

PLEASE CLARIFY - CONT.

3052

Musical staff 1: Cm7 F7 Bb Bb+ Bb6 Bb+ Bb Bb+ Bb6 Bb+ [E] Bb Bb+

Musical staff 2: Bb6 Bb C7/Bb Ebm6/Bb Ebm6 Cm7/F

Musical staff 3: 1. Bb Db Cm7-5 F7 2. Bb Bb7/F Em7-5 A7 [F] D

Musical staff 4: D7 (4) E7 Gm6 Gm6/Bb Em7/A

Musical staff 5: D Db Cm6 F7 [G] Bb Bb+ Bb6 Bb Em7-5

Musical staff 6: C7 Bb/F Gm7 C7 F7 Ab Bb7/F Em7-5 Ebm6

Musical staff 7: Bb/D Bb7/F Em7-5 Ebm6 Bb/D Bb7/F Em7-5 Ebm6 Bb7

Musical staff 8: A7 [D.S. al.]

Musical staff 9: CODA [Dm A7/E Dm F D7/F# Gm D7/A Gm/Bb E7/B]

Musical staff 10: A7 Bm7-5 Co A7/C# 1. Dm Gm Dm 2. Dm Gm Dm

Musical staff 11: Dm6 Cm6 Bbm6 A7 Dmajor

Empty musical staff

3053

MOD tr

YOU GOTTA GET GOIN'

MOE JAFFE, SCRAPPY LAMBERT
and CLAY BOLAND (1930)

BA-BY, WHY WAIT 'TIL YOU'RE
WHY NOT MAKE HAV WHILE THE

C7 C7 Gb7 F7 Fm7 Bb7 Eb

EIGHT-Y, SUN'S HOT. AND THEN GET A MATE-Y ? THAT NEV-ER WILL DO.

YOU'LL FIND THERE'S A WHOLE LOT

F7 Bb7 F7 Bb7(13) Bb7 Bb7 CHO. Cm7

THAT'S WAITING FOR YOU. IF YOU WANNA GO PLA-CES AND YOU
WANNA MAKE UP FOR ALL THE
BE NO AT-TRAC-TION WHEN YOU'RE

Fm7 Bb7 Eb Cm7 Fm7 Bb7 Eb

WANNA DO THINGS YOU WANNA SEE FA-CES AND YOU WANNA WEAR RINGS YOU GOTTA GET GO-IN'.
THINGS THAT YOU MISSED. YOU GOTTA WAKE UP IF YOU HAVE NEVER BEEN KISSED. YOU GOTTA GET GO-IN'.
NINETY AND GRAY. YOU'LL GET LOTS OF AC-TION IF YOU DO WHAT I SAY. YOU GOTTA GET GO-IN'.
YOU GOTTA GET GO-IN'.

Bb7 Bb7 Eb Eb9 Ab9 Ab7 G7

BA-BY YOU GOTTA GET GO-IN'! IF YOU DON'T HAVE YOUR BOY FRIEND WONDER WHAT MAY BE THE

C7 F7 Bb7 D.S.

MAT-TER. AND DON'T EX-PECT YOUR LIN-IN' ON A SIL-VER PLAT-TER. YOU WILL

CODA Eb6 / Ab9 Ab0 Eb Eb

GO-IN'!

THE CAMINETTO RAG
BOB WILBER (1985)

$\text{♩} = 160$ Fm7 Fm6 Bb7 Eb A Eb Bb7 Eb

MED. FAST IN 2

Cb7 Bb7 A7 A7 Bb7 Eb D4 Eb Eb0 Bb7

2. Cb7 Bb7 Eb Ab Bb Eb7 Eb7 Dm7s Db0 Ab Dbm6 Cm7 Eb0

1. Bbm7 Eb7 Eb0 Eb7 Ab Eb7 Ab 2. Eb Fm7 F#m7

Eb7 Ab A Ab7 Ab7 A7 Ab7 Ebm7 / Ab7

3055

PROMISE ME EVERYTHING, NEVER GET ANYTHING BLUES

BY HENRY PEASE, ED. G. NELSON (1924) and VAN and SCHENCK

SLOW BLUES

Musical staff with notes and lyrics: LI-ZA LEE SAID TO JACK-SON LEE, "WE'VE BEEN MARRIED MAN-Y YEARS,

Musical staff with notes and lyrics: ALL I GOT SINCE WE TIED THE KNOT, WAS A LOT OF TROU-BLE AND TEARS. STAY OUT ALL NIGHT, GET GINNED

Musical staff with notes and lyrics: UP AND FIGHT: THAT'S THE BEST THING YOU CAN DO. THINGS YOU PROMISE ME, I JUST NEVER SEE. AND THAT'S

Musical staff with notes and lyrics: WHY I'M SAY-ING TO YOU: I'VE GOT THOSE PROMISE ME EV-'RY-THING, NEVER GET AN-Y-THING BLUES. I'LL GIVE YOU SUCH AND SUCH, NEVER GIVE NOTH-IN' MUCH BLUES.

Musical staff with notes and lyrics: I GOT THOSE: I'M COMIN' HOME AT EIGHT, MY HOS-IER -- Y IS ALL FULL OF HOLES, ALWAYS SIX HO-URS LATE BLUES. YOU PROMISED

Musical staff with notes and lyrics: ME AN AW-FUL LOT. AN AW-FUL LOT I NEV-ER GOT! THERE'S A GAME 'PUT AND TAKE' THAT YOU

Musical staff with notes and lyrics: MAKE ME RE-CALL. YOU DON'T PUT, YOU JUST TAKE IT ALL. I'VE GOT THOSE

Musical staff with notes and lyrics: CODA AIN'T GOT NO SOLES ON MY SHDES. WHEN WE WERE WED, YOU SAID A CARRIAGE WE MUST GET. WERE

Musical staff with notes and lyrics: MARRIED SEVEN YEARS AND HAVEN'T USED IT YET. I'VE GOT THOSE PROMISE ME EV-'RYTHING, NEVER GET AN-Y-THING

Musical staff with notes and lyrics: THE VIRGINIAN'S with HENRY BUSSE & FERDE GROFE. (VOCAL BY ALLEEN STANLEY & BILLY MURRAY) ON VICTOR 19231 IN DEC. 1923.

VIPER MAD

(TRANS. BY ED METZ)

SIDNEY BECHET (1938)

MEDIUM UP

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time. Chords: Em, D7, D7, D7.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time. Chords: G, D7, D7, G, B7.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time. Chords: Em, G7, C, C#o, G, Em.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time. Chords: A7, D7, D7, A7, D7.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time. Chords: G, C7, G, B, B, G, Cm, G, Cm, G, Cm, A7, D7, G.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time. Chords: G, Cm, G, Cm, Em, A7, D7, Am, E7, Am.

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time. Chords: A7, D7, D7, D7. Section: CODA. Chords: G, G.

Musical staff 8: Treble clef, key signature of one sharp (F#), 4/4 time. Chords: G, Bb, Db, D7, A7, D7.

Musical staff 9: Treble clef, key signature of one sharp (F#), 4/4 time. Chords: G.

RECORDED BY NOBLE SISLE ORCHESTRA
 SIDNEY BECHET, SOLO - O'NEILL SPENCER, VOCAL.
 ON DECCA No. 7429 IN 1938.

3057

SLDW FOX-TROT

SUNSHINE

IRVING BERLIN (1928)

INSTR. VERSE

Chords: Eb C7 C7 F7 Fm7s Bb7 Eb

Chords: Eb Bb7 Eb Bb7 Fm7 Bb7 Eb Eb G B7 Bb7 Eb C7+C7 F7

(cym.) VOCAL

GIVE THE BLUES A

Chords: Eb Eb7 Ab C7 F7 Bb7 Bb7 F E0 Bb7 Eb

CHASE. FIND A SUNNY PLACE. GO AND PAINT YOUR FACE WITH SUN-SHINE.
 PILLS. THROW A-WAY YOUR PILLS. YOU CAN CURE YOUR ILLS
 START FOUNDING AT YOUR HEART, RUB THE INQUIRED PART

Chords: Cm Ab7 Bb7 Eb Ab7 G7+G7 G7 Dm7-s

PAY YOUR DOCTOR WITH SUN-SHINE. WHY DON'T YOU TAKE YOUR TEARDROPS ONE BY ONE, BE-

Chords: G7 C7 F7 Cm7-s F7

-FORE IT GETS TOO LATE, HANG THEM UP OUT IN THE SUN, AND THEY'LL E-VAP-O-RATE.

CODA

Chords: Bb7 Bb7/f Bb7 Eb

WHEN THE TROUBLES WITH SUN-SHINE.

THE VAGABONDS with T. DORSEY,
 & MICKY BLOOM. VOCAL BY ELLIOTT STEWART.
 (FEB. '29: NOT RELEASED BY GENNETT)

MARCH & TWO-STEP

NOT TOO FAST

A (ORIG. IN 2/4 TIME)

PICKLES AND PEPPERS

ADALINE SHEPHERD (1907)

Chords: G Bm Em D7/A D7 D7/A D7 Am7 D7 G

Chords: D7/A Cm G Em Eb G D7 G G G B D7

Chords: G Em Em Bb D7/A D7 G Em G G

Chords: G C A7 G/B C/Eb G D Eb Em D7 F# G G G

C TRIO

ARTHUR PRIOR'S CONCERT BAND ON VICTOR 5713 IN 1909.

Musical score for PICKLES and PEPPERS - CONT. featuring guitar chords and piano accompaniment. The score includes multiple staves with notes, rests, and dynamic markings such as *mp*, *mf*, and *f*. Chords include C, F, G7, D7, Am7, Ab, G, and E. Performance instructions include *(P)*, *(RHV. OUT)*, *(+BL)*, and *NO RHY.*

WAIT'LL I GET YOU IN MY DREAMS *SLOWLY and LEGATO*

WORDS BY JACK SCHOLL (1932) MUSIC BY MAX RICH and BRADFORD BROWNE I NEVER THO'T THAT LOVE WOULD

Musical score for WAIT'LL I GET YOU IN MY DREAMS with lyrics and guitar chords. The score is in a 4/4 time signature and includes lyrics such as "ANSWER TO MY CALL, AND THEN I FELT THAT THRILL OF DE-LIGHT. WHAT MORE WAS THERE TO ASK FOR, WHEN I HAD IT ALL: A PERFECT GIRL, A PERFECT NIGHT. WE FOUND A LOVELY GARDEN IN THE MOON-LIGHT, WE AND THE TREE WE SAW A PAIR OF LOVE BIRDS! HEARD THE MUSIC PLAYING IN THE MOON-LIGHT, BUT STROLLED A-LONG AMONG THE SILV'RY BEAMS. YOU WOULDN'T LET ME LOVE YOU IN THE MOON-LIGHT, BUT I RE-MARKED HOW PEACEFUL IT ALL SEEMS. YOU WOULDN'T PAY AT-TEN-TION TO MY LOVE WORDS, BUT AIR WAS FILLED WITH SWEET RO-MAN-TIC THEMES. YOU WOULDN'T LET ME LOVE YOU IN THE MOON-LIGHT, BUT WAIT'LL I GET YOU IN MY DREAMS, UP DREAMS. YOU'LL BE SAT-IS-FIED TO BE BE-SIDE ME. THE LOVER I'D BE WOULD WARRANT THIS. YOU'LL BE SORRY THAT YOU ONCE DE-NIED ME. A LITTLE LOVE, A LITTLE KISS. WE WAIT'LL I GET YOU IN MY DREAMS." Chords include Fm7, Bb7, Eb, Gb, Cm, Fm, Cm7, F7, Bb7, Ab, Bbm, Bb, Ab, Eb, D7, Gm, Eb7, Eb/Bb, Am7-5, D7, Gm/D7, Gm, Gm6, Gm, Gm7, Cm7, Cm5, F7, Bb7, Bb, Bb7, and Eb. Performance instructions include *CHQ.*, *D.S. al*, and *CODA*.

