

3001

ORIGINAL INDIANA FIVE
ON HARMONY 459-H (1927)

STRUTTIN' JERRY

BY HARRY FORD (1927)

The musical score for "Struttin' Jerry" is written in G major with a key signature of one flat (F major) and a common time signature. The score consists of ten staves of music with various chord annotations and performance markings.

- Staff 1:** Starts with a boxed section labeled 'A'. Chords: F^{Bb}, F^{Bb}, E^o, F^{Bb}, B^b.
- Staff 2:** Chords: F^{Bb7}, B^{b7}, F^{Bb7}, E^bm, D^bm, C⁷, F⁷.
- Staff 3:** Chords: E^b, G⁷, C⁷, F⁷, B^b, B^{b7}.
- Staff 4:** Chords: E^b, C⁷, F⁷, B^{b7}.
- Staff 5:** Chords: E^b (A B A B Gm Fm), E^b, C⁷, A^b, C⁷, Fm, C⁷, Fm.
- Staff 6:** Chords: E^b, C⁷, F⁷, B^{b7}, E^{b7}, A^bm⁶, E^{b7}.
- Staff 7:** Chords: E^{b7}, C⁷, F⁷, B^{b7}, E^{b7}, A^bm⁶, E^{b7}.
- Staff 8:** Chords: E^{b7}, C⁷, F⁷, B^{b7}, E^{b7}, A^bm⁶, E^{b7}.
- Staff 9:** Chords: C⁷, F⁷, B^b, E^o, F^o, F⁷, F^o, F⁷, F⁷.
- Staff 10:** Chords: B^{b7}, B^{b7}, F⁷, B^{b7}, B^{b7}, B^{b7}. Ends with a boxed section labeled 'D.S. al-f'.

3003

GIRL VOCAL

THE GREATEST THERE IS

SEVERAL HUNDRED ELLINGTON MANUSCRIPTS ARE LOCATED IN THE SMITHSONIAN. SOME ARE NOT DATED. THIS IS PROBABLY MID-FORTIES.

DUKE ELLINGTON

A

MY MAN SENDS ME, I DON'T KNOW HOW FAR.

DON'T KNOW HOW FAR. WITH A SHOU-A-LA-DOL-YA AND A SCOO-PA-PA-

B

-DA. WHAT HE'S PUTTIN' DOWN, HE DIDN'T LEARN IN SCHOOL.

WHAT HE'S PUTTIN' DOWN HE DIDN'T LEARN IN SCHOOL. BUT IT'LL

C

DRIVE A GOOD WOMAN CRAZY AND KILL A FOOL. HE'S LITTLE AND CUTE, WEARS

A ZOOT SUIT, GOT GREAT BIG BEAUTIFUL EYES. HE'S LITTLE AND CUTE, WEARS

A ZOOT SUIT, GOT GREAT BIG BEAUTIFUL EYES. DOES ALL THE THINGS THAT TAR-ZAN ON-LY

D

HE'S BUILT LIKE A BOMBER, AS A FIGHTER HE'S FINE, AND (WHEN HE LOVES ME I TAKE OFF LIKE A) TRIES.

B-TWEN-TY NINE AND FLY! CRA-ZY! HE'S A WHIZ,

THE GREATEST THERE IS!



TENNESSEE MOON

LYRIC BY LARRY YOELL
MUSIC: JACK BROWN + BILLY HALL (1921)

I'VE BEEN A-WAY, - FAR, FAR A-WAY - FROM OLD TEN-NES-

MOD^{to} Bb / $Gb^{\circ} F7$ Bb / Bb° Bb Bb°

$Cm7$ $F7$ Cm° F° $F7$ E° $F7$ / / / $F7$ Bb

-SEE. THO', FOR A WHILE, A VERY SHORT WHILE SEEMED LIKE YEARS TO ME.

Bb / $Gb^{\circ} F7$ Bb / Bb° Bb° $G7+$ $G7$ Cm Eb Ebm

OF' IN THE NIGHT, HAUNTING MOONLIGHT SEEMS TO CALL TO ME. AND IT BECKONS ME BACK TO THAT

Bb / $G7$ $C7$ $F7$ $F7$ **CHO.** $D7$

OLD FASH-I-ONED SHACK, DOWN IN TEN-NES-SEE, OH! TENNESSEE MOON, - TENNESSEE MOON, -
TENNESSEE MOON, - TENNESSEE MOON, -

Eb $Cm7$ $F7$ $Cm7$ $F7sus$ $F7$

YOU'RE - CALL-ING ME. - UNDER YOUR BEAMS, - EACH NIGHT IN DREAMS, I LONG TO BE. -
I - LONG FOR YOU. - WHEN I'M A-WAY, -

Bb $G7$ $C7$ E° C / $G7$ $C7$ Bb

WHEN I'M A-LONE, - MEM'RIES FROM HOME COME STEAL - ING TO ME. -

$A7$ / / A° $A7$ Dm / E° $C7$ $F7$

OFTEN I HEAR - A MELODY NEAR THAT TAKES - ME BACK TO MY OLD MAMMY.

CODA $Cm7$ Eb $D7$ $D7+$ $G7$ $C7$ $Cm7$ Bb $Bb7$ $G7+$ $G7$

BOTH NIGHT AND DAY, I AM LONE - SOME AND BLUE - FOR THAT SWEETHEART MINE OF

$C7$ $F7$ Bb $Gb7$ Bb Bb

LONG A-GO. - TO - GETH-ER, WE'LL TELL OLD BLACK JOE TO GET HIS BANJO IN TUNE. FOR

$D7$ $G7$ $Cm7$ $F7$ Bb $F7sus$ Bb F°

SOME NIGHT IN LUNE, THERE'LL BE A WEDDING 'NEATH THE TENNESSEE MOON.



3005

ZIEGFELD FOLLIES OF 1915

HOLD ME IN YOUR LOVING ARMS

Lyrics by **GENE BUCK**

(1915)

Music by **LOUIS A. HIRSCH**

MODERATO

LIS-TEN HERE, LITTLE DEAR, CUDDLE NEAR, COME AND HEAR WHAT I'M GOIN' TO SAY: LONG A-
 GREW, ME AND YOU, MET A FEW, AND I KNEW THAT I COULD BE TRUE. I HAVE

-SO, DON'T YOU KNOW, TOLD YOU SO, LOVE WILL GROW. AND IT'S SO TO-DAY. WE MET IN
 SCHEMED, I HAVE DREAM'D, YOU HAVE BEAMED, AND IT SEEMED NO ONE LIVED BUT YOU. EACH HOUR YOU

Bm

SCHOOL, YOU WERE JUST A KID, JUST LIKE OUR DAD-DY'S AND MOTHERS DID. AND OUR RO-MANCE FROM OUR BROTHERS HID.
 WERE MORE AND MORE TO ME. YOU ARE THE ONE I A-DORE, YOU SEE. THE ONE PLACE THAT I IMPLORE TO BE

I RE-MEM-BER YOUR CHARMS! THEN WE ARMS. HOLD ME IN YOUR LOVING ARMS.
 IS IN YOUR LOV-ING WHEN I GAZE IN-TO YOUR EYES,

LET ME DRINK OF ALL YOUR CHARMS.
 THEN

IN THIS HEART OF MINE, YOU HAVE BUILT A SHRINE. YOU ARE

SO DI-VINE TO ME.

CODA

IT MAKES ME RE-AL-IZE: ALL MY LOVE I'LL BRING TO YOU,

ALL MY LIFE I'LL CLING TO YOU. HOLD ME IN YOUR LOV-ING ARMS.



Alpheus Music Corp
 Hollywood, Calif.

M-121

* GRADUALLY WORK UP TO FORTISSIMO AT END OF B. THEN VOCAL. THEN FROM THE D.C. GRADUALLY REDUCE IN TONE 'TIL THE FINE.

(OPT. "JAZZ PATROL" TREATMENT)

3006

AN ECCENTRIC FOX TROT

OLD MAN JAZZ

*(A JAZZ PATROL) GENE QUAW (1920)

Musical staff with notes and chords: Cm, Eb, G, Eb, F^o. Includes a first ending bracket labeled 'A'.

Musical staff with notes and chords: Cm, G7, Cm, Eb, G7+, Cm, B. Includes a second ending bracket labeled 'B' and the instruction 'OPT. 8VA FOR CL.'.

Musical staff with notes and chords: Cm, G7, D7, G7, Fm, C7, Fm, Ab, F^o, Eb, Bb7, Eb, cym.

Musical staff with notes and chords: G7, Cm, Eb, F^o, Bb7, Cm, G7, Cm, Eb, Cm, G7, Cm.

Musical staff with notes and chords: Cm, G7, Cm, G7, Cm, Bb7. Includes a section labeled 'TRIO' and the instruction 'FINE'.

Musical staff with notes and chords: Eb, Bb7, Eb, Ebm, Eb^o.

OLD OLD MAN MAN JAZZ, JUST SHAKE 'EM UP. PLAY A FLOCK OF WICKED BLUES FOR

Musical staff with notes and chords: Bb7, Bb7, Eb, Bb7, Eb, Gm, Ab. Includes the instruction 'D.S. al^f'.

Musical staff with notes and chords: Cm, Eb, Eb, Ab, C7, Eb, Fm, cym. Includes a section labeled 'CODA'.

SHIM-MIE. EV-'RY-BO-DY LIKES TO DO THE RAZZ-MA-TAZZ!

Musical staff with notes and chords: F7, Bb7, Eb, Bb7, Eb. Includes a section labeled 'D.C. al FINE' and the text 'HARMONY HOUNDS (SAXI HOLTSWORTH) ON GENNETT 9045 IN 1920.' and 'OLD MAN JAZZ. SOME JAZZ!'.

3007

I MISS THAT MISSISSIPPI MISS (THAT MISSES ME)

WORDS BY SAM M. LEWIS and JOE YOUNG (1918)

MUSIC BY PETE WENDLING

MODERATO

G E7 G# F# D7 D7 Dm E7 Am

I WENT OUT AND BOUGHT SOME ROSES YES-TER-DAY. BUT EACH ROSE SEEMED TO SIGH
THAT THEY WOULD DRIVE THE WEARY BLUES A-WAY.

A7 D7 Dsus D7 G E7 G# F# D7 D7

FOR A LITTLE SUNSHINE THAT I COULDN'T BUY. THAT'S WHY MADE ME RE-AL-IZE THAT I WAS BLIND,

A7 D7 / / / CHO: G B7+

LOOKING FOR A THING I COULDN'T FIND. I MISS THE SHADOWS CREEP-IN' AND THE WILLOWS WEEP-IN', I'VE BEEN

C° / C E7 Am D7 C G G° G /

DREAMING IN VAIN. ONE THING CAN WAKE ME A-GAIN, A MISS-IS-SIP-PI RE-FRAIN.

G E° / G G B Gm B D A

I MISS THE WOOD-LAND HAR-MO-NIES, THE BUZZ-IN' OF THE BEES IN MELODY LANE.

D / F#m F#° A7 / A7 / Em° / A7 / D D° D7 Am7 D7

THEY PUT A TEAR IN EACH TONE, THAT SEEMS TO MOAN: "COME HOME, HURRY HOME". I MISS THE

G D7 G7 C Am E7 /

GOLDEN CORN THAT USED TO WAVE A "HOW-DY-DO! HOW ARE YOU?" I MISS THE

A7 D D° D7 / / / G

HON-EY-SUCK-LE TOO, IN-DEED I DO. I MISS MY DAD AND MOTH-ER, BUT THERE'S

G B7+ C° / C E7 Am / Em° Cm G E7 A7 D7

STILL AN-OTH-ER THAT I'M LONGING TO SEE. I MISS THAT MISS-IS-SIP-PI MISS THAT MISSES

G / Am⁷ D⁷ sus G

ME. _____

GOODBYE BOOZE!

W/M by JEAN C. HAVAZ (1901)

MED. 2-BEAT

Ac- CORD-ING TO HIS UN- CLE'S WILL, JIM HAR- RIS WAS AN HEIR. HE BOUGHT HIMSELF THE SWELLEST CLOTHES AND DIA- MONDS BY THE

LACKED A HUN- DRED THOU- SAND CASH TO BE A- MIL- LION- AIRE. HE SCORE. THE LA- DIES ALL WENT

CRA- ZY 'BOUT THE LEWELS HAR- RIS WORE. HE DINED ON DUCK AND TER- RA- PIN, HAD

WINE AT EV- 'RY MEAL. ONE DAY HE SAID, "I WONDER WHAT'S THIS AWFUL PAIN I

FEEL?" THE DOCTOR CAME AND CALLED IT GOUT. JIM LAY IN BED AND GROANED. "YOU'LL

HAVE TO CUT YOUR DRINK- ING OUT!" 'T WAS THEN THAT HAR- RIS MOANED: "IT'S GOODBYE

CHO.

BOOZE FOR EV- ER- MORE! MY DRINKING DAYS ARE SURELY

O'ER. WE'VE HAD GOOD TIMES, I WILL A- GREE, BUT JUST LOOK WHAT IT'S

DONE FOR ME. SO, GOODBYE BOOZE FOR EV- ER- MORE!"



