON - NA  
 RAIN NO MORE, DON'T WANT NO

D. S. al fine

# I WISH I WERE TWINS

INTRODUCED BY "FATS" WALLER  
 M/ JOSEPH MEYER 4/ FRANK LOGSEGER & EDDIE DELANGE 1934

I WISH THAT I WERE TWINS MY LIT-TLE BA - BY - KINS  
 WHAT COULD-N'T FOUR KIPS DO WITH TWO HEARTS TWICE AS TRUE  
 SO I COULD LOVE YOU TWICE AS MUCH AS I DO ID HAVE A  
 TWO VOIC - ES  
 LOV-IN' ARMS TO EM - BRACE YOU 4 EYES TO E - DO - NIZE YOU EACH TIME I  
 FACE YOU TALKING YOU I'M YOURS I WISH THAT I WERE TWINS  
 MY LIT-TLE BA - BY - KINS SO I COULD LOVE YOU TWICE AS MUCH AS I DO

# 996 WEATHER BIRD BAG

DE "KING" OLIVER  
1923

**A**

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb). Chords: Ab, Fm, Bb7, Eb7, Ab, Eb, Ab, Ab7.

Musical staff 2: Treble clef. Chords: Db, Dbm, Ab, Ab, Eb, Eb7, Fm.

Musical staff 3: Treble clef. Chords: G7, Cm, Eb7, Ab, Ab7, Db, Dbm, Ab, F7.

Musical staff 4: Treble clef. Chords: F7, Db, Dbm, Ab, F7, Bb7, Eb7, Ab, Eb7.

Musical staff 5: Treble clef. Chords: Ab, Eb7, Eb7, Ab, Db, Ab, Eb7.

Musical staff 6: Treble clef. Chords: Eb7, Ab, Eb7, Ab, Eb7, Eb7, Eb7, Ab, Eb7.

Musical staff 7: Treble clef. Chords: Ab, Db, Dbm, Ab, F7, Bb7, Eb7, Ab, Ab.

Musical staff 8: Treble clef. Chords: Ab, Ab, F7, Bb7, Eb7.

Musical staff 9: Treble clef. Chords: Ab, Ab, Eb7, Eb7.

Musical staff 10: Treble clef. Chords: Ab, Fm, Eb7, Ab, Ab.

Musical staff 11: Treble clef. Chords: Ab7, Db, Ab, F7, Bb7, Eb7, Ab, Ab.

Musical staff 12: Treble clef. Chords: Ab, Fm, Eb7, Ab, Ab.

**CADA**

~ 1919 ~  
CHARLES BOOKER dr.

# WEST TEXAS BLUES 997

B $\flat$  E $\flat$  B $\flat$  E $\flat$ M7 B $\flat$ 7 E $\flat$

Hon-ey won't you come and lis-ten to this rag-time mel-o-dy — While — the band is play-ing see  
Lis-ten to that mem-o-ris-ing sym-pa-this-ing blue note strain. Gee — it is sup-ris-ing still

E $\flat$  E $\flat$ /G E $\flat$ m/G $\flat$  B $\flat$ /F B $\flat$ /D B $\flat$ m/D $\flat$

— the lead-er Cheer-ing gath- er 'round and hear them peo- ple All gone wild a-bout the  
— a har-mo-nis-ing peo- ple are real-is-ing that's — a west-ern mel-an-chol-y

F7/C B $\flat$  C F7 B $\flat$

way that south-ern Jazz band plays that blue note har-mo-ny — that har-mo-  
tone that makes the peo- ple dance a - way their wed-ding shoes — their wed-ding

1. B $\flat$  2. B $\flat$  C: C# $\flat$  B $\flat$  E $\flat$  B $\flat$  E $\flat$

ny. shoes Now hon - ey stop stop stop stop And  
stop stop stop stop And

B $\flat$  E $\flat$ M7 B $\flat$ 7 E $\flat$

lis-ten to that slide trom-bone When he play that strain that sweet re-  
lis-ten to that big bas-soon lis-ten to that drum oh hear they

B $\flat$  F7

frain he makes it moan I want to go out in west Tex-as  
come you'd bet-ter run Now that's that south-ern Jazz band play-ing

1. B $\flat$  C: C# $\flat$  2. E $\flat$  F# $\flat$  B $\flat$ 7

Where the bal-m-y breez-es al-ways blow — they al-ways blow Now hon-ey blues Oh my I'm  
lis-ten to that mel-an-chol-y tune — those Tex-as

E $\flat$  A $\flat$  E $\flat$  E $\flat$ 7

feel-ing so blue — I don't know real- -y what to do hon-ey dear  
west Tex-as blues — dropped all a round my lone bed-side lone-bed- side

A $\flat$  E $\flat$

hon-ey won't you — come and hold my — head while I sigh — oh I could cry  
I could stand here — and hear it played the whole night long — that blue-note song

B $\flat$  A $\flat$  A $\flat$ 7 1. E $\flat$  F# $\flat$  B $\flat$ 7 2. E $\flat$

ev-'ry bod-y — done been here and — they passed me by. Them dog-gone blues. —  
I mean that song — they call the far — west Tex- as

# 998 LASSUS TROMBONE

HENRY FILLMORE  
S. 1915

**A** *F* **T-BONE BREAK** *C7* *Tutti* **A** *F*

*F*

*C7* *F*

*Bb7 Tutti* *F Tutti* *C7* *F* *Tutti* *C7* *F* *Tutti* **B**

**B** *F* *T-BONE* *D<sup>o</sup>* *T-BONE* *C7* *F* *T-BONE* *F7* *D7*

*G7* *C7* *F* *T-BONE* *D<sup>o</sup>* *T-BONE* *C7*

*F* *T-BONE* *F7* *D7* *G7* *C7* *T-BONE* *C7* *F* *F7* *ON 2X Jump back to A* **A**

**C** *Bb* *F7* *Bb*

*Bb* *Bb7* *Eb* *Edmi* *Bb*

*Bb* *T-BONE* *F7* *E<sup>b</sup>* *T-BONE* *F* **D** *As* **B** **E** *D.S. al fine* *Jump to A* **A**

# LOUISIANA BO BO

~ 1928 ~  
TED NIXON 999

**A** 8.

**C7** **Db7** **C7**

**B** **Db7**

**C** **As "A" 16 6**

**F** **D7** **G7** **C7** **D7** **C7** **F#** **G7** **G#7**

**A7** **Bb7** **Bb7** **C7** **D9** **F** **Bb7** **D7** **C** **G7** **C** **C0** **Eb** **G7**

**G7** **C7** **D.S. AL** **PHAY "A" "B" # "C" 7** **F**

**F** **Cmi** **D7** **G7** **C7** **F** **G** **Db7** **D7** **F7**

**Bb7** **D7** **F7** **Bb** **D7** **I** **G7** **C7** **F7** **I** **G7**

**C7** **F7** **Bb** **H** **F** **C+** **F** **C+** **F** **Cmi**

**D7** **G7** **C7** **F7**

EXCERPTS FROM THE  
SOME STOCK ARRANGEMENT  
BY TED NIXON

# 1000 ST LOUIS GAL

Wm J. RUSSEL ROBINSON  
- 1923 -

WEAR-Y IN THE NIGHT-TIME — WEAR-Y IN THE DAY 'CAUSE AN-OTH-ER  
I DON'T WAN-NA THEAT-EN — I DON'T WAN-NA PREACH DON'T BE CRU-EL

SWEET-LE — TOOK MY MAN A-WAY — DOWN IN SAINT LOU-15  
HEART-ED — HEAR WHAT I BE-SEECH — SAINT LOU-15 WOM-AN

THERE I LOST MY PRIDE & JOY — SAINT LOU-15 WOM-AN STOLE THE HEART OF MY BIG  
COLD AS AN-Y MAR-BLE STONE — SEE WHAT YOU'RE DO-IN' BREAK-IN' UP A HAP-PI

BOY! — IM CRY-IN 'SAINT LOU-15 GAL JUST LOOK WHAT  
HOME! —

YOU DONE DONE, - I SAID, WHAT YOU DONE DONE SAINT LOU-15 GAL — YOU'RE GON-NA

HAVE SOME FUN I WENT A LOT OF FUN I'M AL-WAYS CRY-IN' THE BLUES BOTH NIGHT & DAY

NOW THAT HE'S GONE, - BUT YOU WILL SHAKE IN YO' SHOES HEAR WHAT I SAY, -

'CAUSE SOME FINE MORN, WITH-OUT AN-Y WARN-IN' SAINT LOU-15 GAL I'M GON-NA

HAND-LE YOU, I SAID MAN - HAND-LE YOU YOU'LL FIND YO'-SELF IN A JAM AS SORE AS AN-Y THING WHAT

AM! — DOWN IN MISS-OU-RI THERE WILL COME A TIME, YOUR LIFE WON'T BE WORTH A DIME  
I'M GO-IN' HUNT-IN ROOT-TOOT-TOOT-IE-TOOT, YOU KNOW WHAT I'M GON-NA SMOOT

YOU STOLE MY PAL SAINT LOU-15 GAL — I'M CRY-IN'  
YOU STOLE MY PAL " " " " —



A Bag Of Rags	2539	A Song Of Old Hawaii	411
A Bird In A Gilded Cave	4666	A Star Fell Out Of Heaven	377
A Blossom Fell	2581	A Stranger In Town	611
A Blues Serenade	313	A String Of Pearls	578
A Bowl Of Chop Suey & You-Ey	4665	A Study In Brown	4788
A Boy And A Girl Were Dancing	2189	A Sunbonnet Blue	4180
A Boy's Best Friend Is His Mother	2032	A Thousand Goodnights	765
A Butter & Egg Man	810	A Time For Love	4297
A Christmas Carol	2263	A Tree Was A Tree	2983
A Coal Miner's Dream	1874	A Walk In The Black Forest	861
A Cottage For Sale	208	A World Of No Goodbyes	2533
A Cottage In The Country	3954	A Year From Today	2245
A Cottage In The Rain	4250	A You're Adorable	783
A Couple Of Song & Dance Men	2436	Aba Daba Honeymoon (The)	1810
A Cup Of Coffee A Sandwich & You	117	ABCD Blues	2889
A Dreamer's Holiday	2136	Abdul Abulbul Amir	3569
A Faded Summer Love	1058	About A Quarter To Nine	337
A Falling Castle	4452	Abraham Lincoln Jones	3973
A Fine Romance	344	Absence Makes The Heart Grow Fonder	3659
A Foggy Day	396	Acabaste	610
A Good Man Is Hard To Find	44	Acapulco 1922	843
A Good Run's Better Than A Bad Stand	2276	Accent On Youth	775
A Handful Of Stars	493	Ac-Cent-Tchu-Ate The Positive	612
A Hot Dog, A Blanket & You	4881	Ace In The Hole (Geo Mitchell)	15
A Hundred Dreams From Now	2764	Ace In The Hole (Louis Panico)	1316
A Hundred Years From Today	272	Ace Of Clubs	2877
A Jazz Holiday	1263	Ace Of Diamonds	3662
A Kiss To Build A Dream On	4599	Ace Of Hearts	3511
A Lemon In The Garden Of Love	4195	Achin' Hearted Blues	2107
A Little Bird Told Me So	2938	Across The Track Blues	1229
A Little Bit Independent	342	Adam & Eve Had A Wonderful Time	4245
A Little Consideration	4120	Adam & Eve Had The Blues	1264
A Little On The Lonely Side	612	Add A Little Wiggle	3875
A Little Street Where Old Friends Meet	252	Adieu (Au Revoir)	1833
A Little White Gardenia	320	Adios	4837
A Lot Of Loving To Do	4153	Adorable Dora	2877
A Lovely Way To Spend An Evening	605	Adoring You	3989
A Lover Is Blue	3291	Adventures In Paradise	840
A Lover's Lullaby	515	Afghanistan	4261
A Mess Of Blues	3961	Africa	3914
A Million Dreams Ago	510	African Blues	3412
A Miracle	4148	After	4400
A New Kind Of Man	1134	After All	769
A New Shade Of Blue	3331	After All I've Been To You	1334
A Pair Of Twos	4221	After All, I'm Only A Schoolgirl	4253
A Perfect Day	1908	After Awhile	1376
A Precious Little Thing Called Love	1650	After Hours (Avery Parrish)	1761
A Pretty Girl Is Like A Melody	56	After Hours (J.P. Johnson)	1760
A Rendezvous With A Dream	381	After I See The Sandman	4359
A Round-A-Bout Way To Heaven	3620	After I've Called You Sweetheart	435
A Sailboat In The Moonlight	384	After I've Spent My Best Years On You	4235
A Senior's Lament	1124	After My Laughter Came Tears	1608
A Shady Tree	724	After Tea (Waltz)	2235
A Shanty In Old Shanty Town	262	After The Loving	4217
A Sinner Kissed An Angel	3994	After Tonight	1990
A Sleepy Lagoon	508	After Twelve O'Clock	1736

After You Get What You Want	1866	All Alone And Blue	4325
After You've Gone	47	All American Girl	1957
Aggravating' Papa	1209	All Ashore	448
Ah, But' I've Learned	757	All Birds Look Like Chickens To Me	2726
Ah-Ha	4580	All By Myself	65
A-Huggin' & And A-Chalkin'	1090	All Huddled Up	1707
Ain't Doin' Bad Doin' Nothin'	4639	All I Do Is Dream Of You	302
Ain't Cha Coming Back Mary Anne	2646	All In Down & Out	1781
Ain't Cha' Glad	763	All My Life	348
Ain't Cha' Got Music	2881	All Night Blues	967
Ain't Dat A Shame	1612	All Night Long	3241
Ain't Dat Scan'lous	2578	All Of A Sudden	1708
Ain't Got No Worry	3665	All Of Me	225
Ain't Misbehavin'	181	All Of The Time	4312
Ain't My Baby Grand	3993	All On Account Of Your Kisses	238
Ain't Nothin', Nothin' Baby Without You	4219	All Or Nothing At All	500
Ain't She Sweet	142	All Star Jazz Band Blues	3067
Ain't That A Grand & Glorious Feeling	3481	All That I'm Asking Is Sympathy	4549
Ain't That The Way It Goes	3173	All That Meat & No Potatoes	1193
Ain't We Got Fun	968	All The Little Lovin' That I Had For You	1715
Ain't You Ashamed	708	All The Quakers Are Shoulder Shakers	1166
Ain't You Baby	3886	All The Things You Are	461
Ain't You Coming Back To Dixieland	2153	All The Way	816
Ain't You Coming Out, Malinda	701	All This & Heaven Too	4279
Air Mail Special	3969	All Those Wonderful Years	2721
Alabama Ball	3139	All Through The Day	2486
Alabama Blues	2927	All Too Soon	2334
Alabama Bound	2646	All Wrong	3095
Alabama Dream	2004	Allegheny Moon	579
Alabama Jubilee	35	Allergy Blues	2104
Alabama Mamma	2477	Alley Cat Song	3173
Alabama Slide	1728	Alligator Crawl	3531
Alabama Stomp	854	Alligator Hop	1189
Alabamy Black Sheep	4302	Almost Like Using In Love	4562
Alabamy Black Sheep (Duplicated)	4896	Alone	333
Alabamy Bound	96	Alone At A Table For Two	4649
Alabamy Mammy	1668	Alone At Last	1380
Alabamy Show	2655	Along The Road To Gundagai	4794
Alagazam	2818	Alouette	4547
Alamo Blues	3482	Always	99
Alamo Rag	2134	Always & Always	2830
Alarm Clocks Ain't No Friend Of Mine	3205	Always In My Heart	560
Alcoholic Blues (The)	686	Am I Blue	182
Alexander	668	Am I In Love	937
Alexander's Back From Dixie	3869	Am I To Blame	2335
Alexander's Band Is Back In Dixieland	2030	Amapola	89
Alexander's Got A Jazz Band Now	4105	Amazing	3665
Alexander's Harmony Blues	3337	Amazing Grace	2152
Alexander's Ragtime Band	25	Amen	4507
Algiers	4009	Among My Souvenirs	143
Algiers Strut	2043	Amor	546
Alibi-ing Papa	3287	Amos & Andy	4359
Alice Blue Gown	700	An Awful Lot My Gal Ain't Got	4195
Alimony Blues	3407	An Evening In Caroline	751
All Alone	101	An Explanation	4627
All Alone (Von Tilzer)	4573	An Old Guitar & An Old Refrain	4365

An Old Jazz Fan	2791	Are You Havin' Any Fun?	464
An Old Piano Plays The Blues	2394	Are You Lonesome Tonight	136
And I Still Do	2907	Are You Sorry	1324
And So Do I	4112	Aren't You Glad You're You	634
And So Goodbye	4019	Arithmetic Blues	2927
And That Ain't All	1357	Arkansas Blues	1190
And The Angels Sing	484	Arkansas Lullaby	2461
And They Called It Dixieland	679	Arkansas Mule	2390
Andy Gump	1904	Arm Full Of Sweetness	1322
Angel Child	3465	Around The House That Jack Built	2622
Angel Eyes	652	Art Of Pickin' Fowl (The)	2456
Angeline	4205	Artistry In Rhythm	555
Angry	107	As Long As I Live	2332
Animal Crackers In My Soup	3993	As Time Goes By	230
Anita	777	Asbestos	3885
Anna Snow	4596	Ashy Africa	4795
Anna, Let Me Hear From You	3249	At A Georgia Camp Meeting	1688
Annabelle	2170	At A Perfume Counter	417
Annie Doesn't Live Here Anymore	1696	At Dusk	1340
Annie Street Rock	1314	At Last	583
Anniversary Waltz (The)	543	At Long Last Love	440
Another Rag	2334	At Seven, Seventeen & Seventy	3833
Anti Rag Time Girl	4243	At Sundown	142
Antigua Blues	1598	At The Alabama Cotton Ball	3797
Any Ice Today Lady	3487	At The Ball, That's All	3555
Any Kind Of Man	3833	At The Cakewalk Jubilee	4355
Any Little Girl, That's A Nice Little Girl	1612	At The Chocolate Bon Bon Ball	3287
Any Old Time	504	At The Christmas Ball	4510
Any Place That I Make Money	1910	At The Codfish Ball	348
Anything	2343	At The Coffee Cooler's Tea	1272
Anything Goes	305	At The Cost Of A Woman's Heart	3315
Anything Is Nice If It Comes From Dixieland	1626	At The Cross-Roads	182
Anything To Hold Your Baby	1884	At The Devil's Ball	2164
Anything You Say	840	At The Dixie Military Ball	1320
Anytime (Charles Williams)	3841	At The Fountain Of Youth	2168
Anytime (H. Lawson)	698	At The Fox Trot Ball	2244
Anytime Any Day Anywhere	1276	At The Garbage Gentlemen's Ball	3655
Anytime's Kissing Time	4239	At The High Brown Babies Ball	1155
Anytime's The Time To Fall	3697	At The Honky-Tonk Stepper's Ball	2230
Anyway The Wind Blows	1292	At The Indian Cabaret	2578
Apartment (The)	850	At The Jazz Band Ball	2370
Apex Blues	967	At The Jazz Town Novelty Ball	4020
Apple Blossom Time	3161	At The Levee On Revival Day	2247
Apple Jack Rag	1613	At The Mississippi Cabaret	3493
Apple Of My Eye (The)	4205	At The Motion Picture Ball	1045
Apple Sass Rag	887	At The Mummies Ball	2475
Apple Sauce	837	At The New Jump Steady Ball	3767
April Days	2150	At The Prohibition Ball	4161
April In My Heart	1894	At The Ragtime Ball	1319
April In Paris	265	At The Shimmy Sha Wabblers Ball	4333
April Showers	62	At The Swing Cats Ball	3237
Arab Strut	1980	At Twilight	491
Araby	2173	At Your Beck And Call	1056
Are You All From The South?	4290	At Your Command	904
Are You From Dixie	32	A-Tisket A-Tasket	442
Are You Happy	3240	Atlanta Blues	900

Au Revoir, Pleasant Dreams	4594	Back O' Town Blues	975
Auf Wiedersehen My Dear	262	Back Side Of Town	3599
Auld Lang Syne	3235	Back To Dixieland	1319
Aunt Hagar's Children	59	Back To Life	2370
Auntie Maggie's Remedy	4593	Back Wall Tunnel Blues	3226
Auntie Skinner's Chicken Dinner	1061	Back Water Blues	1691
Autumn In New York	311	Back Where I Started From Blues	1404
Autumn Leaves	657	Back Where The Daffodils Grow	4091
Autumn Nocturne	540	Back Woods Blues	4155
Autumn Serenade	631	Back, Back, Back To Baltimore	3515
Avalon	61	Bad Bad Leroy Brown	785
Avalon Town	1674	Bad Case Of Harmony	4305
Averty Stomp	2306	Bad Dream Blues	3327
Aw Gee! Don't Be That Way	3571	Bad Feelin' Blues	2657
Away Down South In Heaven	1614	Bad Land Blues	3779
A-Wearing Away The Blues	3577	Bad Luck Woman Blues	2613
Awful Moaning Blues	3328	Bad Man Blues	3572
Awful Sad	2250	Bad News	3309
Azure	409	Bad News Blues	3805
B.G.	3039	Bag Of Blues	3380
Babalu	465	Ballad In Blue	3347
Baby	2474	Ballin' The Jack	28
Baby (James Monaco)	2259	Baltimore	946
Baby (Mc Hugh)	4783	Baltimore Buzz	889
Baby (Van Alstyne)	1323	Baltimore Oriole	569
Baby Are You Kiddin'?	4109	Bam Bam Bamy Shore	1894
Baby Blues	1435	Banana Peel Rag	2200
Baby Brown	1865	Band Box Stomp	1047
Baby Doll	978	Bandana Babies	2578
Baby Doll (Armstrong & Clark)	2376	Banjo Blues	2374
Baby Don't Tell On Me	4092	Banjo Rag (The)	2652
Baby Face	131	Bantam Step	4387
Baby Have Pity On Me	4611	Barbary Coast Blues	3398
Baby It's Cold Outside	4735	Barefoot Blues	2000
Baby Me	2426	Bargain Basement Blues	2946
Baby Sister Blues	3327	Barking Dog Blues	2193
Baby Take A Bow	4819	Barney Google	704
Baby What You Want Me To Do	4824	Barnum & Bailey Rag	3882
Baby Where Can You Be	3519	Barnyard Band	3308
Baby Won't You Please Come Home	199	Barnyard Rag (The)	2240
Baby, Baby All The Time	4296	Barracuda	4673
Baby, Please Don't Shake Me While I'm Gone	1440	Barrel House Bessie	2717
Baby, You're Too Much	2261	Barrel House Bessie From Basin Street	2031
Baby's Birthday Party	220	Barrel House Blues	2584
Baby's Blue	729	Barrel House Music	3935
Bach Up To Me	3937	Basement Blues	1291
Bachelor's Button	1538	Bashful Baby	1198
Back Bay Shuffle	433	Basin Street Blues	1315
Back Beats	1252	Basin Street Stomp	4516
Back Door Blues	1437	Basra Blues	3669
Back East Blues	4064	Bass Ale Blues	1318
Back In Hackensack New Jersey	2394	Bathing Beauty Blues (The)	3409
Back In The Good Old Days	3225	Battle Hymn Of The Republic	1194
Back In The Saddle Again	507	Battle Of New Orleans	2903
Back In Your Own Backyard	167	Baubles, Bangles A Beads	4372
Back O' The Yards	4812	Bay City	2068

Be Careful It's My Heart	531	Bewitched	547
Be My Little Baby Bumble See	4393	Beyond The Blue Horizon	208
Be My Love	844	Beyond The Reef	4110
Be Prepared	2256	Biffly Blues	3381
Beach Blues	3360	Big Bad Bill Is Sweet William Now	1237
Beale Street Blues	38	Big Bear Stomp	977
Beale Street Mama	87	Big Boy	88
Beans, Beans, Beans	2030	Big Boy Blue	2558
Beat Me Daddy Eight To The Bar	2473	Big Boy Jess Of The Western Air Express	3655
Beau Brummel Joe	2647	Big Chief	1596
Beau Koo Jack	970	Big Chief Battle Axe	2397
Beautiful Dixie Rose	3299	Big Chief Blues	4317
Beautiful Dixieland	1766	Big Chief De Soto	1321
Beautiful Girl, I Love You	3997	Big Chief Wally Ho Woo	4885
Beautiful Lady In Blue	333	Big City Blues	1341
Beautiful Love	244	Big Crash From China (Ray Bauduc)	4836
Bebe	709	Big Daddy	2731
Because It's Love	1970	Big Dipper (The)	4859
Because My Baby Don't Mean Maybe Now	162	Big Foot Ham	2336
Because Of You	501	Big Foot Lou	4368
Bechet's Fantasy	2636	Big Indian Chief	3915
Bedelia	1023	Big John's Special	1470
Bedroom Blues	1590	Big Lip Blues	1081
Bee That Gets The Honey (The)	1784	Big Noise From Winnetka	505
Beer Barrel Polka	485	Big Rock Candy Mountain (The)	4289
Beer Garden Blues	2941	Big Swamp Boogieman	3501
Bees Knees	702	Bilbao Song (The)	191
Before The Ragtime Band Goes Home	3687	Bill Bailey	7
Beggar's Blues	1085	Bill From Klondike	4353
Begin The Beguine	332	Bill Johnson (Hen Cackle Rag)	2558
Behind The Big White House	1764	Billie	3756
Behind Those Swingin' Doors	2716	Billie's Blues	2003
Bei Mir Bist Du Schon	410	Billy (I Always Dream Of Bill)	22
Believe It Beloved	2323	Billy Goat Stomp	3558
Believe It Or Not	4356	Bimini Bay	2801
Believe Me	3752	Bing Bing	4317
Belinda	4677	Bird Man Blues	2941
Bell Hop Blues	2610	Birds Ball (The)	4322
Bells Of St Mary's (The)	39	Birds Carnival (The)	4559
Below The Mason-Dixon Line	4353	Birmingham Bertha	1966
Bend Down Sister	1598	Birmingham Blues	3440
Beneath The Spell Of The Yellow Delta Man	2841	Birmingham Bound	3549
Bermuda Blues	1317	Birmingham Breakdown	1368
Besame Mucho	533	Birmingham Papa Your Memphis Mama's Comin'	2945
Bessie Couldn't Help It	1388	Birth Of The Blues	131
Bessie, Bessie, Bessie	552	Bit By Bit, You're Breaking My Heart	1618
Best Is Yet To Come	4157	Bitter Sweet Blues	3411
Best Man (The)	4424	Bix (Duplicated)	2743
Best Things In Life Are Free	143	Bix (Film Theme by Bob Wilber)	2465
Better Call The Preacher Now	2065	Black & Blue	186
Better Think Twice	2889	Black & Tan Fantasy	152
Betty Co-Ed	1917	Black & White Rag	13
Between 18th & 19th On Chestnut St	491	Black Beauty	965
Between A Kiss And A Sigh	417	Black Bottom	720
Between The Devil & The Deep Blue Sea	241	Black Bottom Ball	1468
Beverly Hills	3843	Black Bottom Betty	2392

Black Bottom Blues	4069	Blue Christmas	2879
Black Bottom Stomp	1346	Blue Clarinet Stomp	3418
Black Butterfly	946	Blue Clover Man	2628
Black Cat Blues	2124	Blue Evening	467
Black Cat Luck	1521	Blue Evening Blues	1561
Black Cat Moan	4407	Blue Eyed Blues	3441
Black Cat Rag	4320	Blue Eyed Sally	4147
Black Coffee	783	Blue Eyes	1669
Black Dog On A Binge	2457	Blue Eyes	1669
Black Eyed Blues	1469	Blue Flame (Bishop, Noble)	577
Black Eyed Susan Brown	291	Blue Flame (Lada, Williams)	3675
Black Horse Blues	2618	Blue Goose Rag	1007
Black Jazz	4669	Blue Grass Blues	2439
Black Man, Be On Your Way	2286	Blue Hawaii	387
Black Maria	2224	Blue Hoosier Blues	2324
Black Moonlight	2135	Blue Interlude	2182
Black Mountain Blues	2759	Blue Is The Night	1081
Black N' Blues	952	Blue Island Blues	3387
Black Raspberry Jam	3272	Blue Kentucky Moon	749
Black Sheep Blues	4040	Blue Lament	960
Black Smith Blues	4057	Blue Law Sunday Blues	2933
Black Snake Moan	1507	Blue Light	1300
Black Star Line	3767	Blue Lou	317
Black Stick	2635	Blue Love Bird	512
Black Wall Tunnel Blues	3226	Blue Mediterranean	3115
Blackin' Blues	2039	Blue Melodys (The)	2741
Blacksmith Rag	4313	Blue Moments	4048
Blame It On My Last Affair	483	Blue Monday	1870
Blame It On The Blues	1088	Blue Moon	295
Blazin'	1260	Blue Night	2728
Bleeding Hearted Blues	1146	Blue Note Blues	3410
Bleeding Moon (The)	3879	Blue Orchids	475
Bless 'Em All	497	Blue Piano Stomp	3418
Bless My Swanee River Home	3943	Blue Prelude	289
Bless You Sister	1257	Blue Rain	469
Bless Your Little Heart	2446	Blue Ramble	2851
Blind Man Blues	1416	Blue Reverie	1028
Blizzard Head Blues	4841	Blue River	1178
Bloody Razor Blues	3414	Blue Room	123
Blossoms On Broadway	438	Blue Rose	3651
Blowing Of The Breeze	3734	Blue Roses	1614
Blown' Off Steam	3568	Blue Shadows	162
Blue	68	Blue Skies	145
Blue & Sentimental	412	Blue Star	833
Blue Again	748	Blue Suede Shoes	4440
Blue Baby	1901	Blue Sunday Blues	3369
Blue Because Of You	3207	Blue Velvet	817
Blue Bell	2584	Blue Washboard Stomp	3417
Blue Bird Blues	4035	Blue, Turning Grey Over You	1956
Blue Bird Sing Me A Song	4027	Blueberry Hill	500
Blue Bird, Why Don't You Call On Me	1906	Bluebird Of Happiness	3715
Blue Birds In The Moonlight	468	Bluer Than Blue	2801
Blue Blood Blues	2168	Blues Ain't Nothin' But A Woman Cryin' (The)	2216
Blue Blue	3325	Blues Ala-Mode	4833
Blue Bonnet, You Make He Feel Blue	4314	Blues Are Brewin' (The)	3384
Blue Champagne	530	Blues Before Sunrise	2002