3059

MEDIUM 2-BEAT

RUN, BRUDDER RABBIT, RUN!

LYRIC BY JAS. W. JOHNSON (1906) MUSIC BY J. ROSAMOND JOHNSON

COTTONTAIL A-HID-IN' IN DE
JAYBIRD AN A-WHIS-TLE-IN' A

F C7 F C7 F Bb F A D7 Gm G7

WIRE GRASS, EATIN' ON A TURNIP TOP. OH ME! OH MY! SUMPIN' GWINE TO HAP-PEN
WARN-IN' CRY, SITTYN' ON A CROSSROAD FENCE. OH ME! OH MY! OH MY!

C7 F

SOON. FEELIN' MIGHTY HAPPY, SAYIN' TO HIS-SELF, "GOOD TIMES NEVER GWINE TO STOP"

Bb F A D7 Gm E7+ E7 Am C7 C7

OH ME! OH MY! RABBIT BETTER CHANGE THAT TIME. OLD UNCLE EPH DONE WHISPER TO DE DOG,

F (BS: F-E-D-C) C7 F

LOADED UP HIS OLD SHOT GUN. EV'RY PIC-A-NINNY GOT A GRIN ON HIS FACE, WAITIN' FOR TO SEE DE

(BS: F-E-D-C) CODA CHO. (BS: C-Bb-A-G) Bb/D Bb F A D

FUN. RABBIT AN'T YOU GOT NO SENSE? RUN! RUN! RUN! RUN!

F/C C7 (BS: F-E-D-C) Bb F A D7 G7 (BS: C-D-E-C)

RUN, BRUDDER RABBIT, RUN! RUN! RUN! RUN! UNCLE EPH-RA-HAM'S GOT A GUN.

F Gm D7 Gm D0

OLD DOG TRAY IS ON YO' TRACK. HIST DAT COTTONTAIL ON YO' BACK. LUMP IN DE BRIAR PATCH,

F F/C Gm C7 F

GIT OUT DE WAY. YOU BETTER RUN, BRUDDER RABBIT, RUN!

J. ROSAMOND JOHNSON (1873-1954)
(PSEUDONYM: WILL HANDY)
COLLABORATED WITH BOB COLE ON
OH DIDN'T HE RAMBLE, LAZY MOON,
UNDER THE BAMBOO TREE, MY MISS. BELLE

"REX" MARCH - 2 STEP

STELLA WHITCHURST (1897)

TEMPO DI MARCIA

Bb F7 Bb Eb

BASS 8L

Bb Bb Bb G7 Cm F7 Bb

2. Bb

"REX" - CONT.

3060

Chords: Bb, F7, Bb, B, Gm, D7, Gm

Annotations: *cresc.*, *BASS BL*, *BASS SOLO*, *mf*

Chords: Gm, A°, D7, Gm, Cm, (NC), +BVA, Gm, 2. Gm

Annotations: *mf*, *D.C. al*

Chords: Bb, Bb7, Eb, C°, Eb

Annotations: **TRIO**, *mp-f (on D.S.)*, *RHY. TACET*

Chords: Eb, C°, Eb, Bb7

Chords: Bb7, Eb

Chords: 2. Fm, Fm/Ab, Fm, Eb

Chords: Fm/Ab, Fm, Bb°, Bb7, Eb, FINE, Cm, G7

Annotations: *mp*, *BASS BL*

Chords: Cm, G7, Cm, G7, (NC), G7

Annotations: *BVA BASSO*

Chords: Cm, Fm, Cm, A°, G7/B, Cm, Fm

Annotations: *mf*

Chords: Cm, G7+, Cm7, Bb7

Annotations: *f*, **(TO TRIO)**, **D.S. al FINE**

WRITTEN FOR and DEDICATED TO THE
 "KING" OF THE MARDI GRAS IN
 NEW ORLEANS. IT IS STILL USED.
 (AS OF JUNE 1993)

3061

TIME ALONE WILL TELL

ARCHIE GOTTLER and HORATIO NICHOLLS (1931)

YOU SAY THAT YOU'RE IN LOVE WITH ME, CAN IT BE

F Gm C7 F Gm C7 F

TRUE? CAN I BELIEVE IN YOU OR IS IT A DREAM? I WONDER

E7+ E7 E7 Am Am7 D7 G7 Dm7 G7 C7 C°

IF IT'S MEANT TO BE JUST FOR A DAY, JUST FOR A YEAR, OR FOR-EV-ER AND

C7 / Gm7 C7 **CHO.** Gm7 Gm7-5 C7 F Am E A F Eb7

EV-ER? TIME WILL TELL IF YOU LOVE ME. TIME WILL TELL IF YOU'RE SIN-
WILL YOU STILL BE RO-MAN-TIC WHEN THE MOON LOSES ITS

D7 Eb7 D7 Gm Gm7/F E7 F F° F / / F#°

-CERE. SPELL? I WONDER WILL YOU MAKE ME HAP-PY, OR WILL I BE BLUE,
AND WILL WE BE THE SAME OLD SWEETHEARTS WHEN

Gm Dm7 G7 C7

SOR-RY OR GLAD I EV-ER MET YOU?

CODA F/E7+ Eb7 D7
D.S. al f TIME HAS FLOWN?

Gm/D+ G7 C7 F Gm7 F

TIME A-LONE WILL TELL.

THAT OUGHT TO GET IT

CLARENCE WILLIAMS (1916)

MOD e_2 Eb Eb G G° Bb7/F Bb7 1. Bb7/F Bb7

Bb7/F Bb7 Bb7/F Bb7 Eb G B7 G° Fm7 Bb7 2. Bb7/F / / Eb Abm

Eb Bbm C7 F7 Bb7 **CHO.** Eb E°

F7 1. Bb7 G7 Fm Cm7 E7

Fm7 Bb7 2. F#° Eb Db7 C7 / F7 Bb7 Eb

INTRO AS A TP. CADENZA (HOLD CHORDS UNDERNEATH SOLO)

RHAPSODY IN LOVE

CLARENCE WILLIAMS (1931)

Bb7 Ab7 D7 / D° / D7 / VERSE Gm D7+

Gm7 C7 Eb7 D7+ Gm F7 C F7 F7 Bb F7+

Bb D7 A Gm D7+ Gm7 C7 Eb7 D7+ Gm Db7 F E7

Cm6 Eb D7 Gm Gm7 C7 F7 Bb7 [8] CHO. Eb E° Bb7 Bb7

THERE'S RHAP-SO-DY IN RHYTHM, THERE'S RHAP-SO-DY IN DANCE, THERE'S RHAP-SO-DY IN WHISTLES, AND IN A WORKMAN'S SONG, THAT

Eb Eb+ Ab Abm Eb E° Fm7 Bb7 Eb

RHAPSODY IN SINGING, BRINGS A SWEET RO-MANCE. THERE'S RHAPSO-DY IN MUSIC, BUT GIVE ME MINE IN LOVE. MAKES HIS WORK GO EASY, AND THE DAY PASS ON. — THERE'S RHAPSO-DY IN MUSIC, BUT GIVE ME MINE IN

F7 Bb7 Eb E° Bb7 Bb7 Eb Eb+

THERE'S RHAP-SO-DY IN CHURCH-ES, WHEN THE CHOIRS SING. THERE'S RHAPSODY IN BLUES AND ALL THE

Ab Abm Eb E° Fm7 Bb7 Bb+ Eb Cb7 Eb Ab7

BIRDS IN THE SPRING. THERE'S RHAPSODY IN MUSIC, BUT GIVE ME MINE IN LOVE. — — — "MEL-O

G7 C7 F7

-DY IN F" IS BEAU-TI-FUL, AND "SCHU-BERT'S SER-E-NADE." — BUT EVEN "RHAP-SO-

F7 Fm7 Bb7+ D.S. al Coda Eb Cb7 Eb

-DY IN BLUE" IS NOT FOR ME, I'M A-FRAID. — THERE'S LOVE. — — —

THIS SONG WAS USED IN DAN HEALY'S COTTON CLUB REVIEW and in LEW LESTIE'S RHAPSODY IN BLACK. WHEN CLARENCE WILLIAMS SUBMITTED IT FOR THEIR APPROVAL, HE SAID, "PERSONALLY, I FEEL THAT I HAVE NEVER WRITTEN ANYTHING BETTER". THE EDITOR AGREES. [GOOD CHORDS-GOOD MELODY-GOOD LYRICS]

CLARENCE WILLIAMS ORCHESTRA
with WILLIE "THE LION" SMITH & IVEKY WELLS
ON VOCALION 2899 IN 1934

VOCAL DUET with LIL ARMSTRONG & EVE TAYLOR
(accomp. by CLAR. WILLIAMS on piano.)
ON COLUMBIA 14677-D IN 1932.

3063

MOD (IN 2)

PEACOCK WALK

WORDS BY MICKEY KIPPEL
MUSIC BY JOHN CONRAD

(1920)

FAR A-WAY

IN AN AR-AB LAND, THEY SAY,

CAME A CAR-A-VAN, ONE DAY,

WITH A DANCING MAID - EN.

SHE WOULD TEACH THE

NA-TIVES HOW TO DO THE LAT - EST WALK.

AND THEIR SHAK-IN'

SOON WAS MAK-IN'

TALK. YOU COULD HEAR THEM SINGING:

LET'S DO THE

PEA - COCK WALK.

(LET US DANCE, LET US

DANCE, LET US DANCE)

THAT DANCE WILL SOON BE THE TALK. (LET US PRANCE, LET US PRANCE, LET US PRANCE)

JUST LIKE A DREAM-Y HES-I - TA - - - TION,

DO A TWO STEP,

THEN A NEW STEP

SLIDE.

TAKE IT EA-SY.

STEP HIGH AND SWING A- LONG.

(START TO SWAY, START TO SWAY, START TO SWAY)

JUST TRY, I KNOW YOU CAN'T GO WRONG.

YOU'LL NEV-ER STOP

UN-TIL YOU DROP,

WHEN YOU DO THAT NEW PEA-COCK WALK.

WHO MADE YOU CRY?

CLARENCE WILLIAMS
& SPENCER WILLIAMS

(1919)

CHO.

WHO MADE YOU CRY? - CONT.

3064

Musical notation for the first system of "Who Made You Cry? - Cont." with various chords and melodic lines.

Chords: Bb^2/F , E^o , Bb^2/F , Bb , Bb^2/F , E^o , Bb^2/F , Bb , $F7$, Bb , Bb^2/D , Bb^7 .

