

LOOK WHO'S HERE! - CONT.

3100

D7 Em6 D7 Gm D7 F# D7 D7 G7 G7  
 MUST HAVE MISSED HER. ALL DAY HE HUGGED AND KISSED HER. AND WITH EACH KISS, HE'D

C7 / Fm6 C° C7 n F# CHO: C/G C7 Am E7 C7 F° F / /  
 SAY: \_\_\_\_\_ OH! LOOK WHO'S HERE! MY OLD GAL. GONE A YEAR,  
 LOOK WHO'S HERE! MY OLD PAL. WENT A-WAY,

F D/A D7 G7 /  
 COME BACK THIS MORNING. NEVER KNEW WHERE SHE HID. NEVER KNEW WHAT SHE DID.  
 LEFT WITHOUT WARNING.

G7 C n B° n C7 / D / n C/G C7  
 ALL I KNOW SHE IS ED-U-CA-TED NOW. OH BOY! AND HOW! LOOK WHO'S HERE!

Am E E7 C7 F° F / / F D/A D7  
 WHAT A BREAK. BA-BY DEAR SURE KNOWS HER LOV-ING. CAN SHE PET? YOU CAN BET THAT

Gm D7 Gm / Bb Bb° F/C  
 SHE GETS BETTER EACH TIME. \_\_\_\_\_ TALK OF BLISS, I'LL SAY THIS: SHE DON'T MISS

D7/A Ab G C7 C7/E n C7 F F C7 F n  
 WHEN WE KISS. LOOK WHO'S HERE! THAT LOVING GAL OF MINE. \_\_\_\_\_

TED WEEMS ORCHESTRA (RED INGLE-CL.,  
 COUNTRY WASHBURN-BASS, ELMO TANNER-WHISTLE.)  
 VOCAL BY PARKER GIBBS. VICTOR 24308 IN 1932.

THE LITTLE RAMBLERS (RED NICHOLS,  
 T. DORSEY, ADRIAN ROLLINI, STAN KING.)  
 ON COLUMBIA 403-D IN 1925.

CLAUDE HOPKINS ORCHESTRA  
 EDWARD HALL: ALTO SAX - LOVIE ALSTON: VOCAL  
 ON COLUMBIA 2741-D IN 1933.

GENE KARDOS ORCHESTRA  
 VOCAL BY DICK ROBERTSON  
 ON BANNER 32641 IN 1932.

CALIFORNIA RAMBLERS (RED NICHOLS, LEADER)  
 TOMMY & JIMMY DORSEY, ADRIAN ROLLINI, STAN KING.  
 EDISON 51591 IN 1925.

FRED "SUGAR" HALL ORCH.  
 ON OKLAH #110410 IN 1925.

3101

# THE GIRL I LEFT BEHIND ME IS AWAY AHEAD OF ME NOW

LYRIC BY COLEMAN GOETZ & EDDIE CANTOR

(1921)

MUSIC BY ARCHIE BOTTLER

MELODY 2 BEAT

Handwritten musical score for the song "The Girl I Left Behind Me is Away Ahead of Me Now". The score is written on ten staves of music. Each staff contains a line of music with lyrics underneath. Above the notes, various chords are written, including Eb, Eb7, Bb7, Eb, Eb/G, Gb, Bb7/F, Bb7, Eb, Gm, D, C#, D7, Gm, Gm/12, Bb7, Bb7, Fm7, F#°, Eb/G, Eb, D7, D7, D°, D7, E°, G, Gb, Bb7, Bb7, CHO., Eb, C7, F7, Cm, G, Ab7, F7, Bb7, Fm, C#, Bb7, Eb, Bb7, F#°, Eb, G, Eb, D7, Eb°, D7, Gm, Fm, Bb7, Bb7, Eb, Eb7, Ab, G7, C7, C7, F7, F7, F7, E7, C, Bb7-5, Eb/Bb, Eb, Gm, C7, C7, B7, C7, Fm7, Fm7, Bb, Bb7, Eb, Gb, Fm7, Eb, and others. The lyrics are: "I LEFT MY GIRL BE-HIND ME WHEN I WENT A-WAY, SENT HER CHAUFFEUR TO COME MEET ME AT THE TRAIN, BUT YES-TER-DAY I CAME BACK TO STAY. SHE AND IT WOR-RIED MY POOR BRAIN. HE SAID, 'YOU WOULDN'T REC-OG-NIZE HER NOW.' AND WHEN I SAW HER FLAT, I HOL-LE'R'D 'WOW!' FOR THE GIRL I LEFT BE-HIND ME IS A DIFF-F'RENT GIRL RIGHT NOW. SHE'S NOT A BIT THE WAY SHE USED TO BE. ONCE HER KISS-ES WERE SO PAS-SE', BUT NOW ONE KISS AND I PASS A-WAY. THE GIRL I LEFT BE-HIND ME IS-N'T SIMPLE AN-Y MORE. SHE MAKES AN AWFUL SIMP OF ME, I VOW. THERE USED TO BE A TIME WHEN ON-LY TEA SHE WOULD SIP, AND NOW SHE WANTS TO KNOW WHAT I HAVE GOT ON MY HIP. 'CAUSE THE GIRL I LEFT BE-HIND ME IS A-WAY A-HEAD OF ME NOW."