Blues Don't Care Who's Got 'Em	3408	Box Car Blues	3782
Blues For Fats	1754	Box Car Shorty	2614
Blues For Lucille	2791	Boy In The Boat	1479
Blues For The Old Man	4441	Boy Meets Horn	487
Blues For Yesterday	1996	Boy Next Door (The)	624
Blues In D-Flat (Benny Carter & Milt Jackson)	3604	Boy With The Receding Chin	4255
Blues In Jail	2389	Boy, Oh Boy, Oh Boy, I've Got It Bad	2951
Blues In My Heart	1488	Brainstorm	1186
Blues In The Air (Bechet)	2102	Brakeman's Blues	2559
Blues In The Dark	4087	Brandy Street Parade	2397
Blues In The Morning	4223	Brass Band Ephraim Jones	3137
Blues In The Night	521	Brazil	455
Blues In Thirds (Caution Blues)	2090	Breakaway	739
Blues I've Got (The)	2366	Breakfast Dance	1788
Blues My Naughty Sweetie Gives To Me	54	Breakin' In The Blues	2656
Blues On Parade	520	Breaking In A Pair Of Shoes	2278
Blues Why Don't You Leave Me Alone	4062	Breeze	1315
Blues With A Feeling (The)	1793	Breeze (The)	310
Blues Within The Blues	3115	Breezing Along With The Breeze	123
Bluin' The Blues	685	Brian's Song	4745
Boarding House Blues	2950	Bright Eyes	911
Bob White	407	Bring Back My Daddy To Me	3705
Bobbed Haired Babies' Ball	4363	Bring It With You When You Come	4477
Bobbin' Up & Down	1877	Bring Me Back My Lovin' Honey Boy	4361
Body & Soul	215	Brittwood Rag	4717
Bogalouosa Strut	1060	Broadway Blues (The)	3354
Bohemia Rag	924	Broadway Melody	739
Bojangles	1300	Broadway Rose	1417
Bolero At The Savoy	484	Broken Down Blues	4034
Boll Weevil Blues	2438	Broken Hearted Blues	1156
Bolo Rag (The)	4720	Broken Hearted Melody	1997
Bolsa Chica Strut	2893	Broken Windmill (The)	2636
Bolshevic	2172	Brother Ben	4144
Bom Bom Bom Bhe	2175	Brother Bill	576
Bombo-Shay (The)	3839	Brother Low Down	1467
Bompy Dump	2115	Brother Seek & Ye Shall Find	1465
Bon Bon Buddy	3305	Brother, Can You Spare A Dime	263
Boneyard Shuffle	1384	Brotherly Love	2212
Boo Hoo	354	Brown Eyes Why Are You Blue?	770
Boodle Am	3456	Brown Gal	3126
Boog-A-Boo	953	Brown Skin (Who You For)	1524
Boogie Rag	2656	Brown Skin Gal In The Calico Gown	1424
Boogie Woogie Bugle Boy	4759	Brown Sugar	1036
Booster Rag (The)	2169	Brown, Black And Yellow Blues	3339
Bootlegger's Child (The)	2106	Bubbles In The Wine	452
Born Free	1882	Buck Town Blues	3009
Born To Lose	595	Buck Town Stomp	4480
Borneo	735	Buckets Got A Hole In It (The)	920
Boston Tea Party (The)	381	Buckle Down Winsocki	1670
Bottom Land	1340	Buddy Bolden Blues	943
Boulevard Of Broken Dreams	281	Buddy's Habit	1054
Bouncing Around	1222	Buffadora Blow Up	2471
Bouncing At The Rubber Ball	4153	Buffalo Blues	1464
Bourbon Street Parade	829	Buffalo Gals	4528
Bow Wow Blues	1568	Buffalo Rag	1064
Bowery Buck	4552	Buffalo Rhythm	3837

Bug House	3434	California Here I Come	1618
Bug-A-Boo	1466	Call Me Darling	231
Bugaboo Man (The)	1921	Call Me Irresponsible	584
Bugle Blues	1726	Call Me Shine	3777
Bugle Boy March	2154	Call Me Up Some Rainy Afternoon	4571
Bugle Call Rag (Goodman)	2143	Call Of The Canyon	498
Bugle Call Rag (Vocal Verse)	2142	Call Of The Freaks	3399
Bull Fiddle Blues (Johnny Dodds)	3415	Call The Children Home	4399
Bull Fiddle Blues (Leo Brown)	2760	Call The Plumber In	1067
Bull Frog Blues	4331	Calling	3553
Bull Trombone	2158	Calliope Blues	3579
Bunch Of Blackberries	1706	Calliope Rag	2891
Business In F	947	Camel Walk (The)	1241
Business Is Business With Me	3247	Camel Walk Blues	2944
But	2164	Caminetto Rag	3053
But Beautiful	661	Camouflage	4334
But Definitely	2817	Camp Meeting Blues	2103
But I Do, You Know I Do	1080	Canadian Capers	63
But I Loved You	2432	Canal St Blues	893
But Not For Me	200	Candlelights	218
But She's My Buddy's Chick	3304	Candy	607
But You Do	606	Candy Blues	3377
Button Up Your Overcoat	171	Candy Lips (Instrumental)	1133
Buttons And Bows	4537	Candy Lips (Vocal Arrangement)	1619
Buy, Buy Fur Baby	3703	Cannibal Isle	2052
Buzzing' Around	4392	Cannonball	1276
By & By	868	Cannonball Blues	1690
By A Rippling Stream	267	Can't Feel Jolly Blues	2362
By A Waterfall	290	Can't Get Indiana Off My Mind	497
By Heck	23	Can't Get Lovin' Blues	3433
By My Side	1216	Can't Get Out Of This Mood	565
By The Beautiful Sea	1615	Can't Get Stuff In Your Cuff	603
By The Light Of The Silvery Moon	2275	Can't Help Loving That Man	159
By The Light Of The Stars	1572	Can't We Be Friends	192
By The River St Marie	226	Can't We Get Together	2339
By The Shalimar	3577	Can't We Talk It Over	231
By The Sycamore Tree	3551	Can't You Hear Me Callin' Caroline	4453
By The Time I Get To Phoenix	4379	Can't You Read Between The Lines	631
By The Watermelon Vine	4365	Can't You See How I Love You	3573
By The Way I'm Still In Love With You	4120	Can't You See I'm Lonely	3677
Bye Bye Baby	2500	Caravan	407
Bye Bye Black Bird	132	Careless	453
Bye Bye My Eva, Bye-Bye	2234	Careless Love	1562
Bye Bye Pretty Baby	2972	Caressing You	4308
Bye, Bye, Blues	198	Caribbean Clipper	571
C .C. Rider	134	Carolina	2762
Cabaret	4396	Carolina Blues	2317
Cabaret Blues	3347	Carolina In The Morning	75
Cabin In The Cotton	264	Carolina Jane	4364
Cabin In The Sky	502	Carolina Mammy	3887
Cafe Society Rag	1954	Carolina Moon	170
Cairo Blues	4056	Carolina Rolling Stone	2388
Cairo Land	2181	Carolina Shout	1520
Cakewalking Babies From Home	886	Carolina Stomp	1414
Caldonia	644	Carolina's Calling Me	1550
Calico Rag	2319	Carpet Alley Breakdown	4479



Carrie	3493	Chattanooga Shoe Shine Boy	4449
Casa Loma Stomp	227	Chattanooga Stomp	1063
Casey Jones	22	Chatterbox Rag	918
Casey Rag (The)	2692	Cheatin' Blues	3110
Cash For Your Trash	591	Cheatin' On Me	113
Cassoulet Stomp	2007	Cheatin' On Your Baby	3494
Cast Away On The Island Of Love	4261	Cheating	4113
Castle Doggy	1462	Checkers Rag	613
Castle House Rag	1200	Cheek To Cheek	335
Cat (The)	3813	Cheer Up Good Times Are Comin'	3564
Caterpillar Crawl	4307	Cheerful Little Earful	220
Cathedral In The Pines	4467	Cheers (TV Theme)	4556
Cat's Whiskers (Rex)	944	Cheese & Crackers	4432
Cat's Whiskers (The) (Austed)	2335	Chelsea Bridge	1227
Caught	3939	Chelsea On Down	3225
Cause I Feel Low Down	921	Cherie I Love You	825
Caution Blues (Blues In Thirds)	2090	Cherokee	417
Cavernism	1150	Cherry	163
Cecilia	100	Cherry Pickin' Blues	2603
Celery Stalks At Midnight	550	Cherry Pink & Apple Blossom White	2489
Cement Mixer	4109	Cherry Red	3130
Cemetery Blues	4065	Chiapanecas	347
C'est Si Bon	2500	Chicago	73
Champagne Charlie	4571	Chicago Blues (Biese)	1767
Champagne Rag	2268	Chicago Blues (L. Johnson)	2012
Champagne Waltz (The)	311	Chicago Break Down	135
Chances Are (Robert-Allen)	4141	Chicago Monkey Man Blues	2614
Chances Are-(Harry Earns)	2832	Chicago Rhythm	1736
Change Of Heart	3012	Chicago Style	1956
Change Partners	448	Chicken Chowder	1858
Changeable	4719	Chicken Rag (The)	1895
Changes	154	Chicken Reel	3747
Changing The Key	2807	Chicken Song	3621
Chanson D'amour	806	Chicken Walk	3887
Chant (The)	882	Chile Blues	3996
Chant In The Night	2339	Chili Bean	1696
Chant Of The Jungle	3236	Chili Bon Bon	4001
Chant Of The Swamp	1874	Chilly Con Carney	3889
Chant Of The Weeds	4005	Chimes Blues	82
Chantez Les Bas	2540	China Boy	73
Chapel In The Moonlight	348	China Girl	1401
Charleston	81	China Lady Of Mine	4352
Charleston Baby Of Mine	1670	Chinaman Blues	1766
Charleston Ball	3838	Chinatown	18
Charleston Cabin	4569	Chinese Blues	1382
Charleston Charley	3190	Chinese Jazz	3896
Charleston Crazy	3431	Chinese Laundry Blues	2952
Charleston Hound	2416	Chinese Lullaby	54
Charleston Is The Best Dance After All	3834	Ching Chong	3444
Charley, My Boy	712	Chinky Chinese Boogie Man	4362
Charlie Raccoon	3991	Chinnin' & Chatting' With May	2414
Charmaine	138	Chipperoo Song	3647
Chasin' The Blues	3408	Chiropractor Blues	3455
Chasing Shadows	3294	Chizzlin' Sam	2195
Chattanooga Blues-	3487	Chloe	159
Chattanooga Choo Choo	534	Chocolate Banana Shake	4806

Chocolate Shake	2090	Collector Man Blues	3333
Chong	693	College Inn Rag (The)	3683
Choo Choo	865	College Rhythm	314
Choo Choo (I Gotta Hurry Home)	3073	Collegiate	719
Choo Choo Blues	1762	Collegiate Blues	1592
Christmas Dreaming	662	Collegiate Sam	1671
Christmas Song (The)	647	Color My World Free	4416
Chromatic Blues	2653	Colorado Blues	3351
Chu	2471	Columbus Stockade Blues	2778
Chung Low	2190	Come After Breakfast	984
Church Street Sobbin' Blues	881	Come And Get It	551
Cigareets & Whusky & Wild Wild Women	1085	Come Back Sweet Papa	896
Cinderella Blues	3054	Come Back To Me, Mandy	3782
Cindy	4530	Come Back To Sorrento	4829
Circus Blues	3451	Come Easy, Go Easy Love	1571
Circus Day In Dixie	2148	Come Josephine In My Flying Machine	4511
Ciribiribin	470	Come Ma' Honey, Come	3239
City Black Shine	2560	Come On & Baby Me	2669
City Of A Million Dreams	935	Come On & Stomp, Stomp, Stomp	2336
City Of Dreams	2560	Come On Baby	1176
Clair De Lune	10	Come On Coot, Do That Thing	3587
Clap Hands Here Comes Charlie	714	Come On Papa	1281
Clap Yo Hands	4419	Come On Red	2314
Clap Yo' Hands	3985	Come On Spark Plug	3161
Clap Your Hands	4886	Come Out Dinah, On The Green	3991
Clarinet Marmalade	48	Come Rain Or Come Shine	646
Clarinet Polka	4070	Come Sunday	1175
Clarion Song	3159	Come To Baby Do	632
Clearing House Blues (The)	2326	Come Up & See Me Sometime	2663
Clementine From New Orleans	161	Comes Love	3208
Cleopatra Had A Jazz Band	1713	Comet Rag	1902
Climax Rag	1830	Common Sense	3013
Climbers (The)	4097	Common Street Blues	3813
Climbing Up The Ladder Of Love	3197	Concentratin' On You	249
Cling A Little Closer Sweetie Dear	3578	Coney Island Washboard	1463
Close Fit Blues	3787	Confessin' The Blues	841
Close To Me	4536	Congo Love Song	3778
Close To You	594	Congratulations	827
Close Your Eyes	762	Consideration	3163
Cloud Kisses	2827	Consolation Lane	2235
Clouds	328	Constantly	1933
Clover Blossom Blues	3597	Conti	2792
Coal Black Mammy	2222	Contrasts	760
Coal Black Shine	2756	Coo-Coo	2807
Coal Cart Blues	1190	Cooking Breakfast For The One Love	2142
Coburn Blues	1752	Cool Yule	4807
Cocktails For Two	299	Cootie Tickle	1757
Cocoanut Grove Jazz	2664	Cop On The Beat	2973
Cocoanut Trot	4266	Copenhagen	95
Coffee In The Morning	3227	Coquette	180
Coffee Time	645	Coral Sea	695
Coffer Grinder (Moulin A Cafe)	1825	Corner Pocket	2892
Cohen Owes Me \$97.00	2332	Cornet Chop Suey	104
Cold Cold Heart	906	Corrine Corrina	187
Cold Cold Mammas	2325	Cosey Rag (The)	3869
Cold Weather Papa	3775	Cotton Bolls Rag	7

Cotton Hollow Harmony	4357	Crying Time	853
Cotton Picker's Ball	2182	Cuban Love Song	247
Cotton Pickin' Time In Tennessee	4891	Cubanola Glide	2676
Cotton Tail	503	Cuckoo In The Clock	454
Could Be	418	Cuddle Uddle Up	2622
Could I? I Certainly Could	1662	Cuddle Up	4008
Count Every Star	581	Cuddle Up A Little Closer	18
Count Me In	4630	Cuddle Up Blues	1661
Count Me Out	409	Curse Of An Aching Heart (The)	1259
Count The Days	1570	Curtains Of The Night	2459
Count Your Blessings	2488	Cushion Foot Stomp	1658
Country Boy	2184	Custom House Up & Down	1961
Country Style	4506	Cut Yourself A Piece Of Cake	3451
Couple Upstairs (The)	4891	Cute	3174
Cow Cow Blues	1965	Cute Little Wigglin' Dance (The)	1069
Cow Cow Boogie	526	Cutest Kid In Town (The)	2908
Cows May Come, Cows May Go	916	D Natural Blues	1480
Crab Apples	2437	Daddy (Ayer)	1448
Cracked Ice Rag	3024	Daddy (B Troop)	528
Crave (The)	1289	Daddy Blues	2904
Craving	3309	Daddy Do	1127
Crazy Blues	1158	Daddy Goodbye Blues	3341
Crazy Bone Rag	1310	Daddy I Ain't Mad At You	3187
Crazy Chords	2538	Daddy Swiped Our Last Clean Sheet	3252
Crazy Crossword Puzzle Blues	3452	Daddy Won't You Please Come Home	738
Crazy Jo'	3279	Daddy Wouldn't Buy Me A Bow-Wow	4776
Crazy People	2951	Daddy Your Mama Is Lonesome For You	894
Crazy Quilt	1534	Daddy You've Been A Mother To Me	4529
Crazy Rhythm	1531	Daddy's Little Girl	1254
Crazy Words, Crazy Tune	725	Dallas Blues	27
Creeper (The)	2216	Dance And Grow Thin	3835
Creepy	4371	Dance Hall Doll	855
Creole Belle	1370	Dance Of The Bayou	4809
Creole Blues	3829	Dance Of The Blue Danube (The)	4721
Creole Love Call	1478	Dance They Call The Georgia Hunch (The)	3787
Creole Nights	2466	Dancero	821
Crimpin' The Blues	1167	Dancing At The Twelve O'Clock Ball	4139
Cross Eyed Papa	1685	Dancing Blues	2610
Cross Patch	4083	Dancing Dan	3165
Cross Roads	4704	Dancing Feet	4413
Cross Words	1554	Dancing Fool	704
Cross Your Heart	2827	Dancing In The Dark	231
Crossword Mamma, You Puzzle Me	2928	Dancing On The Ceiling	199
Crossword Puzzle Blues	2781	Dancing Tambourine	154
Cruel Daddy Blues	3244	Dancing The Blues Away	3825
Cry	826	Del Mar Drag	3049
Cry Baby	4534	Dancing The Devil Away	4882
Cry Baby Blues	698	Dancing The Jelly Roll	3175
Cry Me A River	830	Dancing With A Dolly	4197
Cryin' & Sighin'	3424	Dancing With Tears In My Eyes	220
Cryin' All Day	2011	Dangerous Blues	1379
Cryin' Blues	2333	Daniel	1302
Cryin' In My Sleep	1801	Danke Schoen	4140
Cryin' My Blues Away	1915	Dapper Dan	701
Crying For The Carolines	1002	Dardanella	55
Crying Myself To Sleep	2899	Dardanella Blues	988

Dark Rapture	2541	Deep In A Dream	431
Darkey Tuladalo (The)	1547	Deep In The Blues	3407
Darkness On The Delta	269	Deep In The Heart Of Texas	551
Darktown Dancing School	4892	Deep In The Heart Of The South	4220
Darktown Flappers Ball	1803	Deep In Your Eyes	2746
Darktown Has A Gay White Way	3432	Deep Night	184
Darktown Is Out Tonight	4360	Deep Purple	309
Darktown Poker Club (The)	2038	Deep River	1538
Darktown Reveille	1588	Deep River Blues	2367
Darktown Shimmy Ball (The)	4132	Deep Sea Blues	1684
Darktown Shuffle	1423	Deep South	3731
Darktown Strutters Ball	46	Del Mar Drag	3049
Darling, Je Vous Aime Beaucoup	339	Del Mar Rag	1984
Darn That Dream	457	Delilah	535
Dar's A Watermelon Spoilin'	4279	Delirium	2522
Dat Ain't Nothing But Talk	4309	Delta Bound	1885
Dat's Harmony	1087	Delta Mood	2273
Dat's Ma Honey Sho's Yo' Born	2211	Dem Deming Blues	3086
Dat's Music To Me	2240	Der Fueher's Face	561
Davenport Blues	150	Dere's Jazz In Dem Dere Horns	3729
Dawes Melody (It's All In The Game)	18	Desdemona	4633
Dawn	2576	Desert Blues	2991
Dawning	1662	Desert Song	125
Day And Night (Lover's Blues)	2998	Deserted Blues	2543
Day By Day (AJ Piron)	1512	Devil With The Devil	4165
Day By Day (Weston)	628	Dew-Dew-Dewy Day	823
Day Dream	1379	Dewitt River Road Fruit Stand	3638
Day Dreams Come True At Night	4298	Diamonds Are A Girl's Best Friend	4172
Day In, Day Out	471	Diane	153
Day The Ladies Take Power (The)	1402	Dicty Blues	1422
Day You Came Along (The)	282	Dicty Glide	2076
Daybreak	584	Did I Remember	345
Days Of Wine A Roses	832	Did You Ever	2725
De Bad Man Will Ketch Yo	4366	Did You Ever See A Dream Walking	292
De Pullman Porter's Ball	4307	Did You Mean it	383
De Wash Tub Blues	3404	Didn't I Tell You	2036
De Water In De Ribber Might Be Wet	3900	Diga Diga Doo	1387
Dead Man Blues	130	Dill Pickles	12
Dear Heart	813	Dill Pickles (Vocal)	4519
Dear Hearts & Gentle People	4462	Dimples	4831
Dear Old Girl	2569	Dinah	114
Dear Old Southland	63	Ding Dong Blues (Instrumental)	3419
Dearly Beloved	588	Dingle Pop Hop	3296
Death Letter Blues	2708	Dinner For One Please James	4722
Death Of Floyd Collins (The)	1290	Dip Your Brush In The Sunshine	2588
Decatur Street Blues	1068	Dippermouth Blues	127
Dedicated To You	2429	Dipsy Doodle (The)	408
Deed I Do	131	Dirty Blues	2590
Deedle Deedle Dumm	1569	Dirty Dig (The)	1890
Deep Down South	3301	Dirty Dozen (The)	1227
Deep Elem (You Tell 'Em I'm Blue)	1337	Dirty Hands, Dirty Face	1667
Deep Elem Blues	3391	Dirty No-Gooders Blues	1698
Deep Forest	856	Dis Ain't No Time For An Argument	3187
Deep Harlem	3427	Dixie After Dark	4169
Deep Henderson	137	Dixie Blossoms	2126
Deep Hollow	2269	Dixie Bluebird	4388

Dixie Blues	3345	Don't Sing Aloha When I Go	2281
Dixie Bound	3676	Don't Worry 'Bout Me	459
Dixie Dawn	966	Don't You Leave Me Here	2149
Dixie Flyer March	3648	Don't You Remember Me?	4609
Dixie Hang-Up	4611	Don't Advertise Your Man	2521
Dixie Jamboree	2158	Don't Be Afraid To Tell Your Mother	4577
Dixie Knows	1005	Don't Be Angry	2386
Dixie Lee	863	Don't Be Angry With Them Dear	3318
Dixieland Band (The)	3149	Don't Be Like That	1347
Dixieland Blues (Art Hiller)	2949	Don't Be So Mean To Baby	659
Dixieland Blues (Joe Oliver)	2611	Don't Be That Way	451
Dixieland Detour	4477	Don't Blame It All On Broadway	3138
Dixieland Forever	3843	Don't Blame Me	263
Dixieland Is Here To Stay	2727	Don't Break My Heart Tonight	4045
Dixie's Favorite Son	2208	Don't Bring Lulu	718
Djalamichto	4274	Don't Bring Me Posies	1338
Do Do Do	120	Don't Butt In	2556
Do Doodle Ooh	2881	Don't Care Blues	2905
Do I Love You (Cole Porter)	460	Don't Count Your Kisses	4852
Do I Love You (Rogers & Hammerstein)	871	Don't Cry	795
Do I Worry	544	Don't Cry Baby	4474
Do It Again	4028	Don't Cry Frenchy, Don't Cry	694
Do Nothing Till You Hear From Me	593	Don't Cry Joe	858
Do Something	735	Don't Cry Little Girl, Don't Cry	4139
Do Yo Dooty Daddy	3623	Don't Do Anything I Wouldn't Do	3951
Do You Believe In Dreams?	4472	Don't Do That To The Poor Puss Cat	3135
Do You Believe In Love At Sight	244	Don't Explain	2709
Do You Care?	550	Don't Fence Me In	614
Do You Ever Think Of Me	61	Don't Get Around Much Anymore	557
Do You Know What It Means To Miss N.O.	651	Don't Give Me That Jive	562
Do You Miss Your Sweetheart	2729	Don't Give Up The Old Love For The New	3319
Do Your Duty	3271	Don't Go In The Lion's Cage Tonight	1282
Doc Brown's Cakewalk	4835	Don't Go Out Tonight, Dear Father	1935
Doctor Blues	2281	Don't Go Way, Nobody	2584
Doctor Heckle & Mister Jibe	272	Don't It Make Your Brown Eyes Blue	2639
Doctor Jazz	148	Don't Keep Me In The Dark, Bright Eyes	1125
Doctor, I Got Girl Trouble	1730	Don't Leave Me Mammy	1251
Does Jesus Care	3976	Don't Leave Your Wife Alone	3139
Does My Baby Love?	3879	Don't Let It Happen Again	4185
Does My Sweetie Do, And How	4532	Don't Let Julia Fool Ya	3443
Does The Spearmint Lose Its Flavour	902	Don't Let That Moon Get Away	418
Does Your Heart Beat For Me	366	Don't Let The Sun Catch You Cryin'	3727
Dog Town Blues	1421	Don't Let Your Love Go Wrong	3311
Dogzignty Rag	2008	Don't Make Dem Scandalous Eyes At Me	4434
Doin' The Hambone	4053	Don't Mind Cryin' Blues	1374
Doin' The Raccoon	730	Don't Put A Tax On Beautiful Girls	1911
Doin' What Comes Natur'lly	646	Don't Put Your Foot In My Face Dear	2112
Doin' The Crazy Walk	3659	Don't Roll Those Bloodshot Eyes At Me	2585
Doin' The New Low Down	883	Don't Say Nothing	1121
Doin' The Uptown Lowdown	3656	Don't Send Me Cookies For Christmas	3487
Doin' The Voom Voom	4211	Don't Sing Aloha When I Go	2281
Doll Dance	153	Don't Sit Under The Apple Tree	582
Dolores	551	Don't Smoke In Bed	2299
Don't Believe All You Hear Honey	3247	Don't Somebody Want Somebody To Love	2306
Don't Leave Me Daddy	1077	Don't Sweetheart Me	599
Don't Mess With My Body	3797	Don't Take Away The Blues	2659

Don't Take Life Seriously	3751	Down Where The Sun Goes Down	869
Don't Take Me Home	3175	Down Where The Swanee River Flows	3978
Don't Take That Black Bottom Away	2490	Down Where They Play The Blues	3580
Don't Take Your Love From Me	545	Down Yonder	4535
Don't Tell Her	1535	Dragging' The Dragon	2939
Don't Tell It To Me	4340	Dragon's Eyes (The)	2742
Don't Tell Your Monkey Man	2692	Drainpipe Song (The)	1148
Don't Throw Your Sweet Daddy Down	1076	Dream	621
Don't Turn Your Back On Me	1266	Dream A Little Dream Of Me	235
Don't Wait Too Long	2787	Dream Avenue	2576
Don't Wake Me Up	3677	Dream Awhile	4024
Don't Worry 'Bout Me	459	Dream Daddy	2174
Don't You Know I Care	610	Dream House	4533
Doo Dah Blues	1177	Dream Kisses	146
Doo Dee Blues	3576	Dream Man, Make Me Dream Some More	2398
Doo Dee Doo On Old Kazoo	3137	Dream Of Love (Liebestraum)	114
Doo Wacka Doo	714	Dream Of You	295
Doodle Doo Doo	713	Dream Pal	4305
Dot's Nice	2662	Dream Street	2066
Dottie's Blues	1473	Dream Sweetheart	2907
Double Crossin' Blues	2897	Dream Train	4052
Double Fudge	2528	Dreaming Blues	2650
Down & Out Blues (Arthur Sizemore)	1959	Dreaming Butterfly	2462
Down & Out Blues (James Kokomo Arnold)	3737	Dreaming My Life Away	3682
Down Among The Sugar Cane	2243	Dreaming Of Tomorrow (Vocal)	3224
Down At Jasper Johnson's Jamboree	4367	Dreaming The Hours Away	1338
Down At Papa Joe's	1321	Dreamy Melody	74
Down At The Barbecue	2869	Driftin' Tide	3735
Down By The Old Mill Stream	1888	Drifting & Dreaming	2122
Down By The River	949	Drifting Clouds	2469
Down By The Riverside	976	Drifting Down The River	3979
Down By The Vinegar Woiks	3257	Droop Dem Eyes	4306
Down Hearted Blues	1279	Drop A Nickel In The Slot	2544
Down Home Blues (The)	3226	Drop Me Off In Harlem	1229
Down Home Rag	20	Drop That Sack	1159
Down In Bombay	3696	Drug Store Cabaret	2914
Down In Borneo Isle	1274	Drunkard Song (The)	4023
Down In Chattannooga	3129	Dry So Long	2629
Down In Dear Old New Orleans	4769	Dry Your Tears	1764
Down In Hindu Town	2010	Dublin Blues	4030
Down In Honky Tonky Town	940	Duchess Threw Her Crutches Away (The)	2686
Down In Jungle Town	1144	Ducks Quack	3775
Down In Maryland	1823	Duff Campbell's Revenge	1178
Down In Memphis	3488	Dumb Dora	3626
Down In Our Alley Blues	960	Dumbell	2590
Down In Sugar Cane Lane	2241	Dummy Song	770
Down In Sweetheart Town	4898	Dupree Blues	1517
Down In That Foreign Land	2155	Dusky Stevedore	734
Down In The Dumps (Ringle)	3811	Dust Off That Old Piano	1610
Down In The Dumps (W. Wilson)	2766	Dust On The Moon	2229
Down On The Farm	3129	Dusty Rag	3847
Down South	1909	Dusty Road	4274
Down South Blues	2943	Dying With The Blues	3379
Down South Camp Meeting	372	Eager Beaver	614
Down T' Uncle Bill's	3176	Early Autumn	863
Down The Old Ox Road	271	Early In The Morning Blues	1666

Early Morning Blues	2643	Empty Saddles	350
East Coast Trot	2378	En Verdine	4267
East Of The Sun	315	Entertainer (The)	8
East St Louis Toodle Oo	3913	Entry Of The Gladiators	1866
Easter Parade	287	Eskimo Rag (The)	3689
Easy Come, Easy Go	802	Especially For You	776
Easy Come, Easy Go Blues	2638	Estrelita	30
Easy Does It	518	Etiquette Blues	2252
Easy Goin'	2712	Eve Wasn't Modest 'Til She Ate That Apple	1820
Easy Goin' Mamma	2934	Evenin'	4176
Easy Living	3472	Evergreen Rag	2151
Easy Melody	892	Every Day	3019
Easy Pickin's	1266	Every Day (Brooks)	1172
Easy Rider	1066	Every Day (Fain)	308
Easy Stepper's Ball	1806	Every Day Away From You	2562
Easy Street	538	Every Day Blues	3461
Easy To Love	367	Every Evening	1176
Easy To Say	2773	Every Evening I Miss You	3470
Easy Tone	2308	Every Girl I Get The Other Fellow Steals	1938
Eatin' Time Rag	4750	Every Hour On The Hour	2104
Ebb Tide (Maxwell)	788	Every Little Bit Helps	4770
Ebb Tide (Rainger)	403	Every Little Moment	4543
Ebony Rhapsody	4469	Every Night About This Time	573
Eccentric	1873	Every Night I Cry Myself To Sleep Over You	4029
Echoes Of Harlem	373	Every One In Town Loves Little Mary Brown	3477
Eddie Leonard Blues	2127	Every One Says I Love You	3531
Edna	4007	Every Tub (King Ollver)	1693
Eeeny Meeny Miney Mo	3205	Every Tub (Count Basie)	419
Efferescent Blues	1955	Everybody Calls Me Honey	3189
E-Flat Blues	986	Everybody Is Going To See Mary Now	2239
Egyptian Ella	1194	Everybody Loves My Baby	88
Egyptian Fantasy	3133	Everybody Loves My Girl	160
Eight Ball	2736	Everybody Loves My Marguerite	282
Eight O'Clock Blues	3571	Everybody Loves Somebody	4093
Eight O'Clock Rush (The)	4861	Everybody Loves You	2782
Eighteenth Street Strut	1044	Everybody Rag With Me	2883
Either You Do Or You Don't	988	Everybody Shimmys Now	1583
El Cumbanchero	593	Everybody Step	694
El Paso	4417	Everybody Stomp	1182
El Products	3221	Everybody Two Step	4346
El Rancho Grande	329	Everybody Two Step (Vocal)	4611
Electrician's Blues	755	Everybody Wants The Key To The Cellar Now	1722
Elephant Skid (The)	4030	Everybody Works But Father	681
Eleven Sixty p.m.	4311	Everybody's Blues	3565
Eli Green's Cake Walk	982	Everybody's Crazy 'Bout The Doggone Blues	1250
Eliza	1665	Everybody's Crazy Over Dixie	4129
Ella Cinders	4663	Everybody's Doin' It Now	2802
Ellis Island Blues	4637	Everybody's Lonesome Sometime	4137
Elmer's Tune	301	Everybody's Ragtime Crazy	4191
Emaline	764	Everybody's Talkin'	4727
Emancipation Proclamation (Brown)	3469	Everything But You	640
Embraceable You	2017	Everything Depends On You	2341
Emperor Norton's Hunch	1814	Everything Happens To Me	525
Empty Ballroom Blues	2218	Everything He Does Just Pleases Me	4454
Empty Bed Blues	1780	Everything I Have Is Yours	274
Empty Cellar Blues	3461	Everything I Love	529