Chords: F^7 , F , C^7 , $G^{\#}$, F/A , F , C^7 , C^7 , $F7$, Cm^7 , F^7 , Bb , $F7$.

Chords: Bb^7 , E^o , $C^{\#o}$, D^7 .

Chords: G^7 , G^7+ , G^7 , Cm , $C^{\#o}$, Bb^2/D , D^o , E^7 , C^7 , $F7$, Bb , Bb^7 , E^o , $F7$, Bb .

PLAINTIVE PRELUDE (CONCERT KEY)

MERCER ELLINGTON and JACK HAN (1942)

Musical notation for "Plaintive Prelude" in Concert Key.

Chords: E^o , E^7 , E^o .

Chords: Bb^7 , Cm^3 , E^o , D^7 , G , E^7 , Bb^7 , Bb^7+ , Ab , D^o .

Chords: E^o , E^o , E^7 , Ab , D^o , C^7 , B^7 , Bb^7+ , Bb^7 .

CODA E^7 , E^o , Bb^7 , E^7-5 , E^o .

ADDITIONAL CHORUS (TRP. KEY) IN KEY OF "F"

Musical notation for the Additional Chorus in the key of F.

Chords: F^o , F^7 , Bb , E^o , D^7 , $C^{\#7}$, C^7+ , C^7 .

Chords: Dm , F^o , E^7 , A , $F^{\#7}$, C^7 , C^7+ , Bb , E^o , F^o .

Chords: $F^{\#7}$, F^o , C^7 , G^7-5 , F^o .

3065

SWING! NOT TOO FAST

HARLEM MADNESS

FLETCHER HENDERSON, NED WILLIAMS
and IRVING MILLS

(1934) INSTR. VERSE

HAR-LEM, I FEEL CRA-ZY THOSE BLUES MAKE ME FRANTIC. RHY-THMS ON MY BRAIN, THAT JAZZ WEIGHS ME DOWN.

MU-SIC, MOD-ERN-FUL, LA-ZY. HAR-LEM, I'M IN-SANE. THOSE TRUMPETS AND THOSE ONCE I WAS RO-MAN-TIC.

WAIL-ING TROM-BONES, SINGING SAX-O-PHONES. THAT MUSIC'S GOT ME RAZZMATAZZ, WITH

ALL THOSE MEL-Low MOANS. NOW I STRAY UP-TOWN. THOSE JUNGLE DRUMS, WITH

SAV-AGE MAD-NESS, GIVE ME THE BLUES AND STEAL MY GLAD-NESS. I'VE LOST MY MIND AND SOUL THAT

FLETCHER HENDERSON ORCH. (VOCAL: CHAS. HOLLAND)

w/ COLEMAN HAWKINS and BUSTER BAILLEY.

HAR-LEM MAD-NESS STOLE. ON VICTOR 24699A IN 1934.

LAUGHING AT YOU

SHORTY FALL, BID JACOBSON & EDDIE CONDON (1932)

YOU WERE THE AM OF MY EN-DEAV-OR.

I THOUGHT OUR LOVE WOULD LAST FOR - EV - - ER. THEN ONE DAY YOU WENT A - WAY

NOW I SMILE AND SAY: YOU BROKE MY HEART, BUT NOW I'M

LAUGHING AT YOU - CONT.

3066

Bb / / Bb Db Cm7 F7 F7+ Bb Bb7

LAUGHING AT YOU; FOR ALL THE MEAN THINGS YOU DO WILL ALWAYS COME BACK TO YOU.

I ALWAYS THOUGHT YOU LOVED ME, UNTIL I FOUND SOMEONE ELSE LOVED YOU WHEN I WASN'T A-ROUND. YOU THOUGHT IT SMART WHEN YOU WERE BREAKING MY HEART, BUT SOON YOU'LL BE SO SAD FOR MAKING US PART. NOW THAT I FOUND SOME-BODY WHO IS SO TRUE, I WILL BE LAUGH-ING, LAUGH-ING AT YOU.

BUD JACOBSON'S JUNGLE KINGS
JOE RUSHTON (BS. SAX) & FRANK MELROSE (PNO.)
ON SIGNATURE 904 IN 1941.

LADY LOVE ^{BOUNCE}

JIMMY BLYTHE (1901-1931) (1928)

CHQ.

SOUTH FRISCO JAZZ BAND
RECORDED IN 1934

NOTE: JIMMY BLYTHE LED VARIOUS COMBOS IN CHICAGO: 'BLUE BOYS', 'OWLS', 'STATE STREET RAMBLERS'

THE CHICAGO FOOTWARMERS (PROBABLY LED BY PIANIST JIMMY BLYTHE, INCLUDED THE DODD'S BROTHERS: JOHNNY (CL.) & "BABY" (DRS.) ON OKEH 8613 IN 1928.

BLYTHE WAS ONLY 30 YEARS OF AGE WHEN HE DIED.

3067

ALL-STAR JAZZ BAND BLUES

SLOW FOX TROT

BY CICIL C. NIXON (OF WHITEFISH, MONTANA)
arr. by HARRY ALFORD

(1921)

A *SLOWLY* *Cym.*

B

C *(Solo)*

TEXAS MOANER BLUES

CLAR. WILLIAMS & FAE BARNES (1924)

MED. SLOW

TEXAS MOANER BLUES - CONT.

3068

CHO.

CLARENCE WILLIAMS' BLUE FIVE
with LOUIS ARMSTRONG, S. BECHET
ON Okeh 8171 in 1924.

Vocal by ALBERTA HUNTER acc. by the RED ONION
JAZZ BABIES w/ LOUIS ARMSTRONG, LIL HARDIN,
& BUSTER BAILEY. ON GENNETT 5594 in 1924.

Vocal by LAURA SMITH acc. by
CLAR. WILLIAMS' HARMONIZERS
ON Okeh 8157 in 1924.

SIDNEY BECHET'S NEW ORLEANS FOOTWARMERS
w/ CHARLIE SHAVERS & WILLIE "THE LION" SMITH
ON VICTOR 27904 in 1941.

(USED WITH PERMISSION) INTRO F C7

STAYING ON THE HAPPY SIDE

WORDS & MUSIC BY MARGARET HARSHMAN (1972) (INSTR.)

CHO. 8

C7

ME. I'LL BE

CODA

STAYING ON THE HAPPY SIDE, STAYING ON THE HAP - - - PY SIDE!

MARGARET HARSHMAN HAD A MUSIC STORE IN THE FRENCH QUARTER OF NEW ORLEANS, and has written several songs that were used in the MARDI GRAS BALLS.

SHE WAS BORN IN 1907 and is still going strong, since selling the store at 925 St. LOUIS STREET.

3069

HEADIN' FOR BETTER TIMES

CHARLES TOBIAS and MURRAY MENCHER

(1930)

THERE'S A TRAIN BEEN STAND-ING STILL A

MOD ♩

C C E F G⁷ G⁷

C F⁷ C C E F G⁷ G⁷ C F C B⁷ Em

YEAR OR SO BUT I'VE HEARD SOME HAPPY NEWS TO-DAY. IT'S BEEN O-VER-

Em Am Em / / C⁷ / / Am⁷ D⁷ G G⁷ D⁷ G⁷ Dm⁷

-HAULED, AND NOW IT'S SET TO GO. AND HOW! IT'S SET TO GO RIGHT ON ITS WAY.

G⁷ B⁺ CHO. C C⁷ C⁷+ F Dm⁷-5 C Am⁷

PUT A COAT OF LUDY RIGHT ON. IN A MINUTE WE'LL BE GONE ON A CHOO-CHOO-CHOO-CHOO,
GLOOM WON'T BE AL-Lowed IN THAT OP-TIM-IST-IC CROWD ON A CHOO-CHOO-CHOO-CHOO,
GO FROM STATE TO STATE, WE'LL BE SHOUTIN' THINGS ARE GREAT ON A CHOO-CHOO-CHOO-CHOO,

D⁷ G⁷ C L. D⁷/G⁷ 2. C E⁷

HEAD-IN' FOR BET-TER TIMES. MIS-TER DON'T TAKE A TRUNK OF JUNK FILLED WITH
HEAD-IN' FOR BET-TER TIMES. HEAD-IN' FOR BET-TER

Am⁷ E⁷ Am A⁷ D⁷ D⁰ D⁷ A⁷ Ab⁺ G⁷ I N W B⁺

YES-TER-DAYS. TO-MOR-ROW, WERE GON-NA SEE SUN SHINE. AS WE

CODA C F⁷ C

TED LEWIS ORCH. WITH MUGGSY SPANIER, LEO BRUNIES, BENNY GOODMAN & VOCAL BY TED LEWIS. ON COLUMBIA 2378-D IN 1931.

TIMES.

I LONG TO BELONG TO SOMEONE

WORDS BY ALFRED BRYAN & MAX PRIVAL (1926)
MUSIC BY ABNER SILVER

EV-'RY LITTLE BIRD IS FILL'D WITH

MOD ♩

F C⁷ F Dm⁶ Am

LONG-ING FOR SOME OTHER BIRD TO SHARE ITS NEST. (P ♩) EV-'RY LONE-LY

E⁷ E⁷ Am⁷ E⁷ Am Am⁷ D⁷ G⁷ C⁷ Gm⁷ C⁷ C⁷+ C⁷

BIRD WANTS A TENDER WORD. AND I AM NO DIFF-'RENT FROM THE REST. I

CHO. F Am⁷ Dm⁷ Em G⁷ C⁷ / / C⁷+ F Gm⁷ C⁷

LONG TO BE-LONG TO SOME-ONE WHO LONGS TO BE-LONG TO ME. I

F Am⁷ Dm⁷-5 C / F Dm⁷ A⁷ D⁷ G⁷ C / Dm⁷ C⁰

LONG FOR THE CHARMS OF TWO LOV-A-BLE ARMS THAT WERE IN-TEND-ED FOR ME.

I LONG TO BELONG TO SOMEONE - CONT.

3070

SOMETIMES I WON- DER IF I BE- LONG. — WON'T SOMEONE LIS- TEN
 TO MY LOVE SONG? — FOR I LONG TO BE- LONG TO SOME- ONE — WHO LONGS TO BE-
 -LONG TO ME.

JUBILEE BLUES

WORDS BY HENRY CREAMER
 MUSIC BY MAURICE ABRAHAM'S (1923)

THE SUN IS GO- ING DOWN, — THE MOON BE- GINS TO RISE — AT THE
 OLD CAMP MEET- ING GROUND WHERE THE BRETH- REN HAR- MON- IZE.
 SOFT AND LOW, SWEET AND CLEAR, THIS IS WHAT YOU'LL HEAR:
 ALL — DAY LONG, LONG, LONG! EV- RY- ONE'S BU- SY TACKEN' 'EM DOWN.
 ALL DAY LONG! MAN- DY AND JIM- MY ROLLIN' THE LOG.
 SIS = = TER STRONG, STRONG, STRUT- TIN' HER LIZ- ZIE ALL OV- ER TOWN.
 SIS = = TER STRONG, STRONG, SHAK- IN' HER SHIM- MY, WALK- N' THE DOG.
 BRO = = THER LONG, LONG, KNOCK- IN' 'EM DIZ- ZY SHEIKIN' A- ROUND.
 BRO = = THER LONG, LONG, SING- IN' A HYMN AND FEED- IN' THE HOG.
 SPREADIN' THE NEWS, SINGIN' THE JU- BI- LEE BLUES!
 DRINK- IN' THE BOOZE, SINGIN' THE JU- BI- LEE BLUES!