3009

"SOLID FOUR" BEAT
(NOT TOO FAST)

BUCK TOWN BLUES

BOYD SENTER (1924)

A F Bb7 Db7

F C7+ F F7 Bb Bb7 G7 C7 F

F Bb7 Bb7 A A7 G A7 G7 Db7 D7 Gsus D7

B MELODY
G7 C7 F A A
Bb7 (OBLIGATO)

B9
Eb7 Bb / F7 / Bb F7

Bb Bb7 F7 Bb Bb7 A7 Ab7 Bb Bb7

B17
Eb7 Bb7 F7

C Eb Eb7+ C7

BUCK TOWN BLUES - CONT.

3010

Musical notation for BUCK TOWN BLUES - CONT. with various chords (F7, Bb7, Eb, Bb7, C9, Eb, G7-5, C7, C7b7, C7, F7, Bb7, Ab, Bb7, Ab, Bb7, C17, Eb, Eb7, C7, Bb7, Bb7, Eb, F7, DRS., DRS., Bb7, Eb, Db7-5, C7, F7, DR. BREAK, Eb7, C7, F7, Bb7, Eb, C7, F7, Bb, Eb, Bb7, Eb9).

SUNSHINE OF MINE

JACK CHAPMAN, HARRY KELLY and ART BEINER (1923)

Musical notation for SUNSHINE OF MINE with lyrics and chords (F, Fmaj7, Em, F, F°, F, A, A7, Bb, D7, Gm, C°, C°, C°, C°, Gm, G7, C7, C7+, E7, F, F, D7+, D7, G7, C7, Gm7-5, C7, C7+, F, E7, F, Ab°, C7, G, C7, Gm7, C7+, F, E7, E7, F, F7, Eb, Db, F, E7, F, F, C#°, Dm, Gm7-5, C7, G7, C7, F / B° C7sus, F, A, N).

MA - - RY, YOU'RE A WONDER, DEAR. YOU CAME LIKE A SUM-MER'S DAY.
 WOR - - RY CLOUDS SOON DIS-AP-PEAR. YOUR SMILE DRIVES THEM ALL A -
 -WAY. SO I CALL YOU SUN - - SHINE. YOU CAME
 JUST LIKE SUN - - SHINE, AF - - TER THE RAIN. NOW
 BIRD-IES SING AND EV-'RY - THING. THE SKIES SEEM MORE BLUE,
 DEAR. ALL BE- CAUSE OF YOU, DEAR. GOLD-EN, SHIN-ING,
 SIL-VER LIN-ING, SUN-SHINE OF MINE.

3011

PIG MEAT BLUES

(1926)

ARDELLE BRAGG

Musical notation for the first line of the song, including chords: D7, G7, Ab7, G7+, G7, C, C7, F, Fm6, C, N, /, N.

Musical notation for the second line of the song, including chords: Ab7, G7, /, /, N, Ab7, F7/C, C, Bb, D.

1. LOOK A- HERE PA-PA, DON'T MISTREAT ME THE WAY YOU
2. I KNOW THIS IS PIG MEAT, THE KIND THAT YOU WON'T RE-
3. BORN WAY UP THE COUNTRY, DAD-DY, BUT I WAS RAISED IN
4. I AIN'T SO GOOD LOOK-ING, I AIN'T GOT NO GREAT LONG
5. TAKE IT TO THE MOUNTAIN, AND IT WILL STILL BE PIG MEAT

Musical notation for the third line of the song, including chords: C, C, C7, F7, C, Bb, C, /, /, /, F#.

DO. _____	OH, DON'T MISTREAT ME THE WAY YOU	DO. _____	IF YOU
GRET. _____	OH, THE KIND THAT YOU WON'T RE-	GRET. _____	I'VE GOT
TOWN. _____	OH, DAD-DY, I WAS RAISED IN	TOWN. _____	THERE'S NO-
HAIR. _____	OH, I AIN'T GOT NO GREAT LONG	HAIR. _____	BUT I
THERE. _____	OH, IT WILL BE PIG MEAT	THERE. _____	REG-IS-

Musical notation for the fourth line of the song, including chords: G7, F7, C, G7, C, G7, 1-4, G7, LAST, C, G7, C.

DON'T BE-LIEVE IT'S PIG MEAT, ASK IN MY NEIGH-BOR- HOOD. _____
 SOMETHING 'BOUT THIS PIG MEAT, I AIN'T TOLD YOU YET. _____
 -BO-DY THAT CAN BEAT ME, FROM MY HEAD ON DOWN. _____
 DON'T WORRY, I KNOW IT'S PIG MEAT AN-Y- WHERE. _____
 -TERED PO-LAND AND CHI-NA, STAND THE TEST AN-Y- WHERE. _____

GEORGIA WHITE (VOCAL) accomp. by RICHARD M. JONES (PIANO)
 and IKKEY ROBINSON (GTR) and JOHN LINDAY (BASS)
 ON DECCA NO. 7209 IN 1936.

WHISTLER and his JUG BAND with BURFORD THREKELD ON NOSE WHISTLE,
 VIOLIN and GUITAR. B.D. FIFE ON JUG. WILLIE BLACK ON MANDOLIN.
 ON OKEY NO. 8816 IN 1927.

RECORDED by the composer, ARDELLE "SHELLY" BRAGG (VOCAL).
 Acc. by AINY PARHAM (PNO) & UNKNOWN GUITAR PLAYER.
 ON PARAMOUNT NO. 12398 IN 1926.

WITH A BOUNCE

HIT ME WITH A HOT NOTE

LYRIC BY DON GEORGE
MUSIC BY DUKE ELLINGTON (SEE NOTE BELOW)

Musical notation for the first staff of 'Hit Me With a Hot Note', including notes and chords Eb, Cm7, Fm7, Bb7.

HIT ME WITH A HOT NOTE AND WATCH ME BOUNCE!

Musical notation for the second staff of 'Hit Me With a Hot Note', including notes and chords Eb, Cm7, Fm7, Bb7, Eb, Eb7/G, Ab7, Ab°.

HIT ME WITH A HOT NOTE AND WATCH ME BOUNCE. WHEN TRUMPETS HEAT UP, GIMME A RUG TO BEAT UP. HOW CAN I KEEP MY HAIR UP?
SLAP ME DOWN WITH RHYTHM FROM STEM TO STERN. WHEN SAXES FLARE UP, HOW CAN I KEEP MY HAIR UP?
KNOCK ME OUT WITH MUSIC IN GREAT A-MOUNTS. OH, LET THAT BEAT WAVE, WE'RE GONNA HAVE A HEAT WAVE.

Musical notation for the third staff of 'Hit Me With a Hot Note', including notes and chords Eb, Ab7, Eb, Cm7, Fm7, Bb7, Eb, Bbm7, Eb7.

HIT ME WITH A HOT NOTE AND WATCH ME BOUNCE! START THAT TROM-BONE SLID - IN!

Musical notation for the fourth staff of 'Hit Me With a Hot Note', including notes and chords Abmaj7, Bbmaj7, Cm7, F7, Bb7, Bb°.

WHILE I GATH-ER STEAM. KEEP THAT TEM-PO RID - IN! AND I'LL COME IN - RIGHT ON

Musical notation for the end of the first piece, including notes and chords Bb7, Bb°, Bb7, and a D.C. al Fine instruction.

THE BEAM.

Musical notation for the CODA of the first piece, including notes and chords Fm7, Bb7, Eb.

ME BOUNCE!

MANUSCRIPT FOUND AT SMITHSONIAN INSTITUTE WITHOUT A DATE. PROBABLY WRITTEN IN THE EARLY 60'S.

MED. TWO-BEAT

CHANGE OF HEART

WORDS & MUSIC BY BILLY BIRCH (1987)

Musical notation for the first staff of 'Change of Heart', including notes and chords F, Gm7, Gm6.

JUST A CHANGE OF HEART, JUST A BRO-KEN DREAM,
NEV-ER KNOW WHY YOU'VE CHANGED YOUR MIND.

Musical notation for the second staff of 'Change of Heart', including notes and chords C7, F7, Bb7, A, Gm, Gm7, Gm6.

AND WE'RE MILES A-PART, OR SO IT SEEMS. JUST A LOST RO-MANCE,
WHEN I LOVE YOU SO WHY BE UN-KIND? IF YOU'RE

Musical notation for the third staff of 'Change of Heart', including notes and chords C7, F, Em7-5, A7, D7, G7, Gm7, D, Bb°.

THAT YOU'LL NEV-ER MISS. WAS IT A SONG AND DANCE FROM OUR FIRST KISS?

Musical notation for the end of the second piece, including notes and chords C7, and a D.S. al Fine instruction.

Now I'll

Musical notation for the CODA of the second piece, including notes and chords Bb, Bbm.

EV-ER SAD RE-CAUSE WE'VE

Musical notation for the final staff of 'Change of Heart', including notes and chords F, D7, A, Bb°, A, Gm7, Gm6, C7, F.

STRAYED A-PART, TELL ME WHEN YOU HAVE A CHANGE OF HEART.

3013

MED. SLOW (BALLAD)

THE PARTY'S OVER

WORDS BY BETTY COMDEN & ADOLPH GREEN
MUSIC BY JULE STYNE

(1956) THE PAR-TY'S OV-ER, IT'S TIME TO CALL IT A DAY.
OV-ER, THE CANDLES FLICKER AND DIM.

THEY'VE BURST YOUR PRE-TY BAL-LOON AND TAK-EN THE MOON A-WAY.
YOU DANCED AND DREAMED THRU THE NITE. IT SEEMED TO BE RIGHT JUST

PAID. THE PAR-TY'S BE-ING WITH HIM. NOW YOU MUST WAKE UP,
ALL DREAMS MUST END. TAKE OFF YOUR MAKE-UP, THE PAR-TY'S OV-ER.

IT'S ALL OV-ER, MY FRIEND.

CODA

COMMON SENSE

CHRIST. SMITH and JOHN LARKINS (1907)

SLOW
JIM GREEN WAS AL-WAYS SPOSED TO BE THE BRAVEST MAN IN TEN-NES-SEE. ONE DAY A CIR - CUS CAME TO TOWN, AND THEY

WANTED A MAN TO LEAD THE LION A-ROUND. ONE HUN-DRED BILLS WAS WHAT THEY'D PAY. JIM GREEN WAS SENT FOR ON THAT DAY. - I'M BRAVE, 'S I TRUE, WAS

WHAT JIM SAID. BUT WHAT GOOD IS A HUNDRED DOLLARS, WHEN I'M DEAD. I NEVER HAVE SEEN IN-

-SIDE OF A SCHOOL, I CAN'T SPELL DOG OR CAT. A WHOLE LOT OF MOTHER WIT IS WHAT I HAVE, AND I'M

VERY MUCH O-BLIGED FOR THAT. ALL I KNOW IS RIGHT FROM WRONG, AND I THINK THAT'S JUST IM-

-MENSE. I AIN'T GOING TO LEAD NO LI-ONS 'ROUND, CAUSE I GOT GOOD COM-MON SENSE.

(A GOOD & SOLID NOVELTY WITH A GOOD, SOLID BEAT)

I'M ALL BROKE OUT WITH BLUES

PUBLISHED IN MILWAUKEE

(1923)

By JIMMY CONZELMAN

MEDIUM SLOW

4-BEAT

MAMMY USED TO TELL ME 'BOUT MY YOUTHFUL ILLS. I'VE GOT TO SAY, UP 'TIL TO-DAY, THERE HAS BEEN
 HOW SHE HAD TO SAVE TO PAY MY DOC-TOR BILLS.

SOMETHING ALWAYS WRONG WITH ME. I HAD MUMPS AND MEASLES AND THE WHOOPING COUGH.
 SEEMS THAT EV-RY ONE OF THEM NEAR TOOK ME OFF.

NOW I'VE ONE AF-FLIC-TION AND I'VE GOT CON-VIC-TION THAT IT COMES FROM THAT NEW MEL-O-DY. — 'CAUSE I AM

8 CHQ.

ALL BROKE OUT WITH BLUES. I'VE GOT A MEAN OLD MAL-A-DY. I'VE GOT TO

HEAR THEM, SO I'LL LOSE THIS MENTAL MIS-ER-Y. TAKE 'WAY YOUR POWDERS,
 THERE AN'T NO SIF-FRIN'

TAKE A WAY YOUR PILLS; AND THERE AN'T NO PAIN. TAKE 'WAY YOUR DOC-TOR AND YOUR DOC-TOR BILLS. KEEP YOUR STIM-U-LA-TION,
 I CAN'T LIVE WITH-OUT 'EM,

I WANT SYN-CA-PA-TION. EV-RY-130-DY SHOUT 'EM. I'M ALL BROKE OUT WITH BLUES! OH, THE PNEU-MON-IA, I
 SPINE WAS BENT, AND

HAD IT BAD, AND THE GOUT GOT ME, AND IT MADE ME SAD. HAD A WEAK HEART TOO: I WAS
 I WAS SCARED. MY AP-PEN-DIX LOOSE, BUT NO-BO-DY CARED. HAD ST. VI-TUS DANCE FROM MY

SCARED TO DEATH. AND I HAD TO TAKE PILLS JUST TO CATCH MY BREATH. OH, MY HEAD TO SHOES, BUT I NEVER BROKE OUT 'TIL I
 GOT THE BLUES. AND NOW I'M

RECORDED BY JOIE LICHTER'S STRAND SYMPHONISTS

ON PARAMOUNT No. 20289 IN 1923.