Everything Is Hotsy Totsy Now	1689	Feeling The Way I Do	984
Everything Is Peaches Down In Georgia	683	Feelings	822
Everything Is Ragtime Now	3690	Felix Rag	4753
Everything Old Is New Again	2159	Fell And Broke My Heart	3304
Everything That's Nice Belongs To You	250	Festival Blues	1792
Everything's Been Done Before (Adamson, King)	4019	Fever	832
Everything's Been Done Before (Duplicated)	771	Fevillage D'automne (Leaves Of Autumn)	2309
Everything's Coming Up Roses	3541	Fickle Fay Creep	957
Everything's Gonna Be All Right	2880	Fickle Flo From KoKoMo	3625
Everywhere You Go	4566	Fidgety Feet	53
Evolution Mama	2145	Fifteen Cents	2232
Evolution Rag	1204	Fifty Cents	3436
Exactly Like You	210	Fifty Fifty	2734
Excelsior Rag	4486	Fifty Miles Of Elbow Room	4155
Exodus Song (The)	4461	Fight Fiercely Harvard	2264
Explaining The Blues	2917	Fight On	4886
Eyes Of Love	3095	Fiji Blues	3393
F.D.R. Jones	439	Find Me A Girl	2292
Face On The Barroom Floor (The)	903	Find Out What They Like (And How They Like It)	330
Fade Away Blues	2925	Fine & Dandy	201
Fair And Warmer	4769	Fine & Dandy Rag	931
Fair One	4417	Fine & Mellow	497
Faithful Forever	477	Finger Buster	2363
Fallen Heroes	663	Fire	3647
Falling In Love Again	749	Firefly	2152
Falling In Love With Love	447	Fireman Save My Child	3793
Falling In Love With You	121	Fireside Blues	3403
Falling Leaves	492	Fireworks	3147
Falling Star	3040	Fishing	1185
Fan It	2483	Fit As A Fiddle	261
Fanatic Rag (The)	4804	Five Aces	1418
Fandango	3245	Five Feet Two, Eyes Of Blue	109
Far Away Blues	3475	Five Minutes More	651
Farewell	3731	Five O'Clock Drag	585
Farewell Blues	76	Five Pennies	1168
Farewell To Arms	281	Fives (The)	982
Farewell To Storyville	854	Fizz Water	1559
Farmyard Cabaret	3131	Flag That Train	2621
Fas' Fas' World	4491	Flamin' Mamie	1398
Fascinating Rhythm	105	Flaming Youth	2158
Fascination (James P. Johnson)	3218	Flamingo	525
Fascination (Marchetti)	11	Flapper Blues (The)	2564
Fashion Rag	2562	Flapper Fan	2228
Fat And Greasy	2542	Flat Foot	1270
Fat Francis	884	Flat Foot Floogie	1611
Fatal Wedding (The)	3320	Flat Tire Papa	4201
Fate	1380	Flee As A Bird To The Mountain	797
Father Dear Father Dear Come Home	3273	Flicker Red Rag	3693
Fats Waller's Original E Flat Blues	3937	Flirtation Walk	306
Favorite (The)	4441	Flivver Rag (The)	4189
Feather Your Nest	3888	Floatin' Down To Cotton Town	700
Feelin' Good	1239	Floating Down The River	1845
Feelin' Kind O' Blue	1604	Flock 'O Blues	3379
Feelin' Low Down	3180	Florida Blues (The)	37
Feelin' No Pain	1518	Florida	4233
Feelin' That Way	2930	Florida Bound	3117



Florida Stump	2000	Frankie & Johnny	47
Florida Low Down	3074	Frasquita Serenade	2118
Flower Garden Ball (The)	1616	Fraternity Blues	2556
Floyd's Guitar Blues	2782	Freakish	2536
Fly Me To The Moon	821	Freckles	2191
Fly 'Round Young Ladies	3253	Freeman's Way	2465
Flying Arrow	3153	Freeze Out	1228
Flying Home	466	Freight Train Blues	2609
Fog Under The Moon	3727	Frenesi	453
Follow The Swallow	1080	Fresh Eggs	4667
Follow Thru	1018	Freshman Hop	3144
Folsom Prison Blues	4504	Fresno Mardi Gras Blues	1923
Fool Me Some More	2817	Friday Harbor	2380
Foolin' Myself	1120	Friendless Blues (J McNeil)	4352
Fooling	4407	Friendless Blues (WC Hardy)	1071
Foolish Child	1578	Friends	4834
Foolish Man Blues	4050	Friendship	456
Fools Rush In	512	Frim Fram Sauce (The)	644
Foot Warmer	1751	Frisco Jazz Band Blues	1755
Footloose	2311	Frisco Rag (The)	2375
For All We Know	2900	Frisco's Kitchen Stove Rag	2514
For Dancers Only	404	Frisky	2449
For Just A Little Love From You	1183	Frog Legs Rag	2298
For Lena & Lenny	2893	From Here To Shanghai	3618
For Lovers Only	2304	From Monday On	1053
For Me & My Gal	39	From The Indies To The Andes In His Undies	3131
For Me To Pay	1940	Front Page Rag	1525
For My Baby	2874	Frosted Chocolate	4862
For My Sweetheart	4529	Frozen Bill Rag	1932
For Old Times Sake	4089	Full Moon & Empty Arms	645
For Sale	973	Fulton Street Blues	3448
For Sentimental Reasons	643	Functionizln'	1372
For The First Time	627	Funny Bones Rag	3092
For Two Cents I'd Leave You	3983	Funny Dear What Love Can Do	1708
For You	216	Funny Folks	2745
Fore Day Creep	1507	Funny Thing	4428
Forever	3968	Funny Tune	4542
Forever And Ever With You	4408	Furniture Man Blues	3491
Forever Is A Long, Long Time	2140	Fussin' Around	1753
Forever More	2350	Futuristic Rhythm	4512
Forget If You Can	401	Fuzzy Wuzzy Rag	2296
Forget Me Tomorrow Blues	3413	G.I. Jive	626
Forgetful Blues	3630	G'wan With It	2214
Forgetting You	2545	Gal From Joes (The)	459
Forgive Me	1262	Gallagher & Shean	812
Forsaken Blues	2953	Game Of Goo Goo Eyes (The)	2209
Fortune Telling Man	3207	Gang That Sang Heart Of My Heart (The)	120
Forty And Tight	2397	Garbage Can Blues	3499
Forty Second Street	1489	Garden Of The Moon	425
Four And One-Half Street	3073	Gasoline Gus & His Jitney Bus	1850
Four Brothers	803	Gasoline Rag	4560
Four O'Clock Blues	1325	Gate Mouth	1419
Four Or Five Times	356	Gee Baby Ain't I Good To You	741
Four Walls And One Dirty Window Blues	3355	Gee But Ain't America A Grand Old Place	2230
Francis Blues	1295	Gee But You're Swell	350
Frankie	3781	Gee I Wish I Had Someone To Rock Me	1280

Gee I'm Lonely Blues	4411	Girl Who Broke My Heart (The)	1426
Gee, But I Hate To Go Home Alone	901	Give Me A Call	3588
Gee, But I'd Like To Make You Happy	3906	Give Me Just A Little Bit Of Your Love	3768
Gee, But I'm Blue	2828	Give Me The Moonlight	3178
Gee, But It's Great To Meet A Friend/Hometown	941	Give Me The Simple Life	640
Geo Washington Abe Lincoln, Etc	3354	Give Me The Sultan's Harem	956
Georgia (Donaldson)	1974	Give Me Today	1592
Georgia Blues	1461	Give Me Your Telephone Number	4324
Georgia Bo-Bo	1990	Give My Regards To Broadway	4718
Georgia Cabin	1523	Give Us Back Our Beer & Wine!	3903
Georgia Cabin Door	2388	Glad Rag	1610
Georgia Gigolo	2538	Glad Rag Doll	737
Georgia Grind	1136	Gladly	1757
Georgia Jubilee	3789	Glendale Bus	2632
Georgia Lullaby (Chas Cordray)	4353	Glendora	3268
Georgia Lullaby (Joe Davis)	3196	Gloomy Sunday	371
Georgia May	768	Glorianna	4059
Georgia On My Mind	208	Glory	2094
Georgia Pines	1578	Glory Of Love (The)	350
Georgia Rag	3967	Glow Worm	13
Georgia Rockin' Chair	980	Go And Buy Yourself A Dream	3863
Georgia Rose	4418	Go Back Where You Stayed Last Night	1070
Georgia Swing	1939	Go Home And Tell Your Mother	4575
Get 'Em In A Rumble Seat	2699	Go Joe Go	1039
Get Goin'	2901	Go Long Sundown	2384
Get Happy	219	Go Long, Mule	4315
Get Hot	1084	Go Wash An Elephant	1246
Get It Fixed	2588	God Bless America	446
Get Low Down Blues	3438	God Bless The Child	553
Get Out & Get Under The Moon	164	Godfather Theme	4131
Get Out Of Town	440	Goin' Home Blues	2632
Get Over Sal	4327	Goin' To Chicago Blues	4094
Get Over Sally Blues	2222	Goin' To Town	3810
Get Rhythm In Your Feet	1199	Golden Brown Blues	1682
Get Up Off Your Knees (Duplicated)	987	Golden Gate	4589
Get Up Off Your Knees (Razaf, Williams)	2589	Golden Rod Blues	2845
Get Your Mind Out Of The Gutter	1579	Goldfish Glide	4219
Getting Some Fun Out Of Life	2912	Golfer's Blues	4107
Gettysburg March	2738	Gone	1245
Ghost Of A Chance	254	Gone Again Gal	2953
Ghost Of Dinah (The)	2287	Gone With The Wind	396
Ghost Of Mister Jazz	2383	Gone With What Wind	2982
Ghost Of The Bango Coon (The)	3909	Gonna Get A Girl	157
Ghost Of The Blues	3344	Goober Dance	4475
Ghost Of The St Louis Blues (The)	3890	Good Evening Caroline	4051
Ghost Of Yesterday	3830	Good For Nothing Joe	4608
Gimme A Little Kiss Will Ya Huh	119	Good Gravy Rag	2034
Gimme A Pigfoot	1572	Good Life (The)	4431
Girl Friend (The)	142	Good Little Bad Little You	2517
Girl From Ipanema	4591	Good Morning Blues	441
Girl I Left Behind Me (The)	3101	Good Morning Carrie	2244
Girl In My Dreams Tries To Look Like You	2294	Good Morning Heartache	4741
Girl Of My Dreams	143	Good Old Days In Alabam	1737
Girl Of The Golden West	1804	Good Old New York	2876
Girl Talk	807	Good Old Santa Clause	3590
Girl That I Marry (The)	653	Good Time Flat Blues	3414

Goodbye	326	Gravier Street Blues	1164
Goodbye Ain't Always Gone	1774	Gravy Waltz	2047
Goodbye Alexander	3683	Great Day	4725
Goodbye Blues	2415	Great Pacific Stomps	2257
Goodbye Booze	3008	Great White Way Blues	1248
Goodbye Dark Blues	3399	Greatest There Is (The)	3003
Goodbye Flo, Good Bye	3458	Greek To You	405
Goodbye Mr. Rag Time	4286	Green Eyes	190
Goodbye My Coney Island Baby	3189	Green Gal Can't Catch On	4617
Goodbye My Lady Love	668	Green River	4391
Goodbye Shanghai	1580	Green Sheet Blues (The)	3388
Goodbye Sue	595	Greenwich Witch	3263
Goodbye Sweet Marie	3041	Grenadilla Stomp	2463
Goodbye To Dreams	4516	Grievin'	1224
Goodbye Wild Women, Goodbye	1091	Grieving For You	3890
Goodnight Angel	397	Grizzly Bear Rag	928
Goodnight Angeline	1173	Grump (The)	4404
Goodnight My Love	377	Guess I'll Go Back Home This Summer	2423
Goodnight Nurse	1942	Guess I'll Hang My Tears Out To Dry	782
Goodnight Sweetheart	230	Guess Who	2520
Goody Goody	375	Guess Who's In Town	2490
Goofer Dust	3467	Guilty	232
Goofus	217	Gulf Coast Blues	864
Goopy Geer	3816	Gully Low Blues	1170
Goose Pimples	959	Gut Bucket Blues	1213
Gorgeous	4145	Gypsy	2251
Gospel Train Is Coming (The)	3111	Gypsy (The)	638
Got A Brand New Daddy (Dietz, Duke)	4609	Gypsy Blues	697
Got A Brand New Suit (Dietz, Schwartz)	3975	Gypsy Fiddles	763
Got A Date With An Angel	242	Gypsy Lady	3140
Got A Great Big Date	2765	Gypsy Without A Song	1424
Got A Man On My Mind	4264	Half Way To Heaven	1730
Got Butter On It	3534	Hallelujah	149
Got Dem Blues	2183	Hallelujah I'm A Bum	814
Got Everything But You	3602	Hallucinations	2094
Got Her Off My Hands	1038	Ham And Eggs	1605
Got Me Doin' Things	4604	Ham And Wot	2825
Got My Mojo Working	3745	Hambone Kelly	1978
Got Myself Another Jockey Now	4216	Hand That Rocks The Cradle	3145
Got No More Home Dan A Dog	2341	Handful Of Keys	744
Got Religion In My Soul	180	Hands Across The Table	297
Got The South In My Soul	2386	Handy Andy	1306
Got To Cool My Doggies Now	1381	Hang On To Me	3512
Got To Have It All The Time	3455	Hangin' Round	2906
Got To Have' My Daddy	2955	Hanging On The Garden Gate	2884
Got You Where I Want You	4625	Hangover	1328
Gotta Be This Or That	639	Hannibal Hope	1774
Gotta Be, Gonna Be Mine	1093	Happy As The Day Is Long	761
Gotta Get A Hold Of Myself	4226	Happy Days	744
Gouge Of Armour Street (The)	1429	Happy Days & Lonely Nights	178
Grace & Beauty	2006	Happy Days Are Here Again	3807
Granada	4847	Happy Days In Dixie	2529
Grandpa's Spells	78	Happy Feeling	4318
Grass Grows Greener	3556	Happy Feet	742
Grass Is Always Greener (The)	1404	Happy Go Lucky	3891
Grave Yard Blues	1860	Happy Go Lucky You	2266

Happy Holiday	555	Heading For Harlem	2378
Happy Talk	4705	Hear Me Talkin'	4413
Harbor Lights	397	Hear Me Talkin' To Ya	834
Hard Boiled Herman	4295	Hear That Orchestra Rag	3870
Hard Boiled Rose	1940	Heart & Soul	425
Hard Drivin' Papa	2878	Heart Break Blues	4671
Hard Hearted Hannah	89	Heart Break Hotel	2551
Hard Time Blues	2113	Heart Break Joe	3891
Hard To Get Gertie	990	Heart Breakin' Mose	4057
Harem Life	4849	Heart Breaking Baby Doll	1212
Harlem Blues	71	Heart Broken Blues	3641
Harlem Flat Blues	2291	Heart Broken Strain	4524
Harlem Fuss	2009	Heart Sickness Blues	2637
Harlem Holiday	2053	Heart That Once Belonged To Me (The)	4121
Harlem Lullaby	2053	Heartaches	245
Harlem Madness (Fletcher Henderson)	3065	Heat Wave (Berlin)	4667
Harlem Madness (Yellen, Ager)	3153	Heaven Can Wait	459
Harlem Nocturne	504	Heaven Help This Heart Of Mine	4061
Harlem On My Mind	2510	Heaven Will Protect The Workin' Girl	677
Harlem Rag	4551	He'd Have To Get Under	675
Harlem Rhythm Dance	2156	Heebie Jeebies	842
Harlem Stomp (The)	4060	Heigh Ho! Everybody Heigh-Ho!	4666
Harlem Strut	3222	Heliotrope Bouquet	666
Harmonica Harry	4672	Hello Baby, Hello	1664
Harmony Blues (Dewey D. Prater)	2931	Hello Beautiful	243
Harmony Blues (J. Bodewalt Lampe)	2577	Hello Bluebird	720
Harmony Joe	2055	Hello Cutie	2298
Harmony Rag	1296	Hello Dolly	794
Harvard Blues	4212	Hello Hawaii How Are You	1809
Haunting Blues	232	Hello Out There, Hello	2913
Have A Little Faith In Me	2530	Hello Swanee, Hello	2875
Have I Told You Lately That I Love You	3818	Hello, Hello	4585
Have You Ever Been Lonely	283	Hello, Ma Baby	4727
Have You Ever Felt That Way	2942	Hell's Bells	756
Have You Forgotten	235	Helter-Skelter	1837
Have You Met Miss Jones	394	Hen And The Cow (The)	2997
Have Yourself A Merry Little Christmas	620	Hen Cackles	2714
Hawaiian Blues	1859	Hen Party Blues	4476
Hawaiian Paradise	297	Henceforth I'll Call	2760
Hawaiian War Chant	363	Henderson Stomp	1460
Hawaiian Wedding Song	139	Henpecked Blues	1682
Hay Foot, Straw Foot Charleston	255	Henry's Made A Lady Out Of Lizzie	2130
Hazelton Rose	3589	Henry's Slip'ry Slidin' Trombone	2730
He Holds The Lantern While Mother Chops Wood	604	Hepcats Ball (The)	4102
He Is Irish	4370	Herbal Blues	2196
He Loves & She Loves	992	Here Am I Broken Hearted	146
He Loves It	1784	Here Comes Cookie	334
He May Be Your Man (In C)	708	Here Comes Emaline	1366
He may Be Your Man (In E-Flat)	1299	Here Comes Emily Brown	1664
He May Get Over It, But He'll Never Look Same	3687	Here Comes Fatima	1660
He Took It Away From Me	3573	Here Comes Heaven Again	4226
He Will Never Leave Me	4641	Here Comes My Ball & Chain	1208
He, She And Me	4445	Here Comes The Hot Tamale Man	2883
He's A Son Of The South	3925	Here I Am	4670
Headin' For Better Times	3069	Here In My Arms	114
Headin' For Louisville	2554	Here Lies An Actor	3317

Here Lies Love	796	Hold 'Er Deacon	4525
Here Me Talkie' To Ya	834	Hold Everything	2902
Here We Are	4523	Hold Me	276
Here's That Rainy Day	815	Hold Me In Your Lovin' Arms	3005
Here's Your Hat, What's Your Hurry?	4316	Hold Tight, Hold Tight	454
He's A Cousin Of Mine	1943	Hold What Yo've Got	4827
He's A Darn Good Man	1758	Hollerin' & Cryin' The Blues	3367
He's A Devil In His Own Hometown	945	Hollywood	4664
He's A Good Man To Have Around	1364	Hollywood At Vine	317
He's A Rag Picker	2069	Home	224
He's Comin' Home On The 8 O'Clock Train	3214	Home Again Blues	1580
He's Got My Goat	2233	Home Alone Blues	1022
He's Had No Lovin' For A Long Long Time	2260	Home Cookin' Mama	3741
He's Got The Whole World In His Hands	3557	Home Folks Blues	3386
He's In The Jailhouse Now	910	Home In Pasadena	912
He's My Guy	781	Home In The Clouds	2846
He's My Lovin' Jelly Roll	4342	Home Sickness Blues	2531
He's My Man	1236	Home To Harlem	2645
He's My Secret Passion	1267	Home Town	776
He's The Hottest Man In Town	1706	Home Town Blues	3480
He's The Last Word	1390	Homemade Sunshine	4668
He's The World's Best Music Man	4713	Homesick	3450
Hesitation Blues	896	Homespun	604
Hey Fella, Bring Your Umbrella	4464	Homeward Bound	4539
Hey Good Lookin'	480	Honest & Truly	713
Hey Look Me Over	3881	Honey	177
Hey! Ba-Ba-Re-Bob	3199	Honey Babe	991
Hey! Hey! I Heel Hee!	2424	Honey Boy	3191
Hey! Mammy Tell Pappy	3561	Honey Bunch	1717
Hi Diddle Diddle	369	Honey Hush	1343
Hiawatha's Lullaby	271	Honey I'm In Love With You	4686
Hidden Valley	351	Honey Man	670
High & The Mighty	809	Honey Song (The)	558
High Brown Blues	2499	Honey, Where You Been So Long	1946
High Cost Of Living (The)	1950	Honeymoon' Blues	2955
High Fever	1393	Honeymoon Hotel	275
High Flying Blues	1924	Honeysuckle And The Bee (The)	4287
High Hat	4487	Honeysuckle Rag	4601
High Life	2845	Honeysuckle Rose	188
High On A Windy Hill	501	Hong Kong Blues	482
High Society	6	Hong Kong Dream Girl	2514
High Tone Mama Of Mine	3122	Honky Tonky	2242
Hills Of Tennessee	4077	Honolou	1795
Hindoo Hop	4802	Honolulu Blues (The)	2690
Hindustan	47	Hoo Doo Blues	1724
Hip Hooray For Neville Chamberlain	4085	Hoodle Addle	2593
His Eye Is On The Sparrow	1986	Hoodle Dee Doo Dee Doo Doo	3652
Hit Me But Don't Quit Me	3784	Hoodoo Man	4135
Hit Me With A Hot Note	3012	Hooking Cow Blues	1139
Hit The Road To Dreamland	556	Hoola Woola	3819
Hittin' The Bottle	203	Hooray For Hollywood	2831
Hi-Yo Silver	1890	Hoosier Sweetheart	4730
Hobo You Can't Ride This Train	3759	Hop' Head,	2301
H'Lo Baby	4684	Hop Off	1589
Hobo's Prayer	2184	Hop Scotch	4561
Hog Head Shout	3525	Hopeless Blues	4549

Hors D'oeuvres	678	How Long Daddy How Long	2640
Horse Feathers	4527	How Long Has This Been Going On (Gershwin)	1941
Horses	2869	How Long Has This Bern Going On (Wrubel)	452
Horsey Keep Your Tail Up	1573	How Long How Long Blues	899
Hot Aire	1072	How Long Will It Last	4390
Hot And Anxious	1231	How Many Burps In A Bottle Of Beer's	1891
Hot And Bothered	2853	How Many Hearts Have You Broken	603
Hot And Cold	1812	How Many Times (Berlin)	1378
Hot Club Stomp	3184	How Many Times (J. Russel Robinson)	1243
Hot Coffee	1731	How Was I To Know	2525
Hot Curves	1342	How You Gonna Keep 'Em Down On The Farm	690
Hot Dawg	3549	How'm I Doin' Hey, Hey	1581
Hot Eskimo	2935	How'd Ja Like To Love Me	795
Hot Feet	2515	How'd You Like To Be The Iceman	4879
Hot Footin'	2214	Huckleberry Finn	1876
Hot Footin' It	4681	Hula Blues	3881
Hot Henry	3506	Hullabaloo	3992
Hot House Rag	4509	Hum And Strum	1514
Hot Lips	72	Hummin' To Myself	2188
Hot Mittens	877	Humoreske	1880
Hot Mustard	1903	Humpty Dumpty (Charlie Straight)	2740
Hot Notes	954	Humpty Dumpty (Fud Livingston)	4121
Hot Tamale Holly	1513	Humpty Dumpty (Von Tilzer)	1438
Hot Tempered Blues	3583	Hungry Blues	2979
Hot Time In The Old Town Tonight	4738	Hurry Back To My Bamboo Shack	1944
Hot Toddy	1339	Hurry On Down	2509
Hotsy Totsy Town	3643	Hurry Up Sundown	3732
Hour Of Parting (The)	177	Hurt	1159
Hours I Spent With You (The)	1255	Hustlin' Dan	3238
House Is Haunted (The)	3199	Hustlin' & Bustlin' For Baby	2479
House Jack Built For Jill (The)	4864	Hyacinth Rag	1563
House Of Blue Lights	647	Hyena Stomp	2999
House Of David Blues	892	Hysterics Rag	2586
House Rent Stomp	2813	I Ain't Givin' Nothing Away	2156
Houston Blues	993	I Ain't Gonna Be Nobody's Fool	3562
How About It	3719	I Ain't Gonna Give Nobody None O' This Jelly Roll	2555
How About Me	733	I Ain't Gonna Play No Second Fiddle	1161
How About You	550	I Ain't Gonna Tell Nobody	2895
How About You & Me	2765	I Ain't Got Enough To Pass Around	3105
How Am I To Know	195	I Ain't Got No Time To Have The Blues	1191
How Are You Gonna Wet Your Whistle	3640	I Ain't Got Nobody	33
How Blue The Night	625	I Ain't Got Nothin'	2564
How Can I Get It	981	I Ain't Got Nothin' But Blues	618
How Can I Hi De Hi	2140	I Ain't Lazy I'm Just Dreaming	314
How Can I Tell You I Love You	1925	I Ain't Never Had Nobody Crazy Over Me	3934
How Can You Face Me	768	I Ain't Nobody's Darling	1865
How Can You Look So Good	2954	I Ain't That Kind Of A Baby	4425
How Can You Toot A Toot-Toot	3840	I Almost Lost My Mind	3748
How Come You Do Me Like You	709	I Apologize	241
How Could I Be Blue	2519	I Believe In Miracles	2160
How Could Red Riding Hood	1629	I Call You Sugar	4890
How Could You Believe Me, When You Know...	1126	I Came Here To Talk For Joe	565
How Deep Is The Ocean	266	I Can Beat You Doin' What You're Doin'	1508
How High The Moon	509	I Can Dream, Can't I	389
How Jazz Was Born	985	I Can Get It For You Wholesale	3485
How Long	655	I Can See You All Over The Place	4204

I Can Still Remember	2957	I Found My Romance For 10c A Dance	2266
I Can't Be A Do-It-Yourself	4415	I Found You Out When I Found You In	2844
I Can't Begin To Tell You	630	I Gave Her That	4581
I Can't Believe its True	2923	I Gave You Up Just Before You Threw Me Down	2706
I Can't Believe That You're In Love With Me	121	I Get A Kick Out Of You	293
I Can't Dance, I Got Ants In My Pants	1139	I Get Along Without You Very Well	4351
I Can't Escape From You	351	I Get The Blues When It Rains	731
I Can't Face The Music	1532	I Got A Baby Like Nobody's Baby	4888
I Can't Find A Substitute For You	4851	I Got A Code In My Doze	1371
I Can't Forget You Somehow	2460	I Got A Harp Waitin' For Me In Heaven	4201
I Can't Get Mississippi Off My Mind	1556	I Got A Misery	2674
I Can't Get Over A Girl Like You	2452	I Got A Right To Sing The Blues	4740
I Can't Get Started	331	I Got Horses, I Got Numbers	1545
I Can't Get The One I Want	1773	I Got It Bad & That Ain't Good	544
I Can't Give You Anything But Love	176	I Got Rhythm	209
I Can't Keep You Out Of My Dreams	4880	I Got The Blues	4131
I Can't Let 'Em Suffer	4349	I Got The Ritz From The One I Love	1617
I Can't Lose That Longing For You	2971	I Got The Sun In The Morning	650
I Can't Say	2157	I Got To Live Anyhow Till I Die	4540
I Can't Stop Babying You	2971	I Got What It Takes	3311
I Can't Stop Lovin' You	822	I Got Worry	1362
I Can't Think Of Nothin' Else But You	2665	I Got Your Number	3291
I Could Write A Book	194	I Gotta Get Myself Somebody To Love	4501
I Couldn't Hear Nobody Pray	1353	I Gotta Heavy Levee Date	1262
I Couldn't Sleep A Wink Last Night	598	I Gotta Right To Sing The Blues	258
I Cover The Waterfront	279	I Guess I'll Have To Change My Plan	194
I Cried For You	85	I Guess I'll Have To Dream The Rest	546
I Didn't Know About You	606	I Guess I'll Have To Telegraph My Baby	4012
I Didn't Know What Time It Was	481	I Guess It Was You All The Time	4705
I Didn't Raise My Ford To Be A Jitney	1376	I Had A Sweet Mamma	2933
I Didn't Start In To Love You	2474	I Had But Fifty Cents	1853
I Don't Wanna Do It Alone	4167	I Had It, But It's All Gone How	2634
I Don't Care	4525	I Had Someone Else Before I Had You	994
I Don't Care What You Used To Be	4445	I Had The Craziest Dream	574
I Don't Care Whose Mama You Were	1724	I Had To Do It	2682
I Don't Know Enough About You	3981	I Had To Lose You	1073
I Don't Know Where I'm Goin' But I'm On My Way	4273	I Hadn't Anyone Till You	416
I Don't Know Why	232	I Hate A Man Like You	3015
I Don't Love Nobody But You	3892	I Hate To Lose You	1876
I Don't Mind Being All Alone	2735	I Have Eyes	445
I Don't Mind Walkin' In The Rain	3025	I Haven't Changed A Thing	2777
I Don't Wanna Do It Alone	4167	I Hear A Call To Arms	437
I Don't Want Nobody But You	2670	I Hear A Rhapsody	489
I Don't Want To Get Thin	3895	I Hear Music	506
I Don't Want To Love You	601	I Heard	2654
I Don't Want To Set The World On Fire	521	I Hope Gabriel Likes My Music	2859
I Don't Want To Walk Without You	543	I Idolize My Baby's Eyes	4857
I Double Dare You	401	I Just Can't Help From Lovin' That Man	4889
I Dream Of You	608	I Just Can't Stand Prosperity	2278
I Feel Like Sending Home For Money	2668	I Just Couldn't Take It Baby	2761
I Feel Religion Comin' On	3186	I Just Made Up With That Old Gal Of Mine	927
I Feel The Blues Comin' On	4000	I Just Want A Daddy	2591
I Found A Million Dollar Baby	236	I Keep Calling Your Name	3015
I Found A New Baby	119	I Keep Remembering	3660
I Found A Peach In Orange, New Jersey	2693	I Kiss Your Hand Madame	4744
I Found A Way To Love You	1892	I Know That My Baby's CheatIn' On Me	2638