2. ORIGINAL INDIANA FIVE
 ON PATHE- ACTUELLE 0260444 IN 1924.

THE VIRGINIANS with VOCAL BY BELLE BAKER. DIRECTED BY
 RUSS GORMAN, W/ FERDE GROFE, HENRY BUSSE and MIKE PINGADORE.
 ON VICTOR 19135 IN 1923.

3071

JUST FOR TONIGHT *MOD^{to}* Bb Bb Db° Cm F7 Bb Bb Db°

WDS & MUSIC BY **GEO. L. LOBB**

(1914)

OH HONEY, I'M SO SAD AND BLUE. I CRY AND SIGH THE

Cm F7/C G7 G7 C7 F7

WHOLE NIGHT THROUGH. I CAN'T EAT, I CAN'T SLEEP, SINCE YOU HAVE BEEN A-WAY, AND THERE'S SO MUCH TO SAY.

Bb Bb Db° Cm F7 F7 Bb^7 Bb^7 Eb Cm^7 Gm^6 C7

I WONDER IF I'M RIGHT OR WRONG. I'VE THOUGHT A-BOU-T YOU ALL DAY LONG. KISSED YOUR PICTURE, AND IT

F D7 Gm^7 C7 F7 Bb Db° *CHO.* F7/C F7 Gm^6 F7/A Bb° Bb

MADE ME LONG FOR YOU, HONEY, JUST FOR TO-NIGHT. JUST FOR TO-NIGHT, I WANT YOU ON-LY. THE THINGS YOU TOLD ME.

Bb Dm^7 Db° F7/C F7 Bb/Eb Eb Bb Fm/Ab G7

JUST FOR TO-NIGHT, I MISS YOUR SMILE. I LONG FOR YOU. AND KISSES. WHY DID YOU LEAVE ME? WHY DID YOU

C7 C° C7 Gm^6 C7 Gm^6 Gb^7 F7 Dm^7 Db° *12.* D7

GRIEVE ME? CAN'T YOU BE-LIEVE ME, MY HEART IS TRUE. I CAN'T FORGOT.

D7 C^7 D7 G7 C7

SO HON-ey, HEAR MY PLEA. OH LISTEN TO MY PLEA! I WANT THE LOVE YOU TOOK A-WAY BROUGHT

C7 Db° F7/C F7 Bb Bb^7 Eb Eb Bb *ART GILLHAM'S SOUTHLAND SYNCOPATORS (RED NICHOLS, MIFF MOLE) COL. 1619-D (1928)*

BACK TO ME, JUST FOR TO-NIGHT, JUST FOR TO-NIGHT.

LOVE ME DADDY BLUES *MOD^{to}* C F7

FRED LONGSHAW

(1924)

I AIN'T GOT NO-BO-DY, I WANT SOME BO-DY.

C C7 F7 Dm^7 G7 C

THAT'S WHY I AM SO BLUE. I'VE BEEN MIS-TREAT-ED, I DON'T KNOW WHAT TO DO. AND IF THE

G7 F7 C G7 *CHO.* C

BLUES DON'T KILL ME, THEY WILL THRILL ME THRU AND THRU. NOW I'M BLUE AND LONELY

C C7 F7 C G7

TOO AND I DON'T KNOW JUST WHAT I'LL DO. MY MAN HAS GONE, HE LEFT TO-

LOVE ME DADDY BLUES - CONT.

3072

F7 C Am7 D7
 -DAY, AND IF HE DON'T COME BACK, I'LL GO A-STRAY. I LOVE HIM, AND TRIED TO TREAT HIM
 G7 Eb7 D7 G7 / / C C7 F
 KIND ALL THE TIME. NOW I KNOW THAT HE'S NO FOOL, BECAUSE HE KNOCKED ME DOWN TO-
 F Em7 A7 Dm Fm C C7 B7 Bb7
 DAY WITH A SIX FOOT RULE. NOW THAT HE HAS GONE A-WAY, I CAN'T HELP BUT GO A-
 D7 A D7 G7 F7 C F7 C
 -STRAY, BECAUSE HE LEFT ME WITH THOSE LOVE ME DAD-DY BLUES.

BESSIE SMITH acc. by FRED LONGSHAW on PNO,
 DON REIDMAN & BUSTER BAILEY on CLARINETS.
 ON COL. 14060-D (1924)

FIVE BIRMINGHAM BABIES w/ TOMMY DORSEY,
 ADRIAN ROLLINI, & STAN KING ON DRUMS.
 ON PATHE-ACTUELLE 036274 (1925)

MISTER RHYTHM MAN

F Em7 Dm7 C7 F F# Gm7 C7 F Em7 Dm7 C7
 INSTR. VERSE

GENE GIFFORD & GRADY WATTS
 (FROM THE BEBE GIFFORD STOCK ARR.) (1933)

F F# Gm7 C7 F A/E Dm G7 Db7s C7 F Em7 Dm C7
 F F# Gm7 C7 Dm Db+ F/C G7/B G7 C G7 C / Am7 /

CHO.
 Dm7/G7 / C G# Dm7 G7 C C# Dm7 G7
 LET ME HEAR THAT MU-SIC START TO PLAY. LET ME SEE THOSE PEOP-LE START TO SWAY. MISTER
 HEAR THOSE TRUMPETS IN THE GROOVE. LET ME FEEL MY TOOT-SIES START TO MOVE. MISTER
 HEAR THAT JAZZ-OLE RHY-THM ROLL. LET ME FEEL IT THROB-BIN' IN MY SOUL. MISTER
 RHY-THM MAN, SWING THAT BADD! LET ME ROCK MY BLUES A-WAY. LET ME LUST SWING IT A-LONG. LET ME
 Am7 D7 G Am7 D7 G G# Am7 D7
 FEEL IT IN MY BONES, AND SHAKE MY SHOES. INSTRUMENTAL
 G7 A7 G7 Eb7 D7 G7
 BRING IT UP STRONG. MAKE ME SHIVER, MAKE ME MOAN AND

G7 A7 G7 Eb7 D7 G7
 SHOUT: THAT'S GOOD NEWS! LET ME

CODA
 CASA LOMA ORCHESTRA
 (VOCAL BY FEE WEE HUNT)
 ON BRUNSWICK 6463 (1932)

3073

(NOT THE SAME AS TUNE ON PAGE 865)

CHOO-CHOO (I GOTTA HURRY HOME)

DAVE RINGLE, DUKE ELLINGTON and BOB SCHAFFER (1924)

INSTR. VERSE

CHOO. Ab7 G7 C C7 F F 2. F Cm/Eb D7

CHOO CHOO, CHOO, CHOO, I GOTTA HURRY THIS AIN'T NO TIME TO HOME. ROAM. I GOT-TA TRA -

VEL! I GOTTA TRA - VEL! YOU'RE SLOWER THAN A COW. YOU'RE MOVIN' NOW, BUT HOW?

EX CHOO - GINE, COME ON AND PULL YOUR FREIGHT. SHAKE IT UP AND DON'T BE LATE.

CHOO, CHOO, I GOTTA HUR-RY HOME.

HURRY UP! LET'S GO! HOW COME YOU'RE SLOW?

D.S. al. FINE

ORIGINAL MEMPHIS FIVE (PHIL NARDOLINO, FRANK SIGORRETT) PATHE-ACTUELLE 036751 (1924)	THE KENTUCKY BLOWERS A. ROLLINI, DORIS JAMES (VOCAL) GENNETT 5602	GODDESS FIVE (w/ SPAN KING, ADRIAN ROLLENT, BILL MOORE) OKEN 40233 (1924)
--------------------------------------------------------------------------------------------	-------------------------------------------------------------------------	---------------------------------------------------------------------------------

DUKE ELLINGTON'S WASHINGTONIANS (D. MILEY, O. HARDWICK, S. GREER) BLUE DISC T-1002 (1924)	BAILEY'S DIXIE DUDES GENNETT 5602 (1924) (FICTITIOUS BAND NAME-RECORD ONLY)	GENE AUSTIN, VOCAL acc. by THE AMBASSADORS VOCALION 14976 (1924)
-------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------	------------------------------------------------------------------------

MEDIUM SWING

FOUR AND ONE-HALF STREET

DUKE ELLINGTON and REX STEWART (1937)

Musical notation for the end of "Four and One-Half Street".

Chords: F7, F^o, Bb⁶, F7, F^o, Bb⁶, G7, Dm7-5, Gm7, G7, / /

Chords: C^o, D7, G7, C7, D.C. al. ϕ

Chords: CODA Bb, B^o, F/C, C7, F^o

BASS

INSTRUMENTAL

FLORIDA LOW DOWN

THOMAS "FATS" WALLER

(1926)

FROM THE BOB HARING STOCK ARR.

LOWDOWN

A

Musical notation for section A.

Chords: Eb, Ab7, Eb, Eb^o, Bb7, Fm7, Bb7, Eb

Chords: Ab7, Bb7, F7, Bb7, Eb, Eb7

Chords: F7, Bb7, Bb7+, Eb, G7, C7, F7, Eb7

B

Musical notation for section B.

Chords: Fm, Eb, Eb, Abm6, Eb, Cym., Abm6, Eb

C

Musical notation for section C.

Chords: Bb7, Eb7, Ab

Musical notation for section C (continued).

Chords: Db7, Ab, D^o, Eb7, Ab, Bbm7, Eb7, Ab, Db7

Musical notation for section C (continued).

Chords: Eb, Bb7, Bb7, Eb7, Ab, Ab7, Bb7

Musical notation for section C (continued).

Chords: Eb7, Eb7+, Ab, C7, F7, Bb7, Eb7, Ab, Cym.

RECORDED BY THE ORIGINAL INDIANA FIVE

ON HARMONY 267-M IN 1926.

3075

MY FLAME IS JUST A MATCH FOR ME

SAMMY FAIN, JACK MURRAY and JEAN HERBERT (1928)

MOD to

INSTRUMENTAL VERSE

INSTRUMENTAL VERSE

INSTRUMENTAL VERSE

WHOOPEE, WHAT A SWEET LOV-IN' TEAM!
SHE'S MY MAGNET, AND I'M HER SPARK.
SHE'S MY FI-RE, AND I'M HER BLAZE.

IN THE PARLOR SAY,
OH, HOW SHE AT-TRACTS
LOTS OF LITTLE SPARKS

INSTRUMENTAL VERSE

WERE A SCREAM!
IN THE DARK,
WE WILL RAISE.

MY FLAME IS
MY FLAME IS
MY FLAME IS

JUST A MATCH FOR ME.

JUST A MATCH FOR

INSTRUMENTAL VERSE

ME. NOW CON-FI-DEN-TIAL-LY, YES SIR-REE, WE'VE SET THE DATE. ME OH MY,

INSTRUMENTAL VERSE

YOU KNOW WHY, WE JUST DON'T WANT TO WAIT. 'CAUSE

CODA

JUST A MATCH FOR ME.