Vocal BY MILDRED AUSTIN

ON SUPERPHONE 9281 IN 1928.

3015

MED. SLOW

I KEEP CALLING YOUR NAME

SIDNEY BECHET & PAUL BARBARIN
TRANSCRIBED BY BOB WILBUR (SEE NOTE BELOW)

Musical score for 'I Keep Calling Your Name' in B-flat major, 4/4 time. The score consists of five staves of music. Chord symbols are written above the notes. Section markers A, B, and C are present. The key signature has two flats (B-flat and E-flat).

(ORIGINALLY IN THE KEY OF C)

THIS SONG WAS RECORDED IN THE 50'S BY BECHET WITH A DIFFERENT TITLE.
AFTER HIS DEATH IN 1959, IT WAS AGAIN RECORDED WITH THE ABOVE TITLE,
ON THE BECHET LEGACY LABEL. THIS DID NOT OCCUR UNTIL 1977, HOWEVER.

MEDIUM TO MED. SLOW

I HATE A MAN LIKE YOU

"JELLY ROLL" MORTON

(1930)

THE MAN I'VE GOT, WE CAN'T A-GREE,

Musical score for 'I Hate a Man Like You' in C major, 4/4 time. The score consists of three staves of music with lyrics underneath. Chord symbols are written above the notes. The key signature has no sharps or flats.



I HATE A MAN LIKE YOU - CONT.

3016

LAYS IN BED, WISH HE WAS DEAD. I HATE A MAN LIKE YOU. I HATE A MAN LIKE

YOU. DON'T LIKE THE THINGS YOU DO. WHEN I MET YOU, THO'T YOU WAS RIGHT.

YOU MAR-RIED ME, AND STAY'D OUT THE FIRST NIGHT. DO YOU THINK YOU TREATED YOUR LIL' WIFEY RIGHT?

I HATE A MAN LIKE YOU!

RECORDED BY LIZZIE MILES - arramp. by
 J. R. MORTON (on the piano).
 ON VICTOR 38571 IN 1929.

BLUES TEMPO
JEEP'S BLUES

DUKE ELLINGTON and JOHNNY HODGES (1938)

JOHNNY HODGES 7-PC GROUP
 ON VOCAALION OKEEN
 # 4115
 (IN 1938)

SANDY SULTANS
 (AL COOPER, LEADER)
 ON DECCA 1502
 (IN 1938)



HO 5.3124

1527 1/2 Vine St. Hollywood, Calif

3017

RECORDED BY VOCALIST
MARION HARRIS (1896-1944)
ON COL. A-3371
(UNKNOWN ACCOMP.)

"WHERE-IS-MY-DADDY-NOW" BLUES

LYRIC BY JACK YELLEN (1920) MUSIC BY OTTO MOTZAN & ABE OLMAN

MED. 4-BEAT (♩=120)

I SUP-POSE NO ONE KNOWS WHY I'M GROUCH-Y, WHEN THE WHOLE WORLD'S FEEL-IN' SO STRANGE HOW I CHANGE WHEN HE LEAVES ME? I JUST WANT TO BE— ALL A-

GAY. IT'S A FACT THAT I ACT KIND O' SLOUCH-Y, BUT MY DAD-DY'S GONE A WAY, — AIN'T IT

-LONG. 'CAUSE I'M SO DOWN HEAR'ED SINCE WE PARTED, I GO 'ROUND AND MOAN. — THOSE

CHO. DOGGONE HIM AN-Y-HOW, "WHERE-IS-MY-DAD-DY-NOW" BLUES. WHEN-

-EV-ER HE GOES— A-WAY, IN-TO MY SYS-TEM THEY OOZE.

ON-LY LAST NIGHT, I ASKED MY "WEE-CEE": "TELL ME HONESTLY, IS HE TRUE TO ME?"

IT SAID "NO". OH! I'LL BET IT'S SOME SCANDALOUS "LOOKOUT SHE'S DANGEROUS" DOLL.

AND WHAM WILL I EV-ER DO, IF HE SHOULD HAP-PEN TO FALL? OH!

EV-RY-THING'S SO DOG-GONE GLOOM-Y. LAW-DY, SEND HIM RIGHT BACK TO ME. I WANT TO LOSE THOSE ONE KISS ON THE LIPS IS BET-TER THAN A DOZ-EN IN A LET-TER. I WANT TO LOSE THOSE

"WHERE-IS-MY-DAD-DY-NOW" BLUES! **FINE** BLUES COME IN THE MORNING, BLUES COME IN THE NIGHT, DADDY BETTER HURRY, GOT NO TIME TO LOSE,

JUST BECAUSE MY DADDY DOESN'T TREAT ME RIGHT. HE GOES A-WAY AND LEAVES ME, YES LEAVES ME ALL A-LONE, AND OR THERE'LL BE AN-OTH-ER DADDY IN— HIS SHOES. HE MAY BE FAT AND HOMELY, 'POW-LEGGED, PIGEON-TOED, BUT A

Bb

LET ME TELL YOU NOW THAT I AIN'T MADE OF STONE. MY DOZEN ON THE ROAD. AND
HUSBAND ON THE FARM IS WORTH A

D.S. al. FINE

WHEN DIXIE STARS ARE PLAYING PEEK-A-BOO

AL BERNARD and J. RUSSEL ROBINSON

(1924)

FEATURED BY JAN GARBER ORCH.

MOB

THE BEST OL' TIME IS NIGHT TIME DOWN IN DIX-IE. 'CAUSE THEN I TAKE MY

BAN-JO ON MY ARM. I MAKE MY WAY TO A LITTLE OLD LOG CAB-IN.

THROUGH THE LOT-TON FIELDS, TO ONE WHO'S FULL OF CHARM. WHEN

STARS PLAY PEEK-A-BOO, I SER-EN-ADE MY LOU. WHEN DIX-IE STARS ARE

PLAYING PEEK-A-BOO, I OLD MISTER OWL STARTS HOOT-IN',
SEE MY LIN-DY LOU.

BULL-FROGS COMMENCE A-TOOT-IN'. LIT-TLE FIRE-FLIES, THEY LIGHT UP MY WAY.

THEN I CAN HEAR A BOB WHITE WHISTLE IN THE WILD WOOD. TURTLE-DOVES ARE

GENTLY COO-ING, TOO. IN THAT LOV-IN' LAND OF COT-TON,

EV'RY-THING BUT LOVE'S FOR-GOT-TEN, WHEN DIX-IE STARS ARE PLAYING PEEK-A-

- BOO.

IN 1924 JAN GARBER'S 11-PIECE GROUP WAS KNOWN AS THE GARBER-DAVIS ORCHESTRA AND INCLUDED BANJO AND SOUSAPHONE.

3019

WALKING BLUES TEMPO

EVERY DAY (I HAVE THE BLUES)

PETER CHATMAN (1952)

Ev-ry DAY, EV-ry DAY I HAVE THE

Musical notation for the first staff, including notes and chords (G, G7, C7).

BLUES. EV-ry DAY, EV-ry DAY I HAVE THE

Musical notation for the second staff, including notes and chords (A7, D7, G).

SEE ME WORRY BA-BY BE-CAUSE IT'S YOU I HAVE TO LOSE. NO-BO-DY LOVES ME,

Musical notation for the third staff, including notes and chords (C7, G, G7, C7).

NO-BO-DY SEEMS TO CARE. NO-BO-DY LOVES ME, NO-BO-DY SEEMS TO CARE.

Musical notation for the fourth staff, including notes and chords (G, A7, D7, G).

SPEAK-IN' OF BAD LUCK AND TROUBLE, WELL YOU KNOW I'VE HAD MY SHARE. I'M GON-NA

Musical notation for the fifth staff, including notes and chords (G, C7, G, G7, C7).

PACK MY SUIT-CASE, MOVIN' ON DOWN THE LINE. OH, I'M

Musical notation for the sixth staff, including notes and chords (C7, G, A7).

GONNA PACK MY SUIT-CASE, MOVE ON DOWN THE LINE. WELL THERE AN'T NO-BO-DY WOR-RYIN' AND THERE

Musical notation for the seventh staff, including notes and chords (D7, G, D7).

AIN'T NO-BO-DY CRYIN'. SEEMS TO ME EV-ry DAY EV-ry DAY EV-ry DAY I HAVE THE BLUES.

Musical notation for the eighth staff, including notes and chords (G7, C7, G).

EV-ry DAY, EV-ry DAY, EV-ry DAY, EV-ry DAY I HAVE THE BLUES. YOU SEE

Musical notation for the ninth staff, including notes and chords (Am7, Am7, Eo, D7, F#7, G, Bb, Am7, Abma7, G6).

Am7 Am7 Eo D7 F#7 G Bb Am7 Abma7 G6 FINE

Musical notation for the tenth staff, including notes and chords (G, G7, C7).

-BO-DY LOVES ME, NO - - - - BO-DY SEEMS TO CARE. NO - - - - BO-DY

Musical notation for the eleventh staff, including notes and chords (C7, G, A7, D7).

LOVES ME, NO - - - - BO-DY SEEMS TO CARE. SPEAK-IN' OF BAD LUCK AND TROUBLE, WELL YOU KNOW

EVERY DAY - CONT.

3020

G / / Am7 D7

I'VE MY SHARE. EV-'RY (10 LETTER [D])

D.S. al FINE

JOE WILLIAMS w/ COUNT BASIE
ON VERVE! 89149

PATTI PAGE
ON MERCURY
20095

MAYBE I'M WRONG AGAIN

LYRIC BY JO TRENT

(1934)

MUSIC BY JACK BENNETT

MODERATO

I LOOKED AT YOU, DE- CID-ED TO TRY LOVE ONCE MORE. A LITTLE A- FRAID, 'CAUSE

LOVE ALWAYS FOOLED ME BE- FORE. I DREAMING DREAMS, THOSE BEAU-TIFUL DREAMS THAT

EV'RYONE DREAMS A- BOUT LOVE. SO I'LL TAKE A GAM- BLE, AND SEE WHAT FATE HAS IN STORE.

MAYBE I'M WRONG A- GAIN, RO- MANCE PLAYING WITH LOVE A- GAIN. MAYBE I'M IN- RONG I'LL TAKE AN- OTH-

A- GAIN ER CHANCE, BE- LIEVING IN YOU. LET ME BE WRONG A- GAIN,

BUT I'LL HAVE THE THRILL THAT COMES WITH NEW LOVE A- GAIN WHEN TWO HEARTS ARE

STILL YEARNING. MAYBE THIS NEW AND MY LUCK MAY CHANGE.

I MIGHT FIND PAR- A- DISE, SOME TIMES PED- PLE DO.

BUT MAYBE I'M WRONG A- GAIN, BE- LIEVING IN YOU.

CHO.

CODA

D.S. al

The CASA LOMA ORCHESTRA (FRONTED BY LEO GRAY) with vocal by KENNY SARGENT on DECCA 287 in 1934.

3021

LIVELY

MY CRYIN' DAYS ARE OVER

BY PERRY BRADFORD (1923)

B \flat 11 E \flat 7 1
 EV-'RY DAY, IN

B \flat 11 B \flat 7 E \flat G \flat 7 F7 B \flat F7/C 11
 EV-'RY WAY, I'M GET-TIN' WIS-ER, I MUST SAY. WE ALL HAVE OUR FAULTS.

F7 C \flat 7 F7 C7 11 F7 B \flat 7 11
 RIGHT HERE, OUR FRIENDSHIP HALTS. IT'S BEEN SAID: WHEN

B \flat B \flat 7 F \flat 7 B \flat 7 E \flat 11 B \flat B \flat 7 E \flat B \flat F7 F7
 WE DO WRONG, SOME DAY WE MUST PAY. I WROTE ^{HIM} _{HER} A

F7 11 C7 G \flat 7 F7 E \flat 7 F7 11 C \flat 7 D \flat 7 A
 LETTER TO-DAY. THIS IS WHAT I HAD TO SAY. MY CRYIN'

G \flat 7 B \flat C7 11 F7 B \flat B \flat 7 E \flat
 DAYS ARE OV - - ER. AIN'T GO-IN' TO CRY NO MORE. I HAVE CRIED,

E \flat E \flat 7 B \flat B \flat C7 11 C7 G \flat 7-5 F7
 OFT-EN SIGHED. TO GAIN YOUR LOST AF-FEC-TION, I HAVE TRIED.

B \flat D \flat 7 A G \flat 7 F C7 11 E \flat 11 D G \flat 7 D G
 I NEV-ER WILL BE GRIEV-IN', AS I DID BE-FORE. THERE IS A

G G \flat G G7 C7 11 G \flat 7 C7 C \flat 7 F7
 LESSON I HAVE LEARNED FROM MY MOTHER: THAT WHERE I FOUND YOU I AM SURE TO FIND AN-OTH-ER.

B \flat D \flat 7 A G \flat 7 F C7 11 F7 B \flat B \flat B \flat 7 11
 MY CRY-IN' DAYS ARE OV - ER. AIN'T GO-IN' TO CRY NO MORE.