I Know That You Know	132	I Only Found You For Somebody Else	2371
I Know What It Means To Be Lonesome	1966	I Only Have Eyes For You	305
I Left My Door Open And My Daddy Walked Out	2494	I Remember You	1554
I Left My Heart In San Francisco	788	I Said No	537
I Left My Sugar Standing In The Rain	726	I Saw Stars	311
I Let A Song Go Out Of My Heart	426	I See A Million People	514
I Like Bananas Because They Have Ho Bones	3654	I Shall Not Be Moved	4509
I Like It	1680	I Should Care	591
I Like Mountain Music	4687	I Sold My Heart To The Junk Man	2888
I Like New Orleans	4073	I Still Believe In You	2690
I Like To Go Back In The Evening	2170	I Still Get A Thrill	211
I Long To Belong To Someone	3069	I Still Get Jealous	661
I Lost My Gal From Memphis	1532	I Still Love, You	2590
I Love Me	3509	I Still Remember	4900
I Love My Baby	113	I Surrender Dear	233
I Love My Steady	3239	I Think I Hear A Woodpecker	3230
I Love My Wife, But Oh You Kid	3749	I Think I Love The Boy	4405
I Love Paris	2678	I Think Of You	538
I Love Sweet Angelina	3907	I Thought About You	480
I Love To Go Swimmin' With Wimmin	3177	I Thought I'd Die	2975
I Love To Hear A Brass Band	2374	I Understand	5221
I Love To See My Poor Old Mother Work	4537	I Used To Be Color Blind	2788
I Love Vanilla	4444	I Wanna Be Around	786
I Love You (Cole Porter)	605	I Wanna Be Loved	284
I Love You (H. Archer)	73	I Wanna Be Loved By You	4747
I Love You In The Same Sweet Way	752	I Wanna Count Sheep	2899
I Love You So Much It Hurts	1119	I Wanna Go Places & Do Things	1802
I Married An Angel	451	I Wanna Hot Dog	3500
I Married The Bootlegger's Daughter	3148	I Wanna Sing About You	2963
I May Be Dancing With Some Body Else	2058	I Want 'Em Wild, Weak & Warm	3125
I May Be Wrong	189	I Want A Daddy To Cuddle Me	4409
I May Never Pass This Way Again	2172	I Want A Doll	3745
I Met Her In The Moonlight	1232	I Want A Girl	20
I Met Her On Monday	588	I Want A Good Baby Bad	907
I Miss A Little Miss	745	I Want A Little Girl	986
I Miss That Mississippi Miss That Misses Me	3007	I Want A Little Lovin' Sometimes	2233
I Must Be Dreaming	4523	I Want A Man	1962
I Must Have That Man	173	I Want My Sweet Daddy Now	2862
I Nearly Let Love Go Slippin' Through My Fingers	2831	I Want Some Lovin' Blues	2965
I Need A Little Sugar In My Bowl	3255	I Want The Waiter	3969
I Need Lovin'	1362	I Want The World To Know	4707
I Need Some Pettin'	1363	I Want To Be Bad	1003
I Never Asked To Come To This World	2424	I Want To Be Happy	95
I Never Broke Nobody's Heart	2430	I Want To Do The Bear Cat Dance	2010
I Never Felt This Way Before	1336	I Want To Go Back To Michigan	679
I Never Had The Blues	2950	I Want To Go To The Land/Sweet Daddies Grow	4394
I Never Knew (Egan)	702	I Want To Linger	902
I Never Knew (Ted Fiorita)	1071	I Want To Ring Bells	2821
I Never Knew I Had A Wonderful Wife	3119	I Want To Shimmy	2728
I Never Knew Just What A Gal Could Do	3431	I Want To Walk In Again Blues	4498
I Never Knew What The Blues Were	2417	I Want You Morning, Noon & Night	3220
I Never Knew What The Moonlight Could Do	3293	I Wants It All The Time	1526
I Never Miss The Sunshine	1514	I Wants To Pick A Bone With You	2238
I Never See Maggie Alone	3692	I Was Your Man	2626
I Never Slept A Wink Last Night	4029	I Went Out Of My Way	542
I Only Drink For Friendship's Sake	3844	I Will Wait For You	4378



I Wish I Had A Girl	4582	Idaho	562
I Wish I Had My Old Gal Back Again	3901	Idolizing	721
I Wish I Had Someone To Cry Over Me	2687	If (David Gates)	4158
I Wish I Knew	4573	If (Evans)	294
I Wish I Were In Love Again	4160	If A Rooster Can Love So Many Chickens	3965
I Wish I Were Twins	995	If All The Stars Were Pretty Babies	4527
I Wish You Love	653	If Anybody Here Wants A Real Kind Mama	2940
I Wisht I Was In Peoria	843	If Dreams Come True	764
I Wonder	1681	If Ever I Cease To Love	1533
I Wonder If She's Lonely Too	1971	If Ever I Cease To Love (Rubichek Version)	2879
I Wonder What Became Of Joe	1268	If He Comes In I'm Goin' Out	1735
I Wonder What Became Of Sally	4281	If He Enters That Door	2762
I Wonder What Would Happen	2921	If He Walked Into My Life	792
I Wonder When My Man's Comin' Home	589	If I Can't Have You	1599
I Wonder Where My Baby Is Tonight	716	If I Catch The Guy Who Wrote Poor Butterfly	2217
I Wonder Where My Easy Rider Is Going	3742	If I Could Be With You	122
I Wonder Where My Easy Rider's Gone	29	If I Didn't Care	470
I Wonder Where My Lovin' Man Has Gone	2412	If I Ever Get Back To Cincinnati	2248
I Wonder Where My Sweet Daddy's Gone	1710	If I Give Up The Saxophone	1875
I Wonder Where My Sweet Daddy's Gone	1710	If I Had A Girl Like You	2162
I Wonder Where's My Man Tonight	2775	If I Had A Million Dollars	3478
I Wonder Who's Kissing Her Now	2132	If I Had A Talking Picture Of You	740
I Won't Dance	2679	If I Had My Life To Live Over	3688
I Would Do Anything For You	754	If I Had My Way 'Bout My Sweetie	3565
I Would If I Could But I Can't	4177	If I Had Rhythm In My Nursery Rhymes	3484
I Wouldn't Change You For The World	2316	If I Had You	176
I Write The Songs	4746	If I Knew Then	476
I'd Rather Be A Beggar With You	2717	If I Let You Get Away With It Once	1570
I'd Rather Cry Over You	2932	If I Lose, Let Me Lose	3769
I'll Be Blue Just Thinking Of You	1586	If I Loved You	628
I'll Be Happy When Preacher Makes You Mine	691	If I Only Had A Five Cent Piece	4856
I'm Biding My Time	201	If I Should Die Before I Wake	3243
I'm Dying With The Worried Blues	2355	If I Should Lose You	2680
I'm Just Wild About Harry	699	If I Was A Millionaire	17
I'm My Own Grand-Paw	1907	If I Were A Flower In The Garden Of Love	2236
I'm On The Crest Of A Wave	2484	If I Were A Rich Man	4373
I'm Sorry Sally	733	If I Were King	223
I'm The Last Of The Red Hot Mamas	909	If I Were Your Daddy	3615
I'm Tickled Pink With A Blue Eyed Baby	4858	If It Ain't Love	271
I've Been Treated Wrong	3726	If It's The Last Thing I Do	435
I've Got Your Number	3081	If Money Talks	1004
Ice Cream	1267	If My Baby Cooks As Good As She Looks	1179
I'd Be Lost Without You	3953	If My Friends Could See Me Now	4457
I'd Climb The Highest Mountain	122	If Someone Would Only Love Me	1280
I'd Do Anything For You	737	If The Moon Turns Green	2787
I'd Like To Be In Your Shoes	4170	If The Rest Of The World Don't Want You	2272
I'd Rather Be Blue Over You	734	If The World Don't Treat You Right	1886
I'd Rather Be Blue Than Green	4207	If We Can't Be The Same Old Sweethearts	4164
I'd Rather Be Dead And Buried In My Grave	2885	If We Never Meet Again	826
I'd Rather Be Outside Lookin' In	4341	If We Were Alone	1944
I'd Rather Drink Muddy Water	2724	If You Ain't Got It, Go & Get It	3251
I'd Rather Have Nothin' All Of The Time	1802	If You Are No One's Sweetheart	2458
I'd Rather Lead A Band	2808	If You Can Dream	4259
I'd Walk A Million Miles	980	If You Can't Be A Bell Cow Fall In Behind	4348
Ida	9	If You Can't Get A Drum With A Boom-Boom	2430
Ida, I Do	4593	If You Could Care	4743

If You Don't Believe I Love You	2860	I'll Never Be The Same	2511
If You Don't I Know Who Will	2483	I'll Never Have To Dream Again	3463
If You Don't Think So You're Crazy	3924	I'll Never Let A Day Pass By	553
If You Don't Want Me Blues	3762	I'll Never Say 'Never Again'	323
If You Don't Want Me Send Me To My Ma	2961	I'll Never Smile Again	475
If You Ever Change Your Mind	2857	I'll Pray For You	4046
If You Ever Should Leave	1148	I'll Remember April	547
If You Go, You'll Come Back By And By	1800	I'll Say She Does	1680
If You Hadn't Gone Away	1892	I'll See You Again	4372
If You Knew How I Love You	2868	I'll See You In My Dreams	88
If You Knew Suzie	107	I'll See You Thru	4533
If You Knew What It Meant To Be Lonesome	3507	I'll String Along With You	308
If You Live In The Mountains	4108	I'll Take An Option On You	3298
If You Love Me, Really Love Me	4520	I'll Take Care Of Your Cares	4511
If You Saw All That I Saw	3671	I'll Take Her Back If She Wants To Come Back	1498
If You See My Mother	1297	I'll Take Romance	4447
If You See Sally	3724	I'll Take The South	4027
If You Sheik Your Mama	1759	I'll Tell The World	2446
If You Talk In Your Sleep	1331	I'll Think Of You	2730
If You Want The Rainbow	1624	I'll Walk Alone	618
If You Were In My Place	3923	I'm A Charleston Baby	4554
If You Were Mine	322	I'm A Ding Dong Daddy From Dumas	2937
If You Were Only Mine	2377	I'm A Dreamer Aren't We All	185
If You Were The Only Girl In The World	51	I'm A Fool To Care	4889
If Your Man Is Like My Man	3455	I'm A Fool To Want You	3733
If You're Crazy About The Women	3216	I'm A Jazz Vampire	3163
Ignorant Mama, Papa's Gonna Educate You	2620	I'm A Jonah Man	2196
Iguana	3635	I'm A Little Blackbird Looking For A Blue Bird	1162
I'll Always Be In Love With You	190	I'm A Little Moon Mad	4897
I'll Always Be With You	2751	I'm A Little Tea Pot	549
I'll Always Care	3523	I'm A Mighty Tight Woman	2851
I'll Always Remember You	2126	I'm A Real Kind Mama	2162
I'll Be A Friend With Pleasure	839	I'm A Red Hot Hothouse Flower	1351
I'll Be Around	567	I'm A Stationary Woman	1283
I'll Be Back	4625	I'm Afraid Of You	2485
I'll Be Glad You're Dead You Rascal You	2754	I'm Afraid To Love You	2295
I'll Be Home For Christmas	598	I'm All Bound 'Round The Mason Dixon Line	2819
I'll Be Seeing You	415	I'm All Broke Out With The Blues	3014
I'll Be There When Spring Comes	4415	I'm Alone Because I Love You	212
I'll Build A Stairway To Paradise	1674	I'm Always Chasing Rainbows	683
I'll Buy That Dream	634	I'm Always Counting My Chickens	2290
I'll Close My Eyes (Billy Reid)	642	I'm Always Crying For You	2644
I'll Close My Eyes (Cliff Friend)	2919	I'm An Agitated Papa	4163
I'll Close My Eyes To Everyone Else	1683	I'm An Old Cowhand	771
I'll Dance My Way Right Back To Dixieland	1734	I'm An Unemployed Sweetheart	2666
I'll Do It All Over Again	3142	I'm Askin' You Ain't It The Truth	4420
I'll Fly Away (Gospel)	4002	I'm Beginning To See The Light	624
I'll Get By	116	I'm Bringing A Red Red Rose	3949
I'll Get By Without You	4416	I'm Building A Sailboat Of Dreams	555
I'll Get Even With You	4893	I'm Building Up To An Awful Letdown	3806
I'll Keep Sittin' On It	3496	I'm Busy & You Can't Come In	1216
I'll Love You In My Dreams	4293	I'm Certainly Living A Ragtime Life	1425
I'll Make An Angel Out Of You	4893	I'm Cert'ny Gonna See 'Bout That	3758
I'll Marry The Man I Love	3316	I'm Coming Virginia	1852
I'll Never Ask For More	2563	I'm Confessin'	204
I'll Never Be Free	4805	I'm Craving For That Kind Of Love	3275

I'm Crazy 'Bout My Baby	751	I'm Lost	619
I'm Crazy 'Bout Your Lovin' & I Want It All Time	1526	I'm Mad At You	2669
I'm Croonin' A Tune Just For June	3658	I'm Making Believe	623
I'm Cryin' Just For You	1827	I'm Missin' Mammy's Kissin'	2165
I'm Cured	4021	I'm More Than Satisfied	1350
I'm Doin' What I'm Doing' For Love	1498	I'm My Mama's Baby Boy	4281
I'm Down In The Dumps	2855	I'm My Own Grandpaw	1907
I'm Drifting Back-To Dreamland	74	I'm Nobody's Baby	64
I'm Falling In Love With Someone	17	I'm Not Rough	1701
I'm Feelin' Devilish	3925	I'm Not Worrying	2513
I'm Following You	746	I'm Nothing But A Lemon	2507
I'm Free, Disengaged, Looking For Someone	3134	I'm Nothing But An Old Rag Doll	3617
I'm Getting My Bonus In Love	3935	I'm Now Prepared To Tell The World It's You	1575
I'm Getting Sentimental Over You	254	I'm Old Enough For A Little Lovin'	2702
I'm Glad	3143	I'm Old Fashioned	568
I'm Glad For Your Sake	3910	I'm On A Diet Of Love	2503
I'm Glad I Can Make You Cry	2302	I'm On A Seesaw	764
I'm Glad There Is You	531	I'm On My Way Home	1459
I'm Goin' Huntin'	1714	I'm On My Way To Mandalay	4544
I'm Goin' South	1499	I'm Painting The Town Red	2571
I'm Going Away, Just To Wear You Off My Mind	971	I'm Playing With Fire	3543
I'm Going Back To Carolina	2277	I'm Popeye The Sailor Man	3027
I'm Going Back To My Used To Be	2847	I'm Praying Tonight For The Old Folks At Home	3964
I'm Going Crazy	3885	I'm Pulling Through	2865
I'm Gonna Bring A Watermelon To My Gal Tonight	969	I'm Putting All My Eggs In One Basket	2865
I'm Gonna Charleston Back To Charleston	974	I'm Putting Money In The Bank Agai	4857
I'm Gonna Get You	3780	I'm Riding Un The Moon	3678
I'm Gonna Getcha	3156	I'm Running Around In Circles	1683
I'm Gonna Go Fishing	2396	I'm Savin' It All For You	2863
I'm Gonna Jazz My Way	2416	I'm Savin' Up My Money For A Rainy Day	4355
I'm Gonna Let The Bumble Bee Be	4685	I'm Sending A Letter To Santa Claus	3786
I'm Gonna Lock My Heart	449	I'm Shooting High	3823
I'm Gonna Love That Guy	637	I'm Simply Crazy Over You	2124
I'm Gonna Meet My Sweetie Now	727	I'm Sitting On Top Of The World	99
I'm Gonna Move Myself To The Outskirts Of Town	972	I'm Sitting Pretty In A Pretty Little City	1798
I'm Gonna Sit Right Down & Write A Letter	319	I'm Skipping Rope With A Chainsaw	1881
I'm Gonna Stomp Mr Henry Lee	4122	I'm Sneakin' To Peek In Pekin'	4141
I'm Gonna Take My Bimbo Back	3519	I'm So Afraid Of You	2505
I'm Gonna Tie Myself To Dixieland	2070	I'm So In Love With You	2776
I'm Gonna Wash That Man Right Outta My Hair	4705	I'm Sorry	2310
I'm Gonna Wrap Up All My Heartaches	2527	I'm Sorry Dear	2538
I'm Growing Fonder Of You	2472	I'm Sorry I Made You Cry	39
I'm Happy Now	1796	I'm Sorry, I Ain't Got It	2354
I'm Happy When You're Happy	235	I'm Stepping Out With A Memory Tonight	520
I'm In The Market For You	221	I'm Sure Of Everything But You	757
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I'm Just A Lucky So & So	628	I'm The Lonesomest Gal In Town	671
I'm Just A Vagabond Lover	3720	I'm The Medicine Man For The Blues	936
I'm Just Simply Full Of Jazz	1349	I'm Throwing A Ball Tonight	503
I'm Just That Way	766	I'm Thru Goodbye	2616
I'm Just Too Mean To Cry	2718	I'm Thru With Love	229
I'm Ka-Razy For Ya	4490	I'm Tired Of Everything But You	921
I'm Keepin' Company	3469	I'm Too Tired To Make Love	1797
I'm Knee Drops In Daisies	2049	I'm Tryin' To Teach My Sweet Papa Right	4133
I'm Looking Over A Four Leaf Clover	147	I'm Waiting For Ships That Never Come In	692

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I'm Walkin' The Floor Over You	1322	In The Moon Mist	644
I'm Walkin' Thru Heaven With You	870	In The Shade Of The Old Apple Tree	2265
I'm Walking Around In A Dream	1586	In The South Of France	3262
I'm Wild About Horns On Automobiles	2752	In The Still Of The Night	410
I'm Wild About Moonshine	2780	In The Sweet Bye & Bye	668
I'm Wild About That Thing	1269	In The Valley Of The Moon	762
I'm Worried Over You	4499	In The Wee Small Hours Of The Morning	4165
I'm Yours	217	In Timbuktu	3624
I'm Yours For Tonight	3041	In Watermelon Time	4363
Irish Black Bottom	1242	In Yama	3871
I'm Yours To Command	2675	Indian Blues	1526
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In A Bamboo Garden	2200	Indiana	41
In A Blue & Pensive Mood	1868	Indiana Avenue Blues	3639
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In A Little Red Barn	3471	Indigo Blues	2522
In A Little Spanish Town	119	Indigo Stomp	4485
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In A Mellow Tone	2841	Inka Dinka Doo	1392
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In Blinky Blinky Chinatown	2837	Into Each Life Some Rain Must Fall	609
In Dear Old Dixieland	2031	Invitation	2091
In Miami	1822	Invitation Rag	2187
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In My Little Ford Coupe	3541	Irish Black Bottom	1242
In My Merry Oldsmobile	4824	Irish Blues (The)	3396
In Old Granada	4676	Irish Confetti	2036
In Other Words We're Through	3653	Irish Were Egyptians Long Ago (The)	2658
In Our Cottage Of Love	3196	Irmena Rag	4505
In Sweet Onion Time	3557	Is It Just A Summer Romance	3709
In The Baggage Coach Ahead	664	Is It Too Late	2493
In The Blue Of Evening	560	Is It True What They Say About Dixie	361
In The Candle Light	4494	Is My Baby Blue Tonight	594
In The City Of Sighs And Tears	3043	Is Nobody's Business	3695
In The Cool Of The Evening	3691	Is She My Girl Friend	2772
In The Cool, Cool, Cool Of The Evening	2537	Is There Anything Wrong In That	4422
In The Dark (Beiderbecke)	753	Is You Is Or Is You Ain't My Baby	2408
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In The Dim Dim Dawning	3617	Isn't It Romantic	4186
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In The Evening (When The Sun Goes Down)	846	Isn't This A Lovely Day	580
In The Good Old Summer Time	4822	Isn't This Better Than Walkin' In The Rain	4468
In The House Blues	1604	It Ain't All Honey & It Ain't Jam	1772
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In The Land Of Let's Pretend	3653	It Ain't No Fault Of Mine	2704
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It All Comes Back To Me Now	2501	It's Getting So You Can't Trust Nobody	2413
It All Depends On You	129	It's Going To Be A Cold, Cold Winter	2871
It Could Happen To You	615	It's Gonna Be You	267
It Don't Mean A Thing If It Ain't Got That Swing	266	It's Hard To Laugh Or Smile	2583
It Feels So Good	1302	It's Kind Of Lonesome Out Tonight	2502
It Had To Be You	91	It's My Heart That's Talking To You	4576
It Happened In Monterey	206	It's Never Too Late To Be Sorry	4045
It Isn't Fair	286	It's No Sin	833
It Looks Like Rain In Cherry Blossom Lane	386	It's Nobody's Business But My Own	937
It Made You Happy (When You Made Me Cry)	140	It's Not Funny When It Happens To You	2758
It Makes My Love Come Down	1556	It's Only A Paper Moon	290
It Makes No Difference Now	465	It's Right Here For You	1329
It Might As Well Be Spring	633	It's So Easy To Lose	2502
It Must Be Jelly ('Cause Jam Don't Shake)	566	It's So Nice To Have A Man Around The House	790
It Must Be True	200	It's So Peaceful In The Country	4501
It Never Entered My Mind	4748	It's Sunday Down In Caroline	3663
It Only Happens Once	4234	It's The Bluest Kind Of Blues	1258
It Seems Too Good To Be True	1657	It's The Dreamer In Me	2458
It Shouldn't Happen To A Dream	3636	It's The Girl	1599
It Started All Over Again	781	It's The Smart Little Feller	4492
It Takes A Good Man To Do That	2248	It's The Talk Of The Town	273
It Takes A Long Long Train With A Red Caboose	2412	It's Tight Like That	1128
It Takes A Long Tall Brown Skin Gal	860	It's Too Good Not To Be True	4260
It Took A Million Years	3632	It's Too Late To Be Sorry	2201
It Took A Wild, Wild Woman	3799	It's Up To You	2779
It Was A Sad Night In Harlem	2552	It's Wearin' Me Down	4003
It Was Nice While The Money Rolled In	4077	It's Winter Again	2051
It Was So Beautiful	258	It's You	2056
It's An Ill Wind	310	Itta Bitta Doll	4113
It's Wonderful	2443	I've Been Floating Down The Old Green River	915
It's A Blue World	476	I've Been Saving Myself For You	426
It's A Crying Shame	609	I've Been Through The Mill	676
It's A Good Day	4100	I've Found My Sweetheart Sally	719
It's A Good Thing Cows Don't Fly	1131	I've Found That Girl	2279
It's A Happy Old World After All	4495	I've Got A Baby Like Nobody's Baby	4806
It's A Lonesome Old Town	746	I've Got A Cross Eyed Papa'	3201
It's A Long Way Back To Dear 'Ol Mother's Knee	3231	I've Got A Crush On You	162
It's A Lotta Bologny	3486	I've Got A Date With A Dream	412
It's A Low Down Dirty Shame	1083	I've Got A Feeling For Ophelia	3466
It's A Man Every Time, It's A Man	3029	I've Got A Feeling I'm Falling	182
It's A Mean Old Dog	3215	I've Got A Gal	2642
It's A Pity To Say Goodnight	654	I've Got A Heart Full Of Rhythm	3796
It's A Sin To Tell A Lie	357	I've Got A Lovely Hunch Of Coconuts	619
It's A Wonderful Life	4583	I've Got A Man Of My Own	1709
It's A Wonderful World	460	I've Got A New Mama	4493
It's All Over But The Crying	2423	I've Got A Pocketful Of Dreams	421
It's All Over Now	3164	I've Got A Right To Cry	648
It's Always You	536	I've Got A Sweet Tooth Bothering Me	663
It's An Old Southern Custom	325	I've Got A Tiger By The Tail	4145
It's Been A Long Long Time	636	I've Got Another Lovin' Mamma	2364
It's Been So Long	769	I've Got De Blues	2236
It's De Lovely	343	I've Got 'Em	3176
It's Easy For You To Remember	4129	I've Got My Captain Working For Me Now	3828
It's Easy To Fall In Love	2995	I've Got My Eyes On You	483
It's Easy To Remember	321	I've Got My Habits On	1430
It's Funny To Everyone But Me	308		

I've Got My Love To Keep Me Warm	390	Jazz Baby Blues	3357
I've Got The Ain't Got Nothin' / Blues	2418	Jazz Band Blues	2662
I've Got The Blue Ridge Blues	2293	Jazz Beat	1987
I've Got The Blues, But I'm Too Mean To Cry	2949	Jazz Comes Home From War	4025
I've Got The Blues For Tennessee	2400	Jazz Dance (The)	1099
I've Got The Crossword Puzzle Blues	2781	Jazz Dance Repertoire	2344
I've Got The Cryin' Blues	2051	Jazz Fan's Lament	4225
I've Got The Finest Man	1336	Jazz Lips	1214
I've Got The Fox Trot Sum'n, But It Ain't No Blues	2732	Jazz Me Blues	41
I've Got The Girl	721	Jazz Pie	3657
I've Got The Joys	1496	Jazz Sea Strut	3530
I've Got The Nicest Little Home In Dixie	1942	Jazzpation	3685
I've Got The Prohibition Blues	3333	Jazzbo Brown From Memphis Town	2163
I've Got The Shimmy Blues	932	Jazzbo Johnson's Syncopating Band	4656
I've Got The Sun In The Morning	650	Jazzin' Babies Blues	3349
I've Got The Swanee River Flowing Thru My Veins	2454	Jazzin' Down In Hindoo Land	2864
I've Got The Travelling Choo-Choo Blues	3375	Jazzin' New Orleans	2587
I've Got The Weary Blues	2691	Jazzin' The Blues Away	2181
I've Got The Wonder Where He Went Blues	1566	Jazzin' The Cottontown Blues	888
I've Got The World On A String	254	Jazzing Down In Monkey Land	3554
I've Got The Yes We Have No Bananas Blues	3911	Jazzmania	4010
I've Got Those Fox Trot Blues	3390	Jazznoch Racy	1878
I've Got To Get Up I Go To Work	2873	Jazzola	4656
I've Got To Sing A Torch Song	4435	Je Fleur Dams Mes Reves (Weep I My Dreams)	2305
I've Got You Under My Skin	368	Jealous	94
I've Grown Accustomed To Her Face	2677	Jealous Hearted Blues	2660
I've Had My Moments	857	Jealous Kind (The)	4839
I've Heard That Song Before	564	Jean	1999
I've Kept Everything The Same For You	2457	Jeep Is Jumpin' (The)	1234
I've Never Seen A Straight Banana	3479	Jeepers Creepers	413
I've Only Myself To Blame	2481	Jeeps Blues	3016
I've Told Every Little Star	4047	Jefferson Davis (The)	4651
Ivy	4840	Jelly Bean	884
Izzie Get Busy	3877	Jelly Roll Blues	1989
J.C. Holmes Blues	2839	Jerry The Junker	3744
J.D.'s Boogie Woogie	4014	Jersey Bounce	543
Ja Da	48	Jesus Remembers When Others Forget	3113
Jack In The Box	4304	Jet	3809
Jack O' Diamonds	1591	Jibber Jabber Jazz	4646
Jackass Blues	1842	Jig Time	3656
Jacqueline (The Two Of Us)	1426	Jig Walk	1364
Jagtime Johnson's Ragtime March	1040	Jig Walk (Vodery)	2568
Jail House Blues	1218	Jim	529
Jalousie (Jealousy)	150	Jim Dandy	1366
Jam Man	4338	Jimbo Jambo	2496
Jamaica Ginger Blues	3403	Jimmy Valentine	2315
Jamaica Jinger	3091	Jimmy Won't You Play The Blues	3530
Jamaica Shout	3582	Jimtown Blues	109
Jamboree Jones	3107	Jingle Of Jungle Joe (The)	4810
Jammin'	2913	Jingles	1100
Japanese Sandman	58	Jinglin' Janglin' Rag	3695
Japansy	3425	Jinx Rag	4096
Japo Blues	3801	Jitterbug Waltz	590
Java	4592	Jive At Five	4473
Jazz Babies Ball	1217	Joe Avery's Piece	4508
Jazz Baby	688	Joe Turner Blues	37

Johnny's In Town	4662	Just Another Romance	2341
John's Idea	1934	Just Another Sad Song	4041
Johnson Rag	43	Just Around The Corner	717
Joint Is Jumpin' (The)	3229	Just Ask Me	2368
Joker (The)	3661	Just Because	399
Jones Law Blues	2840	Just Because You're You (Cliff Friend)	1624
Josephine	374	Just Because You're You (Turk & Robinson)	2744
Josephine (Who's The Meanest Gal In Town)	3812	Just Blue	1606
Josephine, My Joe	2272	Just Born To Be Lonesome	2824
Joshua Fit De Battle Of Jericho	3297	Just Can't Be Bothered With Me	4665
Joy Boy	2411	Just For A Thrill	2746
Joy Man Blues	2688	Just For Tonight	3071
Jubilee	1412	Just Friends	226
Jubilee Blues	3070	Just Gone	2778
Jubilee By The Sea	3622	Just Hot	2911
Jubilee Stomp	1632	Just Imagine	2046
Judy	964	Just In Time	4377
Juke Box Saturday Night,	562	Just Keep On Dancing	4651
Jump For Joy	3997	Just Kiss Yourself Goodbye	4799
Jumpin' At The Woodside	424	Just Like A Butterfly That's Caught In The Rain	725
Jumpin' Jack (Instrumental)	4473	Just Like A Melody Out Of The Sky	164
June In January	294	Just Like A Rainbow	4829
June Is Bustin' Out All Over	631	Just Me And My Radio	3566
June Night	97	Just Once Again	4831
Jungle Blues	3783	Just One More Chance	224
Jungle Blues (J.R. Morton)	2535	Just One Of Those Things	324
Jungle Drums	289	Just Squeeze Me	1226
Jungle Glide (The)	4867	Just Swinging	4031
Jungle Rose	1413	Just The Same	727
Jungle Town Has Moved To Dixieland	4710	Just To Be With You	4493
Junk Man	1407	Just When We're Falling In Love	2918
Junk Man Rag (The)	990	Just You, Just Me	3227
Just A Baby's Prayer At Twilight	1916	Kaiser's Got The Blues (The)	4648
Just A Bird's Eye View	1756	Kalamazoo	569
Just A Closer Walk With Thee	2	Kansas City	791
Just A Cottage Small	1883	Kansas City Blues (Bowman)	1786
Just A Crazy Song	749	Kansas City Blues (J. J. Jackson)	4232
Just A Fair Weather Friend	4079	Kansas City Breakdown	3421
Just A Gigolo	188	Kansas City Kitty	187
Just A Girl Those Men Forgot	4685	Kansas City Man Blues	894
Just A Little Bit South Of North Carolina	514	Kansas' City Rag	2268
Just A Little Fond Affection	4168	Kansas City Shuffle	1096
Just A Little Home For Old Folks	264	Kansas City Squabble	3423
Just A Little Longer	1659	Kansas City Stomp	876
Just A Little Thing Called Rhythm	4657	Kashmiri Song	9
Just A Little While To Stay Here	829	Kaweah River Quiver	3679
Just A Memory	152	Keep A Song In Your Soul	222
Just A Night For Meditation	4795	Keep A-Knockin' But You Can't Come In	4784
Just A Shade On The Blue Side	4833	Keep An Eye On Your Heart	4791
Just A Sittin' & A-Rocking	2510	Keep Away From The Fellow	3710
Just A Song At Twilight	1844	Keep It Up	1198
Just A Year Ago Tonight	4541	Keep Jazzin' It Raz	4869
Just An Hour Of Love	1226	Keep Me Away From Monkey House	4874
Just Another Day, Wasted Away	2351	Keep Me In Mind	4731
Just Another Night	4717	Keep Moving (Cake Walk)	4136
Just Another Poor Man Gone Wrong	4661	Keep Off The Grass	2358