"THE PICTURE THAT IS TURNED TOWARD THE WALL"

WORDS & MUSIC BY CHAS. GRAHAM (1891) A PATHETIC SONG (DON'T CRY)

ANDANTE

1. FAR A-WAY, BE-YOND THE CLAMOR OF THE CI-TY AND ITS STRIFE, THERE'S A QUI-ET LIT-TLE HOMESTEAD BY THE
2. THEY HAVE LAID A-WAY EACK TOKEN OF THE ONE WHO NE-ER RE-TURNS, EV'RY TRINKET, EV'RY RIBBON THAT SHE

SEA. WHERE A TENDER LOVING LASSIE USED TO LIVE A HAD-PY LIFE, CON-TENT-ED IN HER HOME AS SHE COULD
WORE. THO' IT SEEMS SO LONG A-GO NOW, YET THE LAMP OF HOPE STILL BURNS. AND HER MOTHER PRAYS TO SEE HER CHILD ONCE

BE. NOT A SHAD-OW EV-ER SEEMED TO CLOUD THE SUNSHINE OF HER YOUTH. AND THEY THO'T NO SORROW COULD HER LIFE BE-
MORE. THO' NO TIDINGS EV-ER REACH THEM, WHAT HER LIFE OR LOT MAY BE; THO' THEY SOMETIMES THINK SHE'S GONE BE-YOND RE-

-FALL. BUT SHE LEFT THEM ALL ONE EVENING, AND THEIR SAD HEARTS KNEW THE TRUTH, WHEN HER FATHER TURN'D HER PICTURE TO THE
-CALL; THERE'S A TENDER RE-COL-LEC-TION OF A FACE THEY NEVER SEE, IN THE PICTURE THAT IS TURN'D TO'RD THE

"THE PICTURE...." - CONT.

3076

REFRAIN (SLOWER)

WALL. — THERE'S A NAME THAT'S NEVER SPOKEN, AND A MOTHER'S HEART HALF BROKEN. THERE IS JUST AN-OTHER MISSING FROM THE WALL. —

OLD HOME THAT IS ALL. THERE IS STILL A MEN'RY LIVING, THERE'S A FATHER UN-FOR-GIVING, AND A PICTURE THAT IS TURN'D TO'RD THE

FINE

WALL. —

SAN FRANCISCO BLUES

CHRIS SMITH (1916)

SLOWLY (WITH A LIFT)

BS. (F# E Eb D Db C x D)

TRIO

VOCAL BY CLARA SMITH, arr. by FLETCHER HENDERSON & DON REDMAN. COL. 14049-D (1924)

C7 **F** **Bbm C7sus F** **SARA MARTIN, VOCAL, accomp. by**
JULVESTER WEAVER on GUITAR.
 JACKSON CALLING ME, ON-LY ME. **ON OKEH 8500 IN 1927.**

THUNDERBOLT BLUES **JAZZ SENSATION AS PLAYED BY**
 the celebrated **LOUISIANA FIVE**
 By **ANTON LADA, AL. NUNEZ and JOE CAWLEY (1919)**

ONE-STEP
F C7 Am Dm Am7 F **1. Bb** **F Dm7 E7** **2. G7** **C7 E7**
 BS: (F E D C) **#**

3. Bb **A / /** **Abo** **G7** **C7** **F / /**

B **Bb** **Bb** **B°** **F7/C** **F7**

F7/C **F7** **1. Bb** **2. Bb Dm7 G7 C7** **D.C. al. f** **CODA** **F / /**

C INTERLUDE **NC** **E7** **Am / /** **NC**
+8L **D7** **G / /** **G° G7** **G° G7** **G7** **+8L**

TRIO **C** **F** **Am7** **Dm7** **G7** **G7** **Dm7** **G7** **C** **G7**
 BS: (C B A G F E D C B)

C **E7/B** **Am** **G7** **E7/B** **Am** **Dm** **Am** **E7/B** **Am** **Am** **B7/D#** **D7**

G **Ebo** **Dm6** **G7** **D7** **G7** **2. Dm6** **Dm7** **E7** **A7** **A7+** **A7**
 BS: (F E D C B A)

D7 **Dm7** **G7** **C**

BASS SOLO

3079

STAY ON THE RIGHT SIDE OF THE ROAD

LYRIC BY TED KOEHLER

(1933)

MUSIC BY RUBE BLOOM

JIG TEMPO

INSTR. VERSE

VOCAL CHO.

STAY ON THE RIGHT SIDE, OLD MAN "GREAT DAY"

SIS-TER, STAY ON THE RIGHT SIDE, SIS-TER, STAY ON THE RIGHT SIDE OF THE ROAD. SA-TAN. HE'S ON THE WRONG SIDE, WAIT-IN'. KEEP ON THE BRIGHT SIDE DAWN-IN'. YOU BET-TER HEED MY WARN-IN'. STAY ON THE RIGHT SIDE

LOOK OUT FOR OF THE ROAD. ONCE YOU LET THE DEV-IL TAKE YOUR HAND,

YOU'LL NEVER GET TO HAL-LE-LU-JAH LAND. I SEE A

CODA

RAY NOBLE ORCH. HIS MASTER'S VOICE B6331 (LONDON '33)

BING CROSBY acc. by DORSEY BROS. with BUNNY BERIGAN, STAN KING. ON BRUNSWICK 6533 in 1933.

OF THE ROAD.

(ABRIDGED) EASY BOUNCE

STUFF

HARVEY BROOKS (1930) NO RHY.

STUFF - CONT.

Ab / A° / Eb7 / Eb7+ [C] Ab Eb7+ Ab7 G7 Gb7 F7

Bb7 Eb7 Ab E7 / / Eb7 Eb7+ Ab Eb7+

Ab7 G7 Gb7 F7 Bb7 Eb7 / Eb7+ / Ab Dom6 Ab6

CARSON ROBISON'S
KANSAS CITY JACKRABBITS
VICTOR V-38075 (1929)

PAUL HOWARD'S QUALITY SERENADERS (VOCAL: LIONEL HAMPTON)
HAMPTON on DRUMS, HARVEY BROOKS on PIANO, LAWRENCE BROWN (TRG.)
ON BLUEBIRD B-85804 in 1929.

(with a SWING FEEL) MOD $\frac{6}{8}$ [A] NC

YAZOO BLUES

BENNIE MOTEN (1927) UNIS: NO RHYTHM

Ab Eb Eb7 Bb7

Eb Bb7 Eb Bb7 [B] Eb Fin7 / F# / Eb / G Eb7 Ab

Abm Eb / / Ebm / Bb7 Eb Eb7 Ab Abm / F

Eb Bb7 Eb Ebm Gb Bb7 / Bb7 Eb Eb G Ebm Bb7 F Bb7 [C] Eb Fm7 F#°

Eb / G Eb Bb Fm Eb Ab Eb Bb7

Eb Ab Abm6 Eb Bb7 Eb NC TAG Bb7 / /

Bb7 / / Eb Eb7 Eb Bb7 Bb7 Eb

BENNIE MOTEN'S KANSAS CITY ORCHESTRA
with HARLAN LEONARD
ON VICTOR 20485 in 1926.

3081

INSTRUMENTAL FOX-TROT

SOUTH BOUND

BILLY MEYERS and ELMER SCHOEBEL (1925)

Key signature: C major, Time signature: 4/4. Measure 1: **A** C. Chords: C, G7, Am, D7, G7, C, C7/Bb.

Measures 2-3: A7, Dm, Dm, Fm6, C, C7, D7, G7, 1-6 G°-G7.

2. C Ab7- **B** Ab7. Chords: G7, Db7+, G7/B, CLAR. (3 notes), G7, RHY. OUT.

Measures 4-5: G7, C, Dm7/A, Ab7/C, C7, **C** F (CL OR SAX), Cm6/Eb, D7. Includes STOP TIME.

Measures 6-7: D7/A, 3, Ab7, G7 (ENS.), C7, F, C7, F (CL.).

Measures 8-9: Cm6/Eb, 3, D7, D7/A, 3, Ab7, G7 (ENS.), Am/C, F, Eb°.

Measures 10-11: G7/E, 1, C7, **D** F, Cm6/Eb, D7, D7/A, 1, Ab7, G7.

Measures 12-13: C7, Fmaj7, C7, F, Cm6/Eb, D7.

Measures 14-15: D7/A, 1, Ab7, G7, Am/C, F, Bb7, F, SAM LAMIN'S BROADWAY BROADCASTERS (J. McPARLAND & G. MILLER) CAMEO 8227 (1928).

arr. GORDON JENKINS **BALLAD** **SPELLBOUND** INSTR. VERSE. Chords: F7, Bb, F7/A, F7, Bb, F7/C, F7+.

Wds. BY JESSE GREER MUSIC BY STANLEY ADAMS (1934). Chords: Bb, Gm7, Cm7, F7, Bbsus Bb, Dm, A7, Dm, A7, Cm.

SPELLBOUND -CONT.

3082

G7 C7 F7 / 1 CHO: Cm6 Bb° Cm6 Cm7/F Bb F7+

 SPELL-BOUND, I AM SIMPLY SPELL-BOUND,

 MAD-NESS, MYSTIFYING MAD-NESS,

 Bb Gm7 Cm7/F7 F7 F7+ 1/2 Bb Bb+ Bb6 Bb Am7-5 D7

 EV'RY TIME I GAZE IN-TO YOUR EYES. SPELL-BOUND, HOLDING YOU I'M

 E-'RY LITTLE KISS JUST THRILLS ME

 Gm7 Gm7-5 C7 / 1 Dmaj7/D6 Em7/A7 Dim7 G7 C7 Gm7 F7

 SPELL-BOUND. TELL ME THAT YOU MEAN THOSE TEN- DER SIGHS. AM I DREAMING?

 2. D7 D° D7 G7 Cm6 Ebm6 Bb6 C7 Eb6

 THROUGH. EV'RYTHING YOU SAY, EV'RYTHING YOU DO MAKES ME KNOW I'M SPELLBOUND

 Ebm6 Gb F7 Bb6 Cm7 Bb6 Bb6

 CASA LOMA ORCHESTRA GENE KARLOS ORCH.

 VOCAL BY KENNY SARGENT VOCALION 2746 (1934)

 BRUNSWICK 6740 (1934)

 OV-ER YOU.

SLOW BLUES (INTRO) C7 G7 F7 G7 C C7 F7 F°

UP THE WAY BOUND

 BY LILLIAN BROWN and (PAPA) CHARLIE JACKSON (1926)

C C# G7 VAMP C C7 Db7 C7 C F Fm

 1. I'M LEAVIN' TO-DAY, I'M GONNA LEAVE THIS SOUTHERN

 2. I FEEL JUST LIKE JUMPIN' FROM THE TREE TOP TO THE

 3. MY BABY'S DONE QUIT ME AND THE TALK'S ALL OV-ER

 4. I'M REELIN' AND ROCKIN', HOWLIN' LAWD JUST LIKE A

 5. SKEE-DADDLE, YOU DIRTY, I SAY SKEE-DAT DAD-DLE

 6. I'M GONNA GRAB ME A TRAIN, AND BEAT IT UP THE

 TOWN. GROUND. LEAVE THIS SOUTHERN TOWN.