SLOWLY

MISHAWAKA BLUES

FRED ROSE, AL SHORT
and CHARLEY STRAIGHT

I'M JUST AS BLUE AS CAN BE BUT DON'T FEEL
THINK WHAT YOU MAY BUT SINCE I

SORRY FOR ME. I SHOULD HAVE KNOWN WHEN I LEFT HOME NOT TO EXPECT SYM-PATHY.
WANDER'D A-WAY I'VE GOT A FEELING IN MY HEART I'D SEE MY HOME TOWN SOME DAY.

'CAUSE NO-BO-DY WORRIES HIS HEAD. EV'RY ONE SAID THEY DON'T PI-TY ME. NOW YOU CAN
MISH-A-WA-KA IS IN MY DREAMS. SUN'S GOLDEN BEAMS WILL SHOW ME THE WAY.

I MISS THE APPLES THAT I USED TO STEAL. I'VE GOT A CRA-VIN' FOR A
I MISS THE EVENIN'S AT THE MOV-IE SHOW. I MISS THE MORNIN'S AND THE

HOME-COOKED MEAL. SOME FOLKS THINK THAT TRAVLIN MAKES LIFE MORE REAL. BUT IT DON'T AP-PEAL TO
ROOSTER'S CROW. BUT YOUR

ME. NOW I KNOW IT'S NO USE TO TALK A-BOUT THINGS I ONCE COULD CALL MY OWN.

I'VE GOT THOSE MISH-A-WA-KA BLUES. AND THIS I
I NEED SOME GOOD OLD HOME TOWN VIEWS. TO HELP ME

WOULDN'T HAVE TO MENTION IF I HAD PAID AT-TEN-TION TO MY MAM --- MY.

TRY TO FOR-GET THOSE MISH-A-WA-KA BLUES.

THE COTTON PICKERS with PHIL NADOLEON (TPT), MIEF MOLE (TRB),
FRANK TRUMBauer (C. MELODY SAX), RUBE BLOOM (PIANO) and
JOE FARTO (BASS). ON BRUNSWICK 2818 IN 1925.

3023

[A DICER'S DITTY]

SHAKE, RATTLE AND ROLL

(WHO'S GOT ME?)

WORDS & MUSIC BY AL BERNARD (1919)

OLD JIM GREEN, A GAMBLING MAN, SAID "I'M PARSON BROWN SAID: "A GAMBLING MAN, HE—

B♭ A7 Gm D7 Gm / / / / D7 G7 E7 C7

GOIN' TO JOIN THE CHURCH!" AND SAT DOWN IN — A PEW TO WAIT PARSON BROWN AND SISTER WANTS TO JOIN OUR FLOCK." MISS LINDY LEE SAYS:

F A7 Dm Gm7 A7 A7 Dm D7 G7

BURCH. THE CHURCH WAS PACKED THAT SABBATH, — GOOD AND BAD CAME FOR A PEEP. OLD JIM WAS THINKING

C G7 F7 C7 2. G7

'BOUT HIS SINS, AND FELL OF IN A SLEEP. — THEN "HE CAN'T PASS!" WHICH CAUSED AN AW-FUL

C C° C A7 A7+ Dm A7 Dm D7

SHOCK. — JIM, IN HIS SLEEP, HEARD THE WORD "PASS", JUMPED UP AND SAID: "THAT'S NICE! I'LL

G7 C C E Eb D7 G7 C / / / F F° F /

CHO.

PASS FOR AN-Y - BO-DY'S COIN, AN-Y WHERE ON AN-Y DICE. I GOT TWO-BITS MORE THAT FOUR-BITS MORE THAT

F A7 Dm B° E C D7 Dm° E° F F° F E7 A7 Dm A7 Dm

SAYS I'LL PASS. WHO'S GOT ME? — DON'T START AR-GU-ING 'MONGSA YOURSELVES. I DON'T SAYS I'LL PASS. " " " IF YOU'RE GAME, I WILL TAKE YOU ON, AND I

G7 D° C7 G7 C7 F7 B♭

WANT NO RE-PAR-TEE. — 'CAUSE WHEN I SHAKE, RATTLE AND ROLL, IT SOUNDS LIKE MEL-O- DO SO CHEER-FUL- LY. — " " " " " " " " " " " "

A7 C7 F F° F / F A7 Dm B° C D7 Dm° E° F F° C7 C7 2. F

-DY. I'VE GOT TWO- BITS MORE THAT SAYS I'LL PASS. WHO'S GOT ME? — I GOT " I'VE GOT SIX-BITS MORE THAT I WILL PASS. WHO'S GOT ME? " ME?"

RECORDED BY THE NOVELTY FIVE

ON AEDIAN / VOCALION NO. 12124 IN 1919.

CRACKED ICE RAG

GEORGE L. COBB (1918)

A NOT TOO FAST

3025

MY DEVOTION *MOD to* *Dm7* *G7*

ROG HILLMAN and JOHNNY NAPTON (1942) How MUCH DO I CARE? HOW LONG WILL IT LAST? DO I

C *Cmaj7* *G°/C* *Am* *E7* *Am* *Am* *E* *Cm* *Ep* *D7sus* *D7*

THINK LOVE IS BLIND? THE ANSWERS YOU SURE-LY KNOW. HOW CAN THERE BE A DOUBT IN YOUR

G7 **CHO.** *G/Am7* *A7(-9)* *Dm7* *G7* *C* *Em* *Gm°/A7* *Dm* *G7*

MIND? MY DE-VO-TION IS ENDLESS AND DEEP AS THE O-CEAN. AND LIKE A STAR SHINING
 MY DE-VO-TION IS NOT JUST A SUDDEN E-MO-TION. IT WILL BE CONSTANTLY
 MY DE-VO-TION WAS NEVER A MERE E-MO-TION. HERE IN MY HEART ONE SWEET

Am7 *Eb°* *D°* *C°* *D7* *Cm°* *G°* *G7* *A7* *G7* *Cb*

FROM A-FAR, RE-MAINS FOR-EV-ER THE SAME. LOVE WILL KINDLE THE FLAME.
 BURNING AND YOUR DAY IT STARTED,

F° *E°* *Dm* *G7* *G7+* *C* *G7+* *C* *Em* *Gm* *A°* *G* *F#m7-5* *C6* *Cm* *Eb* *D7*

WHAT A SWEET BE-GIN-NING TO THE DREAM I PLANNED. ALL I OWN IS YOURS A-LONE.

Am7 *D7* *G7* **CODA** *Dm7* *Dm* *G* *Bb°* *Bb7-5* *A7* *Dm7* *G7*

YOUR WISH I MY COM-MAND. AND THEN WITH TIME IT GREW: MY DE-VO-TION TO

C6 **I DON'T MIND WALKIN' IN THE RAIN**
 WORDS & MUSIC BY MAX RICH and AL HOFFMAN (1930)

MOD to *F* *F°/F+* *F* *D7* *A7* *D7* *G7* *C7*

IT'S RAIN - - - ING, IT'S RAIN - - - ING! I HOPE IT RAINS ALL DAY

F°/F+ *F* *F°/Bbm7* *E7* *F* *D7* *Em7* *F°* *F#* *D7* *A7* *D7*

LONG. IT'S RAIN - - - ING, AND WHEN IT'S RAIN - - - ING,

G7 **CHO.** *C* *Fm°* *E°* *C7* *C7+* *F*

MY HEART KEEPS SING-ING THIS SONG: I DON'T MIND WALKIN' IN THE

F *Bb7* *Bbm7* *F* *D7* *Gm*

RAIN, WHEN I'M WALKIN' IN THE RAIN WITH YOU. I JUST

Gm *G7* *C7* *C7* *F* *Em7* *F°* *F+* *F* *n*

SMILE AT THE WEATHER VANE WHEN EV-ER THERE'S A STORM IN VIEW. I

3027

I'M POPEYE THE SAILOR MAN

Words and Music by SAMMY LEARNES



THEME SONG FROM
PARAMOUNT'S
POPEYE
THE SAILOR
CARTOONS
PRODUCED BY
FLEISCHER
STUDIOS

1934

Famous Music
PUBLISHED BY PARAMOUNT PICTURES

IN ONE REFRAIN

Chords: Eb, Bb7, Eb

Musical notation for the first line of the refrain.

I'M POP-EYE THE SAIL-OR MAN.
(HE'S)

Chords: Eb7, Ab, Eb

Musical notation for the second line of the refrain.

I'M POP-EYE THE SAIL-OR MAN.
HE'S

Chords: Eb, Ab, A°

Musical notation for the third line of the refrain.

I'M STRONG TO THE FINISH 'CAUSE
HE'S

Chords: Eb/Bb, Cm, Gb, Bb7/F, Fm7, Bb7, Bb7

Musical notation for the fourth line of the refrain.

I EATS ME SPINACH, I'M POP-EYE THE SAIL-OR
HE EATS HIS SPINACH. HE'S

Chords: Eb, Fm, Fm7, Bb7

Musical notation for the start of the verse.

MAN. I'M ONE TOUGH GA-ZOO-KUS, WHO
BUFFS 'EM AN' BUFFS 'EM, AN'

VERSE

Chords: Eb, Ebmaj7, Cm, Fm, Fm7, Bb7

Musical notation for the first line of the verse.

HATES ALL PA-LOO-KAS WOT AIN'T ON THE UP AND SQUARE. I
AL-WAYS OUT-ROUGHS 'EM, AN' NONE OF 'EM GITS NO-

Chords: Eb, Ab, A°, Eb/Bb

Musical notation for the second line of the verse.

-WHERE. IF AN-Y-ONE DASSES TO RISK MY FISK, IT'S

Chords: Eb, Eb7, Bbm7/F, Eb7/G, Ab, C7/G, Fm, Fm7, Bb7

Musical notation for the third line of the verse.

"BOFF" AND IT'S "WHAM", UN-'ER-STAN'? SO KEEP GOOD BE-HAV-IOR, THAT'S

Chords: Eb, Ebmaj7, Cm, Fm, Fm7, Bb7, Eb

Musical notation for the fourth line of the verse.

YOUR ONE LIFE SAV-ER WITH POP-EYE THE SAIL-OR MAN. HE'S

D.C. at FINE

RECORDED IN 1931 (sic!) ON PERFECT LABEL No. 15473 by the
VARSITY EIGHT (ED KIRKEDY, LEADER).

MIRANDY (THAT GAL O' MINE) MOD to C^7 F G7 C7 F
 WRM BY NOBLE SISSLE, EUBIE BLAKE and JAMES REESE EUROPE (1919) THE DARK-SKIN DUDE OF JACKSONVILLE IS A

F G7 C7 F7 Bb F7
 JASPER NICK-NAMED SANDY. THIS DUS-KY DUDE OF JACKSONVILLE HAS A GAL THEY CALL MI-

F7 C7 / R F / C7 / F F C C# Dm
 -RAN-DY. SHE'S A LONG TALL SEALSKIN BROWN WITH A LOOSE AND CARELESS WAY.

G7 G7+ C G7 C7 F
 IF YOU ASK SANDY A-BOUT MI-RAN-DY YOU WILL HEAR HIM SAY: THERE AIN'T NO GAL AS WHOLE WORLD'S JEALOUS

F/A D7 G7 C7
 SWEET AS MY MI-RAN - - - DY. WHY 'LASSES CAN - - - DY IS LIKE A
 OF ME AND MI-RAN - - - DY. I'M HER DAN - - - DY. I'M ON-LY

F/A Db7 G7 C7 F7 C7 F7 Bb F7
 BIG ROUND BALL OF BITTER-NESS. WHEN YOU TASTE THOSE LIPS OF SUG-AR
 WAIT - ING

Bb Dm Bb7 G7 C Bb C7 D.S.
 (OH BOY I) SWEET, SAY, YOU'LL FALL DOWN AT HER FEET AND WEEP. YOU KNOW THE

CODA C7 F F7 Bb Db7 F C A Ab°
 FOR THE TIME WHEN THE VIL-LAGE BELL WILL CHIME THAT OLD RHYME. FOR I'VE BOUGHT THE

C7 C7 F F A Ab° C7 C7 F Am Dm G7 C7 F Bb F
 WED-DING BAND FROM AN EX-PEN-SIVE JEWL-RY MAN FOR MI-RAN-DY, THAT GAL O' MINE.

NOBLE SISSLE ORCHESTRA, FEATURING
 EUBIE BLAKE ON CLARINET. RECORDED
 IN ENGLAND ON HIS MASTER'S VOICE
 NO. B-5709 IN 1929.

LIEUTENANT JIM EUROPE'S 369TH
 INFANTRY "HELL FIGHTERS" BAND.
 ON PATHE 22089 IN 1919.