Keep On Doin What You're Doin'	2866	La Rumba	2078
Keep Romance Alive	2012	Ladies Who Sing With The Band	600
Keep Smilin', Keep Laughin'	2918	Lady Be Good	99
Keep Smiling At Trouble	1405	Lady I Love (The)	4215
Keep Sweeping The Cobwebs Off The Moon	3228	Lady In Blue	1224
Keep Tempo	2406	Lady Is A Tramp (The)	392
Keep Your Nose Out Of Mama's Business	758	Lady Love	3066
Keep Your Temper	3977	Lady Luck Blues	4619
Keep Your Tempo	1743	Lady Of Dreams	3282
Keep Yourself Together, Sweet Papa	1191	Lady Of Spain	242
Keepin' Out Of Mischief Now	252	Lady Of The Evening	703
Keeps On Raisin'	3777	Lady Of The Moon	4238
Kentucky	4661	Lady Of The Nile	4557
Kentucky Babe	3	Lady Play Your Mandolin	223
Kentucky Beauty (The)	1981	Lady Sings The Blues (The)	3373
Kentucky Blues (Gaskill)	3681	Lady's In Love With You (The)	472
Kentucky Blues (Lion)	1819	Lambeth Walk (The)	411
Kentucky Echoes	4496	Lament For A Lost Love	2093
Keystone Blues	1775	Lamp Is Low (The)	486
Keystone Rag	851	Lamplighter's Serenade	4586
Kickin' The Blues	3352	Land O' Ling O' Blues	2929
Kickin' The Gong Around	3141	Land O' Cotton Blues	2532
Kickin' The Blues Away	4241	Land Of Dreams	4137
Killing Me Softly With His Song	794	Landlord Blues (The)	2478
Kind Lovin' Blues	1591	Lasses Candy	1712
King Chanticleer	838	Lassus Trombone	998
King For A Day	166	Last Go Round Blues	1527
King Of Swing	3795	Last Night Honey	966
King Porter Stomp	92	Last Night On The Back Porch	885
King Size Papa	2141	Last Night's Gardenias	836
King Tut Blues	923	Last Round-Up (The)	4504
King Zulu On Parade	4645	Last Time I Saw Paris (The)	511
Kinkajou (The)	126	Latin Lullaby	4588
Kiss By Kiss	3310	Laugh Clown Laugh	180
Kiss Mama, Kiss Papa	3232	Laughin' Blues	1727
Kiss Me	4728	Laughin' Cryin' Blues	1442
Kiss Me Again	51	Laughing At Life	3920
Kiss Me Once & Then We'll Say Hello, Babe	2734	Laughing At You	3065
Kiss Me Sweet	1092	Laughing On The Outside	656
Kiss Of Fire	4747	Laura	643
Kiss The Boys Goodbye	536	Lawd, You Made The Night Too Long	3516
Kiss Waltz (The)	209	Lazy	4458
Kisses	4209	Lazy Blues	2757
Kissing Bug Rag	4565	Lazy Bones	287
Kitchen Man	1001	Lazy Daddy	684
Kitten On The Keys	2636	Lazy Day	4220
Kitty From Kansas City	2687	Lazy Levee Loungers	4693
Knee Deep In Stardust	4716	Lazy Louisiana Moon	223
Knee Drops	2171	Lazy Luke	1976
Knock Out Drops	2592	Lazy Mama	3123
Krazy Kat	4125	Lazy Mood	658
Krooked Blues	2167	Lazy Moon	2128
Ku Klux Steppin' Blues	3354	Lazy River Reverie	1884
La Cumparsita	4203	Lazy 'Sippi Steamer	3765
La De Doody Doo	2454	Lazy Weather	4860
La Rosita	3904	Le Marchand De Poissons (The Fish Merchant)	4679



Le Petit Cochon Stomp (Little Pig Stomp)	2312	Life Begins When You're In Love	1987
Lean Baby	4136	Life Is A Song	3987
Lean, Clean Dean From New Orleans	3633	Life Is Just A Bowl Of Cherries	3169
Leanin' On The Gate	4074	Life Of The Party	4792
Leap Year Blues	2516	Life Without Music	3445
Learn To Croon	278	Life's Railway To Heaven	2714
Learnin' The Blues	797	Light House Blues	4066
Learning	4559	Lights Out	336
Leaves Of Autumn	3104	Like I Want To Be	4414
Lena From Palesteenaa	60	Li'l Darlin'	818
Les Ognons (The Onions)	4678	Lila	1385
Lester Leaps In	502	Lilacs In The Rain	471
Let A Smile Be Your Umbrella	161	Lily Of France	1400
Let Every Day Be Mother's Day	3795	Lily Of The Valley	2121
Let It Alone	2372	Limehouse Blues	67
Let It Rain, Let It Pour	4289	Lina Blues	1049
Let It Snow, Let It Snow, Let It Snow	643	Lincoln Gardens Stomp	2470
Let Me Call You Sweetheart	17	Linda Rose	4703
Let Me Call You Sweetheart Once Again	2232	Linger Awhile	85
Let Me Day Dream	3955	Lisa Lee	3464
Let Me Go Lover	4448	Lisbon Antigue	868
Let Me Have My Dreams	1676	Listen To That Dixie Band	1656
Let Me Hear A Good Charleston	4231	Listen To That Jungle Band	4860
Let Me Linger Longer In Your Arms	4283	Lit'l Gal	4436
Let Me Love You Tonight	466	Little Boats Should Keep Close To The Shore	3535
Let Me Off Uptown	549	Little Boy	4563
Let Me Sing & I'm Happy	1386	Little Boy Blues	2815
Let That Be A Lesson To You	3307	Little Brown Gal	320
Let The Rest Of The World Go By	74	Little By Little	2287
Let The Zoomers Drool	3294	Little Dutch Mill	307
Let There Be Love	4162	Little Enough	4406
Let Us Be Sweethearts Again	4723	Little Ford Rambled Along (The)	1492
Let Yourself Go	335	Little Girl	750
Let's All Sing Like The Birdies Sing	4017	Little Girl Blue	338
Let's Call A Heart A Heart	3880	Little Gray Mother (The)	2482
Let's Call The Whole Thing Off	4543	Little Gypsy Maid	3821
Let's Dance	326	Little Jessie James	3503
Let's Do Again	4177	Little Joe	3243
Let's Do It, Let's Fall In Love	178	Little John's Rag	2202
Let's Dream This One Out	2322	Little Lady Make Believe	365
Let's Face The Music & Dance	369	Little Log Cabin Of Dreams	2133
Let's Fall In Love	292	Little Lost Child	2108
Let's Fly Away	2357	Little Man Who Wasn't There (The)	3536
Let's Get Away From It All	487	Little Man You've Had A Busy Day	2961
Let's Get Friendly	4082	Little Mary Brown	4760
Let's Get It	3426	Little Moonshine	2338
Let's Get Lost	599	Little Old Lady	1616
Let's Get Together	1869	Little Orphan Annie	1203
Let's Have Another Cup Of Coffee	2813	Little Pal	1663
Let's Misbehave	2702	Little Rock Getaway	433
Let's Put Out The Lights & Go To Sleep	261	Little Things In Life (The)	2789
Let's Talk About My Sweetie	2990	Little Things Mean A Lot	4460
Levee Love	2552	Little Thoughts	4567
Leven Thirty Saturday Night	1606	Little White Lies	209
Li'l Gal	4436	Little White Way Flower	2123
Lies	228	Little Willie's Blues	4068

Live And Love Tonight	3097	Lost	369
Livery Stable Slues	44	Lost (Without You)	221
Livin' High	1345	Lost A Wonderful Girl	1972
Livin' In The Sunlight, Lovin'	1496	Lost And Found	4263
Liza	189	Lost In A Fog	3901
Liza Jane, I'm Waiting For You	1270	Lost In Meditation	1457
Log Cabin Blues	3918	Lost My Baby Blues	2431
Log Gone Blues	2776	Lost My Rhythm, Lost My Music, Lost My Man	4332
London Blues	1476	Lost Your Head Blues	4311
Lonely	2015	Lots O' Mama	1021
Lonely Acres	4692	Lotus Blossom	1523
Lonely Co-Ed	2110	Loud Speaking Papa	1490
Lonely Eyes	4766	Lou-Easy-An-la	1089
Lonely Little Melody	2136	Louise	194
Lonely Melody	1673	Louise, Louise Blues	4314
Lonely Nights Along The Shore	2432	Louisiana	2495
Lonely Ones (The)	2014	Louisiana (Donaldson)	2495
Lonesome	2448	Louisiana & Me	2099
Lonesome & Sorry	136	Louisiana (Razaf)	172
Lonesome Alimony Blues	2606	Louisiana Blues	3367
Lonesome Blues	1219	Louisiana Bo Bo	999
Lonesome For You	2310	Louisiana Fairy Tale	3206
Lonesome Little Doll	3547	Louisiana Liz	4639
Lonesome Mama Blues	1565	Louisiana Low Down Blues	4629
Lonesome Me	1086	Louisiana Mess Around	2789
Lonesome Nights Along The Shore	2432	Louisiana Rag	1406
Lonesome Road (Will Nash)	3002	Louisiana Sugar Cane	2110
Lonesome Road (Gene Austin, Nat Shilkret)	174	Louisville Blues	3334
Lonesome Willie Blues	3365	Louisville Lady	1593
Lonesomest Girl In Town (The)	115	Louisville Lou (Duplicated)	1590
Long About Midnight	1187	Louisville Lou (Yellen, Ager)	955
Long Ago	1660	Lounging At The Waldorf	341
Long Ago And Far Away	1562	Love	4094
Long Deep & Wide	2001	Love (Your Spell Is Everywhere)	736
Long Gone Blues	3748	Love Ain't Nothin' But The Blues	933
Long Handled Shovel	2349	Love Bug Will Bite You (The)	386
Long Lonesome Blues	2709	Love Came Out Of The Night	341
Long Lost Blues (The)	2473	Love For Sale	205
Long Lost Mama	926	Love Goes On Just The Same	3902
Long Old Road	2071	Love Him So Much I Could Scream	4214
Long Strong & Consecutive	2096	Love In Bloom	297
Longing For Dear Old Broadway	4277	Love In The Moonlight	577
Look At 'Em Doing It	687	Love Is Everywhere	3990
Look For The Silver Lining	696	Love Is Here To Stay	4382
Look Me Up In Downey	1142	Love Is Just Around The Corner	307
Look What You've Done	1733	Love Is Like A Cigarette	796
Look What You've Done To Me	1497	Love Is So Terrific	637
Look Who's Hee	3099	Love Is Sweeping The Country	4042
Lookin' Good But Feelin' Bad	740	Love Is The Sweetest Thing	260
Looking At The World Thru Rose Colored Glasses	723	Love Is The Tender Trap	2684
Looking For A Boy	4569	Love Is The Thing	2273
Loose Ankles	4337	Love Lies (Dean Rogers)	2366
Loose Feet	1210	Love Lies (Sigman)	4813
Lord Will Make A Way Somehow (The)	4642	Love Locked Out	285
Lord, Lord, Lord, You've Been Good To Me	1847	Love Made A Gypsy Out Of Me	4572
Losing You	3816	Love Me (Deja)	722

Love Me (Victor Young)	307	Luscious Slices	1397
Love Me All The Time	4447	Lush Life	904
Love Me Daddy Blues	3071	M. T. Pocket Blues	1182
Love Me Or Leave Me	181	M'Dina (Bob Wilber)	2460
Love Me Tender	832	Ma ! He's Making Eyes At Me	699
Love Me Tonight	754	Ma Lady Lu	4771
Love Me With A Feeling	2682	Ma Mississippi Babe	1277
Love' Nest (The)	61	Mabel's Dream	1010
Love Songs Of The Nile	1180	Mack The Knife	175
Love Story	793	Macnamara's Band	1577
Love Turned The Light Out	2414	Mad About Him, Sad Without Him	780
Love Walked In	439	Mad About The Boy	341
Love Will Find A Way	681	Mad House Rag	4215
Love You Madly (Duke Ellington, Luther Hendrson)	1408	Madagascar	2694
Love, You Funny Thing	3297	Maggie! (Yes Maam)	1678
Loveliness Of You (The)	337	Magic Is The Moonlight	625
Lovely Hula Hands	492	Love Letters In The Sand	225
Lovely Lady	334	Magnolia	2560
Lovely To Look At	329	Magnolia's Wedding Day	1642
Lover	258	Mahogany Hall Stomp	886
Lover Come Back To Me	172	Major & The Minor	563
Lover Man	572	Make Believe (Davis, Shilkret)	2066
Lover's Holiday	4622	Make Believe (Jerome Kern)	2008
Love's Melody	2050	Make Believe Ball Room	352
Loves Of Yesterday	3203	Make Love To Me	523
Lovesick Blues	1494	Make Me Know It	3605
Lovey Come Back	1271	Make Those Naughty Eyes Behave	1720
Lovie Joe	1253	Makin' Love Ukulele Style	4807
Lovie Lee	4211	Makin' Whoopee	178
Lovin' (Can't Live Without It)	2177	Malinda	3511
Lovin' Blues	3389	Mama Don't Allow	1694
Lovin' Sam (The Sheik Of Alabam)	701	Mama Goes Where Papa Goes	1211
Lovin' You The Way I Do	203	Mama I Wanna Make Rhythm	402
Loving	4004	Mama Inez	240
Low Down Blues	1835	Mama Loves Papa, Papa Loves Mama	1796
Low Down Lullaby	2552	Mama Whip! Mama Spank!	2426
Low Down Rhythm	2408	Mama Won't You Come And Ma-Ma Me	2029
Low Down Upon The Harlem River	2406	Mama's Baby Boy	2649
Low Gravy	1088	Mama's Blues	2652
Lowdown Papa	3619	Mama's Gone, Goodbye	1584
Luck Be A Lady	4397	Mama's Got It	2199
Lucky Break	2280	Mama's Got The Blues	1219
Lucky Day	134	Mame	789
Lucky Dog	4674	Mamie's Blues (219 Blues)	1249
Lucky Lindy	1028	Mamma's Grown Young, Papa's Grown Old	1282
Lucy Long	4612	Mammy (I'm Thinking Of You)	3047
Lullaby Blues	3357	Mammy Blossom's 'Possum Party	1824
Lullaby In Blue	3927	Mammy Jazz	3673
Lullaby In Rhythm	2753	Mammy Jinny's Hall Of Fame	2262
Lullaby Lady	4222	Mammy Jinny's Jubilee	1918
Lullaby Of Birdland	2541	Mammy Lou	1686
Lullaby Of Broadway	339	Mammy O' Mine	2282
Lullaby Of The Leaves	251	Mammy's Coo Coo	4118
Lulu Belle	2568	Mammy's Little Punkin' Colored Coons	1052
Lulu's Back In Town	318	Mammy's Little Kinky-Headed Boy	4873
Lunatics Lullaby	1407	Mammy's Shufflin' Dance	1490

Man From The South (The)	1240	Maybe I'll Come Back	2422
Man I Could Have Loved (The)	2410	Maybe I'm Wrong Again	3020
Man I Love (The)	91	Maybe It's Because (Scott, Ruby)	865
Man In The Moon Never Tells Tales	3551	Maybe It's The Moon	3957
Man On The Flying Trapeze (The)	4384	Maybe She'll Write Me	111
Man' That Got Away (The)	3757	Maybe Someday	1195
Man Who Comes Around (The)	4624	Maybe This Is Love	4259
Man With The Horn (The)	2482	Maybe You'll Be There	662
Manama	3981	Mayor Of Alabam (The)	2839
Mandalay	4267	Mazie	3429
Mandy	1019	McFadden's Uptown Flat	4380
Mandy 'N Me	3740	Me	752
Mandy Jane	2546	Me & My Gun	2794
Mandy Lee Blues	2117	Me & My Shadow	158
Mandy, Make Up Your Mind	914	Me & The Man In The Moon	731
Mandy's Broadway Stroll	4207	Me & The Moon	379
Manhattan	113	Me And The Blues	3350
Manhattan Merry-Go-Round	351	Me And The Boyfriend	2450
Manhattan Rag	3525	Me Too (Ho Ho, Ha Ha)	722
Manhattan Serenade	165	Mean And Evil Woman Blues	3346
Maniac's Ball	4329	Mean Blues	1367
Manila Bay	3798	Mean Cicero Blues	925
Manuela	4276	Mean Eyes	1644
Many Happy Returns Of The Day	2320	Mean Mistreater Blues	3349
Maori	2476	Mean Music	4685
Maple Leaf Rag	4	Mean Old World	2722
March Of The Blues	3385	Mean Papa, Turn In Your Key	2752
March Of The Bobcats	397	Mean To Me	186
March Of The Hoodlums (Carmichael)	2419	Mean, Mean Mama	1256
March Of The Hoodlums (Ellington)	2326	Meanest Kind Of Blues	3353
Marchetta	28	Mecca Flat Blues	1483
Mardi Gras Rag (The)	111	Medicine Man (The)	2327
Margie	62	Meditation	4745
Marguerite	3908	Meet Me In Old Philly, Billy	4134
Maria Elena	288	Meet Me Tonight In Dream Land	4703
Marianne (Calypso - Jack Ward)	3591	Meet Me Tonight In The Cow Shed	1868
Marianne (Turk, Ahlert)	4268	Meet Me Where The Stars Are Shining	4119
Marie	166	Meet Me Where They Play The Blues	1834
Marihuana	1522	Melancholy	156
Mariuch Down On Coney Isle	3508	Melancholy Blues (Yodlin' Blues)	2407
Market Street Blues	2947	Melancholy Lou	2408
Marriage Blues (The)	2977	Melancholy Lullaby	2393
Martinique	1129	Melancholy Mama	4236
Marvelous	4337	Melancholy Serenade	799
Mary Lou	139	Melodious Jazz	2553
Mary What Are You Waiting For	1160	Melody From The Sky	349
Maryland, My Maryland	1	Melody Of Love	9
Mash (Theme)	3561	Melody Rag	3200
Masquerade	229	Memories	1936
Masquerade Is Over (The)	447	Memories Are Made Of This	580
Massachusetts	2654	Memories Of You	213
Maxie Jones, King Of The Saxophone	3899	Memory Lane	90
May I Never Love Again	498	Memphis Blues	26
May The Blue Bird Of Paradise Fly Up Your Nose	2264	Memphis Chatter	4263
Maybe	319	Memphis In June	629
Maybe - Who Knows	2139	Memphis Maybe Man (The)	2433

Memphis Shake	3771	Miss Lulu White	4398
Memphis Sprawler	4680	Miss Molly Rag	2061
Memphis Tennessee	2694	Miss My Lovin' Time	3042
Memphis Wail	4103	Miss Otis Regrets	4881
Merry Maker's Twine	1692	Miss Wonderful	4694
Mesa 'Round	3567	Miss You	183
Messin' Around (Vocal)	1164	Mission To Moscow	2137
Mexicali Rose	75	Mississippi Basin	762
Mexico City	3947	Mississippi Belle	3550
Michigan Water Blues	1215	Mississippi Blues	1772
Michigander Blues	1050	Mississippi Choo-Choo	3537
Mickey	1448	Mississippi Flyer	4726
Midnight At The Onyx	4174	Mississippi Here I Am	1645
Midnight Blues (Waller Instrumental)	3574	Mississippi Mammy	4887
Midnight Blues (Waller Vocal)	1428	Mississippi Moan	1012
Midnight Fire Alarm	4772	Mississippi Mud	147
Midnight In Moscow	1633	Mississippi Rag	1929
Midnight In New Orleans	4799	Mississippi River, Keep On Croonin'	1782
Midnight Mama	1516	Missouri Squabble	2088
Midnight On Main Street	2494	Missouri Waltz (The)	4470
Midnight Rag	1750	Mister Aeroplane Man	2118
Midnight Rose	4328	Mister Bluebird	4836
Midnight Special	2546	Mister Five By Five	556
Midnight Stomp (Waller Instrumental)	2484	Mister Freddie Blues	870
Midnight Stomp (Waller Vocal)	831	More	800
Midnight Sun	660	Mister Gallagher & Mister Shean	812
Midnight Waltz (The)	718	Mister Honey Tonk	2440
Mighty Blue	4578	Mister Jelly Lord	79
Mighty Fine	4125	Mister Lucky Me	600
Mighty Like A Rose	665	Mister Meadow Lark	511
Mighty Like The Blues	2217	Mister Rhythm Man	3072
Milenberg Joys	106	Mister Sandman	579
Milk Cow Blues	312	Mister Yoddlin' Man	1998
Milkmen's Matinees (The)	4084	Mister, Will You Serenade	2160
Mimi	268	Mistreatin' Daddy	2969
Mindin' My Business	1686	Misty	4093
Mine	3181	Misty Blue	3730
Minnie Shimmy For Me	2360	Misty Morning	2105
Minnie The Mermaid	1511	Moan You Moaners	1510
Minnie The Moocher	2274	Mother Was A Lady	21
Minnie The Moocher's Wedding Day	4825	Moanin' In The Morning	2059
Minor Drag (The)	2793	Moanin Low	917
Minor Gaff	4689	Moanin' The Blues	3739
Minstrel Singer (Irish Medley)	2909	Mobile	830
Minstrel Strut	3805	Mobile Blues	85
Minstrels Of Annie Street	4401	Mocking Bird Rag	3035
Mint Julep	4164	Modern Maiden's Prayer (The)	4877
Mirandy, That Gal O' Mine	3028	Modern Melody	4884
Misery & The Blues	3153	Modernesque	2348
Misery Blues	4189	Modernistic	3158
Mishawaka Blues	3022	Modulating Maude	3284
Miss Annabelle Lee	146	Modulations	1389
Miss Brown To You	2572	Mojo Blues	3416
Miss Celie's Blues	2410	Moments Like This	427
Miss Hallelujah Brown	4190	Mudder Knows	4233
Miss Hannah From Savannah	2076	Mona	1646

Monday Morning Blues	3563	Most Beautiful Girl In The World (The)	4159
Money Blues	3401	Most Emphatic 'Ily Yes	1123
Monkey Biznez	3646	Mostly Mozart	3040
Monkey Doodle	1536	Moten Swing	277
Monkey Doodle Dandy	4871	Moten's Blues	3422
Monkey Land	3031	Moten's Stomp	2790
Monkey Rag	1235	M-O-T-H-E-R	1920
Monograms	3087	Mother Machree	3749
Mooche (The)	2120	Mound Bayou	1132
Mood Indigo	234	Mountain Greenery	121
Moon	3044	Mountain Top Blues	1938
Moon About Town	4157	Mournin' Blues	682
Moon Burn	4591	Mouthful Of Jam	2793
Moon Country	1018	Move It Over	4508
Moon Got In My Eyes (The)	406	Movin' Man Don't Take My Baby Grand	3288
Moon Has His Eyes On You (The)	3502	Moving Day In Jungle Town	2719
Moon Is Low (The)	1756	Mr Ghost Goes To Town	4805
Moon Love	477	Mr Goshawful Loose In His Gallopin' Goose	4631
Moon Mist	2854	Mr Lucky	828
Moon Nocturne	536	Mr Radio Man	1095
Moon Of Manakoora (The)	396	Mudder Knows	4233
Moon Over Brooklyn	4237	Muddy Water	917
Moon Over Dixie	2100	Muggles	1171
Moon Over Miami	328	Muggsy Remembered	2150
Moon Ray	472	Mule Face Blues	1360
Moon River	790	Muppet Theme	2348
Moon Shines On The Moonshine (The)	936	Murder In The Moonlight	3217
Moon Song	255	Muscle Shoals Blues	1058
Moon Was Yellow (The)	304	Music Goes 'Round & Around	338
Moonglow	296	Music Makers	539
Moonie Man (The)	4811	Music Stopped (The)	4433
Moonlight	908	Music, Maestro, Please	450
Moonlight & Roses (Ben Black)	3047	Music, Music, Music	4133
Moonlight & Roses (Black, Daniels)	112	Muskrat Ramble	118
Moonlight & Shadows	349	My Adobe Hacienda	533
Moonlight Bay	1719	My Alabama Queen	2964
Moonlight Becomes You	571	My Baby Just Cares For Me	201
Moonlight Cocktails	554	My Baby Knows	4553
Moonlight In Monkey Land	3490	My Baby Knows How	2073
Moonlight In Vermont	617	My Baby's Arms	1828
Moonlight Madness	4193	My Baby's Mack	3635
Moonlight Masquerade	548	My Beautiful Lady	4789
Moonlight Mood	575	My Belgian Rose	2644
Moonlight On The Colorado	203	My Best Girl	4688
Moonlight On The Ganges	125	My Bill From Louisville	4866
Moonlight Saving Time	4245	My Black Birds Are Blue Birds Now	871
Moonlight Serenade	458	My Blue Heaven	158
Moonshine Blues	1555	My Bluebird Was Caught In The Rain	4224
Moonstruck	1055	My Bluebird's Back Again	4899
Moose March (The)	4063	My Bluebird's Singing The Blues	3340
Moppin' & Hoppin'	1633	My Blushin' Rosie	3539
More I See You (The)	635	My Bucket's Got A Hole In It	1739
More Than That	3788	My Buddy	72
More Than You Know	194	My Cabin Of Dreams	409
Morning Noon & Night	1968	My Canary Has Circles Under His Eyes	849
Morocco Blues	1223	My Castle In Spain Is A Shack In The Lane	2992

My Castle On The Nile	2803	My Little Lovin' Sugar Babe	1909
My Coney Island Baby	4515	My Little Loving Aero Man	3473
My Croony Melody	3026	My Little Red Wagon	2917
My Ohio Home	3951	My Little Zulu Babe	2698
My Cryin' Days Are Over	3021	My Love	2996
My Cutey's Due At Two To Two Today	858	My Love For You	4681
My Daddy Rocks Me	3045	My Lovin' Imogene	4022
My Dear	798	My Mamma's In Town	1092
My Desire	3162	My Mammy's Blues	2931
My Devotion	3025	My Man	693
My Dreams Are Gettin' Better All The Time	608	My Man O'War	1286
My Extraordinary Gal	1396	My Man Blues	2867
My Family's Gone Jazz Mad	3733	My Man From Caroline	1456
My Fate Is in Your Hands	741	My Melancholy Baby	20
My Favorite Blues	3965	My Mellow Man	2720
My Flame Is Just A Match For Me	3075	My Melody Man	2017
My Foolish Heart	4706	My Memphis Baby	4039
My Funny Valentine	391	My Model	3120
My Future Just Passed	198	My Mom	756
My Gal	1010	My Monday Date	710
My Gal Is A High-Born Lady	4775	My Moonlight Madonna	286
My Gal Sal	11	My Mother's Eyes	1088
My Galveston Gal	1434	My Mother's Rosary	2186
My Gee Gee From The Fiji Isles	1154	My Movie Operator Man	1552
My Georgiana Lou	2775	My Name Is Morgan, But It Ain't J.P.	3039
My Girl Has Eye Trouble	4800	My Number One Dream Come True	4383
My Girl Uses Mineral Ava	2666	My Old Flame	4169
My Handy Man	732	My Old Gal	4794
My Handy Man Ain't Handy No More	3270	My Old Girl's My New Girl Now	2572
My Happiness	283	My Old Mule's Name Is Iz	2766
My Heart	1141	My Own True Love	436
My Heart And I Decided	566	My Papa Doesn't Two-Time No Time	1821
My Heart At Thy Sweet Voice	270	My Pet	1098
My Heart Belongs To Daddy	423	My Pillow & Me	2246
My Heart Belongs To The Girl	3617	My Plea For Love	3809
My Heart Stood Still	140	My Pony Boy	4780
My Heart's At Ease	939	My Prayer	473
My Heart's Desire	4183	My Pretty Girl	1396
My Home Is In A Southern Town	1202	My Pussy Belongs To Daddy	1301
My Home Town	2270	My Regular Gal	4323
My Home Town Is A One Horse Town	2811	My Reverie	432
My Honey's Loving Arms	68	My River Home	2048
My Ideal	216	My Shawl	305
My Inspiration	942	My Shining Hour	599
My Introduction To Love	3293	My Ship	539
My Kid's A Crooner	4329	My Silent Love	251
My Kind Of Girl	4450	My Sin	735
My Kinda Love	1123	My Song Of The Nile	742
My Last Affair	370	My Sugar	2046
My Last Goodbye	485	My Sugar Is So Refined	2680
My Little Ami	2276	My Sunday Girl	3098
My Little Bimbo	905	My Sunflower Sue	2448
My Little Girl	3631	My Sunny Tennessee	1625
My Little Grass Shack	288	My Sweet Lord	3267
My Little Isabel	4481	My Sweet Lovin' Man	1188
My Little Jungle Queen	3670	My Sweet Tooth Says I Wanna	1412