 GROUND.

 TOWN. TOWN.

 HOUND. TOWN.

 DAT. HOUND.

 LINE. LINE.

 I'M LEAVIN' TO-DAY, I'M GONNA LEAVE THIS SOUTHERN

 I FEEL JUST LIKE JUMPIN' FROM THE TREE TOP TO THE

 MY BABY'S DONE QUIT ME AND THE TALK'S ALL OV-ER

 I'M REELIN' AND ROCKIN', HOWLIN' LAWD JUST LIKE A

 SKEE-DADDLE, YOU DIRTY, I SAY SKEE-DAT DAD-DLE

 I'M GONNA GRAB ME A TRAIN, AND BEAT IT UP THE

 TOWN. GROUND. LEAVE THIS SOUTHERN TOWN.

 GROUND.

 TOWN. TOWN.

 HOUND. TOWN.

 DAT. HOUND.

 LINE. LINE.

 C7 E7 G7 F7 G7 C C7 F7 Fm6 C

 MY BA-BY CAUGHT HER A TRAIN THAT WAS UP THE WAY BOUND.

 TO GET A FLY-ING START TO RUN MY BA-BY DOWN.

 AND I AM TOO GOOD A MAN TO LET THAT TALK GO 'ROUND.

 I MEAN SHE'S BROWNSKIN TH' DEATH, SHE'S A TEAS-IN' SEAL-SKIN BROWN.

 I SAY THAT SOME-BO-DY KNOWS JUST WHERE MY BA-BY'S AT.

 I'M GONNA RIDE 'TIL I FIND THAT GOOD DO-N' BROWN OF MINE.

VOCAL BY (PAPA) CHARLIE JACKSON accomp. himself on GUITAR.

 ON PARAMOUNT 12375 IN CHICAGO IN MAY 1926.

3083

(INSTRUMENTAL)

SLOW POKE BLUES A Eb Ab7

SPENCER WILLIAMS (1928)
(TRANSCRIBED BY ED METZ.)

Ab7 Eb F7 Bb7 Eb Bb7 Bb7 Eb Bb7 Eb

B Bb7 Eb Eb7 Ab

Ab Fm Eb Eb7 E° F7

1. F7 Bb7 2. Bb7 Eb

C Eb7 Ab Abm Eb7 Ab 2. Eb Bb7 Eb Bb7 Eb7

3. Eb7 C7 F7 Bbm6 Ab Eb7 Ab

SOME DAY YOU'LL SAY O.K. MED. FOX TROT (INTRO) Eb° Eb Eb° cym.

WALTER DONALDSON (1927) (FRANK SKUNDER ARR.)

Eb Eb° Eb C7 F7 Bb7

VERSE (INSTR.) Eb E° Fm B7 F# Eb Bb7 Eb / / G7 G7+ Cm

G7 Cm Cm7 F7 Bb° Bb C7 F7 Bb7 Eb° Bb7 **VOCAL**

CHO. Eb Eb° Eb Eb° Eb Eb° Eb Bbm Db C7 F7 Bb7

DON'T SAY "YES" YOU DON'T SAY "NO" YOU DON'T SAY "MAYBE" BUT BABY I KNOW: SOME DAY YOU'LL SAY "O. -
SET MY HAT, MY COAT AND VEST. WHEN YOU CATCH SIGHT OF THE LITTLE LOVENEST HEY HEY! YOU'LL SAY "O. -
DON'T SAY "YES" YOU DON'T SAY "NO". YOU DON'T SAY "MAYBE", BUT BABY I KNOW: SOME DAY YOU'LL SAY "O. -

SOMEDAY YOU'LL SAY O.K. - CONT.

3084

1. Eb / / / E^o / Bb7 / | 2. Eb Ab7 Eb Eb7 | Eb7 | Ab

- K." I'LL - K." I'VE BEEN IN LOVE FOR MONTHS AND MONTHS.

Ab F7 | Bb7 Bb7+ | D.S. al. f

THAT KIND OF LOVE ON-LY COMES BUT ONCE. YOU

CODA | Eb Fm7 Eb^o Eb | VOCAL BY ALMA HENDERSON | FRED "SUGAR" HALL & HIS

- K." | (RUBE BLOOM - PNO & ANDY SKINELLA | SUGAR BABIES

ON OKEN 40889 (1927) | ON OKEN 40891 IN 1927.

SOMEONE STOLE GABRIEL'S HORN

IRVING MILLS, NED WASHINGTON and EDGAR HAYES (1933)

MED. FAST SWING

INSTR. VERSE

8. CHO.

COM-IN', THEY'LL BE GO-IN' THEY'LL BE WAIT-IN' FOR THAT BLOW-IN'. BUT THEY'LL ALL BE LEFT ON
 WEEP-IN', THEY'LL BE GNASH-IN' " " FIGHT-IN', THEY'LL BE CLASH-IN' WHEN THE LORD STEPS DOWN IN,
 HOP-PIN' LIKE A PIG - EON " " SHOUT-IN' SWEET RE-LIG - ION. BUT THEY'LL ALL BE LEFT ON

JUDGE-MENT DAY 'CAUSE SOME-ONE STOLE GABRIEL'S HORN. THEY'LL BE HORN. OH! OH! OH! GABRIEL
 FRONT TO SAV- THAT SOME-ONE STOLE GABRIEL'S HORN. THEY'LL BE HORN. OH! OH! OH! GABRIEL
 JUDGE-MENT DAY 'CAUSE SOME-ONE STOLE GABRIEL'S HORN. THEY'LL BE HORN. OH! OH! OH! GABRIEL

TOOK SO LONG TO LEARN IT! OH! OH! OH! WON'T THE FINDER PLEASE RE-TURN-

CODA

IT? THEY'LL BE HORN.

BING CROSBY - VOCAL, ACCOMP. BY DORSEY BROS. ORCHESTRA ON BRUNS WICK 6533 (1933)

VOCAL BY JACK TEAGARDEN (HIS ORCH.) with his brother CHARLIE on TPT, BUD FREEMAN (TENOR). ON COLUMBIA 2802D IN 1933.

SPIKE HUGHES ORCH. w/ WILBER DE PARIS, BENNY CARTER, COLLEMAN HAWKINS, KAISER MARSHALL. DECCA F-3562 IN 1933.

DORSEY BROS. ORCH. w/ PUNNY BERIGAN, G. MILLER (VOCAL BY JEAN BOUVE) ON BRUNSWICK 01386 IN SEPT. 1932.

JACK BLAND and his RHYTHM MAKERS (HENRY "RED" ALLEN ON TPT and VOCAL.) (ALSO PER WEE RUSSELL & LUTTY SINGLETON.) ON BANNER 32605 IN OCT. 1932.

3085

VAMPIN' LIZA JANE

MARION DICKERSON (1921)

MOD *to*

(F7) Bb F7 Bb / Bb F7

THERE'S A GAL DOWN IN LOU-I-VILLE, HAS THE

Bb F7 Bb7 Eb Cm7 F7 Bb / /

BOYS AT HER FREE WILL. IT AIN'T HER WALK, IT AIN'T HER TALK THAT MAKES 'EM FALL, ONE AND

Bb / Gm / D / Eb / Gm D7 Gm Eb / Gm /

ALL. SHE'S ON O' THEM SEALSKIN BROWNS, THAT MAKES A MULE KICK HIS STABLE DOWN.

F / Eb C7 F7 / / / Bb [S] CHO. Eb / / E° /

SHE'S THE VAMP-IN-EST GAL IN TOWN, FOR MILES A-ROUND. LI-ZA JANE HAD GAINED HER FAME BY

Bb Bb Bbm F7 Bb Bbm C C7 F7 Bb Eb

VAMPIN' ALL THE BOYS. THAT WAS HER GAME. SHE HAD SWEET KISSES, SO THEY SAY. BE-LIEVE ME FOLKS, SHE DIDN'T

Bb Bb Bb7 Eb / Bb Bb Eb

GIVE EM' A-WAY. IF YOU'D ASK HER FOR A KISS, SHE WOULD TELL YOU TO WAIT. IF YOU TOOK HER HOME YOU'D HAVE TO STOP

Eb / E° G7 C7 / / F7 /

AT THE GATE. SHE RAN ALL THE BOYS IN-SANE. NONE OF THEM COULD GET HER TO CHANGE HER NAME.

Bb Gm Gm7 C7 F7 Bb Bb7 Bb° Ebm / Bb Eb7 Bb FINE

SHE WAS KNOWN AS VAMP-IN' LI-ZA JANE.

Bb7 Bb7 Eb Ebm Bb C7 F7 Bb7 Bb7+

FUN-NI-EST THING I EV-ER SEEN: SHE VAMPED LAST WEEK ON DEACON GREEN. ALL THE SISTERS IN THE SHE WENT AND VAMPED HER-SELF IN JAIL. SHE VAMPED CLEAN OUT WITH-OUT NO BAIL. SO SHE VAMPED LAST WEEK ON

Eb E° Bb F7 Eb E° Bb F7 Bb (S) VOCAL BY EDITH WILSON WITH JOHNNY DANN'S JAZZ HORNS ON COL. A-3479 IN 1921.

EAGLE ROCK CHURCH SAID SHE EV-EN VAMPED OLD PAR-SON BURCH. (S) HEN-RY BROWN. NOW SHE'S THE VAMPIN'-EST GAL IN TOWN. (S)

TEMPO DI BLUES

DEM DEMING BLUES



C F C C° C F G / C

DOWN IN NEW MEX-I-CO, A LOT OF SOLDIERS ARE A-

C° C G7 C / A7 /

-RAR-IN' TO GO OVER THERE, AN-Y- WHERE.

D7 G7 C F C C°

THEY ARE GETTING REAL IM-PA-TIENT. THEY'RE THE FINEST

C F C / C C° C A7

IN THE LAND. BE-CAUSE IT SURELY TAKES A MAN TO STAND THAT

D7 G F#° Em Eb7 G D A7 D7

DEM-ING SAND. IT'S NO-MAN'S LAND, BE-CAUSE IT BLOWS A-

G G7 Gm7 C C° C7 F A Ab°

-WAY. THIS IS WHAT THEY SAY, AFTER EACH HOT

Gm7 / C7 / CHO.

F / Bb F A Gm7-5 F F C7 Db7 C7+ C7 F / F° /

DAY. OH, DEM DEMING BLUES! I CAN'T KEEP THE SAND OUT OF MY SHOES.

F Bb F C7 Gm7 C7 F C7 F / D7 G7 Db7 C7

WHEN THE EVENING SUN GOES DOWN, THIS IS WHEN WE GO TO TOWN AND DRINK SOME NEAR BEER, THAT'S WHAT WE

G7 Db7 C7 / G7 C7 / / F / Bb F A Gm7-5 F F7

GET HERE. MIGHTY FINE FOR SOL-DIER BOYS. OH, THEM DIS-TANT HILLS.