3029

IT'S A MAN EV'RY TIME IT'S A MAN

AL DUBIN, LIMMY McHUGH and IRWIN DASH
(1923)

VALSE MOD^{to}

Musical score for the song "It's a Man Ev'ry Time It's a Man" by Al Dubin, Limmy McHugh, and Irwin Dash (1923). The score is in 3/4 time and G major. It consists of 11 staves of music with lyrics and guitar chords. The lyrics are: "THEY CALL HER A GIRL THAT MEN FOR-GET BUT WHY SHOULD SHE HAVE TO PAY A DEBT, I KNOW THAT SHE DOES-N'T OWE, WHILE THE MAN GOES ON HIS WAY. FOR WHO BREAKS HER HEART LIKE A CHILD BREAKS A TOY? IT'S A MAN EV'RY TIME, IT'S A MAN. AND WHO BRINGS HER SOR-RROW AND TAKES ALL HER JOY? IT'S A MAN EV'RY TIME, IT'S A MAN. IF HE MAKES A BLUN-DER, THE WHOLE WORLD FOR-GIVES. BUT SHE HAS TO SUF-FER AS LONG AS SHE LIVES. AND WHO IS TO BLAME IF HER HEAD HANGS IN SHAME? IT'S A MAN EV'RY TIME, IT'S A MAN." The score includes various guitar chords such as G, Gmaj7, G6, Gmaj7, G6, G, B7, B7/F#, Em, E7, A7, Em7, A7, D7, D7, G, B7, G7, E7, Am, A7, D7, Am, D7, G, Gmaj7, G6, B7, B7/F#, Em, E7, E7, A7, D7, G7, Dm7, G7, F#7, F7, C, C, G, E7, E7, A7, B7, D7, G, B7, G7, E7, Am, A7, Bb7, D7, D7, G, Am7, Cm, G, Ab, Gb7, F7, Bbm, Bb7, Eb7, Ab, Db7, Ab, C7, Db7, C7, C7, Gb7, Fm, F7, F7, Bb7, Eb7, Ab7, Eb7, Eb7, Ab7, G7, Ab7, Gb7.

Db/F Ab Db/Ebm E° F7 F7 / F° F7 F7 / Bb7 Eb7

Ab Gb7 F7 Bbm Bb7 B° Eb7/Bb Eb7 Ab E7

A SPICY RAG
RED PEPPER
HENRY LODGE (1910)
(COMPOSER OF "TEMPTATION RAG")

A C Em Em

Em A7 A7/C# Dm 1. G7 C 2. G7

C 2. C B G7 C C 1. C G7

G7 C 1. C 2. C Am D7

G7 C 1. C 2. C CODA C7 / C sus 1 C7 1. Db

C7 1. TRIO Dm A7 D7 Gm C7

C7 1. F A Em G7 C7 2. F C7 F FINE C

Bb7 / A A7 Dm Dm(b) / E7 G# E7 G# E7

1. Am 2. Am RITARD REPEAT TRIO IN GRANDIOSO STYLE (SLOWER & BROADLY) (AL FINE)

3031

MODERATO IN 2
(NOT TOO FAST)

MONKEY LAND

WORDS BY JACK DRISLANE
MUSIC BY THEO. MORSE

(1907)

WHERE BREEZE - ES BLOW IN MON-KEY-LAND,
THERE LIVED A PRET-TY MONKEY MAID,
FROM UN - - - DER-NEATH THE JUN-GLE TREE,

UP IN A BAN-YAN TREE, LOVED BY A CHIM-PAN-ZEE.

D.C. al fine

THIS SONG, TO HER, HE'D SING:

CHO.

OH, YOU PRETTY MON - - KEY, MY HEART LONGS FOR YOU. THO' I'M

ACT-ING LIKE A DON - - KEY IT'S BE-CAUSE I LOVE YOU TRUE.

PLEASE, COME DOWN AND LOVE ME. I THINK YOU'RE SIM-PLY GRAND.

I'VE A HOME I BUILT FOR YOU, RIGHT HERE IN MON-KEY-LAND.

REDSKIN (TALE SONG FROM A MOVIE)

WORDS BY HARRY KERR
MUSIC BY L. S. ZAMEČNIK

(1929)

NIGHT FALLS ON THE LONE HILLS, WITH THE CAMPFIRES LIGHTING THE

BLUE. WILD BIRDS CEASE THEIR CALL-ING, AND THE SI-LENT HOURS BRING YOU. RED-SKIN, RED-SKIN,

RED-SKIN, BOY OF MY DREAMS, TAKE ME BACK TO SIL-VER-Y STREAMS. RED-SKIN, LET US RE-TURN WHERE BRIGHT TWI-LIGHT

WHERE, THRU THE WILD WOOD, IN CHILD-HOOD WE WAN-DERED. SONG BIRDS WINGING AND

SING-ING, TO YOU AND ME, LOVE'S MEL-D-DY. WELCOME FIRES BURN. WITH HAP-PY

HEARTS, WE'LL GO ROAM-ING. I'LL WHIS-PER IN THE GLOAMING: I LOVE YOU, RED-SKIN,

LOVE YOU. **NEVER SWAT A FLY**

B.G. DESYLYA, LEW BROWN (1930) and RAY HENDERSON

LOVE HAS MADE ME TEN-DER: I NOW AP-PRE-LI-ATE EV-'RY LITTLE

CREA-TURE ON THIS EARTH THAT HAS A NAME. ONCE I HATED CRICK-ETS, I COULDN'T STAND A

BEE. NOW, HERE IS THE MOT-TO THAT I FOL-LOW FAITH-FUL-LY: **CHO.**

FLY, HE MAY LOVE AN-OTH-ER FLY. HE MAY SIT WITH HER AND SIGH THE WAY I
 FLEA, HE MAY HAVE A FAV-RITE SHE, THAT HE BOUNCES ON HIS KNEE THE WAY I
 ANT IN THE MIDDLE OF A PANT. HE MAY WANT TO BUT HE CAN'T THE WAY I

DO WITH YOU. NEVER STOP A BEE, IF HE IS GOING AN-Y-WHERE.

YOU MAY BE CON-CLUDING SOME TER-RIF-IC LOVE AF-FAIR. BE CAREFUL!

CODA DO WITH YOU.

VARSAITY FIGHT (KIRKBY VOCAL) with JIMMY DORSEY, FRED VAN EPS, ADRIAN ROLLINI ON CONQUEROR 7646 IN 1930.

McKINNEY'S COTTON PICKERS (BENNY CARTER, JAMES P. JOHNSON) (VOCAL BY BILL COTY) ON VICTOR 40-0117 IN 1930.

ABE LYMAN ORCH. (LUIS ARNHEIM, PNO. - WARREN SMITH, TRB. - TEDDY POWELL, TRB.) ON BRUNSWICK 4924 IN 1930.

ALL-STAR CALIFORNIANS (JOE VENUTI, EDDIE LANG, FRANK SIGNORIELLI) ON MELOTONE M-12002 IN 1930.

3033



NOT FAST

A

Musical staff with notes and chords: C, A7, C#.

Musical staff with notes and chords: 1. Dm, Fm, G7, Dm, G7.

Musical staff with notes and chords: C, F, C, G7, D, 2. Dm, Fm, C, C, F, G, G7.

Musical staff with notes and chords: C, E, Eb, B, G7, G7, + BL.

Musical staff with notes and chords: C, Em, Eb, G7, G7, C, C, Eb.

Musical staff with notes and chords: G7, G7, Em7, A7, A7, Dm, F#, C, A7, D7, G7.

Musical staff with notes and chords: C, C, C, C, C, C, FINE, + BL.

Musical staff with notes and chords: TRIO, C7, G7, C7, F, 1. F, F#, C7, C7, C/G, G#.

Musical staff with notes and chords: F, F/C, F, F, 2. F7, Bb, Bb, F/C, C#, Dm, G7, C7.

Musical staff with notes and chords: F, C, Eb, D.S. al FINE. { JAMES SCOTT PROBABLY SHARES THE SPOTLIGHT WITH ANOTHER SCOTT (JOPLIN) AS THE KING OF RAG. }

THE PRUNE SONG

WORDS BY FRANK CRUMIT (1928)
MUSIC BY HARRY DeCOSTA

(2-BEAT)

MOD to

Now-a-days we of-ten gaze at
In the king-dom of the fruits, the

wo-men ov-er fif-ty, with-out the slight-est trace of wrinkles on their face.
Prune is swab-b'd by oth-ers. And they are not al-lowed to mingle with the crowd.

Doc-tors go and take their dough, to make them young and nif-ty. But doc-tors I de-
tho' they're never on dis-play with all their high-brow bro-thers, they nev-er seem to

-fy. to tell me just why: No
mind. to this fact they're re-sig-ned: No

CHOR.

mat-ter how young a prune may be, it's

al-ways full of wrinkles. We may get them on our face. Prunes get them
Beauty treat-ments al-ways fail. They've tried all, to

ev-'ry place. No a-vail. Pro-hi-bi-tion bothers us, but prunes don't sit and brood. No
No oth-er fruits are en-vi-ous, be-cause they know full well: No

mat-ter how young a prune may be, it's al-ways get-ting stewed. No
mat-ter how young a prune may be, hot wa-ter makes them
SWELL...

EXTRA CHORUSES

No matter how young a prune may be
It's always full of wrinkles,
We may get them here and there
Prunes get them everywhere
Babies fret until they hear
A Mother's lullaby
No matter how young a prune may be
You'll never hear it cry.

No matter how old a prune may be
It's always full of wrinkles,
Years may go and years may come
Prunes still remain so dumb
Though they never dissipate
Their life is very weird
No matter how old a prune may be
It never grows a beard.

No matter how young a prune may be
It's always full of wrinkles,
Old maids get them on their face
Prunes get them everywhere,
Peaches and bananas have
That skin you love to touch
No matter how young a prune may be
It don't amount to much.

No matter how young a prune may be
It's always full of wrinkles,
Like the Irish it is true
They stick together too,
Other fruits won't talk to them
They think they are freaks
No matter how young a prune may be
They don't have rosey cheeks.

3035

ALLEGRO MODERATO

MOCKING BIRD RAG

WORDS BY J. BRANDON WALSH
MUSIC BY CHAS. T. STRAIGHT

(1912)

I'VE HEARD SOME MUS-IC MASTERS PLAYING MEL-O-

C E7 A7 Dsus D Dm A7

-DIES THAT SOUNDED MIGHTY SWEET AND SET YOUR HEART AT EASE. I'VE HEARD PI-AN-O

A7 Dm A7 Dm A7 D7 G7

PLAYERS TICKLE IV-'RY KEYS, UN-TIL I FELT LIKE SINGING TO THEIR HAR-MON-

G7 C G7 C A7

-IES. BUT THERE'S A CROONY, SPOONY TUNE I HEAR EACH DAY, WHISTLED BY THE

A7 Dm A7 Dm F F# C C

MAN WHO WON MY HEART A-WAY. THE MOST EN-TRANCING MU-SIC THAT I EV-ER

A7 C# A7 D7 G7 Dm7 G7 CHO. G7

HEARD, IT SOUNDS JUST LIKE A LOVESICK RAGTIME MOCK-ING BIRD. JUST HEAR HIM WHISTLING,

G7 C G7 C G7

YOU CAN'T HELP LIST-'NING, WHEN HE STARTS WHISTLING THAT FUN-NY STRAIN.

C# G7 C A7 C# Dm

I BET THE ANGELS, WAY UP IN THE SKY, ARE LIST-'NING JUST LIKE YOU AND I. I

D7 G7 Dm7 G7 G7 C

HOPE THAT THEY DON'T STEAL THAT SWEET RE-FRAIN. OH, OH, OH, DON'T YOU HEAR IT?

C G7 C G7

DON'T MAKE A NOISE, OR YOU'LL QUEER IT! SOU-SA'S BAND DON'T

MOCKING BIRD RAG - CONT.

3036

Dm A7 Dm Ab7 C G7 C/E A7 D7 D7 G7

SOUND SO FINE AS MY MAN COMING DOWN THE LINE, A-WHISTLING THAT LOVING MOCK-ING BIRD

C MED. BRIGHT

SPRING CLEANING

WORDS & MUSIC BY WALTER SAMUELS, LEONARD WHITCUP and TEDDY POWELL (1937) IN THE SPRING, A

Fm7 Bb7 Eb C7(-9) Fm7 Bb7 Abmb Cb Bb7 Eb

YOUNG MAN'S FANCY ALWAYS TURNS TO LOVE. AND I'M NO EX-CEPTION, IT'S

Fm7 Bb7 Eb G7 G7/B Cm F9 Cm7/F F7

YOU I'M DREAMING OF. SO HOW CAN I GO WRONG, IF I HELP THE SEA-SON A-

Fm7 Bb Bb7 Bb+ CHO. Eb Gb° Fm7 Bb7 Bb+ Eb C7+

-LONG? I'LL POL-ISH THE LEAVES, MAKE THEM GREEN A-GAIN, SHAKE OUT THE TREES, SWEEP OUT THE NOOK DOWN IN LOV-ERS LANE, TURN ON THE BROOK, SOON YOU AND I HAVE A REN-DEZ-VOUS, UN-DER THE SKY,

Fm7 Bb7 Eb Eb° Fm7 Bb7 G7+ C9 F7+ Bb9

CHANGE THE SCENE A-GAIN. MAKE IT RUN A-GAIN. LIKE WE USED TO DO. SPRING CLEANING! SPRING CLEANING! SPRING CLEANING! GETTING READY FOR LOVE. I'LL

12. Fm7 Bb7 Eb Bbm7 / Eb7 Eb9 Eb9 / Bbm7 Eb° Eb7 Eb9

GETTING READY FOR LOVE. I'LL DUST THOSE WINTRY BOW-ERS,

Ab Bbm7 Eb7 Ab Ab/C F7 Cm7 F° F7 Bb7 Bb°

WASH THEM OUT WITH APRIL SHOW-ERS. COVER THEM WITH FRAGRANT FLOWERS. SHINE UP THE SIL-VER-Y

Bb7 Bb+ CODA Fm7 Bb7 Eb Fm7 Eb Ebmaj7 Eb9

MOON. 'CAUSE GETTING READY FOR LOVE.