My Sweet Turned Me Down	4335	New Moten Stomp	1278
My Sweeter Than Sweet	2055	New Orleans	754
My Sweetheart	2067	New Orleans Blues	2188
My Sweetie Went Away	1472	New Orleans Buck	4660
My Sweetie's Eyes	2057	New Orleans Hop Scop Blues	1103
My Syncopated Melody Man	2068	New Orleans Low Down	2219
My Tane (My Man)	761	New Orleans Memories	1192
My Tonia	4146	New Orleans Shuffle	1445
My Twilight Dream	4291	New Orleans Stomp	818
My Twilight Reverie	4230	New Orleans Wiggle	1097
My Two Front Teeth	4564	New Step (The)	4657
My Wild Irish Rose	4	New Steps	4653
My Window Faces South	2805	New Tulsa Blues	2028
My Wishing Song	4013	New Vine Street Blues	3461
Mysterious Mose	4336	New York City Blues	2449
Nagasaki	179	New York, New York	4197
Naked Dance (The)	2526	Newport News Blues	1914
Name It Baby & It's Yours	4584	Next Week Some Time, But Not Now	3246
Nancy (With The Laughing Face)	620	Nice 'N Easy	4713
Nanny	4577	Nice Work If You Can Get It	390
Nappy Lee	2592	Nickel In The Slot	3263
Narcissus	879	Night	3048
Nashville	3563	Night & Day	260
Nashville Nightingale	4327	Night Cap (The)	1879
Nasty Way 'E Sez It (The)	4055	Night Has A Thousand Eyes (The)	581
Natchez The & The Robert E. Lee	2496	Night Hawk Blues	1165
National Emblem March	1015	Night Is Young & You're So Beautiful (The)	367
Nature Boy	862	Night Lights	4149
Naughty Little Lady	4659	Night Owl	2548
Near You	660	Night That She Cried In My Beer	3743
Nearness Of You (The)	398	Night Time Blues	2710
Need A Little Sugar In My Bowl	3255	Night Time Love & You	3499
Neglected Blues	1769	Nightingale	566
Neglectful Blues	3361	Night Train (Vocal)	4781
Nervous Blues	1768	Night We Called It A Day (The)	522
Nervous Charlie Stomp	4330	Night Wind	304
Nesting Time	3194	Night You Said Good-Bye (The)	4871
Nestle In Your Daddy's Arms	1770	Nightmare Blues	4860
Nevada	1274	Nighty Night	535
Never	1117	Nine O'Clock Sal	4654
Never A Day Goes By	3948	Nine Twenty Special	624
Never Again	101	Nineteen Nineteen Rag	2203
Never Brag About Your Man	1531	Ninety In The Shade	1334
Never Gettin' No Place Blues	2194	Ninon	4691
Never Hit Your Grandma With A Shovel	2102	No Foolin'	4647
Never In A Million Years	406	No Good River	4072
Never Let It Be Said	3983	No Love No Nothin'	627
Never Let The Same Bee Sting You Twice	2242	No Ma'am	4655
Never Loved Him Anyhow	4850	No Man's Mama	1116
Never Make A Promise In Vain	4870	No Moon At All	4741
Never Raise A Razor	3723	No More Blues	3362
Never Should Have Told You	4248	No Name Jive	4000
Never Swat A Fly	3032	No News, Just Blues	3363
Nevertheless (I'm In Love With You)	242	No One But You	3598
New Dixieland Parade	4461	No One But Your Dear Old Dad	4251
New Moon (The)	1679	No One Else But You	2442



No One Knows What It's All About	3127	O! (Oh!)	686
No One's Fool	3674	Object Of My Affection	303
No Other Love	801	Ocean Blues	2573
No Other One	1471	Oceana Roll	1495
No Parking	3491	Octoroon (Instrumental)	2340
No Regrets	773	Ode To An Alligator	4345
No Wonder I'm Blue	4650	Ode To Bechet	2468
No, Baby, Nobody But You	635	Of All The Wrongs You've Done To Me	1027
No, No Nora	706	Of Thee I Sing (George Gershwin)	4195
No, No, No	597	Off Time	739
No, No, Positively No	3254	Oh Babe, Maybe Someday	2097
No, Not Much	4859	Oh Babe, What Would You Say	802
Nob Hill Strut	4653	Oh Baby (Donaldson)	174
Nobody	665	Oh Baby (Murphy)	103
Nobody But My Baby Is Getting My Love	2420	Oh Baby, Sweet Baby	778
Nobody Cares If I'm Blue	2296	Oh Boy, What A Girl	718
Nobody Else Can Love Me Like Old Tomato Can	3277	Oh Brother	4760
Nobody In Town Can Bake A Sweet Jelly Roll	4615	Oh But I Do	645
Nobody Knows & Nobody Seems To Care	1062	Oh By Jingo!	1560
Nobody Knows The Trouble I've Seen	3306	Oh Daddy	1278
Nobody Knows The Way I Feel This Morning	1559	Oh Death Where Is Thy Sting	1768
Nobody Knows What A Redhead Woman Can Do	2346	Oh Didn't He Ramble	1881
Nobody Knows You When You're Down And Out	77	Oh Doctor	1700
Nobody Lied (When They Said I Cried Over You)	1558	Oh Doris Where Do You Live?	1705
Nobody Loves No Baby	3946	Oh Eddie!	4127
Nobody's Lonesome But He	4553	Oh Eva	4589
Nobody's Sorry But Me	4883	Oh Helen	2103
Nobody's Sweetheart	91	Oh How I Cried The Morning After	2294
Nola	34	Oh How She Could Yaki Hacki	3170
Non Stop Flight	472	Oh It Must Be Fun	4257
None But The Lonely Heart	2681	Oh Joe Git Your Fiddle & Your Bow	2506
Noodlin' Rag	1997	Oh Joe, Play That Trombone	3595
Not Because Your Hair Is Curly	2221	Oh Johnny	680
Not Lately	4658	Oh Lawdy	4116
Not Nine	574	Oh Look At Me Now	539
Not So Long Ago	4843	Oh Look At That Baby	4693
Not Tonight	2710	Oh Mabel	1676
Nothin'	4283	Oh Me! Oh My!	2602
Nothing Else To Do	4655	Oh Min	2318
Nothing Like You	4846	Oh Miss Hannah	1106
Nothing's Good Enough For A Good Little Girl	3858	Oh Mo'nah	247
Notoriety	3982	Oh My AchIn' Heart	4846
Nounour (Childish)	2307	Oh My Lady	4801
Now Is The Hour	675	Oh Papa, Oh Papa	1716
Now That I Need You	3467	Oh Peter You're So Nice	1220
Now That You're Gone	3204	Oh Sarah, Won't You Please Pull Down The Shade	1899
Now They Call It Swing	3213	Oh Say, Can I See You Tonight	4567
Now They Do The Shimmy Down In Monkey Land	1740	Oh Sister Ain't That Hot	1102
Now We're Sweethearts Again	4213	Oh So Sweet	2096
Now You're In My Arms	234	Oh That Navajo Rug	4375
Now's The Time To Fall In Love	245	Oh Those Blues	1931
Nuages (Django Reinhardt)	2087	Oh Those Eyes	1647
Number Ten	2220	Oh Vera	4675
Number Ten Lullaby Lane	517	Oh What It Seemed To Be	636
Nursin' The Blues	3442	Oh Why, Oh Why Did I Ever Leave Wyoming	4515
Nuthin' But	1444	Oh You Bear Cat Rag	3151

Oh You Beautiful Doll	51	On My Floating Kidney	1704
Oh You Can't Fool An Old Horse Fly	2040	On Patrol In No Man's Land	4187
Oh You Crazy Moon	478	On Revival Day	748
Oh You Daddy	1798	On The Alamo	72
Oh You Devil	4732	On The Atchison, Topeka & Santa Fe	4773
Oh You Georgia Rose	2697	On The Back Seat Of The Henry Ford	1413
Oh You Have No Idea	4563	On The Banks Of The Wabash	21
Oh You Little Sun-Ov-Er-Gun	2274	On The Beach Of Waikiki	2129
O-H-I-O (Down By The Ohio)	2116	On The Eight O'Clock Train	3214
Okay Baby	3872	On The Gin Gin Ginny Shore	2014
Okay Toots	4682	On The Good Ship Lollipop	4773
Oklahoma	601	On The Good Ship Whippoorwill	4391
Oklahoma Indian Jazz	3202	On The Isle Of May	519
Ol' Buttermilk Sky	2487	On The Isle Of Wicki Wacki Woo	4026
Ol' Pappy	1864	On The New York, New Haven & Hartford	3711
Old Age Blues	4561	On The Radio	4291
Old Crow Rag	2838	On The Road To Mandalay	667
Old Devil Moon	648	On The Sentimental Side	444
Old Dope Peddler (The)	2263	On The South Side Of Chicago	4192
Old Fashioned Love	839	On The Street Of Regret	562
Old Folks	427	On The Street Where You Live	2676
Old Folks At Home	1908	On The Streets Of Antibes (Dans Les Rues...)	1411
Old Folks Rag	2453	On The Sunny Side Of The Street	211
Old Folks Shuffle	919	On The Wrong Side Of The Fence	3197
Old Joe Blade	3621	On Treasure Island	1967
Old Joe Blues	4018	On Wisconsin	4786
Old Maid Blues	3402	Once In A While (Armstrong)	3285
Old Maids Ball (The)	2183	Once In A While (Edwards, Green)	394
Old Man Blues	1107	Once In Love With Amy	4385
Old Man Harlem	4831	One	3109
Old Man Jazz	3006	One Alone	4846
Old Man Moon	2062	One Dozen Roses	565
Old Man Mose	430	One Foot In Heaven	4152
Old Man Of The Mountain	3865	One For My Baby	592
Old Man River	4385	One Hour With You	804
Old Man Romance	2703	One I Love	97
Old Man Sunshine	1455	One In A Million	3832
Old Miss	40	One Man Band	3876
Old Mother Riley	1425	One More Kiss Then Goodnight	3751
Old Piano Plays The Blues (The)	2394	One More Song About N.O.	2861
Old Piano Roll Blues (The)	908	One More Time	861
Old Plantation Blues (The)	4227	One Morning In May	1011
Old Playmate	751	One O'Clock Jump	414
Old Rugged Cross (The)	2166	One Of Us Was Wrong	3824
Old Soft Shoe (The)	4269	One Rose (The)	364
Old Sow Song (The)	436	One Stolen Kiss	3260
Old Spinning Wheel (The)	302	One Sweet Letter From You	869
Old Time Blues	2936	One That I Love Loves Me (The)	3241
Old Time Shuffle (The)	2382	One, & Two, A Three & Four	3193
Old Victoria Canada	4300	One, Two, Button Your Shoe	379
Old Virginia Barbecue	1851	Only A Bird In A Gilded Cage	3666
Olga	1889	Only A Moment Ago	4879
Omaha Blues	2402	Only A Rose	4640
On A Little Street In Singapore	430	Only Forever	495
On A Slowboat To China	1536	Only One For Me (The)	3667
On Green Dolphin Street	659	Only When You're In My Arms	2397

Only You	821	Paddlin' Madelin' Home	715
Oogie, Oogie, Wa Wa	1721	Paddy Cake, Paddy Cake	925
Ooh! Look-A-There Ain't She Pretty	3941	Paducah	626
Ooo Ernest	4555	Pagan Love Song	190
Open The Door Richard	2826	Pagan Star	2329
Open Up The Golden Gates To Dixieland	3133	Pain D' Epices (Gingerbread Cake)	2304
Open Your Arms, My Alabamy	1672	Painted Doll	4271
Open Your Heart	3817	Painting The Clouds With Sunshine	184
Opera House Rag	3114	Pajama Blues	3375
Ophelia Rag	3033	Pal Of My Lonesome Hours	3096
Opus One	597	Pal Of My Sweetheart Days	4785
Orange Colored Sky	4467	Palm Garden	533
Organ Grinder	3210	Palpitation Blues	2975
Organ Grinder's Blues	1574	Panama	14
Organ Grinder's Swing	383	Panama Blues	1078
Oriental Blues	3559	Panama Rag	1293
Oriental Eyes	4557	Pane In The Glass	1233
Oriental Love Dreams	2920	Panic (The)	4690
Oriental Strut	1519	Panic Is On (The)	2346
Original Black Bottom Dance	1373	Papa Better Watch Your Step	1741
Original Charleston Strut	2871	Papa Blues	1327
Original Chicago Blues	1046	Papa Come Back To Mamma	3322
Original Chinese Blues	4679	Papa De-Da-Da	1217
Original Dixieland One Step	45	Papa Dip	1991
Original Rags	5	Papa Tree Top Tall	3933
Oriole Blues	3363	Paper Doll	36
Ory's Creole Trombone	1014	Parade Of The Pennies	3453
Ostrich Walk	1639	Parade Of The Wooden Soldiers	3694
Our Bungalow Of Dreams	2353	Paradise	239
Our Love	486	Paradise Blues	961
Our Love Affair	516	Paradise Valley	3044
Our Love Is Here To Stay	2685	Paradise Wobble	3608
Our Waltz	589	Pardon Me Pretty Baby	1641
Out For No Good	4369	Pardon My Southern Accent	767
Out In The Cold Again	1652	Pardon The Glove	4673
Out Of Breath	1022	Paris Blues	1568
Out Of Nowhere	233	Parting With You	3829
Out Of The Darkness	4854	Party's Over (The)	3013
Out Of The Dawn	953	Pass Out Lightly There Ain't Nothin' To It	3212
Out The Window	457	Passin' Time With Me	2968
Out-Of-Town Gal	3922	Passport To Paradise	1415
Outside	3919	Pastel Blue	779
Outside Of Paradise	4763	Pastime Rag 01	1600
Outside Of That	1770	Pastime Rag 02	1600
Outskirts Of Town	385	Pastime Rag 03	1602
Over In The Glory Land	819	Pastime Rag 04	1601
Over The Rainbow	422	Pastime Rag 05	1603
Overnight	2701	Patches	2799
Overnight Hop	4106	Patricia	2284
Overseas Stomp	1344	Patsy	2570
Owl & The Moon	4545	Patty Cake, Patty Cake	925
Ozark Blues	2780	Pavanne	442
P.D.Q. Blues	3342	Pawn Shop Man (The)	4815
P.R.J.C. Special	4479	Pay Off (The)	1787
P.S. I Love You	767	Peace In The Valley	4229
Pack Up Your Sins (Go To The Devil)	3928	Peaceful Henry	4747

Peaceful Valley	1303	Pickin' 'Em Up & Layin' 'Em Down	3854
Peach (The)	2819	Pickin' On A Chicken Bone	3185
Peach Jam Makin' Time	3548	Pickin' 'Em Up & Hangin' 'Em Down	2959
Peach Tree Street	2048	Pickin' On Your Baby	3898
Peacherine Rag	4483	Pickles & Peppers	3057
Peaches & Cream	4085	Pickpocket Blues	1638
Peacock Strut	4654	Picnic	296
Peacock Walk	3063	Picture Of Love	3641
Peanut Vendor	202	Picture That's Turned To The Wall (The)	3075
Pearl Of The Harem	3637	Pigeon Walk	676
Pearls (The)	845	Pigment Blues	3011
Peckin'	3820	Pile Of Logs & Stone	2974
Peg O' My Heart	27	Pinch Me	3831
Peg Leg Stomp	3917	Pine Top's Blues	3332
Pegasus	3691	Pine Top's Boogie	3915
Peggy	1968	Pineapple Rag	14
Pekin Rag	2523	Piney Brown Blues	3331
Penalty Of Love	1544	Pink Cocktail For A Blue Lady	535
Pencil Papa	4475	Pink Elephants	1537
Pennies From Heaven	343	Pink Poodle Rag	1409
Pennsylvania 65000	508	Pip Pip, Toot Toot, Good-Bye-Ee	1948
Pennsylvania Polka	585	Pipe Creek Rag	4828
Penny Rag	2467	Pipe Dream Blues	2959
Pensacola Blues	2963	Piping Rock	1477
Pensive	2128	Pippin' (The)	2821
Penthouse Serenade	237	Pistol Packin' Mama	627
People Like You & Me	563	Plain And Simple	3186
People Will Say We're In Love	594	Plain Dirt	1130
Pep	2548	Plaintive Prelude	3064
Pepper Sauce	4637	Plant A Watermelon On My Grave	1543
Perdido	558	Plantation Blues	3350
Perdido Street Blues	3360	Play A Simple Melody	1964
Perfect Rag (The)	951	Play 'Em For Mama, Sing 'Em For Me	2392
Perfect Song (The)	36	Play Fiddle Play	269
Perfect Waltz (The)	444	Play It A Long Time Papa	3141
Perfidia	456	Play Me A Classical Jazzical Tone	3845
Perhaps	1732	Play Me A Frigid Air	4319
Persian Lamb Rag	2204	Play Me A Lonesome Melody	2220
Persian Rug	4343	Play Me Hearts And Flowers	4793
Personality	2986	Play Me Slow	2960
Personality (Van Heusen)	4087	Play Me That Tune	3865
Pesticatin' Mama (Stept, Dixon)	2875	Play That Barbershop Chord	23
Pete Kelly's Blues	819	Play That Hot Guitar	4683
Petit Singe (Little Monkey)	2312	Play The Funny Blues	914
Petite Fleur	820	Play The Hand You've Got	3722
Pettin' In The Park	4376	Playmates	495
Phantom Of The Blues	3335	Pleading (Isham Jones)	2602
Phoebe Brown	3845	Pleading (Logan & Yellen)	3289
Phoebe Snow	4675	Please	253
Piano Dan	4687	Please Be Good To My Old Girl	2403
Piano Man	1312	Please Be Kind	434
Piccadilly	4199	Please Clarify	3051
Piccolo Pete	4344	Please Don't Do It In Here	2863
Pick A Rib	486	Please Don't Jazz My Mammy's Lullaby	1410
Pick Me Up & Lay Me Down	1390	Please Don't Shoot The Bartender	3256
Pick Yourself Up	362	Please Don't Take My Harem Away	4659

Please Don't Take My Lovin' Man Away	2570	Pretty Lips	1436
Please Don't Talk About Me When I'm Gone	202	Pretty Little Missy	1636
Please Help Me Get Him Off My Mind	1567	Pretty Little Thing	1690
Please Let Me Sleep	2777	Pretty Woman	2295
Please Tell Me	1828	Pride Of The Prairie	3498
Please Tell Me Why	4210	Primrose Lane	4171
Please Think Of Me	4442	Prince Of Wails	820
Pleasure Mad	1100	Prisoner Of Love (Russ Columbo)	236
Pliny! Come Out In The Moonlight	3853	Prisoner Or Love (Waller)	738
Ploddin' Along	4819	Prisoner's Song (The)	96
Plucked Again	4003	Professor Plum's Blues	481
Poinciana	363	Profiteering Blues	2166
Poison Ivy Rag	2763	Prohibition Blues (Al Sweet)	2981
Policy King March	1951	Prohibition Blues (Bayas)	4107
Polka Dot Stomp	1928	Promenade Aux Champs Elysees	1427
Polka Dots & Moonbeams	499	Promise Me Everything Never Get Anything Blues	3055
Polly Primrose	1872	Proud Mary	3166
Pompton Turnpike	2385	Proud Of A Baby Like You	3884
Poor Butterfly	38	Prune Song (The)	3034
Poor Gal Didn't Know, You Know	4015	Pucker Up Your Lips Miss Lucy	2670
Poor Man's Blues	2756	Puddin' Head Jones	279
Poor Me	3667	Pu-Leeze! Mister Hemingway	3191
Poor Old Joe	3302	Pullman Porter Blues	1651
Poor Papa	1268	Pump Song (The)	1008
Poor Relation Blues	3365	Purple People Eater	3106
Porcupine Rag	2148	Purple Rose Of Cairo (The)	2594
Porter's Love Song To A Chambermaid	1012	Put & Take Blues	1497
Porto Rico	3533	Put Away The Moustache Cup	4500
Portrait Of A Lion	1118	Put It On, Take It Off	3973
Portrait Of My Love	4545	Put On A Happy Face	3753
Posin'	2391	Put On Your Old Grey Bonnet	3697
Positively Absolutely	726	Put On Your Slippers & Fill Up Your Pipe	3102
Possum And Taters	2368	Put Your Arms Around Me Honey	2186
Postman's Lament	2451	Put Your Dreams Away For Another Day	563
Potato Head Blues	1017	Put Your Hand In The Hand	1992
Potomac River Blues	2956	Put Your Shoes On Lucy	3826
Potomac River Jazz Club Special	3460	Puttin' On The Ritz	1399
Pots And Pans	3172	Pyramid	4023
Powder Rag	3515	Quaker City Jazz	395
Powder Your Face With Sunshine	4381	Quality Shout	3591
Prairie Blues	3359	Queen Of Spades	110
Pray For The Lights To Go Out	1494	Quiet Nights Of Quiet Stars (Corcovado)	813
Preacher And The Bear (The)	300	Quit Cryin' The Blues	2226
Preaching The Blues	4049	Rabbit Foot Blues	3738
Precious	4614	Race Track Blues	2764
Prelude To A Kiss	451	Racing With The Moon	545
Premier Bal (First Dance)	355	Rackety Rax	2715
Prescription For The Blues	3769	Radio	2785
Preservation Blues	1052	Radio Papa	1826
Preservation Hall Blues	4465	Rag Baby	2016
Pretend	815	Rag Doll Dimples	3264
Pretending	3705	Rag Doll Dimples	3264
Pretty Baby	1722	Rag With No Name (The)	2026
Pretty Cinderella	4579	Ragged But Right	1834
Pretty Eyed Baby	4519	Ragged Edges	3873
Pretty Lil	4104	Raggin' The Scale	2524

Raggin' The Chopsticks	3123	Red Hot Mama	1180
Ragtime Betty (The)	3234	Red Lips Kiss My Blues Away	724
Ragtime College Trot	3750	Red Onion Rag	2028
Ragtime Cowboy Joe	23	Red Pepper Rag	3030
Ragtime Craze	3183	Red Raven Rag	1979
Ragtime Dance (Kerry Mills)	2478	Red Red Roses & Pale White Moonlight	2026
Ragtime Dixie Ball (The)	2405	Red Rose Rag	1020
Ragtime Lullaby	4191	Red Roses For A Blue Lady	855
Revolutionary Blues (Mezz Mezzrow)	2696	Red Sails In The Sunset	317
Ragtime Mose 's Old Time Bombashay	2978	Redskin	3031
Ragtime Music Man (The)	3893	Redwing	2218
Ragtime Nightingale	2098	Reefer Man	3183
Ragtime Oriole	3088	Reflections Of You (Hawaiian)	2981
Ragtime Razzmatazz	4813	Refrigeratin' Mama	3763
Ragtime Revelations	4339	Regretful Blues	1738
Ragtime Skedaddle	3089	Reincarnation Rag	2312
Railroad Blues	2897	Release Me	579
Railroad Jim	4249	Remember	117
Railroad Man	932	Remember Cherie	4638
Rain	138	Remember Me	384
Rain On The Roof	255	Remember My Forgotten Man	1806
Rainbow Of Jazz	4526	Remember When	640
Rainy Day Blues	2561	Remember Who You 're Promised To	2958
Ramblin' Rose (Sherman)	4517	Remington	4817
Rambling Blues	695	Reminiscing	4426
Rambling In Rhythm	4025	Reminiscing In Tempo	2096
Rambling Rose (Burke)	3971	Rent Party Blues	2079
Rambling Wreck From Georgia Tech	4785	Restless	2016
Ramona	156	Ragtime Eating Place	2747
Rampart Street Blues	1765	Reveller' s Ritual	1926
Ramshackle Rag	1702	Ragtime Goblin Man (The)	2258
Rang-Tang	2617	Reverie	2469
Rasputin The High Falutin, Lovin' Man	4071	Revolutionary Rhythm	3874
Raven (The)	3600	Rex	3059
Razz Berries	4154	Rexatious	436
Razza Mazza	1024	Rhapsody In Blue	102
Rip Saw Blues	1771	Rhapsody In Love (Shore Version)	3062
Razy Dazy	4400	Rhapsody In Love (With Coda & Tag)	2835
Reaching For Someone	1323	Rhythm & Romance	3942
Reaching For The Moon	216	Rhythm Club Stomp	3505
Read 'Em And Weep	3290	Rhythm For Sale	4151
Ready For The River	3529	Rhythm In My Bones	3680
Real Estate Papa	1383	Rhythm Is Our Business	326
Rebecca	3231	Rhythm King	872
Rebecca (Come Back From Mecca)	4423	Rhythm Rag (The)	3209
Reckless Blues	2750	Rhythm Train	4894
Red Eye	1699	Rick Motel Blues	3633
Red Flannel Rag	4403	Ridin' Around In The Rain	303
Red Head (Franklin & Green)	2650	Ridin' To Town	1863
Red Head (Jordan & Gridley)	3445	Right Key But The Wrong Key Hole (The)	1112
Red Headed Mama Blues	1020	Right Kind Of Love (The) (Herscher, Taub, Gordon)	2700
Red Hot	1326	Right Kind Of Love (The) (Wayne, Goell)	604
Red Hot & Blue Rhythm	2073	Right Kind Of Man (The)	1491
Red Hot Blues	3376	Right Or Wrong	908
Red Hot Chicago	1794	Right Under My Baby's Nose	3979
Red Hot Henry Brown	942	Ring Dem Bells	1457

Ringtail Blues	1272	Route 66	657
Rip Van Winkle Slept With One Eye Open	3037	Row Row Rosie	1400
Rising High Water Blues	2618	Row Row Row	2769
Rite Tite	3420	Royal Flush	3280
River Stay 'Way From My Door	248	Royal Garden Blues	52
Riverboat Shuffle	108	Royal Telephone (The)	2612
Riverside Blues	898	Rub A Tub Blues	2215
Riz A La Creole	2305	Rubber Neck Jim	2021
Road Is Rocky (The)	2250	Rubber Necking Moon	2234
Robbins Nest	2870	Rubber Plant Rag	4565
Robin Hood	617	Rubbin' On The Darn Old Thing	3118
Robins & Roses	772	Rubenville Blues	2772
Robinson Crusoe's Isle	1972	Ruby	786
Rock Around The Clock	816	Rudolph The Red Nosed Reindeer	851
Rock Bottom Blues	3387	Rudolph Valentino Blues	3411
Rock Island Line	4517	Rufe Johnson's Harmony Band	2607
Rock It For Me	428	Rufus, Rastus Johnson Brown	22
Rock Me In My Swanee Cradle	2225	Rum & Coca Cola	3528
Rock Me To Sleep	4409	Rump Steak Serenade	552
Rock Pile Blues	2397	Run Brodder Rabbit, Run	3059
Rock-A-Bye Basie	1124	Runaway Baby	4065
Rock-A-Bye Moon	265	Running A Temperature	4076
Rock-A-Bye River	1516	Running Wild	69
Rock-A-Bye Your Baby	49	Ruspana	1716
Rockaway	3177	Russian Lullaby	157
Rockin' Chair	204	Rusty Dusty Blues	1994
Rockin' In Rhythm	246	'S Been A Long Time In Between Time	736
Rocking Chair Blues	4033	'S Wonderful	158
Rocks (The)	1776	S.O.S. Stay On The Sidewalk	4875
Rocks In My Bed	3267	S.R. Henry's Barn Dance	2660
Rocky Mountain Blues (Ellington)	2119	Sacramento Jubilee	1135
Rocky Mountain Blues (F. Henderson)	1540	Sacramento USA	2798
Rocky Rags	1900	Sad	2024
Roll 'Em	1114	Sad & Blue	2042
Roll 'Em Pete	773	Sad & Lonely Blues	3330
Roll Along Prairie Moon	342	Sad Cowboy (The)	4838
Roll 'Em Pete (Vocal)	873	Sad River Blues	2549
Roll On Mississippi, Roll On	2594	Sad Sapsucker Am I	3941
Roll Up The Carpets	2280	Sadie Green, The Vamp Of New Orleans	1145
Rollin' Down The River	1118	Sadie The Shaker	3155
Romance	3958	Safety Mama	1609
Room 1411	2328	Sage Hen Strut	1621
Room Rent Blues	2111	Sahara	4088
Ro-Ro-Rollin' Along	1829	Sail Away For Lullaby Bay	3949
Rosalie	393	Sail On Little Girl, Sail On	4321
Rosary (The)	2072	Sailing Away On The Henry Clay	4548
Rose Coloured Glasses	827	Sailing Down The Chesapeake Bay	1500
Rose Of The Rio Grande	69	Saint Vitus Rag (The)	3929
Rose Of Washington Square	692	Sally Of My Dreams	1782
Rose Room	43	Saloon	2711
Roses In The Rain	658	Salt Your Sugar	1649
Roses Of Picardy	2178	Salty Dog	2619
Roses Of Yesterday	2797	Salty Dog Rag	3972
Rosetta	278	Salvation Sal	4818
Rosita	76	Sam Jones Blues	3609
Roumania	3171	Sam The Old Accordion Man	728

Sam You Made The Pants Too Long	3930	Scattin' At The Kit-Kat	1447
Same Old Blues	3368	School House Blues	2532
Same Old Moon	3686	Scotch And Soda	2547
Sam's Song	2823	Scratchin' The Gravel	1848
San	57	Search Me Lord	4643
San Andreas Shake	3269	Searchin'	2398
San Antonio Rose	496	Seattle Hunch	1630
San Francisco	416	Second Hand Rose	66
San Francisco Bay Blues	1777	Second Line (The)	1051
San Francisco Blues	3076	Second Time Around (The)	789
San Sue Strut	112	See If I'll Care	2750
Sand Castle	4101	Seems Like Old Times	651
Sandman Blues	3348	Send A Little Love My Way	804
Sandy	3642	Send In The Clowns	4299
Sandy's Rag	2206	Senegalese Stomp	1330
Santa Claus Blues	1151	Senorita Mine	3784
Santa Rosa Send Off	2361	Sensation	42
Saratoga Swing	1232	Sensation Rag	2098
Satan Takes A Holiday	403	Sent For You Yesterday	445
Satanic Blues	930	Sentimental & Melancholy	401
Satchel Mouth Swing	1931	Sentimental Baby	2075
Satin Doll	801	Sentimental Gentleman From Georgia	259
Saturday Night (K Lickman)	1765	Sentimental Journey	835
Saturday Night (Styne)	611	Sentimental Rhapsody	2132
Saturday Night Function	2101	September In The Rain	389
Sausage Serenade	2784	September Song	413
Savannah	2506	Serenade In Blue	568
Save A Little Dream For Me	4603	Serenade In The Night	293
Save It For He	3867	Serenade Of The Bells	657
Save It Pretty Mama	494	Seven Or Eleven	715
Save The Bones For Henry Jones	4513	Seven Twenty In The Books	461
Save Your Confederate Money Boys	1542	Seventy-Six Trombones	4737
Save Your Sorrow	1832	Shack In The Back	2141
Savoy Blues	1725	Shad Rack	2480
Sawing A Woman In Half	4762	Shadow Of Your Smile (The)	787
Sax Appeal	1746	Shadow Waltz	291
Sax-O-Phoney Blues	2615	Shady Lady Bird	4636
Saxophobia	2146	Shag (The)	2503
Saxophone Blues	2322	Shake Down The Stars	499
Saxophone Sam	2198	Shake It & Break It	1285
Say A Little Prayer For Me (Nicholls, Gilbert)	2287	Shake It Down	2207
Say A Little Prayer For Me (Thomas A. Dorsey)	4566	Shake That Thing	1813
Say Arabella	2596	Shake, Rattle & Roll	3023
Say It Again	2805	Shaking The Blues Away	724
Say It Isn't So	257	Shame On You	2100
Say It Isn't The Night	4823	Shamrock Band (The)	3501
Say It Over & Over	520	Shanghai Dream Man	2042
Say It With A Red Red Rose	4768	Shanghai Honey Moon	2285
Say It With Music	698	Shanghai Lil	1548
Say Mister, Have You Met Rosie's Sister	1456	Shanghai Shuffle	1428
Says My Heart	429	Shangri-La	649
Scaddle-De-Hooch	2774	Share Croppin' Blues	2125
Scalin' The Blues (James P. Johnson)	4214	Sharing The Blues Away	724
Scandalous Thompson Rag	3223	She Broke My Heart In Three Places	4848
Scat Song (The)	2804	She Don't Wanna	1843
Scatter-Brain	473	She Had To Lose It At The Astor	1549