Bb Bb° Bb Gm C7 A7 A° A7A7 / Bb Db7 Bb F C7 Bb

THEY ARE OUR ON-LY VIEWS. WE TAKE IN THE PICTURE SHOWS, THEN HIKE DOWN TO

D7 A D7 G7 G7 Db7-5 F F7 Bb Bbm6 F

MAN-DI-GO'S : WHERE THEY PLAY AND SING DEM DEMING BLUES.

ROBISON ALSO WROTE "COFFAGE FOR SALE" and "OLD FOLKS"

THE COMPOSER WORKED WITH PAUL WHITMAN and Henry Busse. FROM 1924-28 HE RECORDED FOR PINE-ARLETTE USING SUCH MEN AS BIX, QUIN BAUER, JACK DEVEREUX. DURING WW I HE WAS STATIONED AT DEMING, NEW MEXICO. THE MANDIGO CAFE WAS THE WATERING HOLE.

(EDITED)

RAGTIME ORIOLE

JAMES SCOTT, A RAGTIME PIONEER, COMPOSED
(1886-1938) CLIMAX RAG, GRACE AND BEAUTY,
FRUG LEGS RAG, SUNBURST RAG
(ALL IN THIS COLLECTION)

JAMES SCOTT (1911)

A

BREAK

CODA

TRIO

1. Db6, Bb7, Ab/Eb, Ab7, Ab7/Eb, Ab7, Db, Db, Fm7, Bb7

2. Db6, Db, Gb, A7/G4, Db/Ab, Bb7, Eb7, Ab7, Db

C

1. Ab7, Db, Ebm7, Db

2. Db, Db

3089

MARCH and CAKE-WALK

NOT TOO FAST

A D7

A RAGTIME SKEDADDLE

GEORGE ROSEY (1899)

mf

G A7 D7 G G^o G

2. G 4 + BL A A^bus A7 D 7 D 7 B

D D7 G C G A7 1. D 4 1

A/E D7/F# 2. A7 D7 G 7 G 7 TRIO

p-mf-f

C G7 C G7

G7 C G7 C E 1. G^b G^o G/D A^b D7 Dm⁷/G G7

G7 7 1 2. E^b G⁷/D C FINE C Em

B7 Em 7 + BL

2. B7 4 2. Em G⁷/D C7 Em B E^b7 B7 Em 7 G⁷/D

D.S. TRIO
al. FINE

(f)

WHOA! MAUD (A RAG TWO-STEP)

NOT TOO FAST

WILL H. ETTER

(1905)

A *p-mp* G7 C % C % 1. G7

G7 C Em F#° 2. G7 G° G7 D7 G7 C 1. 1. 1. 1.

B C7/G C7 G#° Gm D C7 F F/A Ab° C7/G C7 > >

mf

F > % > C7/G C7 F F7

D7 Gm Gm D Bb° F/C G#° G7 C7/E F ~ ~ **C** Bb Bb+

f

Eb Bb C7 F 1. 1. 1. 1.

2. D7 Eb E° Bb° C7/G F7/A Bb ~ ~ **D** *marcato* Eb

Eb E° Bb° Bb°/F 1. C7/E F Bb Bb°

Bb ~ ~ 2. Eb Eb/G Gb° Bb° Bb°/F Db° C7 F#sus F7 Bb

3091

A HOT RAG

MED. 2 BEAT

JAMAICA JINGER

ELBERT VAN ALSTYN (1922)

Chords: **A** C $\frac{E7}{B}$ Am $\frac{E7}{G\#}$

Chords: Am A7 $\frac{D7}{\text{trill}}$ G7 1. G7 C $\frac{G\#}{\text{trill}}$

Chords: $\frac{G7}{\text{trill}}$ G7 2. G7 C $\frac{F}{\text{trill}}$ **B**

Chords: F C 1. G7 $\frac{G\#}{\text{trill}}$ $\frac{D\#}{A}$ Bb $\frac{G7}{\text{trill}}$ G7

Chords: C 1. 2. G7 $\frac{G\#}{\text{trill}}$ $\frac{D\#}{A}$ Bb $\frac{G7}{\text{trill}}$ G7 C

BS: (C G A B)

Chords: C 1. 2. C7 $\frac{C7}{\text{trill}}$ C7 $\frac{C7}{\text{trill}}$

Chords: **C** F 1. G7 2. C7

Chords: 1. C7 F $\frac{F\#}{\text{trill}}$ C7 C7 2. C7 F $\frac{F\#}{\text{trill}}$

Chords: **FINE** **D** A E7 / A B7 E7 A / /

Chords: C G7 / C Dm G7 C D7 G7 C / /

D.S. al FINE

(RAG) **FUNNY BONES** 3092
C.L. WOOLSEY (1909) *mf*

First staff of music with chords: E^7 , A_{im} , D^7 , G^7 , G^7 , Dm^7 , G^7 , C .

Second staff of music with chords: C , C° , C , G^7 , G^7+ , E^7 .

Third staff of music with chords: A_{im} , F , $F^{\#}$, G^7 , C/E , C/E^{\flat} .

Fourth staff of music with chords: A_{im} , D^7 , D° , D^7 , G^7 , C/F , Fm , C .

Fifth staff of music with chords: D^7 , G^7 , C , C^7 , C^7 , C^7 , E^7 , $E^{\flat}7$, Gm , $E^{\flat}7$, D , D^{\flat} .

Sixth staff of music with chords: C^7 , C^7 , F , F/A , A^{\flat} , C^7/G , C^7 . Includes a **TRIO** section marker.

Seventh staff of music with chords: C^7 , F , C^7 , F .

Eighth staff of music with chords: D^7 , G^7 , C^7 .

Ninth staff of music with chords: F , C^7 , G^7 , F/C , F , D^7 , Dm^7 , G^7 , C^7 , F .

3093

The Tango in The Sky



OND DAY THE SUN AN-NOUNCED A DANCE, IN THE
 BALLROOM OF THE SKY. HE TOLD THEM ALL THE
 MERRY NEWS, AS HE WENT ROLLING BY. THEN HE
 CALLED ON JUPITER PLU-VI-US, FOR HIS ORCHESTRA, TO
 PLAY. — AND THE PRICE OF AD-MISS-ION TO THIS
 WON-DER-FUL DANCE WAS A TI-NY SIL-V'RY

RAY. FROM EAST AND WEST CAME ALL THE REST, AT THE CLOSING OF THE DAY: WHEN THE
 CHO. GREAT BIG DIP, DIP, DIP, DIPPER DID THE TANGO IN THE SKY, ALL THE STARS WERE LED BY MARS, AS THE
 CLOUDS WENT DRIFTING BY. WHEN JU-PI-TER SWAYED WITH VE-NUS, HOW THE GREAT BIG BEAR DID PLAY. WHEN THE
 GREAT BIG DIPPER DID THE TAN-GO ON THE GREAT BIG MILK-Y WAY.

WAY DOWN SOUTH

LEO. FAIRMAN (1912)

I KNOW A PLACE WHERE SWEET MAG-NOL-IAS BLOOM: — WAY DOWN SOUTH. — WHERE THE
 AIR IS SCENT-ED WITH THEIR SWEET PER-FUME: WAY DOWN SOUTH. — BY A STREAM WHERE THE

WAY DOWN SOUTH - CONT.

F7 3094

WA-TERS FLOW, FAR A-WAY FROM THE COLD AND SNOW: DOWN THERE'S WHERE THE WA-TER-MEL-ONS
 GROW. THAT'S WHERE I LONG TO BE. FOR SOME-ONE WAITS FOR ME.
 CHO. WHERE THE SUN IS ALWAYS SHIN-ING, TO BE THERE MY HEART IS PIN-ING, WHERE THE BIRDS ARE SINGING
 WHERE THE FIELDS ARE WHITE WITH COT-TON, WHEN YOU'RE GONE YOU'RE NOT FOR- GOT-TEN, IN THAT LOVING LAND OF
 ALL THE TIME, FAR BE-LOW THE MASON DIX-ON LINE. MILK AND HON- EY, WAY DOWN SOUTH.

(EDITED) MOD^{ER} (IN 2) **THAT TEASIN' RAG**
 W/M BY LEO JORDAN (1909)
 THAT TEAS-IN' RAG! IT IS A DAI-SY, AND IT'S LIFE FROM START TO FIN-ISH, WITH A RAG! THEY SAY IT'S FEAR-FUL, BUT IT
 GOT EV'RY-BO-DY CRA-ZY. I BET THAT YOU NEVER WILL FEEL LA-ZY WHEN YOU HEAR THAT TEASIN'
 MAKE YOU FEEL SO CHEER-FUL. I BET THAT I CAN SEE YOUR FINISH WHEN YOU HEAR THAT TEASIN'
 YOU'LL LOSE YOUR HOME IF YOU'RE NOT CAREFUL WHEN YOU HEAR THAT TEASIN'
 RAG. IT'S FULL OF RAG. OH HOW SWEET THAT MU-SIC SOUNDS. EV-RY-ONE ALL HANDS A-ROUND.
 IT'S SO EN-TRAN-SING, WHEN YOU ARE DAN-CING. THAT TEAS-IN' RAG. THAT
 FAS-CIN-A-TING! **TRIO**
 TEAS-IN' RAG! OH, OH, THE TEASIN' RAG! OH, OH, THAT PLEASIN' RAG.
 TWO STEPPIN' UP AND DOWN, SLOW DRAGGIN' ALL A-ROUND.
 OH, OH, THAT RAG, IT MAKES YOU FEEL LIKE DAN-CING ALL THE TIME. 'CAUSE WHEN YOU HEAR THAT BAND
 DO-IN' THAT PASS-MA-LA AND EV-ER LOV-IN' BOM-BA-SHA.
 PLAY-IN' THAT MUSIC GRAND, YOU'LL FIND YOUR-SELF A-FALLIN' RIGHT IN LINE. OH! YOU'LL DANCE ALL
 NIGHT AN DAY. AND ALL YOU'LL EV-ER SAY IS: OH, OH, THAT TEASIN', PLEASIN' RAG!

3095

(Med. FOUR BEAT)

ALL WRONG

GUS KAHN, CARROLL MARTIN
and ISHAM JONES (1923)

Chords: Cm C Cm C G7

MAYBE IT'S SPRING, MAYBE IT'S FALL. TELL ME, WHAT'S THE DIFFERENCE?

Chords: C G7 Cm C / / A7 D7 G7

NOTHING AT ALL. MAYBE IT'S NIGHT, MAYBE IT'S DAY. IT'S ALWAYS DARK, SINCE YOU WENT A-WAY.

Chords: C C7+ F Fm C

WHERE DID YOU GO? WHY DID YOU GO? I WANT TO KNOW JUST WHY YOU LEFT ME. I MISS YOU SO.

Chords: C# G7 G7 / / E7+ CHO. F7 Fm C

I MISS YOU SO. OH! THE SUN AIN'T SHIN-IN', THE WORLD IS JUST ALL WRONG.