<p>FATS WALLER ON VICTOR 25554 IN 1937.</p>	<p>DICK McDONOUGH and his ORCHESTRA with JERRY COLONA, JOE MARSALE, BABE RUSSEN, CLAUDE THORNHILL, COZY COLE. ON AMERICAN RECORD CO. LABEL IN 1937. (# 7-6-03)</p>	<p>BOB HOWARD ORCH. ON DECCA 1195 IN 1937.</p>
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3037

RIP VAN WINKLE SLEPT WITH ONE EYE OPEN

WORDS BY ALFRED BRYAN

(1918)

MUSIC BY FRED FISHER

MARCIA

Chords: Cm G7 Cm7 Cm6 Ab Cm Ab7 Cm D° G7

WHEN THE STARS BE-GAN TO TWINKLE ON THE MOUNTAIN, RIP VAN WINKLE, ONE FINE DAY
WITH HIS HEAD UP-ON A PILLOW, UN-DER-NEATH A WEEPING WILLOW, TOOK A PEEP,

1. D° G7 Ab7 G7 Cm Ab7 G7 Cm 2. G7 Cm Bb Ab/Bb

HIT THE HAY, SO THEY SAY. THEN HE WENT TO SLEEP. TWENTY YEARS HE

Chords: Ab/Bb Cm7 Fm Bb Fm/Bb Gm/Bb Cm7/Bb Gm/Bb Bb7

LAY A-SLEEP, THE STO-RY GOES. (UNSTR.) BUT I FOUND OUT DIF-FRENT FROM SOME ONE WHO

Chords: Bb7 Bb7 CHO. Eb Abm/Bb F7/C F7 Bb7

KNOWS. RIP VAN WINK-LE SLEPT WITH ONE EYE OP-EN, WAY UP IN THE MOUN-
DOWN THE MOUN-TAIN HE CAME EV-'RY EVE-NING TO

Chords: Bb7 Eb Ebmaj7 Eb6 Bb7 Eb Eb/C Bb7/F

-TAIN SO HIGH. HE SAW THE SPOON-ERS UNDER THE TREES,

Chords: Bb7 Bb7/F Bb7 Bb7+ Eb Bb7+

GAY HON-EY-MOON-ERS LEARNING TO SQUEEZE. (INSTR.)

CODA

Chords: Bb7 B7 Bb7 Eb G7/C7 C7 Eb°

WATCH HIS WIFE-Y ALL A-LONE. OH! HE SAW HER DAN-CING WITH A NEIGHBOR, AND THEN

Chords: G° C7 F7 F7 Bb7+ Eb

TURNED RIGHT A-ROUND, WENT UP THE MOUNTAIN A-GAIN. SAY! RIP VAN WINK-

Chords: Eb Ab/Bb F7/C F7 Bb7 Eb

-LE SLEPT WITH ONE EYE OP-EN, THAT'S WHY HE NEV-ER WENT HOME.

FOX TROT BALLAD

THE SONG WITHOUT A NAME

WORDS & MUSIC BY *BENÉE RUSSELL* (1930)

LAST NIGHT THERE CAME TO ME, A
IN ALL MY LONE-LI-NESS, UN

C7 1. Dm F 2. F D7 Gm

MEL-O-DY OF MYS-TER-Y. CAME. SO SWEET AND TEN-DER-LY, SO

Gm Gm7-s G7 G7 G7-s

WIST-FUL-LY IT SPOKE TO ME. I TRIED TO FIND WORDS TO EX-PRESS IT, BUT IN

C7 Gm7 D7 Gm Eb° D7 Gm

VAIN. WHAT WAS THIS SONG THAT BRIGHTENED UP MY DAY? WHAT

G7 Gm7 C7 CHO. F Ab°

COULD IT BE? AND THEN I HEARD IT SAY: "I'M CALLED THE SONG WITHOUT A
GLEN AND MOONLIT

C7 G C7 Gm7 C7 C7sus C7+ F Gm Eb

NAME? WHERE I-BE-LONG I CAN'T EX-PLAIN. I SPEAK OF
STREAM, I SING A-GAIN A LOV-ER'S DREAM. YOU'LL FIND MY

D7 Gm G7

LAUGH-TER, I SPEAK OF TEARS, AND OF HERE-AF-TER AND FADED

Gm7 C7 D.S. al f

YEARS. IN WOOD-ED

CODA b D7

VOICE EV-RY-WHERE, SOOTHING ALL HEARTS IN

G7 Gm7-s C7 C7+ F

PAIN. I'M MEL-O-DY, "THE SONG WITHOUT A NAME".

MY NAME IS MORGAN - CONT.

3040

Cm G7 Cm Bb / F D7 F# Gm D7 F# Gm C7 F7 Bb

BEER, TO-NITE. MY NAME IS MORGAN, BUT IT AN'T J. P.

SWING MED. J=140 (G7) [A] Cm Cm Eb Ab Dm7-5

MOSTLY MOZART

BOB WILBER (1988)

Dm7-5 G7 G7 Dm7 G7 D7-5 G7 Cm C7 Fm Fm7

Bbm7 Eb7 Bbm7 Eb7 G Ab Ab Gm7 C7 [B] Fm

Fm Ab Db Gm7-5 C7+ C7 Gm7 C7 G7-5 C7 Fm

Fm F7/A Bbm Eb7 Ebm7 Ab7 Db Dm7-5 G7 G7 G7

Cm Ab7 Eb Dm7-5 G7 Cm

FALLING STAR

WORDS BY EDW. HEYMAN
MUSIC BY JACK RICH & AL VANN (1933)

Gm7 C7 F A7 Dm Dm7 G7 C7 C° C7 /

-DAY YOU ARE GONE. YESTERDAY, I TOO WAS IN HEAVEN, BUT LOVE HAS PASSED ON.

CHO. F E7 F

FALL-ING STAR, JUST LIKE YOU, TUMBLING AND REEL-ING. I HAD A HIGH PLACE. FALLING STAR, I KNOW THE JUST LIKE YOU, I FELL FROM

Am7-5 D7 Em7-5 A7 Dm G7

FEEL-ING! MY PLACE! LOVE WAS NEAR, ONE FLEETING HOUR. LOVE WAS HERE,

G7 Gm7 C7 Gm7 C7 Gm7 C7 /

THEN GONE! D.S. al CODA D7 Gm AND IF IT'S TRUE

Gm A7 A7 Dm Dm7 G7 Gm7-5 C7 F Gm7-5 F6

THAT LOV-ERS CAN WISH ON YOU, BRING HER BACK, FALL-ING STAR.

3041

MARCH (♩=120)

GOODBYE, SWEET MARIE

WORDS BY WILL COBB
MUSIC BY KERRY MILLS (1905)

WHILE THE SOLDIERS IN LINE ARE A-

F | C7 | F | C7 | F | D7 | Gm | D7 | Gm | D7 |

-FALL-ING TO THE TUNE OF AN OLD SOLDIER SONG, HEAR A LAD TO A LASS-IE A-CALL-ING, WITH HIS

G7 | C7 | F | C7 | E | C7 | F7 | Gm7 | E7

COM-RAD-ES A-MARCH-ING A- LONG. "NOW YOU TELL ME YOU LOVE ME, MY DAR-LING, WHEN I'M MARCH-ING A-WAY TO THE

Bb | D7 | Gm7 | Bb7 | F | D7 | G7 | Dm7 | G7 | C7 | D7 | (♩=♩)

WAR. THERE'S A TEAR IN YOUR EYE, FROM YOUR HEART COMES A SIG-N. IF YOU ON-LY HAD TOLD ME BE-FORE." GOOD-

8 | CHO. | F | D7 | F | A | G7 | F | F | Am | A7 | D7

-BYE SWEET MA-RIE, THROW A KISS, LOVE TO ME, AND YOUR BOY IN
DREAM, LOVE, OF THEE. ON-LY SAY YOU'LL DREAM OF ME, AND I'LL

D7 | D7 | G7 | F | C7 |

BLUE WILL SIGH FOR YOU, CRY FOR YOU, DIE FOR YOU. I'LL

D.S. al. f

CODA

D7 | G7 | G7 | G7 | F | G7 | C7 | F

BREAK THE FIGHTING LINE LIKE YOU BROKE THIS HEART OF MINE. GOOD-BYE SWEET MA-RIE.

(BERT LOWN ORCH. on VICTOR 24087 in 1932.) NOT FAST

I'M YOURS FOR TONIGHT

WORDS BY EDGAR LESLIE
MUSIC BY JAMES MONACO (1932)

EV-RY-BO-DY NEEDS AT-TEN-TION,

Dm | G7 | C | C | C#° | G7 | G7 | G7+ | C | C#° | G7/DG7

WHEN THEY'RE FEELING LOW AND BLUE... MAY I MENTION, I'VE SLIGHT-ED YOU.

C | Eb° | Dm | Dm | Dm | F | E7 | Am | G | C#° | F | DmE7 | A7 | D7

MAYBE I WAS DIS-RE-SPECT-FUL, WHEN I MADE YOUR EVENING'S DREAM. 'T WAS NEG-LECT-FUL. I'M SOR-RY,

G7 | Dm | CHO. | C | C#° | G7 | G7 | Dm | F# | G7

DEAR. AN-Y-THING YOU SAY, OR AN-Y-THING YOU DO, I'M YOURS FOR TO-NIGHT. ANYWHERE YOU GO, I
UN-DER-NEATH THE MOON, OR UN-DER-NEATH THE STARS, I'M YOURS FOR TO-NIGHT. MAYBE WE CAN DANCE, AND

D7m Bb D G7 G7+ C C7

WANT TO LET YOU KNOW, I'M YOURS FOR TO-NIGHT
I WILL HAVE A CHANCE OF HOLD-ING YOU

F D7 F# D7 D7 F# G7 G° G7

WOULDN'T IT BE NICE TO FIND A PARADISE, A-
-WAY FROM THE CROWD. I COULD SAY TO YOU, AND YOU COULD SAY TO ME, "I LOVE YOU"

CODA A7 D7m F7m C / C# G# Am C / C#

TIGHT. HAVEN'T HAD A KISS IN A LONG TIME. HOPE TO GET A KISS IN A SHORT TIME. ANYTHING YOU DO, TO-

D7m6 Bb G7 C / D7 G7sus C

-NIGHT I'M GONNA BE WITH YOU.

MISS MY LOVIN' TIME
WORDS BY JOANNE HORTON (1979)
MUSIC BY BOB WILBER

BALLAD (♩=96) Fin Bb/F Fin Ep Ab Bbm B° Gm7 C/C7 Ab G7-5

NIGHTS ARE LONG AND ELOOMY. EMPTY IS MY LIFE, NOW THAT YOU ARE FAR-A-WAY.
LIVING'S SUCH A BORE NOW, NOT A FUNNY GAME. LIFE'S BECOME AN ENDLESS CHORE. SHADOWS ON MY CEILING
ALL MY TENDER MEM'RIES

Fin7 Ab7 Ep Bb D7m7 / Em Ab° Gm7 Bbm7 2. Fin Eb Bbm G7 C7+

SEEM TO BECKON ME AND ONLY MAKE ME LONG FOR DAYS AND NIGHTS OF LOV-ING, DREAMS WE'VE SHARED BE-FORE.

CHO. Em Bb7 Gm7 C7 Fin Bb7 Gm7 C7

WAKE UP EV'RY MORNING, START EACH DAY A-NEW. FEEL SO LOST WITH-OUT YOU, DON'T KNOW WHAT TO DO.
HUNGER FOR YOUR TOUCH, KISSES THAT I CRAVE. FEEL SO BLUE WITH-OUT YOU, LONG TO MIS-BE-HAVE.

Fin Eb 1. Ab Abm7 Db7 Gb / Gm7 C7 2. Ab Bbm C7+

DAYS SEEM NEY-ER END-ING. MISS MY LOV-IN' TIME. I SLOW-LY. MISS THAT LOV-IN'

Fin Bbm6 Bbm7 Eb7 Abmaj7 Abm7 Db7

TIME. BAD TIMES: WE'VE HAD OUR SHARE OF THEM. SAD TIMES: WON'T EVEN HEAR OF THEM.

Gbmaj7 F#m7 B7 Emaj7 Eb C7+ Fm Bb7

GLAD TIMES: I'M NOT A-WARE OF THEM, WHEN WE'RE A-PART. DREAMS OF LOVE WILL LINGER,

Gm7 C7 Fm Bb7 Gm7 C7 Fin Eb G Ab / Bbm7 /

THO' THE YEARS GO BY. TIMES WE SPENT TO-GETHER, MEM'RIES NEVER DIE. I'M THINKING OF OUR TO-MOR-ROWS, WHILE I

Gm7-5 C7+ Fin

MISS MY LOV-IN' TIME.