She Is Just A Klondike Nugget	4079	Shufflin' Mose	1307
She Knows Her Onions	3259	Shut The Door They're Comin' In The Window	867
She Lived Next Door To A Firehouse	3152	Siam Blues	1838
She Looks Like Helen Brown	3645	Siboney	196
She Reminds Me Of You	3905	Side By Side	147
She Used To Be The Showest Gal In Town	1812	Sidewalk Blues	128
She Was Just A Sailor's Sweetheart	1582	Sierra Sue	677
She Wouldn't Do What I Asked Her To	1500	Silver Bells	4721
She's Sweeter Than Sugar	1504	Silver Dollar	1431
Sheik Of Araby (The)	64	Silver Fox	4499
Sheltered By The Stars	3289	Silver King Rag	1839
She's A Corn Fed Indiana Girl	4853	Silver Moon	160
She's A Gorgeous Thing	3639	Simple And Sweet	4575
She's A Great, Great Girl	1515	Since Maggie Dooley Learned The Hooley Hooley	1732
She's A Mean Job	2283	Since My Best Gal Turned Me Down	1013
She's A New Kind Of Old Fashioned Girl	2138	Since My Gal Is Gone I've Got The Blues	3383
She's A Patient Of Mine	2084	Since My Honey Man Came Home	2623
She's A Wonderful Cook	4223	Since My Wife Got Fat	4138
She's Cryin' For Me	2072	Since You Called Me Sweetheart	717
She's Funny That Way	167	Since You Went Away	4097
She's Got A Great Big Army Of Friends	1648	Sing A Little Low Down Tune	4254
She's Got It	3513	Sing An Old Fashioned Song	316
She's Just Perfect For Me	3242	Sing Baby Sing	349
She's My Girl	2271	Sing It Way Down Low (Carmichael, Trent)	3185
She's No Trouble	1422	Sing Me A Baby Song	726
She's Still My Baby	1655	Sing You Sinners	744
Shim Sham Shimmy Dance	1181	Sing, Sing, Sing	374
Shimme Town	1811	Sing, Song Girl	3986
Shimme-Sha-Wabble	35	Sing. It's Good For You	3823
Shimmy Shake (The)	4601	Singapore Sorrows	1142
Shine	94	Singin' A Vagabond Song	745
Shine On Harvest Moon	12	Singin' In The Bathtub	4241
Shine On My Evening Star	3849	Singin' The Blues (The Bix Tune)	57
Shiny Stockings	4299	Singin' In The Rain	189
Shipwreck Blues	3371	Singing The Blues (The Guy Mitchell Tune)	1856
Shipwrecked Blues	2723	Sioux City Sue	642
Shirt Tail Stomp	1539	Sippy Blues	2179
Shoe Shine Boy	366	Sister Kate	69
Shoo-Shoo Baby	2486	Sister Susie's Sewing Shirts For Soldiers	4347
Shoot The Rabbit	3836	Sittin' Around	1403
Shootin' The Pistol	3921	Sittin' In A Corner	707
Short & Sweet	3625	Sittin' On A Log	2063
Short Dress Girl	4411	Sittin' Up Waiting For You	1587
Shotgun Papa	1553	Six Feet Of Papa	1800
Should I Reveal	196	Six Or Seven Times	3785
Should I Tell You I Love You	4632	Sixty-Third and Halsted Blues	3366
Shout Sister Shout	2161	Skater's Waltz	2672
Shoutin' In That Amen Corner	3800	Skeleton In The Closet	3314
Show Me How	1184	Skeleton Jangle	2210
Show Me The Way	2497	Skirts	4321
Show Me The Way To Go Home	827	Skylark	564
Shreveport Blues	2428	Skyliner	622
Shreveport Stomp	1358	Slaughter On Tenth Avenue	358
Shrine Of Saint Cecelia (The)	519	Slaving	4272
Shuffle Blues	3980	Sleep	81
Shuffle Off To Buffalo	255	Sleepy Baby	2129

Sleepy Blues	3401	Sneak (The)	3613
Sleepy Head (Davis & Greer)	120	Sneakin' Home	591
Sleepy Head (Donaldson)	823	Sneaky Pete	4213
Sleepy Time Gal	111	Sneaky Shuffles Rag	3223
Sleepy Time In Caroline	4173	Snood Indigo	2261
Sleepy Time In Sleepy Hollow	4734	Snookey Ookums	674
Sleepy Town Express (The)	4587	Snow Ball	1433
Sleepy Valley	183	Snowflakes	796
Sleigh Ride	782	Snowstorm Blues	2224
Slide Kelly Slide	3395	Snowy Morning Blues	1354
Slightly Less Than Wonderful	1269	So Beats My Heart For You	747
Slightly Out Of Tune (Desafinado)	848	So Blue	1444
Slipped Disk	639	So I Took The 50,000 Dollars	2630
Slippery Elm	1298	So In Love	4438
Slippin' Around (Miff Mole)	4075	So Little Time & So Much To Do	4183
Slippin' & Slidin'	3167	So Many Memories	403
Slipping Around (Floyd Tillman)	2685	So Rare	391
Sloppy Joe	1789	So Red The Rose	4707
Slow & Easy	690	So The Blue Birds & The Blackbirds Got Together	2621
Slow Drivin' Moan	2612	So Tired (A Sizemore)	160
Slow Freight	4481	So Tired (Russ Morgan)	598
Slow Motion	4503	So What's New	3513
Slow Motion (Benny Moten)	3424	So You Left Me For The Leader Of A Swing Band	4237
Slow Poke	859	So You're The One	517
Slow Poke Blues	3083	Sob Sister Sadie	1440
Slow Town Is Jazz Town Now	4595	Sobbin' & Crying Blues	2112
Slue Foot (Joe Saunders)	2768	Sobbin' Blues	1016
Slue Foot (Johnny Mercer)	4709	Sobbin' Women	4606
Slug In The Slot Machine (The)	2095	Society Blues	4377
Slumming On Park Avenue	774	Soda Fountain Rag	964
Small Black	3463	Sodbuster's Dream (Tiny Parham)	3774
Small Fry	434	Soft Hearted	4785
Smarty	1919	Soft Lights & Sweet Music	1973
Smarty Pants	3955	Soft Shoe Shuffle	3971
Smashing Thirds	1718	Soft Summer Breeze	4173
Smile	805	Softly As In A Morning Sunrise	4300
Smile & Show Your Dimple	2208	Solace	16
Smile At The Cock-Eyed World	3441	Solitaire (Errol Garner)	3807
Smile Away The Blues	3575	Solitaire (King Guion)	488
Smile When The Raindrops Fall	4868	Solitude (Duke Ellington)	296
Smile Your Bluesies Away	2179	Solo Flight	2254
Smiler (The)	1034	Some Ambitious Mama's Hangin' Round My Papa	4013
Smiles	1493	Some Day I'll Find You	4823
Smiling Sadie	4427	Some Day You'll Cry Over Someone	4590
Smoke Gets In Your Eyes	276	Some Day You'll Say OK	3083
Smoke House Blues	1704	Some Day You'll Want Me	2733
Smoke Rings (Gene Gifford)	275	Some Enchanted Evening	4708
Smoke Rings (Hilliam & Rice)	4288	Some Girls Do & Some Girls Don't	2192
Smokehouse Ramble	3453	Some Jazz Blues	1449
Smokey Mokes	891	Some Of These Days	16
Smokey Topaz (The)	4749	Some Other Bird Whistled A Tune	3878
Snag 'Em Blues	3789	Some Other Spring	2020
Snag It	890	Some Rainy Day	1356
Snake Charmer (The)	400	Some Sweet Day (Shilkret & Pollack)	2595
Snake Hips	898	Some Sweet Day (Tony Jackson)	1450
Snake Rag	1110	Somebody (Duplicated)	2455

Somebody (Mercer Ellington, Raymond Johnson )	1048	Southern Beauties	1729
Somebody Else Is Taking My Place	388	Southern Charms	1626
Somebody Else Took You Out Of My Arms	4771	Southern Fried	513
Somebody Loses, Somebody Wins	2625	Southern Nights	2058
Somebody Loves Me	97	Southern Stomps	1446
Somebody Loves You	1541	Southern Sunsets	2081
Somebody Stole My Gal	50	Spaghetti Rag	19
Somebody's Coming To my House	675	Spain	713
Someday Somewhere	4265	Spanish Flea	793
Someday Sweetheart	53	Spanish Mamma	3868
Someday You'll Be Sorry	799	Spanish Shawl	1352
Someday You'll Want Me To Want You	505	Spare-Rib From The Butcher Shop Of Life	3865
Someone Is Losing Susan	4240	Speak Low	601
Someone Stole Gabriel's Horn	3084	Speak Softly Love	790
Someone To Love	4797	Speedy Boy	4280
Someone To Watch Over Me	134	Spell Of The Blues (The)	3343
Someone's Rocking My Dreamboat	541	Spellbound (Schoebel, Meyers)	3081
Something	791	Spellbound (Mack David, Miklos Rozsa)	642
Something For Annie	2887	Spider & The Fly (The)	4878
Something In The Night	2976	Sportin' House Professor Blues	4406
Something That Nobody Knows	4051	S'posin'	196
Something To Live For	1408	Spread Your Stuff	1375
Sometimes I'm Happy	44	Spreading Joy	2604
Sometimes My Burden Is Too Hard To Bear	4512	Spreading Rhythm Around	2898
Song I Love (The)	2631	Spring Cleaning	3036
Song Is Ended (The)	161	Spring Fever	2284
Song Is You (The)	256	Springtime In Virginia	4635
Song Of Songs (The)	2045	Squabblin' Blues	4623
Song Of Spring	2347	Squealin' Pig Blues	2122
Song Of The Bayou	2144	Squeeze Me	100
Song Of The Dawn	4073	Squirrel Rag	2089
Song Of The Islands	36	St James Infirmary	1
Song Of The Plumber	3476	St Louis Ain't Got The Blues No More	2418
Song Of The Vagabonds	4767	St Louis Blues	33
Song Of The Wanderer	722	St Louis Gal	1000
Song That Broke My Heart (The)	4617	St Louis Hop	2829
Song, Without A Name (The)	3038	St Louis Lou	1886
Sonny Boy	170	St Louis Rag (The)	2330
Soon (Gershwin)	160	St Louis Shuffle	962
Soon (Maybe Not Tomorrow)	324	St Louis Tickle	1922
Sophisticated Lady	280	Stack O' Lee Blues	1108
Sophisticated Swing	352	Stairway To The Stars	315
Soprano Blues	2328	Stampede	1988
Sorrowful Blues	3374	Standing In The Rain Blues	1564
Sorry	825	Stanley Steamer (The)	4466
Sorry & Blue	3970	Stardreams	524
So's Your Old Man	3704	Starlight Help Me Find The One I Love	860
Soul Of The Violets (The)	4765	Stardust	185
Sound Of Music (The)	3510	Stardust On The Moon	4782
South	90	Starlit Hour (The)	778
South Bound	3081	Stars & Stripes Forever (The)	1862
South Frisco Blues	2891	Stars Are The Windows Of Heaven	124
South Of The Border	471	Stars Fell On Alabama	294
South Rampart Street Parade	420	State & Madison	2550
South Sea Island Magic	370	State Street Blues	1197
South Sea Rose	2259	Statesboro Blues	4454

Static Strut	1031	Streaky Rasher	3835
Stavin' Chance	84	Street Of Dreams	268
Stay As Sweet As You Are	4779	Street Scene (Long Version)	2737
Stay On The Right Side Of The Road	3079	Strictly From Dixie	1147
Stay Out Of My Dreams	3709	Strictly Instrumental	587
Stay Out Of The South	3501	Strike Up A Song That The Whole Crowd Knows	2292
Staying On The Happy Side	3068	Strike Up The Band	3179
Steady Roll Blues	1026	Strip Polka	559
Stealin' Apples	772	Stripper (The)	805
Stealing To Virginia	814	Strolling Home With Mary	4016
Steamboat Bill	4663	Strut Long Papa	4007
Steamboat Days	1474	Strut Miss Lizzie	3871
Steamboat Stomp	880	Strut Miss Lizzie	65
Steel Guitar Rag	3693	Strut Yo' Puddy Red Hot Razmataz	3501
Stella	4581	Strut Your Material	1654
Stella By Starlight	653	Struttin' At The Strutter's Ball	1309
Steppin' Along	4587	Struttin' Blues	3746
Steppin' In Society	2642	Struttin' Jerry	3001
Steppin' Into Swing Society	2115	Struttin' Jim	1737
Steppin' On The Puppy's Tail	4872	Struttin' With Some Barbecue	210
Steppin' Out With My Baby	3668	Struttin' Yo' Stuff	1508
Stevadore Stomp	4446	Stuff	3079
Stevadore's Serenade (The)	2093	Stuff Is Here & It's Mellow (The)	2179
Stingaree Blues	58	Stuff Like That There	2924
Stinging Bee (The)	4103	Stuffy	2319
Stockholm Stump	1451	Stumbling	70
Stolen Moments	4041	Sudan	1788
Stomp (The)	1082	Sudbustin' Blues (Bocage, Lewis)	4621
Stomp Off, Let's Go	1111	Suddenly It Jumped	2310
Stomp Your Stuff	1475	Suddenly It's Spring	602
Stomp, Look & Listen	3043	Suez	705
Stompin' At The Savoy	345	Sugar	132
Stompin' On Down	4514	Sugar Babe (Cole & Johnson)	2297
Stompy Jones	2717	Sugar Babe (Schoebel)	1365
Stop Chasin' Me Baby	4793	Sugar Blues	80
Stop Doggin' Me Around	3276	Sugar Foot Stomp	1234
Stop It (Duplicated)	3313	Sugar Foot Strut	728
Stop It (Mel B. Kaufman)	2212	Sugar Lips	4603
Stop Look And Listen	2582	Sugar Moon	3522
Stop Rag (The)	2342	Sugar Rose	1075
Stop Shimmying, Sister	2616	Suicide Blues (The)	1658
Stop The Sun, Stop The Moon	1512	Sultry Serenade	1169
Stop! Stop! Stop	670	Sultry Summer Day	2718
Stormy Monday Blues	2390	Summer Night	379
Stormy Weather	274	Summer Samba	4513
Story Of A Starry Night (The)	548	Summer Souvenirs	429
Storybook Ball	1763	Summertime	316
Storyville Blues	3370	Sump'n 'Bout Rhythm	3429
Storyville Sport	2044	Sunburst Rag	1620
Straighten Up And Fly Right	609	Sunday	138
Strange Blues	155	Sunday Blues	4412
Strange Fruit	489	Sunday Down In Caroline	759
Strange Music	611	Sunday In Sorrento	4618
Stranger In Paradise	4715	Sunday Kind O Love	2672
Stranger On The Shore	805	Sunday, Monday Or Always	605
Strangers	1509	Sundown Mama	2926

Sunny Bunny	3664	Sweet Meats	1043
Sunny Side Up	197	Sweet Mignon	3708
Sunrise Serenade	423	Sweet Mumtaz	2739
Sunrise, Sunset	3756	Sweet Patootie Sal	2345
Sunset Cafe Stomp	1074	Sweet Peter	2550
Sunshine	706	Sweet Savanna Sue	1247
Sunshine Of Mine	3010	Sweet Southern Breeze	4607
Sunshine Of Your Smile (The)	677	Sweet Substitute	895
Sunshine, Lollipops & Rainbows	4765	Sweet Sue	163
Superstitious Blues	2605	Sweet Talk	574
Supper Time	2809	Sweet Thing	2994
Surrey With The Fringe On Top	602	Sweetest Songs (The)	3684
Susiana	1483	Sweetest Story Ever Told	2
Susie	853	Sweetheart Blues	2574
Swamp Blues	3329	Sweetheart Let's Grow Old Together	382
Swamp Fire	1631	Sweetheart Of All My Dreams	141
Swampy River	2083	Sweetheart Of Mine	859
Swanee	56	Sweetheart Of Sigma Chi	28
Swanee Blue Bird	1967	Sweethearts On Parade	177
Swanee Blues	1188	Sweethearts Or Strangers	542
Swanee River	1907	Sweetie Dear (Will Marion Cook)	2352
Swanee River Moon	4535	Sweetie Pie	3822
Swanee River Rhapsody	2080	Swelling Of The Organ (The)	1552
Swanee Shuffle	4167	Swing Brother Swing	2176
Sweeping' The Clouds Away	4080	Swing Down	2698
Sweet & Hot	1439	Swing Down To New Orleans	4069
Sweet & Lovely	225	Swing For Sale	4171
Sweet & Low	3894	Swing High Swing Low	4184
Sweet & Slow	1356	Swing Into Spring	1030
Sweet & Tender	3614	Swing Low Sweet Chariot	3306
Sweet As A Song	4775	Swing On Mississippi	3939
Sweet Baby	1778	Swing Out	1333
Sweet Baby Doll	1120	Swing That Music	837
Sweet Caroline	800	Swing That Thing	1042
Sweet Chariot	2060	Swingin' Along	1132
Sweet Daddy (Johnson)	1438	Swingin' At Maida Vale	3545
Sweet Daddy (Patrick)	1574	Swingin' Down The Lane	86
Sweet Dreams Sweetheart	621	Swingin' In A Hammock	2985
Sweet Ella May	1779	Swingin' In L.A.	2786
Sweet Eloise	570	Swingin' On Lenox Ave	505
Sweet Emalina	4142	Swingin' Shepherd Blues	4521
Sweet Emalina My Gal	1192	Swingin' The Blues	419
Sweet Georgia Brown	112	Swingin' The Jinx Away	4181
Sweet Henry	3728	Swingin' On A Star	608
Sweet Jennie Lee	1436	Swinging Along	1033
Sweet Leilani	399	Swingtime In The Rockies	359
Sweet Like This	1584	Sympathetic Jasper	4743
Sweet Lips	4597	Symphony	639
Sweet Lorraine	316	Syncopated Shuffle	2213
Sweet Lovin' Mama	1420	Syncopation Isle	3931
Sweet Mama (Duke Ellington)	2035	T For Texas	2508
Sweet Mama (Wagner & Lockard)	3706	Tack Annie	3233
Sweet Mama, Papa's Getting Mad	1104	Tackin' 'Em Down	1734
Sweet Mama, Tree Top Tall	3517	Tailgate Ramble	625
Sweet Man	1101	Tailspin	2582
Sweet Man O' Mine	2492	'Tain't No Sin	729

'Tain't Nobody's Business If I Do	703	Tears	2114
'Tain't Nobody's Fault But My Own	2598	Tears For Souvenirs	3307
'Tain't Nothing Else But Jazz	2627	Teasin' (Cecil Mack)	3166
'Tain't So, Honey, 'Tain't So	733	Teasin' The Cat	1864
'Tain't What You Do	468	Teasin' (Bob Carleton)	1842
Take A Little Tip From Father	4387	Ted Lewis Blues	151
Take A Number From One To Ten	4078	Teddy Bear Blues	1745
Take Back Your Gold	3323	Teddy's Bear Picnic	3988
Take 'Em To The Door	2414	Tee-Pee Blues	2504
Take 'It Cause It's All Yours	3776	Tell Me (J Will Callahan)	687
Take It Easy	3764	Tell Me (Vincent Bryan)	2664
Take It From Me	1106	Tell Me Dreamy Eyes	1448
Take Love Easy	2854	Tell Me Little Gypsy	4262
Take Me	561	Tell Me More And More	2925
Take Me Back Blues	2708	Tell Me Tonight	1652
Take Me For A Buggy Ride	2770	Tell Me While We're Dancing	3722
Take Me In Your Arms	237	Tell Me Who	1453
Take Me Out To The Ball Game	1634	Tell Me With Your Kisses	3489
Take Me To The Chicken Ball	3817	Tell Me You're Sorry	1723
Take Me To The Land Of Jazz	682	Tell Tales	3281
Take Me To The Midnight Cake Walk Ball	3861	Temperamental Papa	1799
Take Me Where There's Dixieland Jazz	2444	Temporarily Blue	1032
Take My Hand, Precious Lord	1082	Temptation	278
Take My Heart	365	Temptation Blues (Barbour)	4844
Take Oh Take Those Blues Away	2596	Temptation Blues (Joe Oliver & Lil Hardin)	2673
Take Ten Terrific Girls	2948	Temptation Rag	874
Take The A Train	523	Ten Cents A Dance	199
Take Your Black Bottom Outside	3439	Ten Little Fingers & Ten Little Toes	697
Take Your Girlie To The Movies	895	Ten Little Miles From Town	1744
Take Your Time	4429	Tender Is The Night	4726
Take Your Tomorrow	732	Tenderly	661
Takin' A Chance On Love	507	Tennessee Jubilee	4395
Talk About Dixie	145	Tennessee Lazy	1202
Talk Of The Town	273	Tennessee Moon	3004
Talking To The Blues	3371	Tennessee Tantalizer	4796
Tall Timber	4083	Terrible Blues	1623
Tallahassee (De Sylva & Roberts)	3793	Terrific Stomp	3437
Tallahassee (Frank Loesser)	2023	Tessie Stop Teasin' Me	950
Tampico	641	Texas Blues	4379
Tangerine	577	Texas Moaner Blues	3067
Tangleweed 'Round My Heart	3637	Texas Mood	1122
Tango (The)	3000	Texas Steer Rag	2823
Tango In The Sky (The)	3093	Thank Heaven For Little Girls	4814
Tango Royale	2468	Thank You Fats	2082
Tantalizing Mama	3489	Thank You For A Lovely Dream	4615
Tantalizing Two Step	3463	Thank You For A Lovely Evening	3671
Tar Babies Rag	2534	Thank Your Father	4421
Tar Heel Blues	3406	Thanks	759
Tar Paper Stomp	4252	Thanks A Million	765
Ta-Ra-Ra-Boom-Dee-Ay	3517	Thanks For The Buggy Ride	1443
Ta-Ta	3725	Thanks For The Memory	387
Taxation Blues	2598	Thanks Oh Lord For Thee	2466
Taxi	4099	That Aero Rag	4185
Tea For Two	94	That Baby Baboon Dance	2027
Teacher & The Boy (The)	3321	That Banjo Rag	1742
Teapot Dome Blues	1714	That Beautiful Rag	669

That Big Blond Mama	1441	That Trombone Glide	3855
That Blue Eyed Baby From Memphis	3959	That Twentieth Century Rag	4459
That Bran New Gal O' Mine	4757	That Twilight Melody	3544
That Carolina Rag	1450	That's My True Story	244
That Certain Feeling	3495	That's A Good Girl	2985
That Certain Motion	3437	There'll Come A Time	2052
That Certain Party (Bob Cole)	4358	That's A Plenty	31
That Certain Party (Donaldson)	117	That's All (Alan Brandt)	817
That Da Da Strain	862	That's All (Fats Waller)	3938
That Dada Strain	862	That's All There Is	1817
That Day In June	4175	That's Amore	4198
That Dixie Jazz	2626	That's An Irish Lullaby	4465
That Ever Lovin' Rag	4649	That's Entertainment	2873
That Feeling In The Moonlight	615	That's For Me	490
That Four-Four Rhythm Band	2447	That's Georgia	866
That Free & Easy Papa O' Mine	3761	That's Got 'Em	1288
That Fussy Rag	1930	That's Got 'Em Blues	3729
That Haunting Melody	2915	That's Her Now	1551
That Havanola Tune	1841	That's How Dreams Should End	3619
That Honky Tonky Tune	3856	That's How I Feel About You	4628
That Hummin' Tune	4471	That's How I Feel Today	3791
That Indian Rag	3610	That's How Rhythm Was Born	1762
That Lindy Hop	958	That's Life I Guess	4599
That Lowdown Dance	4761	That's Living	4767
That Lucky Old Sun	3998	That's My Baby	3832
That Lullaby Strain	4761	That's My Desire	249
That Made Him Mad	3612	That's My Girl	2993
That Makes Me Give In	856	That's My Home	1149
That Mesmerizing Mendelssohn Tune	669	That's My Mammy	1975
That Moanin' Saxophone Rag	2018	That's My True Story	244
That Monkey Tune	4869	That's My Weakness Now	179
That Naughty Melody	2313	That's No Bargain	2005
That Old Black Magic	576	That's The Good Old Sunny South	1677
That Old Devil Called Love	3258	That's The Time A Fellow Needs A Girl Friend	3524
That Old Feeling	392	That's The Way Dixieland Started Jazz	3703
That Old Gang Of Mine	83	That's What A Woman Is For	4095
That Old Sweetheart Of Nine	4632	That's What I Call Heaven	2204
That Old Time Religion	2223	That's What I Call Sweet Music	3707
That Ought To Get It	3061	That's What I Like About The South	621
That Possum Rag	4196	That's What I Like About You	2667
That Precious Little Thing Called Love	1808	That's What I'm Talking About	3426
That Puzzlin' Rag	3251	That's When You Need Somebody To Love	4061
That Ragtime Harmony Strain	4123	That's When Your Heartaches Begin	1032
That Ragtime Minstrel Band	1818	That's Where Friendship Ends	1807
That Railroad Rag	2324	That's Where My Money Goes	2922
That Red Head Gal	1607	That's Where The South Begins	1058
That Rhythm Man	836	That's Where You Come In	3713
That Scandalous Rag	4842	There's One In A Million Like You	4719
That Silver Haired Daddy Of Mine	4754	That's You Baby	1546
That Sneaky Snaky Rag	3248	Them Doggon'd Triflin' Blues	3355
That South Carolina Jazz Dance	4244	Them Has Been Blues	3698
That Swanee River Song	4568	Them There Eyes	213
That Syncopated Boogie Boo	1949	Then I'll Be Happy	716
That Teasin' Rag	3094	Then I'll Be Tired Of You	3985
That Thing Called Love	2504	Then You'll Know What It Means To Be Blue	4149
That Too Do Blues	3459	Then You've Never Been Blue	181

There Ain't Gonna Be Any Ragtime	4227	They All Laughed	393
There Ain't No Cherries In The Virgin Islands	3634	They Always Pick On Me	1816
There Ain't No Maybe In My Baby's Eyes	124	They Call It Dancing	1896
There Ain't No Sweet Man	4574	They Called It Dixieland	1920
There Ain't Nothing Doin'	2687	They Can't Take That Away From Me	388
There Are Just Two 'I's In Dixie	3936	They Didn't Believe Me	4845
There Are Such Things	575	They Go Wild, Simply Wild Over Me	824
There Goes A Horse	4865	They Gotta Quit Kicking My Dog Around	1959
There Goes That Song Again	611	They Just Don't Understand	4297
There I Go	519	They Put The Last Clean Shirt On Bill Today	3473
There Is A Tavern In The Town	1594	They Say	432
There Is No Friend Like Jesus	3113	They Say It's Wonderful	649
There Is No Greater Love	354	They're Moving Father's Grave To Build A Sewer	2797
There I've Said It Again	530	They're Wearin' 'Em Higher In Hawaii	4634
There Must Be A Way	630	Thing (The)	3514
There Must Be Little Cupids In The Briny	4876	Things Ain't What They Used To Be	1225
There Must Be Somebody Else	725	Things I Love (The)	527
There Will Never Be Another You	571	Things Might Have Been So Different	2565
There You Go	3672	Things That Make A Man Feel Like A Fool	3861
There'll Be No Freebies At Miss Jenny's Ball	3603	Things We Did Last Summer (The)	2678
There'll Be Some Changes Made	67	Think Of Me	3629
There'll Come A Day	4629	Think Of Me Little Mama	691
There'll Come A Time When You'll Need Me	761	Thinking Of You (Donaldson)	140
There'll Never Be Another You	479	Thinking Of You (Harry Ruby)	2106
There's A Big Cry Baby In The Moon	2056	Third Rail	1871
There's A Broken Heart For Every Light	2911	Thirty First St Blues	3338
There's A Cabin In The Pines	1657	This Bitter Earth	3909
There's A Down In Dixie Feeling	1995	This Can't Be Love	415
There's A Little Bit Of Bad In Every Good Girl	1964	This Could Be The Start Of Something Big	4778
There's A Lot Of Blue-Eyed Marys	1831	This Is All I Ask	2633
There's A Lot Of Things That Noah Never Knew	3849	This Is My Song	3585
There's A Lump Of Sugar Down In Dixie	3119	This Is So Nice	1117
There's A Man In My Life	1284	This Is The Last Time I'll Cry Over You	4282
There's A Rainbow In The Sky	3718	This Is The Missus	3974
There's A Rainbow 'Round My Shoulder	173	This Love Of Mine	537
There's A Reason	4143	This Year's Kisses	2810
There's A Small Hotel	346	Thoroughly Modern Millie	3538
There's A Time & Place For Everything	2237	Those Bronco Blues	2018
There's A Very Pretty Moon Tonite	4570	Those Charlie Chaplin Feet	1504
There's A Wah-Wah Gal In Aqua Caliente	1832	Those Drafting Blues	1402
There's Always A Way To Remember	4600	Those Juarez Blues	3397
There's Everything Nice About You	2822	Those Lazy Hazy Crazy Days Of Summer	3719
There's Frost On The Moon	3543	Those Lonesome Garden City Blues	1653
There's Gonna Be The Devil To Pay	3932	Those Longing' For You Blues	952
There's Just A Little Bit Of Monkey Still Left	2025	Those Mean Blue Sunday Blues	3721
There's No Business Like Show Business	654	Those Panama Mamas Are Ruining Me	1221
There's No One Can Love Me Like You	3265	Thou Swell	4200
There's No Place Like The Vieux Carre	4821	Three Clarinets	2289
There's No You	613	Three Coins In The Fountain	897
There's Nothin' Papa's Doin' That Mama Ain't Did	1530	Three Kisses	2427
There's Nothing Too Good For My Baby	2060	Three Little Fishies	473
There's Ragtime In The Moon	1914	Three Little Words	214
There's Something About An Old Love	4284	Three O'Clock In The Morning	699
There's Too Many Eyes	1893	Three On A Match	4166
There's Yes Yes In Your Eyes	501	Thrill Is Gone (The)	758
These Foolish Things Remind Me Of You	321	Through (How Can You Say We're Through)	742