Chords: C7 C7+ F7 Fm C C7 C# G7

I KEEP A-PIN-IN' JUST SIGH THE WHOLE DAY LONG. AND WHEN THE SHADOWS CREEP, I TRY MY

Chords: G7 C G7+ C G7 Dm6 C#

BEST TO SLEEP AND FOR GET. BUT RE-GRET JUST NEVER GOES A-WAY, I'M THINKING OF THE DAY WE

Chords: G7 G7 C7+ F7 Fm C G7+

MET. THE BIRDS WON'T SING BECAUSE THE WORLD'S ALL WRONG. THEY USED TO

Chords: C7 / / F# Dm7 G7 C G7 C

BRING THEIR SWEETEST SONG. THAT'S ALL GONE. THERE WAS A TIME WHEN HAPPINESS A-WAIT-ED ME.

Chords: D7 / / Eb C# G7 G7 G7+ C7 Fm6 C C

THAT WAS ALL BEFORE YOU HATED ME. BUT SINCE YOU LEFT ME, THE WORLD'S BEEN WRONG, ALL WRONG.

Chords: C6 Fm6 C#

LADD'S BLACK ACES (FICTITIOUS NAME FOR RECORDING ONLY) **FRANK WESTPHAL ORCHESTRA**
(PHIL NAPOLEON, FRANK SIGNORELLI) (CESAR VEYRILLO on Trombone)
ON GANNETT 5272 IN 1923. ON COL. 17-D IN 1923.

THE EYES OF LOVE

WORDS BY BOB RUSSELL
MUSIC BY QUINCY JONES (1967)

Chords: Ebmaj7 Eb6 Gm7-5 / C7b9 / Fm7

CAROL'S THEME: FROM THE MOVIE "BANNING" SLOWLY

IF YOU COULD ONLY SEE ME THRU THE EYES OF GLANCE THAT SAYS "HEL-LO LOVE" AND THE LIPS HALF-

Chords: Eo Fm7 F#o Gm7 / Cm7 E7 Bbm7 Eb13 Abmaj7 Ab6

LOVE. A LOOK SO SOFT AND DREAM-Y FILLS THE EYES OF LOVE. BE-ING SOMETHING -CLOSED. FOR YOU HAVE LET ME KNOW, LOVE, AND IT SHOWS, IT

THE EYES OF LOVE - CONT.

3096

Abm7 Db Db9 Eb Dm-5 G+ Cm F7b9 Ab Bb Gm Bb

SPE-CIAL TO A SPE-CIAL SOME-ONE. DAR-LING, ONCE IT GLIMMERS, YOU CAN'T HIDE IT

FROM ONE: THE

SHOWS. AND I AM COUNTING KISS-ES IN-

-STEAD OF COUNTING SHEEP. HOW SAD! THE EYES OF LOVE ARE FAST A- SLEEP!

CODA

FOX-TROT BALLAD
PAL OF MY LONESOME HOURS

WORDS BY WALTER HIRSCH (1926) MUSIC BY ABEL YMAN

MDD5 G A7/E D7/F# G A7 D7+

SWEETHEART, I KNOW PALS COME AND GO, BUT YOU PROVED A PAL THAT'S

TRUE. YOU'VE BEEN TO ME ALL YOU COULD BE.

A7 D7 Eb7

THAT'S WHY I'M PROUD OF YOU.

CHO. G B7 Em7

WHO, WHEN THE SUN STOPPED SHINING,
WHEN ALL THE WORLD SEEMED DREARY,
I NEEDED YOU TO GUIDE ME,

A7 A7/E Cm6 D7 G Bm Eb7 G Em7 Am7 D7

SHOWED ME THE SIL-VER LINING? PAL OF MY LONE-SOME HOURS.
WHO CAME A- LONG TO CHEER ME?
YOU AL-WAYS STOOD BE-SIDE ME,

1. G E7 A7 D7 G G7 C / G

PAL OF MY LONE-SOME HOURS. WHO SHOWED ME THE SHORT WAY FROM THE LONG WAY, THE

D7 Gsus G G7 F#7 G° D7/A D° D7 D7+

RIGHT WAY FROM THE WRONG WAY, AND MADE ME SEE THE RAINBOW AFTER THE SHOW'RS? AND MOST OF ALL, WHEN

2. Bm7 E7 A7 D7 G

CODA PAL OF MY LONE-SOME HOURS.

Recorded on VICTOR # 20688 by The Rounders, a Male Vocal Quintette May 1927

3097

LIVE AND LOVE TONIGHT

MUSIC & WORDS BY ARTHUR JOHNSTON (1934) and SAM COSLOW

MED. SLOW

TO- DAY WAS SO DE-PRESS-ING, AND SO

LONG. YOU WERE GONE, — I WAS BLUE. TO NIGHT I FEEL LIKE BURSTING IN-TO

Song: A SONG — FOR YOU. NIGHT WINDS ARE SIGH-ING, THERE'S RIP-PLES OF MOONLIGHT IL- IN MY EM- BRA-CES, YOU

MUS-IC IN THE SEA. THE WHOLE WORLD HAS JOINED IN A LOVER'S RHAP-SO-DY. WHAT ARE THE WILD WAVES LI- LU-MI-NAME THE SHORE LIKE BEA-CONS OF RO-MANCE I NEVER SAW BE- FORE. WHAT ARE THEY ALL — CON- HAVEN'T SAID A WORD. BUT I LISTENED CLOSELY, AND THIS IS WHAT I HEARD: YOUR HEART-BEAT'S CRY — IN

SAY-ING TO ME? — "LIVE AND LOVE TO- NIGHT." SWEETHEART I'VE LIVED THIS -VEY-ING TO ME? — "LIVE AND LOVE TO- -NIGHT." RHYTHM WITH MINE,

MO-MENT, IN ALL MY DREAMS, ALL MY LIFE. I'VE WAITED FOR — THIS

MO-MENT, AND NOW, IF WE DE-LAY, OUR MO-MENT WILL SLIP A-WAY. —

CODA "LIVE AND LOVE TO-NIGHT."

FROM THE PARAMOUNT PICTURE "MURDER AT THE VANITIES"

JOHNNY GREEN* and his ORCHESTRA
w/ MANNY KLEIN & BEANY GOODMAN.
VOCAL BY LEE WILEY.
BRUNSWICK 6797. (1934)

Vocal by **PAT HYDE**
ON PARLOPHONE R-1870 in 1934.
(LONDON)

* (WROTE "BODY and SOUL")
DUKE ELLINGTON ORCHESTRA
VICTOR 24617 (1934)
(INCL. JOHNNY HODGES & COOTIE WILLIAMS)

BASIE'S BAD BOYS
BUCK CLAYTON, LESTER YOUNG, FRADDIE GREEN,
WALTER PAGE, JOE JONES,
(NEVER RELEASED BY COLUMBIA)

3098

MY SUNDAY GIRL

MODERATO

WORDS: HERMAN RUBY, BUD COOPER
MUSIC BY SAM H. STEPT

(1927)

IF YOU HAVEN'T SEEN MY BA-BY, YOU HAVE YET TO
SIX DAYS EV-RY WEEK I LA-BOR. BUT ON SUNDAY,

Bbm

SEE SOME BA-BY. I'M NOT RAV-IN', I'M JUST PUT-TIN' IT MILD.

2. F F7/Eb D7 G7 C C° CHO. C7

FOLKS ALL TURN A-ROUND, WHEN WE'RE STEP-PIN' OUT. DID I GET MY-IN-TRO-DUCED HER

C7 F F° F Bb Bbm F F6

SELF A PRIZE? GET THOSE EYES, GET THEIR SIZE. I LOVE MY SUN-DAY GIRL.
TO MY PA, TO MY MA, THERE YOU ARE. THEY LOVE MY SUN-DAY GIRL.

1. F Fmaj7 Fb F+ 2. F7 Bb° Bb / Bb° Bb Cm7 Bb° F Bb° Bb / Bb°

WHEN WE'RE WALK-IN' ARM IN ARM, DOWN THE AV-E-NUE,

Bb Gm7-5 F C7 Cm6 Eb D7 G7 C7 / Gm7 Eb7 C7 C7

THE TRAF-FIC STOPS TO LET US THROUGH. THERE'S A CHURCH WE'RE

C7 C7 F D7 G7 C7

GO-IN' IN, JUST TO HEAR "LO-HEN-GRIN". THAT'S HOW MUCH I LOVE MY SUN-DAY

F Bb7 F

GIRL.

REX STEWART'S ORCH. w/ LAWRENCE BROWN, BEN WEBSTER,
HARRY CARMY, JIMMY BLANTON and SONNY GREER.
ON BLUEBIRD B-10946 IN 1940.

EDWIN McENELLY'S ORCHESTRA
(w/ FRANKIE CARLE on PIANO)
ON VICTOR 20587 IN 1927.

CAB CALLOWAY and his ORCHESTRA
w/ DOC WHERHAM, EDDIE BAREFIELD,
AL MORGAN, and CALLOWAY on VOCAL.
BRUNSWICK 6450 IN 1932.

THE NEW YORKERS TANZORCHESTER (OF GERMANY)
DAVE TROTT (DRS) - DANNY POLO (AL.F.C.L.) - AL BOWLBY (VOCAL).
ON TRI-ERGO # 5108 IN 1927 AT BERLIN.

3099

MOD $\frac{4}{4}$

YOU SHOULD HAVE TOLD ME

WORDS BY ELS KAHN

MUSIC BY HENRY WINSTON (1924) and RALPH WILLIAMS

YOU WALKED IN, YOU WALKED OUT,
YOU DON'T CARE, YOU'RE SOMEWHERE,

D7 G7 B \flat E7 A7 D7 G7

SMILING ON YOUR WAY, BUT I'VE BEEN DREAMING 'BOUT YOUR LOVE, NIGHT AND DAY.
HAV-ING LOTS OF FUN,

2. Em Am $7-5$ D7 A $\flat 5$ G7 G7+ CHO. C B7

WHILE I WON-DER IF YOU UN-DER-STAND JUST WHAT YOU'VE DONE. OH, YOU SHOULD HAVE TOLD ME
GAME OF LOVE, I

G7 A $1\flat$ D7 1. G7 G7+ 2. G7 E7

YOU WERE ON-LY FOOL - ING. IN THE -ING. I WAS OH SO YOUNG, YOU WERE
HAD SO LIT-TLE SCHOOL -

A7 D7 F $1\flat$ A \flat G7 G7+

OH SO SWEET, AND I GUESS IT WAS FATE WE SHOULD MEET. OH, YOU

C B7 G7 A $1\flat$ D7 G7 E7

SHOULD HAVE TOLD ME LOVE WAS JUST A PLAY - THING. JUST A TOY YOU EN-JOY WHEN YOU'RE

Am C 7 C 7 F C 7 D7 C 7

SMALL. NOW I'M ALL A-LONE AND THINKING OF YOU, WHILE YOU'RE MAKING LOVE TO

A7 D7 G7 C E7 C

SOME-BO-DY NEW. DEARIE, YOU SHOULD HAVE TOLD ME, THAT'S ALL.

MOD $\frac{4}{4}$

LOOK WHO'S HERE!

LYRIC BY RAY KLAGE'S
MELODY BY KEN WHITMER (1925)

DOWN AT THE RAILROAD STA-TION, THERE WAS A

E7 F B \flat B \flat F D7 G $7m$

BIG a-VA-TION WHEN BILL BROWN'S GAL CAME TO TOWN. HE SURE-LY