3043

STOMP, LOOK AND LISTEN

DUKE ELLINGTON (1944)

Musical notation for the first staff of 'Stomp, Look and Listen'. Chords: F, D7, G7, C7, F, D7, G7, C7, F7, Bb.

Musical notation for the second staff of 'Stomp, Look and Listen'. Chords: Bbm, F, G9, C7, C7sus, F, F9, F9+.

Musical notation for the third staff of 'Stomp, Look and Listen'. Chords: Bb, Db7, C7. Ends with a box containing 'D.C. al f'.

Musical notation for the CODA of 'Stomp, Look and Listen'. Chords: C7, C7sus, F.

(A REAL "TEAR JERKER") ANLANTE

IN THE CITY OF SIGHS AND TEARS

WORDS BY ANDREW STERLING (1902) MUSIC BY KERRY MILLS

"PA-PA, TELL ME WHERE IS
KNOW HOW MUCH I'M

Musical notation for the first line of 'In the City of Sighs and Tears'. Chords: D7, A, D7, G, E7, Am, Am7, D7, B7, Em, G, Gm, D/A, A7.

MA-MA?" CRIED A LITTLE GIRL ONE DAY. "I'M SO LONESOME HERE WITH- OUT HER. TELL ME WHY SHE WENT A-

Musical notation for the second line of 'In the City of Sighs and Tears'. Chords: D7, Am, C, C#, G, E7+, A7, D7.

-WAY? YOU DON'T KISS? PA-PA PLACED HIS ARMS A- ROUND HER, AS HE SOFTLY WHISPERED THIS:—

(VALSE LENTO)

Musical notation for the third line of 'In the City of Sighs and Tears'. Chords: G, B7, C, E7, A7, D7, G, C#, D/A, A7.

DOWN IN THE CI-TY OF SIGHS AND TEARS, UN-DER THE WHITE LIGHT'S GLARE,—

Musical notation for the fourth line of 'In the City of Sighs and Tears'. Chords: D/A, C#, A7, D7, C, D, D7, A7, D7.

YEARS, YOU'LL FIND YOUR MA-MA THERE. FACE HIDES ITS STO-RY OF LOST CA-

Musical notation for the fifth line of 'In the City of Sighs and Tears'. Chords: G, E7, A7, A7, Cm, G, E7, Eb7, D7, G.

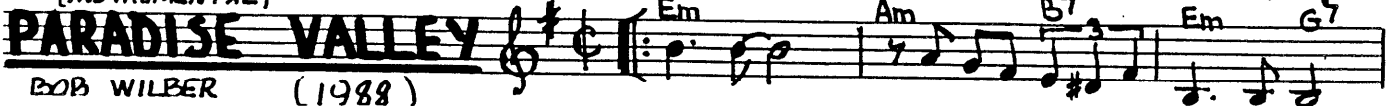
-REERS. AND PER-HAPS SHE IS DREAMING OF YOU TO-NIGHT, IN THE CI-TY OF SIGHS AND

Musical notation for the sixth line of 'In the City of Sighs and Tears'. Chords: G, C, G, D.

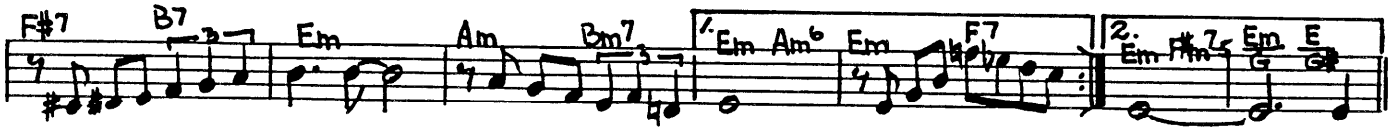
TEARS.

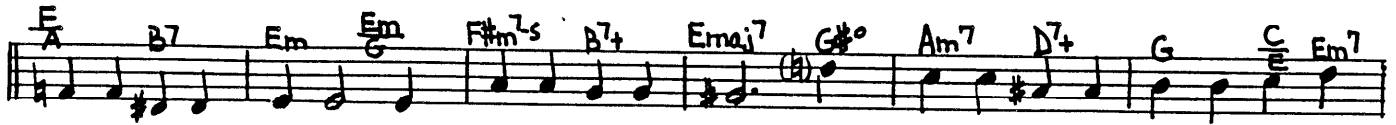
3044

(INSTRUMENTAL) MED. SLOW (♩=112)


PARADISE VALLEY 

BOB WILBER (1988)

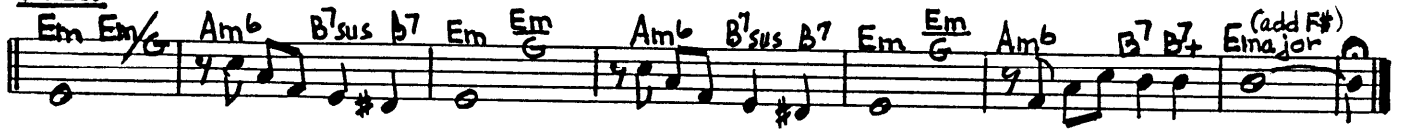


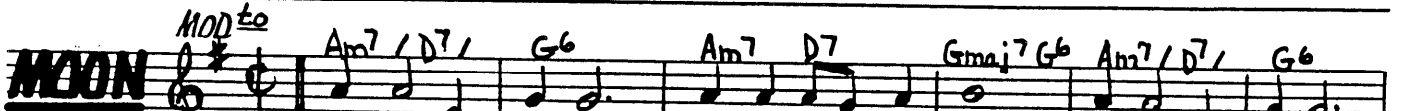






CODA

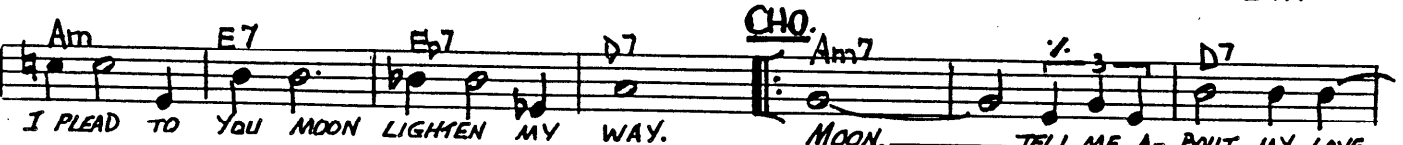


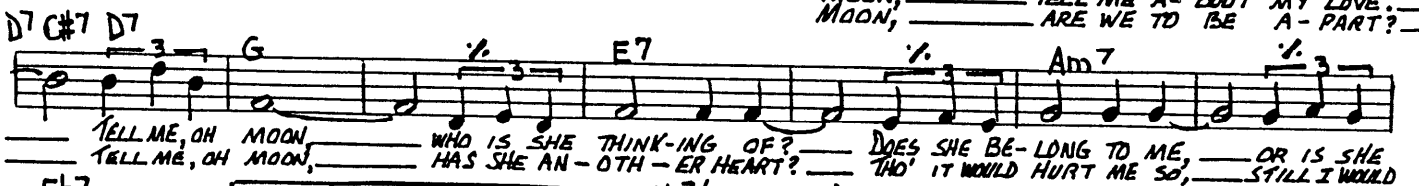
MOON 

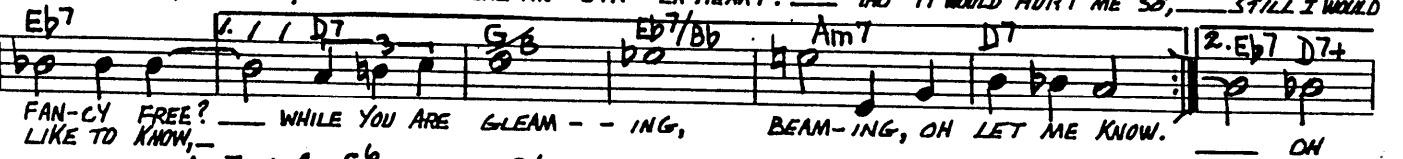
MICHAEL CALED & JACK MILES (1932) DAISIES WON'T TELL ME IF MY ROMANCE IS THRU. IS THIS THE END-ING,

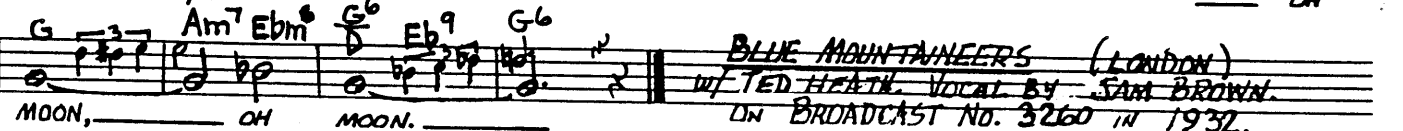


LUST WHEN LOVE DREAMS ARE NEW? I'VE ASKED THE RIV-ER. IT WOULD-N'T SAY.









BLUE MOUNTAINERS (LONDON) W/ TED HEATH. VOCAL BY SAM BROWN. ON BROADCAST NO. 3260 IN 1932.

3045

MY DADDY ROCKS ME (WITH ONE STEADY ROLL)

WORDS and MUSIC by J. BERNI BARBOUR

(1924)

NOT FAST

I'VE GOT A SWEET - IE, NO ONE COULD BE SO SWEET TO ME. HE MAKES ME

HAP-PY. I'M GLAD TO SAY HE'S AL-WAYS GAY. I'VE GOT A GREAT BIG ROCKING CHAIR, AND

EV-'RY NIGHT YOU'LL FIND US THERE. I'M ON HIS KNEE, WHILE HE ROCKS ME TO A ROCK-Y MEL-O

CHD.

-DY.

DAD-DY ROCKS ME WITH ONE STEAD-Y ROLL. _____

DAD-DY ROCKS ME WITH ALL HIS HEART AND SOUL. _____

WE'LL ALWAYS SPOON WHILE THE WRAPD IN A BLANK- ET OF MOST EV-'RY EVE-NING AT TALK A-BOU ROW-BOATS AND

LIGHTS ARE LOW. HE HATES TO LEAVE ME WHEN IT'S TIME TO GO. LOVE AND CHARMS, I'M SITTING PRET-TY WHEN I'M IN HIS ARMS. HALF-PAST NINE, WE GET TO-GETH-ER AND THE WORLD IS MINE. BIRCH CAN-OES, YOU NEED A CHAIR TO ROCK A-WAY YOUR BLUES.

DAD-DY ROCKS ME WITH ONE STEAD-Y

TO REPEAT

ROLL.

LAST

ROLL.

TRIXIE SMITH (VOCAL) with JIMMY NOONE'S CHARLIE SHIVERS, S. BELLET APEX CLUB ORCH. On DECCA 7617 in 1938. VOCALION 2779 (1929)

YOU'LL HAVE TO PUT A NIGHTIE ON APHRODITE

WORDS BY SAM M. LEWIS and JOE YOUNG (1920)
MUSIC BY WALTER DONALDSON

BRISKLY!
IN TWO

C G7 C / G7 C G7 C / C# / G7 G7

HUSBANDS ARE FLIGHT-Y, THEY'RE FLYING A-ROUND AND LEAVING THEIR WIFE-Y'S AT

C Eb G7 C G7 C / C Eb G7 E7 Am7

HOME. SINCE APH-RO-DI-TE BLEW IN-TO THE TOWN, THEY GO TO THE SHOW

D7 G 1 1 1 2 Ab C 1 1 1 2

ALL A-LONE. THERE'S ON-LY ONE THING YOU CAN DO, TO

D7 Eb D7 / F#7 G7 D7 G7 CHO. C C#

MAKE HUBBY STAY HOME WITH YOU. YOU'LL HAVE TO PUT A NIGHT-IE ON SLIGHT DE-SCRIPT-ION OF PUT A NIGHT-IE ON

G7 G7 G7 C

APH-RO-DI-TE, TO KEEP ALL THE MAR-RIED MEN HOME. THIS E-GYP-TION MAKES APH-RO-DI-TE, TO

C E7 E7 Am D7 A7 D7 A7

THESE WINTER NIGHTS SHE'S APT TO CATCH A COLD. THAT'S NOT THE ON-LY THING SHE'LL

Dm G7 D7 A7 2. G7 G7 F E7 Am

CATCH, I'M TOLD. WHY JUST A PA-PA LEAVE MA-MA A-LONE. THE BALD HEADS

Gm C7 F A7 A7 Dm Fm C E G7

SITTING DOWN IN BALD-HEADED ROW TAKE ONE LOOK AND THEN THEIR HAIR STARTS TO GROW.

D7 G7 A B D.S. al CODA G7 C G7sus C# F#

YOU'LL HAVE TO KEEP ALL THE MAR-RIED MEN HOME.

3047

EDITH WILSON'S JAZZ HOUNDS
ON COL. A-3634 IN 1922.

MED. SLOW

MAMMY, I'M THINKING OF YOU

PERRY BRADFORD

(1922)

I KNOW I AM A WAN-D'RING SHEEP

C7 C7 F7 Bb D7 Gm Gm7 C7/E C7 F7 Cm7 F7

FROM THE FOLD. BUT THERE'S ONE THAT'S DEARER TO ME THAN RICHES OR GOLD.