Throw Another Log On The Fire	1897	Tonight Is My Night With Baby	2627
Throw Down Blues (The)	1174	Tonight You Belong To Me	720
Thunder & Blazes	1866	Tony's Wife	336
Thunder In My Dreams	3300	Too Bad	1115
Thunderbolt Blues	3078	Too Busy	453
Thunderstorm Blues	1325	Too Fat To Polka	3754
Tia Juana	103	Too Late Blues	2894
Tickle Toe (The)	4521	Too Many Parties & Too Many Pals	717
Tickled To Death	4463	Too Many Tears	2303
Tico Tico	596	Too Marvelous For Words	402
Tie A Yellow Ribbon 'Round The Old Oak Tree	806	Too Much Mustard	616
Tie Me Kangaroo Down Sport	4156	Too Much Raspberry	1846
Tie Me To Your Apron Strings	3736	Too Romantic	494
Tiger Rag	46	Too Tight	4484
Tight Like This	1622	Too Tight Drag	2657
Tilda From Old Savannah	3249	Too Tired	3295
Till The End Of Time	641	Too Young	4712
Till There Was You	807	Toot, Toot, Tootsie	70
Till Tomorrow	2983	Thrilled	922
Till We Meet Again	684	Toots (Felix Arndt)	1977
Time Alone Will Tell	3061	Top Hat White Tie & Tails	318
Time On My Hands	206	Top Of The World	857
Time Waits For No One	864	Topsy II	450
Tin Pan Parade	4270	Torch (The)	1113
Tin Roof Blues	80	Tormented	35
Tiny Bubbles	4862	Touch Of Your Lips	369
Tip ToeThru' The Tulips With Me	222	Tough Break	2267
Ti-Pi-Tin	446	Tough Breaks	3423
Tippin' In	635	Toy Trumpet	411
Tired	3532	Trade Winds	4093
Tired Of Me	3950	Trail Of The Lonesome Pine	4478
'Tis Autumn	524	Travelin' Blues	3926
Tishomingo Blues	42	Travelin' Light	2811
Titanic Blues	4630	Treasure	2462
Titanic Man Blues	3445	Trees	70
Titina	1945	Trench Trot (The)	1273
To Each His Own	652	Triangle Jazz Blues	1029
To Know You Is To Love You (Brown, Henderson)	731	Tricks	3261
To Know You Is To Love You (Ellington)	2443	Triflin' Blues	2967
To Love And Be Loved	3989	Trixie	2583
To Think I Cried Over You	3124	Trombone Jazz	3851
To Think This Could ' Happen	4277	Trombone Rag	2092
To Whom It May Concern	743	Tropical Moonlight	435
To You	469	Trouble Comes	2886
To You Sweetheart Aloha	454	Trouble In Mind	903
Today (Thomas A. Dorsey)	4642	Trouble Maker (The)	4427
Toddle	1391	Truce' To Stop My Cryin'	630
Together	169	Truck Driver's Blues	3995
Tom & Jerry Rag	4089	Truckin'	334
Tom Boy Blues	2770	True	302
Tom Cat Blues (Butler)	2019	True Blue Lou	188
Tom Cat Blues (J.R. Morton)	2078	True Love	3169
Tomahawk Blues	3364	Trumbology	1304
Tomorrow (Charles Strouse)	4294	Trumpet In Spades	2084
Tomorrow (Roy Turk)	920	Trust In Me	353
Tonight (West Side Story)	4713	Truthful Parson Brown	3219

Try A Little Tenderness	257	Undertaker Man (The)	2238
Tryin' To Keep Away From You	4037	Undertaker's Blues	2783
Trying	3967	Underworld Blues	1783
Tucker Trot (The)	2795	Unforgettable	828
Tucky Home	2197	Unfortunate Blues	1953
Tulip Or Turnip	1207	Unlucky Blues (Carol & Leonard Feather)	1758
Tulsa Blues (The)	3400	Unlucky Blues (Ted Lewis & J. Russel Robinson)	4002
Tumblin' Tumbleweeds	298	Until It's Time For You To Go	4742
Turkey Gobbler's Ball (The)	3842	Until The Real Thing Comes Along	360
Turkey Trot (The)	672	Until Tomorrow	517
Turkish Towel	4035	Until You Get Somebody Else	3944
Turk's Blues	3356	Up A Lazy River	233
Turn On The Heat	3883	Up And At 'Em	1506
Turquoise	1960	Up Cherry Street	872
Tuxedo Junction	478	Warmest Baby In The Bunch (The)	4143
Twelfth Street Blues	3377	Up In The Clouds	3435
Twelfth Street Rag	32	Up Jumped You With Love	3946
Twentieth Century Rag	2194	Up The Way Bound	3082
Twenty Four Hours In Georgia	3278	Up, Up & Away	4151
Twenty Miles From Mandalay	4036	Us On A Bus	3468
Twenty Ninth & Dearborn	1485	Useless Blues	3077
Twenty Years	3283	Vagabond Dreams	2352
Twilight Interlude	477	Vamp Me	1982
Twilight On The Trail	378	Vampin' Sal	2980
Twilight Time	835	VampIn' Liza Jane	3085
Twinkles	4031	Vampire (The)	4433
Twist (The)	4841	Variety Stomp	3581
Two Beat Sam	1025	Varsity Drag	157
Two Buck Tim From Timbuctoo	4863	Velvet Moon	573
Two Cigarettes In The Dark	3753	Very Thought Of You (The)	298
Two Deuces	2695	Vicky	983
Two Hearts In Three-Quarter Time	4724	Vienna Dreams	402
Two Hearts That Pass In The Night	474	Villain (The)	1749
Two Sleepy People	422	Vine Street Drag	3714
Two Tickets To Georgia	277	Violets For Your Furs	4797
Two Time Dan	707	Viper Mad	3056
Two Ton Tessie	847	Viper's Drag	3157
Tytee	2600	Virginia Blues	1311
Ugly Chile	1303	Virginia Creeper	1116
Ukulele Blues	3102	Vo Do Do De Oh Blues	3405
Ukulele Lady	1672	Voice Of The Southland	4752
Umh-Hum	2816	Volare	785
Uncle Tom's Cabin	3857	Voodoo Man (The)	1983
Uncle Tom's Cabin Is A House Now	4090	Wabash Blues	63
Undecided	313	Wabash Cannon Ball	607
Under A Blanket Of Blue	280	Wabash Moon	248
Under A Texas Moon	1885	Wa-Da-Da	1392
Under The Bamboo Tree	1730	Wah-Wah Gal In Agua Caliente	743
Under The Chicken Tree	1595	Wail (The)	1332
Under The Double Eagle	2180	Wailin' Blues	1626
Under The Golden China Moon	4849	Wait Till The Sun Shines Nellie	4779
Under The Moon (Yoo-oo-oo-o)	2451-	Wait 'Till You See My Baby Do The Charleston	1776
Under The Moon, It's You	1152	Wait Until You See My Girls	3791
Under The Southern Moon	1172	Waitin' For Katy	1529
Underneath The Arches	755	Waitin' For Me	2984
Underneath The Harlem Moon	3960	Waitin' For The Evening Mail	3860

Waitin' For The Robert E Lee	26	Way You Look Tonight (The)	376
Waitin' For The Train To Come In	641	We Ain't Got Nothin' To Lose	1886
Waiting	2002	We All Go To Work But Father	4610
Waiting At The End Of The Road	187	We Can't Live On My Salary	4011
Waiting For The Evening Mail	3860	We Don't Get Much Honey	4873
Wait' Il I Get You In My Dreams	3058	We Just Couldn't Say Goodbye	253
Wake Up And Live	398	We Love Us	4081
Wake Up, Chill 'Un Wake Up	3699	We Need A Little Love	586
Walk Close To Me O Lord	4644	We Three	514
Walk Right In	4522	We Wouldn't Take A Million For Our Baby	4203
Walk That Thing	3607	Weary	2300
Walk, Jenny, Walk	1009	Weary Blues	34
Walkin'	852	Weary City	4482
Walkin' A Swinging	518	Weary Of Waiting For You	4175
Walkin' Around In A Dream	3188	Weary River	4293
Walkin' By The River	499	Weary Way Blues	1220
Walkin' My Baby Back Home	214	What's The Use Of Washing Your Face	4383
Walkin' The Dog	1030	Weatherbird Rag	996
Walkin' With My Honey	633	Wedding Bells Are Breaking Up That Ol' Gang	183
Walking The Floor Over You	534	Wedding Of Shimmy & Jazz	1970
Wall Street Blues	3352	Wedding Of The Painted Doll (The)	1896
Wall Street Rag	849	Wee Baby Blues	3995
Walla Walla	2024	Weepin'	3192
Waller-ing Around	1105	Weepin' Blues	1394
Waltz Is On (The)	3707	Weepin' The Blues	1386
Waltz You Saved For Me	219	Weeping Willow Blues	1505
Waltzing The Blues	1974	Weird Blues	3413
Wandering Blues	2697	Welcome Home	2671
Wan'drin' Around	3168	We'll be Together Again	638
Wang Wang Blues	700	We'll Build A Bungalow	506
Wanna Go Back Again Blues	1861	Well Get It (Sy Oliver)	578
Wanna When I Wanna You No Wanna	4043	We'll Have A Honeymoon Some Day	2785
Want A Little Lovin'	4598	We'll Meet Again (Barbarin)	1140
Wanted	2597	We'll Meet Again (Charles)	455
War Horse Mama	3701	We're In The Money	285
War In Snider's Grocery Store (The)	3546	West End Blues	168
Warm Valley	1432	West Indies Blues	1300
Was It A Dream	179	West Of The Mississippi	2421
Was That The Human Thing To Do	239	West Texas Blues	997
Washboard Blues (Instrumental)	133	Western Union Blues	4626
Washboard Blues (Vocal)	2074	Wet Yo' Thumb	1947
Washboard Wiggles	3154	We've Only Just Begun	787
Washing Dishes With My Sweetie	4323	What A Day	2064
Washington & Lee Swing	2134	What A Difference A Day Made	301
Washington Post March	4067	What A Dream	2725
Washtub Blues	3383	What A Friend We Have In Jesus	808
Waste No Tears	2634	What A Girl, What A Night	1394
Wasted Life Blues	1557	What A Life	2628
Watch What Happens	4193	What A Little Moonlight Can Do	309
Wa-Wa-Wa	1140	What A Man (Donaldson)	1731
Way Down Home	2544	What A Man (Razaf)	1530
Way Down In Iowa	1915	What A Wonderful Wedding Will Be	4613
Way Down South	3093	What Are You Doing The Rest Of Your Life	4787
Way Down Yonder In New Orleans	68	What Are You Waiting For Marg	3947
Way I Feel Today (The)	1225	What Can I Say After I Say I'm Sorry	122
Way We Were (The)	4711	What Cha Gonna Do When There Ain't No Jazz	928

What Cha-Call 'Em Blues (Instrumental)	1452	When I Grow Too Old To Dream	336
What Cha-Call 'Em Blues (Vocal)	1458	When I Hear That Jazz Band Play	3852
What Could Be Sweeter	1808	When I Leave The World Behind	1430
What Did Deacon Jones Do	4114	When I Look At You	4303
What Did I Do To You	3299	What A Wonderful World	900
What Did I Tell Ya?	4242	When I Lost You	670
What Do I Care	1916	When I See An Elephant Fly	4855
What Do I Care What Somebody Said	1596	When I Take My Sugar To Tea	230
What Do You Know About Love?	3435	When I Want A Little Lovin'	1502
What Do You Mean By Lovin' Somebody Else	1712	When I'm Alone	3459
What Do You Want To Make Those Eyes/Me For	2661	When I'm With You	382
What Good Am I Without You	3527	When It's Sleepy Time Down South	228
What Good Is Good Morning	1816	When It's All Going Out Nothing Comin' In	2032
What I Did For Love	4326	When It's Night Time In Dixieland	1695
What Is This Thing Called Love	193	When It's Night Time In Italy	824
What It Takes To Make Me Love You	3859	When It's Springtime In The Rockies	4335
What Makes My Baby Cry	4585	When It's Sweet Patootie Time	2713
What Makes The Grass Grow?	4091	When It's Tomato Time In Heinzville	1130
What No Spinach	4597	When I've Done The Best I Can	4643
What We Need Around Here	4541	When Jenny Does That Low Down Dance	2321
What Will I Tell My Heart	438	When Kentucky Bids The World Good Morning	2428
What Wouldn't I Do For That Man	3128	When Lights Are Low (Benny Carter)	4315
Whatever Happened To Some Day	3844	When Lights Are Low (Gus Kahn)	709
What'll I Do	105	When My Baby Smiles At Me	696
What's New	479	When My Blue Moon Turns To Gold Again	549
What's The Good Of The Moonlight	2498	When My Dream Boat Comes Home	1184
What's The Matter Now	1637	When My Dreams Come True	1529
What's The Name Of That Song	4054	When My Ship Comes In	3934
What's The Reason	340	When My Shoes Wear Out From Walkin'	4009
What's The Use	748	When My Sugar Walks Down The Street	93
What's The Use Of Kicking	4117	When Nobody Else Is Around	939
What's The Use Of Living Without Love	4755	When Ragtime Rosie Ragged The Rosary	1301
What's What & Who's Who	3283	When Summer Is Gone	2044
What's Your Price	1286	When Sunny Gets Blue	811
What's Your Story Morning Glory	499	When That Mobile Boy Sings The Memphis Blues	2288
When	2767	When The Bloom Is On The Sage	1882
When A Black Man's Blue	1434	When The Lights Go On Again	557
When A Gypsy Makes His Violin Cry	327	When The Midnight Choo-Choo Leaves	671
When A Lady Meets A Gentleman Down South	380	When The Moon Comes Over The Mountain	248
When A Peach From Georgia Weds Rose	3121	When The Morning Rolls Around	3586
When A Woman's In Love	4275	When The Night Is Young	2624
When Alexander Blues The Blues	1675	When The Organ Played At Twilight	184
When Alexander Takes His Ragtime Band	1687	When The Real Thing Comes Your Way	4247
When Aunt Dinah's Daughter Hanna Bangs Plano	3540	When The Red Red Robin Comes Bobbin' Along	141
When Banana Skins Are Falling	3281	When The Roll Is Called Up Yonder	2174
When Buddha Smiles	696	When The Saints Go Marchin' In	3
When Day Is Done	96	When The Sun Comes Out	583
When Did You Leave Heaven	361	When The Sun Sets Down South	2344
When Dixie Stars Are Playing Peek-A-Boo	3018	When The World Is At Rest	2441
When Erastus Plays His Old Kazoo	1307	When They Ask About You	596
When Father Laid The Carpet On The Stairs	3827	When Twilight Comes	2381
When Father Put The Paper On The Wall	3171	When You & I Were Young Maggie	1912
When Gabriel Blows His Horn	4755	When You Come To The End Of Something	3203
When I Fall In Love	4729	When You Leave Me Alone To Pine	3198
When I Get Low I Get High	3912	When You Press Your Lips To Mine	4715
When I Go A Dreamin'	2177	When You See Another Sweetie Hanging Around	689

When You See That Aunt Of Mine	4789	Who Broke The Lock Off The Hen House Door	3803
When You Walked Out, Someone Else Walked In	2404	Who Cares	3984
When You Wore A Tulip	1822	Who Dat Say Chicken In Dis Crowd?	3303
When Your Hair Has Turned To Silver	217	Who Do You Love	4798
When Your Lover Has Gone	228	Who Do You Suppose?	3266
When Your Troubles Are Just Like Mine	3802	Who Made You Cry	3063
When You're A Long Way From Home	2916	Who Needs You	2967
When You're Away	4451	Who Paid The Rent For Mrs Rip Van Winkle	3962
When You're Smiling	163	Who Played Poker With Pocohontas	1982
When You're With Somebody Else	950	Who Said Gay Paree	4278
When Yuba Plays The Rumba On The Tuba	4338	Who Takes Care Of The Care-taker's Daughter	833
Where Are You	922	Who Threw The Whiskey In The Well	4111
Where Did Robinson Crusoe Go With Friday	1481	Who Walks In When I Walk Out	3804
Where Do Flies Go	3897	Who Wants A Baby	2364
Where Do They go When They Row Row Row	3862	Who Wouldn't Be Blue	3594
Where Do You Work-A John?	2771	Who Wouldn't Love You	572
Where Ever There's Love	2022	Whoa Maud	3090
Where Has The Summer Gone	3103	Whoa You Heifer	4731
Where Is My Daddy Now	3017	Whoa, Tillie, Take Your Time	2435
Where Is The Sun	2409	Whole Town's Wise (The)	2290
Where Or When	395	Whole World Is Singin' My Song (The)	4431
Where The Black Eyed Susans Grow	1502	Who'll Be The One	4047
Where The Blue Of The Night	230	Who'll Chop Your Suey When I'm Gone	1860
Where The Cot-Cot-Cotton Grows	1231	Who'll Take My Place	958
Where The Red Red Roses Grow	3645	Whoo-Oo? You-Oo? That's Who	3644
Where There's Smoke There's Fire	4123	Whoop' Em Up Blues	1790
Where Were You Last Night?	2600	Whoopin' Blues	1847
Where'd You Get Those Eyes?	721	Who's Blue	4826
Wherever There's Love	3457	Who's Dat Says Who's Dat?	1856
Wherever You Go - Whatever You Do	3841	Who's It	4441
Which Hazel	2814	Who's Sorry Now	86
Which Way Did My Heart Go?	4095	Who's That Pretty Baby	3497
Whiffenpoof Song (The)	346	Who's To Blame	2255
While A Cigarette Was Burning	443	Who's Your Little Who-Zis	250
While The Rain Am Fallin'	2231	Whose Honey Are You	3520
While We Danced At The Mardi Gras	1359	Why	1918
Whip Me With Plenty Of Love	2365	Why Am I Alone	736
Whirl Wind Rag	2833	Why Begin Again	779
Whiskers	4037	Why Can't This Night Go On Forever	2062
Whiskey Blues	2608	Where Have We Met Before	2696
Whiskey Blues (Cocame Blues)	3961	Why Can't We Be Sweethearts	250
Whispering	62	Why Can't You	1698
Whispering Grass	515	Why Can't You Love That Way	4820
Whispers In The Dark	400	Why Couldn't' It Be Poor Little Me	4031
When Sweet Susie Goes Steppin' By	3700	Why Did It Have To Be Me	750
Whistle & Blow Your Blues Away	2066	Why Do I Dream Those Dreams?	4389
Whistling In The Dark	752	Why Do They Always Say No	4739
Whistling Rag (The)	1898	Why Do They Call 'Em Wild Women	4115
Whistling Rufus	2987	Where The Shy Little Violets Grow	2020
White Azaleas	3667	Why Don't We Do This More Often	537
White Christmas	576	Why Don't We Try Staying Home	4257
White Cliffs Of Dover, The	528	Why Don't You Do Right	544
White Lightnin' Blues	3077	Why Don't You Fall In Love With Me	570
White Way Blues	1348	Why Don't You Try To Get Along With Me	2252
Whitman Stomp	1484	Why Dream	944
Who	115	Why Keep Me Waiting So Long	2688

Why Should I Cry Over You	1442	Wonder Of You (The)	2086
Why Should I Weep About One Sweetie	4437	Wonderful Baby Doll	4253
Why Was I Born	4301	Wonderful One	922
Why We Smile	2370	Wonderful You	4753
Wicked Blues	3771	Won't Cha	4034
Wicked Daddy	1785	Won't You Be My Baby	3459
Wide Open Spaces	4816	Won't You Be My Sweet Man	3286
Wild Bill Blues	3815	Won't You Come Over And Say Hello	4616
Wild Cat Blues	1206	Won't You Come Over To My House	3504
Wild Cherries Rag	1454	Wooden Soldier & The China Doll (The)	4189
Wild Flower	2567	Woodman Spare That Tree	1963
Wild Honey	4751	Wool-Loo-Moo-Loo-Blues	3335
Wild Man Blues	155	Wop Stomp	4830
Wild Papa	1109	Words	943
Wild Weepin' Blues	2929	Words Are In My Heart (The)	323
Wild Wild Women Are Makin A Fool Of Me	3116	Working Man Blues	1635
Wildflower Rag	1294	World Is Mine Tonight (The)	327
Will I Ever Know	2518	World Is Waiting For The Sunrise (The)	50
Will The Circle Be Unbroken	2599	World's Greatest Sweetheart (The)	4601
Will You Still Be Mine?	532	World's Jazz Crazy (The)	1035
Will You Won't You Be My Baby	4128	Worried	826
Willie The Weeper	875	Worried And Lonesome Blues	1398
Willow Tree	852	Worried Life Blues	4439
Willow Weep For Me	259	Worried Over You	4101
Winchester Cathedral	3921	Worrin' Blues	2226
Windin' Down Blues	4410	Worrin' Over You	746
Windmills Of Your Mind (The)	4777	Would There Be Love	4161
Windows Of Heaven	3112	Would You Like To Take A Walk	4273
Winin' Boy Blues	2580	Would You Rather Be A Colonel	3447
Winter Garden Rag	2192	Wrap Your Troubles In Dreams	237
Winter Time Blues	3559	Wrapped In A Red Red Rose	2033
Winter Wonderland	304	Wrappin' It Up	449
Wise Guy	2308	Wreck On The Southern 97 (The)	1711
Wise Old Owl (The)	495	Wringin' And Twistin'	1528
Wish Bone Rag (The)	2356	Wringin' And Twistin' Blues	3324
Wishing	481	Wrought Iron Rag	1854
Wishing And Waiting For Love	2434	Wuzza Matter Baby	3819
Wistful A Blue	1313	Ya Got Love	2354
Witchcraft	784	Yaaka Hula Hickey Dula	680
With Every Breath I Take	306	Yacht Club Swing	1026
With My Eyes Wide Open	766	Yale Blues (The)	3049
With My Head In The Clouds	586	Yama Yama Blues	1312
With Plenty Or Money & You	381	Yama Yama Man (The)	1377
With Summer Coming On	760	Yancy Special	4206
With The Wind & The Rain In Your Hair	516	Yardbirds Suite	3773
With You	4265	Yascha Michaeloffsky's Melody	2402
Without A Home	2604	Yazoo Blues	3080
Without A Song	195	Yearning	719
Without A Word Of Warning	768	Yearning For Love	2086
Without That Gal	1503	Yellow Bird	784
Wob-A-Ly Walk	1643	Yellow Days	818
Wolverine Blues	83	Yellow Dog Blues	30
Woman Alone With The Blues	3373	Yerba Buena	2464
Woman Always Understands	2402	Yerba Buena Strut	3103
Woman In The Shoe (The)	4758	Yes I'm In The Barrel	1157
Wonder (Williams & Burwell)	747	Yes Indeed	516

Yes Sir That's My Baby	115	You Can't Walk Back From An Aeroplane	4285
Yes We Have No Bananas	824	You Cast A Spell On Me	4808
Yes Yes	3303	You Couldn't Be Cuter	443
Yes Yes Honey	4843	You Didn't Want Me When I Wanted You	2064
Yesterday (Paul McCartney)	831	You Didn't Want Me When You Had Me	52
Yesterdays (Jerome Kern)	291	You Do Something To Me	4017
Yesterday's Gardenias	585	You Don't Have To Tell Me	926
Yodeling Blues	4620	You Don't Know How Much You Have To Know	1937
You (Donaldson, Adamson)	360	You Don't Know Me	934
You (Wohlman, Cooper)	86	You Don't Know My Mind	1805
You Ain't Heard Nothing Yet	3699	You Don't Like It (Not Much)	145
You Ain't Talking To Me	2706	You Don't Love Me	1510
You Ain't Talking To Mus Jones	3609	You Don't Love Me No More	4150
You Ain't The One	1230	You Don't Understand	2849
You Always Hurt The One You Love	615	You For Me Me For You	3182
You And I	541	You Gave All Your Kisses To Somebody Else	3821
You And Me That Used To Be	774	You Gave Me The Gate	2110
You Are Easy To Remember	4711	You Gave Me Your Heart	1033
You Are Love	2077	You Go To My Head	431
You Are My First Love	4550	You Got Ev'ry Thing A Sweet Mama Needs	1079
You Are My Lucky Star	340	You' Got To Get Gettin' While The Getting's Good	2300
You Are My Sunshine	512	You Gotta Do Watch Gotta Do	4531
You Are The Melody	4287	You Gotta Get Goin'	3053
You Are The Sunshine Of My Life	803	You Gotta Start Off Each Day With A Song	3449
You Are Too Beautiful	252	You Gotta' Know How	3716
You Belong To Me	828	You Hit The Spot	323
You Belong To My Heart	532	You Know	2800
You Better Keep Babying Baby	1041	You Know Dear You Own My Heart	2795
You Better Know It	2705	You Know You Belong To Somebody Else	2580
You Better Leave My Man Alone	2641	You Learn About Love Every Day	1037
You Better Stop Messin' Around	1487	You Leave Me Breathless	429
You Broke The Only Heart That Ever Loved You	4209	You Let Me Down	2445
You Brought A New Kind Of Love To Me	212	You Light Up My Life	3905
You Call It Madness (But I Call It Love)	224	You Made Me Love You (Armstrong, Venable)	4124
You Came A Long Way From St Louis	4488	You Made Me Love You (Monaco, McCarthy)	674
You Came To My Rescue	3449	You Make Me Feel So Young	650
You Can Depend On Me	256	You Make Up My Mind	4538
You Can Have Him, I Don't Want Him	2648	You May Be A Doggone Dangerous Girl	4853
You Can Have It, I Don't Want It	1218	You May Be Fast But Mama's Gonna Slow Down	1244
You Can Take Me Away From Dixie	2965	You May Be Lonesome	1962
You Can Take My Word For It Baby	4532	You Missed A Good Woman	3772
You' Cannot Shake That Shimmlle Here	1486	You Must Be Blind	4518
You Can't Do What My Last Man Did	3775	You Must Be Losing Your Mind	588
You Can't Expect Kisses From Me	2256	You Must Have Been A Beautiful Baby	430
You Can't Get Along With 'Em Or Without 'Em	4739	You Need Some Lovin' Blues	1778
You Can't Get Lovin' Where There Ain't Any Love	2492	You Never Can Tell	809
You Can't Have Your Cake & Eat It	1287	You Never Can Tell The Depth Of A Well	3160
You Can't Keep A Good Man Down	1377	You Never Looked So Beautiful	364
You Can't Lose A Broken Heart	950	You Never Miss The Water	2901
You Can't Make A Monkey Out Of Me	1458	You Only Want Me When You're Lonesome	4081
You Can't Mend A Broken Heart	2282	You Ought To Be Ashamed	2850
You Can't Pull The Wool Over My Eyes	355	You Oughta Be In Pictures	306
You Can't Run Around	4202	You Really Started Something	3159
You Can't Shush Katie	4512	You Run Your Mouth, I'll Run My Business	4127
You Can't Stop Me From Dreaming	408	You Said It	2700
You Can't Stop Me From Loving You	2674	You Said Something When You Said Dixie	4751

You Shall Reap What You Sow	3770	You're OK	763
You Should Have Told Me	3099	You're A Dangerous Girl	4239
You Showed Me The Way	798	You're A Good Old Car	4005
You Started Me Dreaming	378	You're A Grand Old Flag	12
You Stepped Out Of A Dream	502	You're A Heavenly Thing	328
You Can't Take My Mem'ries From Me	3701	You're A Million Miles From Nowhere	688
You Talk Like A Monkey	2973	You're A Peach And I'm A Plum	3848
You Taught Me How To Love You	1840	You're A Real Sweetheart	166
You Tell Her, I Stutter	616	You're A Sweet Little Headache	441
You Tell Me Your Dreams	1640	You're A Sweetheart	399
You Told Me	4495	You're All The World To Me	798
You Too Can Be A Dreamer	958	You're An Old Smoothie	267
You Took Advantage Of Me	174	You're Bound To Look Like A Monkey	1455
You Try Somebody Else	750	You're Breaking My Heart	3976
You Turned The Tables On Me	344	You're Burning Me Up	3050
You Walk By	496	You're Cheating Yourself	4635
You Want Lovin'	1486	You're Driving Me Crazy	200
You Was Right, Baby	808	You're Finding Out How Much I Love You	4649
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You Were Meant For Me	197	You're Gonna Get My Letter	4546
You Were Only Fooling	649	You're Gonna Lose Your Girl	273
You Will Never Miss The Water Till Well Runs Dry	3523	You're Gwine To Get Somethin' You Don't Expect	938
You Won't Be Satisfied	632	You're In Love With Everyone	913
You Won't Be Sorry	3907	You're In My Power	2401
You'll Never Have No Luck by Quitting' Me	3211	You're In The Right Church But The Wrong Pew	2085
You're Always Messin' Round With My Man	2935	You're In Wrong With The Right Baby	2812
You're In Style When Wearing A Smile	3518	You're Just A Dream Come True	3109
You're My Girl	2452	You're Just An Old Fashioned Girl	3611
You're Not The Only One That's Lonesome	2205	You're Just Another Memory	741
You're Not the Only Oyster In The Stew	3483	You're Lonely & I'm Lonely	510
You're The Rainbow	2255	You're Lucky To Me	745
You'd Be So Nice To Come Home To	567	You're More Than The World To Me	4228
You'd Better Get A Girl Before The Boys Come	2108	You're My Girl	2452
You'd You'd Be Surprised	689	You're My Ideal	426
You'll Always Be The Same Sweet Baby	3521	You're Next	1153
You'll Be The One To Be Sorry	2966	You're Nobody 'Till Somebody Loves You	623
You'll Find Old Dixieland In France	2034	You're Not The Kind	353
You'll Have To Get A Nightie On Aphrodite	3046	You're Not The Only One That's Lonesome	2205
You'll Have To Swing It	355	You're Right, I'm Wrong	4546
You'll Never Get To Heaven With Those Eyes	3447	You're Simply Delish	4126
You'll Never Have No Luck By Quitting Me	3211	You're Slightly Terrific	380
You'll Never Know	595	You're So Indifferent	4174
You'll Never Need A Doctor No More	3839	You're So Understanding	4763
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Your Cheatin' Heart	1640	You're Telling Me	2302
Your Face Looks Familiar To Me	3250	You're The Cream In My Coffee	171
Your Feet's Too Big	2054	You're The One I Care For	2601
Your Head On My Shoulder	4518	You're The Rainbow	2255
Your Key Don't Fit This Lock No More	4350	You're The Surest Cure For The Blues	4756
Your Love Is All I Crave	2353	You're The Sweetest Girl In The World	2799
Your Mama's Gonna Slow You Down	1244	You're The Top	303
Your Mother And Mine	1952	Yours	268
Your Mother's Son-In-Law	3430	Yours & Mine	4781
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You've Changed	582
You've Got A Certain Something	3956
You've Got Everything	2970
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You've Got Me Voodoo	3105
You've Got To Give Me Some	2848
You've Got To See Mama Every Night	1238
Zero	3443
Zigeunner	873
Zing! Went The Strings Of My Heart	322
Zip-A-Dee-Do-Dah	629
Zoma	3277
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Zonky Blues (Duke Ellington)	2189
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