Bb7 Eb Bb7 C7 C7

IT'S MY DEAR OLD MAM-MY, DOWN BE-LON THE MASON DIXON LINE. NOW SHE IS FOR- EV-ER ON MY

F7 / Cm7 / F7 Bb F7 Bb Eb

CHO.

MIND, ALL THE TIME. MAM-MY, I'M THINKING OF YOU. MAM-MY, WHY DON'T YOU

Bb D7 Gm C7

WRITE TO ME? I MISS THAT GOOD OLD SUGARCANE, CABBAGES, AND THE SWEET CORN, AND FOLKS

C7 Ebm6 F7 Bb Bb7 Eb

THAT DANCE 'TIL DAWN WHERE I WAS BORN. I'M GO-ING HOME TO SEE MY MAMMY, UN - CLES

Eb D7 Gm E° Eb

EPHRAIM AND SAM-MY, WAY DOWN IN DEAR OLD AL - A - BAM --- Y. CROSS MY HEART, I

Eb Bb Bb7 G7 C7 Cm7 F7 Bb Dp° Cm7 Bb

SAY THAT I WILL NEV - ER ROAM, MAM-MY, WHEN I GET BACK HOME.

MED. SLOW FOUR

"MOONLIGHT AND ROSES" BLUES

WORDS & MUSIC BY BEN BLACK (1926)
(SAME COMPOSER - ONE YEAR AFTER THE ORIGINAL)

I FEEL BAD A-BOUT A MEL-O-DY.

F A7/E Dm A7 Dm G7 / / C#° Am E7 Am D7

IT'S A TUNE THAT'S ALWAYS HAUNTING ME. NIGHT AND DAY, IT RUNS RIGHT THRU MY BRAIN, AND IT'S DRIVING ME IN-

G / / G G7 C Cm G G#° D7/A Fm/A G7 / /

-SANE. I'LL AD-MIT THAT IT'S A PRETTY MEL-O-DY. BUT IT GIVES ME THE BLUES, YOU SEE. - SO FROM MY

CHO. C E7 A7 Dm G7 C F E Eb°

HEAD UN-TO MY TDES-ES, FROM MY KNEES UN-TO MY NOSES, I'VE GOT THE "MOONLIGHT AND ROSES" BLUES.

"MOONLIGHT AND ROSES" BLUES - CONT.

3048

G⁷ D G⁷ C G A⁷ D⁷ G⁷ C

EV'RY PICTURE SHOW, EV'RY RA-DI-O, "MOONLIGHT & ROSES", THAT'S ALL THEY SEEM TO KNOW. WHY DON'T THEY SING A-BOUT THE

E⁷ F A⁷ E A⁷ D⁷ G⁷

"VILLAGE BY THE SEA", AND LET THE POOR OLD MOON AND ALL THE ROSES BE. SO FROM MY

RIT. E⁷ A⁷ Fm Ab C G⁷ Ab C

CODA

BLUES. SIGN OFF! I'VE GOT THE "MOONLIGHT AND ROS-ES" BLUES.

(©1932) MODERATO

NIGHT

WORDS BY E.Y. HARBURG HEIGH-HO, HEIGH-HO, DAYTIME HOW I WISH YOU'D GO!
MUSIC BY MILTON AGER

Ebmaj⁷ Fm⁷ Gm⁷ Fm⁷ Ebmaj⁷ Fm⁷ Gm⁷ Fm⁷

LONGE-LY HEARTS NEED NIGHT FOR IN-SPI-RA-TION. HO-HUM, HO-HUM,

NIGHT-TIME WON'T YOU EV-ER COME? ON-LY YOU CAN BRING ME CON-SO-LA-TION.

Ebmaj⁷ Bb⁺ / Ab⁺ Bb⁺ Eb Ebmaj⁷ Eb⁶ (OFFBEAT BASS) Ab Bb⁶ Bb⁶ Bb⁷ Bb⁶

Ab (OFFBEAT BASS) Bb⁶ Bb⁷ Bb⁶ Ab G⁺ G Cm Cm⁷ Cm⁷ F F⁷ Bb Bb⁷

CHO.

Eb Bb⁺ Eb Cm⁷ F⁷ Bb⁷ Fm⁷

NIGHT, NIGHT, NIGHT, LET YOUR MOON ABOVE LIGHT MY WAY TO LOVE,
LEAD ME DOWN THAT TRAIL WHERE THE NIGHTIN- SALS
HEAR MY LONE- LY CALL! WHEN YOUR SHADOWS FALL,

1. Bb⁷ Bb⁺ Eb Eb/G Ab⁶ Bb⁷ 2. Bb⁷ Eb Ab⁷

THE LOVE I NEV-ER KNEW. MAG-IC WILL SER-EN-ADG ME, TOO.

Eb Gm Gm⁷ C⁷ F

THE LOVE THAT FATE IN-TEND-ED TO BE MINE, HELP ME DIS-COV-ER!

Fm Fm⁷ Bb⁷ Eb Eb⁶ Ab⁶ Bb⁷+

LET YOUR LUCKY STARS THAT SHINE GUIDE ME TO MY DREAM LOV-ER.

CODA

Bb⁷ Bb⁷ Eb Ab⁶ Eb

MY DAY DREAMS ALL COME TRUE.

HUSK O'HARE'S SUPER ORCHESTRA OF CHICAGO ON GENNETT #4921 IN 1932.

3049

DEL MAR DRAG *SLOWLY* [1] Bb $A7$ $Ab7$ $G7$ $C7$ $F7$
 DON EWELL (1952)

1. Bb $F7$ 2. $Bb7$ Eb E° Bb/F 3. $Bb7$ Eb E°

Bb/F $F7$ 3. Fm $G7$ $C7$ $F7$ $E7$ Bb EDITOR'S
 ADDED CHORUS
 IN KEY OF "E"

[2] C $B7$ $Bb7$ $A7$ $D7$ $G7$ 1. C $G7$ 2. $C7$

F $F^{\#}$ C/G $C7$ F $F^{\#}$ C/G $G7$ 3. Gm $A7$ $D7$ $G7+G7$ C

DON EWELL (NOV. 14, 1916 TO AUG. 9, 1983) PLAYED PIANO WITH
 DOC EVANS, SIDNEY BECHET, MUGGSY SPANIER, MIFF MOLE.
 WITH TURK MURPHY'S BAND IN 1956, JACK TERGARDEN 1956-60,
 and DUKES OF DIXIELAND IN NEW ORLEANS.
 (AN ACCOMPLISHED RAGTIME PIANIST, ALSO.)

THE ABOVE TUNE WAS RECORDED BY DON EWELL

NOT TOO FAST
THE YALE BLUES Eb G $B7$ $Bb7$ $Bb7$
 LYRICS BY COLLIE KNOX AND STUDIED BLUES ALL DAY.
 MUSIC BY VIVIAN ELLIS (1927) NOT QUITE THE SORT OF KNOW-LEDGE FOR WHICH GOOD FARMERS PAY.

$Fm7$ $Bb7$ $G7$ 1. Cm $G7$ Cm $Cm7$ $F7$ $C7$ $F7$
 THEY TRIED TO STOP HIS DAN-CING, BUT ALL WITHOUT A-VAIL. HE FOUND A BLUES EN-TRAN-CING,

Ab $Fm7$ $Bb7$ 8. CHO. Eb G $Bb7$ $Bb7$ $Eb7$
 THE BLUES HE CALLED "THE YALE". THEY SAY THE "YALE" IS LIKE THE WALK OF AN-Y SNAIL UP-ON A
 EYES, YOU'LL DO IT SOON. A WORLD OF SIGHS IS IN THE

Ab $Fm7$ $Fm7-5$ Eb $Bb7$ $Bb7$ $Bb7$ $Bb7$ Eb $Bb7$ 12. Eb
 "YALE" HAD PUT THE REST BEYOND THE PALE. IT IS THE

STALK. THOSE ARE THE VIEWS OF ALL WHO DO THE NEW YALE BLUES. JUST CLOSE YOUR
 TUNE. WHEN DAYLIGHT DIES, THE STARS ARE DANCING THOSE YALE BLUES.
 DEST. PUT ON YOUR SHOES, SUPPOSE YOU TRY THOSE

Eim Am $D7$ Gm Cm $D7$ Gm / Eb Gm Bb
 WHEN HARVARD KNEW THAT SYNCO-PA-TION, IT SENT THEM SIMPLY WILD. THEIR ANGER GREW,

THE YALE BLUES - CONT.

3050

Cm7 F7 Bb Ebm F7 Bb7

WHEN EV'RY NA-TION AND EV'RY LITTLE CHILD SAID THAT THE

D.S. al f

Eb Ab Abm Eb

CODA

NEW YALE BLUES.

DORSEY BROTHERS ORCHESTRA VOCAL BY **BILL DUTTON**
(CARL KRESS, CHAUNCEY MOREHOUSE)
ON OKEH 41007 IN 1928.

JIMMY JOY ORCHESTRA
(MATTY MALLOCK, FERRY SHAND & CARL HATCH)
ON BRUNSWICK 3905 IN 1928.

EMERSON GILL and his BAMBOO GARDEN ORCH.
(VOCAL BY PINKY HUNTER)
ON COLUMBIA # 13552 IN 1928.

YOU'RE BURNIN' ME UP *MODERATO*

BILLY FRISCH, ROY BERGERE and ROSS GORMAN (1926)

Boo! You _____ Hoo! KNEW _____

C F7 1/2 C G7 G7 G7 C7 B7 Eb7 G7

I'M LONE - LY AND BLUE. AND I GUESS THEY ALL ARE WON-DER-ING WHY I SIGH LIKE I DO.

YOU'RE FOOL - IN' WITH

1/2 C Cm Gm Cm Gm D Gm D G7 G7 CHO. Eb7

ME. LOVE IS BLIND, BUT I KNOW THAT YOU CAN SEE: YOU'RE BURNIN' ME WHY COULDN'T YOU

Am7 C7 F A7 Eb7 Eb7 D7 G7 G7+

UP, TURN-IN' ME DOWN. YOU KNOW THAT YOU'RE HOLD-IN' ME BACK, FOOL-IN' A-

TRY LOV-ING ME TOO? NOW, IF I CAN'T HAVE WHAT I

C G7+ C F Eb G7 C D# F F7 E7 Am F7 E7 Eb7

-ROUN'. I DON'T SEE HOW YOU CAN SAY "NO-NO" WITH A SMILE. I ON-LY

D7 G7 Dm7 Fm6 G7 Dm7 G7

WISH YOU WOULD SAY "YES" ONCE IN A- WHILE. YOU KNOW I LOVE YOU.

D.S. al f

CODA *G7 E7 / Am6 E0 E7 E0 Am6 E7 A7*

WANT WHAT'LL I DO? YOU'RE BREAKING MY HEART, AND IT'S

D7 G7 C G7 C F7 C G7 C

ALL ON-ER TOWN THAT YOU'RE BURNING ME UP, TURN-ING ME DOWN.

The TENNESSEE TOOTERS with **RED NICHOLS,**
MIKE MOLE, RUBE BLOOM, JOE FARO, VIC BURTON.
ON VOCALION 15488 IN 1926.

ROSS GORMAN ORCHESTRA
ON EDISON 51896 IN 1926.

3051

EDITOR'S NOTE:

PLEASE CLARIFY

TRANSLATE "CLARIFY" AS:
PLAY ON THE CLARINET.

BOB WILBER and GERRY FINNINGLEY

(1973)

BRIGHTLY

Musical staff 1: Treble clef, 4/4 time. Chords: Dm6, Cm6, Bbm6, A7, G9, F9, Eb9, A7/E.

Musical staff 2: Treble clef, 4/4 time. Chords: Dm6, Cm6, Bbm6, A7, Dm6, Gm6. Includes a circled 'A' section marker.

Musical staff 3: Treble clef, 4/4 time. Chords: Gm6, Eb7/Bb, A7, Eb7/Bb, A7, Dm6, Cm6, Bbm6, A7. Includes a circled 'B' section marker.

Musical staff 4: Treble clef, 4/4 time. Chords: Dm6, Eb7, Dm, D7, Gm6. Includes a circled 'B' section marker.

Musical staff 5: Treble clef, 4/4 time. Chords: E7, Amaj7, A, Bb, Bb, A7, Dm6.

Musical staff 6: Treble clef, 4/4 time. Chords: Dm6, Gm6, Eb7/Bb, A7, Eb7/Bb, A7.

Musical staff 7: Treble clef, 4/4 time. Chords: Dm6, Eb7, Dm6, Dm6, Gm6. Includes a circled 'C' section marker.

Musical staff 8: Treble clef, 4/4 time. Chords: A7sus, A7, Em7-5, Eb7, Dm6, Bb7, A7+, Dm6, D7.

Musical staff 9: Treble clef, 4/4 time. Chords: Gm, E7, A7.

Musical staff 10: Treble clef, 4/4 time. Chords: A7, Dm6, Gm6, A7sus, A7. Includes a circled 'D' section marker.

Musical staff 11: Treble clef, 4/4 time. Chords: Em7-5, Eb7, Dm6, Bb7, A7+, Dm, Dm7, Bm7-5, Bb7, A7+, Dm, Dm7, Bm7-5.