(TOMATOES ARE CHEAPER...)

EDDIE CANTOR WAS A BIG HIT SINGING "NOW'S THE TIME TO FALL IN LOVE" (DURING THE DEPRESSION) (THE ABOVE IS A POST WORLD WAR I SONG) -1931-

**PUT ON YOUR SLIPPERS AND FILL UP YOUR PIPE**

WORDS BY ED. P. MORGAN & WILL A. HEELAN (1916) MUSIC BY ALBERT VON TILZER

THE LONES-ES HAD BEEN MARRIED UJST A WEEK AND SEVEN DAYS. AT HOME THEY SAT A-  
 -LONE, WHEN LONES-EY GOT A PHONE. HE SAID, "GEE WHIZ A MAN CAN'T SPEND A  
 NIGHT HOME NOW A-DAYS. THAT'S BROWN. HE'S AW-FUL SICK. I MUST GO SEE HIM QUICK. WHAT  
 PUZZLES ME IS WHAT I SHOULD PUT ON." SHE SAID, "THAT'S NO PUZZLE. HERE'S THE ANSWER,  
**CHO.**  
 JOHN: PUT ON YOUR SLIPPERS AND FILL UP YOUR PIPE. YOU'RE  
 NOT GO-ING BYE-BYE TO NIGHT. NO EARTH-LY USE MAK-ING  
 THAT OLD EX-CUSE. LET ME TELL YOU, KID-DO, YOU'RE MARRIED TO A WID-OW.  
 PHONE DOWN TO BROWN-IE, I KNOW IT'S A SHAME. TELL HIM THAT I  
 SAID YOUR EX-CUSE IS TOO LAME. AND GIVE MY RE - GARDS TO THE  
 BOYS IN THE GAME. YOU'RE NOT GO-ING BYE-BYE TO NIGHT."

ALBERT VON TILZER (HIS BEST KNOWN: "TAKE ME OUT TO THE BALLGAME" - 1908)  
 WROTE DURING THE FIRST TEN DECADES OF THE 1900'S.  
 TWO OTHER SONGS OF HIS (WITH LEW BRUNN) ARE OH BY CHINA & THE LOVESOMEST GIRL IN TOWN.  
 (NOT TO BE CONFUSED WITH HARRY VON TILZER)

3103

SLOWLY

# WHERE HAS SUMMER GONE

MUSIC BY DON NELSON (1978)

Musical score for 'Where Has Summer Gone' in B-flat major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef and a key signature of two flats. It features a melody with triplets and is marked with a box 'A'. Chords include Cm6, Cm, and Gm. The second staff continues the melody with chords Fm7, Db9, Cm7, Cm6, Fm6, G7, Cm6, and Cm. The third staff has chords Bbm7, Eb7+, Bbm7, Eb7+, Eb7, Ab, Fm6, and G7. The fourth staff concludes with Cm6, Db7, G7, and a 'D.C. ad FINE' instruction.

DON NELSON, THE COMPOSER, IS THE BROTHER OF OZZIE NELSON - BAND LEADER AND TV PERSONALITY. WITH DUE APOLOGIES, SOME CHORDS HAVE BEEN SIMPLIFIED FOR EASIER READING. -EDITOR

(INTRO. & 1ST STRAIN WERE ORIGINALLY IN THE KEY OF SIX FLATS.)

"STRUT" TEMPO

# YERBA BUENA STRUT

LU WATTERS (1942)

Musical score for 'Yerba Buena Strut' in B-flat major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef and a key signature of two flats. It features a melody with eighth notes and is marked with a box 'A'. Chords include A7, Bb7, A7, Bb7, Dm, and A7+. The second staff has chords Gm, Dm, Bb7, A7, Dm, Bb7, A7, and Dm. The third staff has chords Bb7, A7, Dm, A7, Dm, A7, and Dm. The fourth staff begins with a box 'B' and contains a sequence of chords: A7, Bb7, B7, C7, C#7, D7, D#7, E7, F#7, C#7, C7, F7, Bb, Bb7, and Eb. Below this staff is the instruction 'USE THE FIFTH IN THE BASS'. The fifth staff continues with chords Eb, Eb7, and C7, ending with a box 'C'.

C7 Fm Cm F7 F°

F7 Bb7 Cb7 Bb7 | 2. Ab

Abm Eb D7 Db7 C7 Fm7 Bb7 Eb

**D** Cm Ab Cm Fm

Db Fm Bb7 Cb7 Bb7 Cb7 Bb7

Eb C7 F7 Bb7 Eb

**LEAVES OF AUTUMN**  
 SIDNEY BECHET and CLAUDE LUTER (c. 1962)

*SLOWLY* **A** C E7 A7 D7

Dm7 G7 Dm7 Fm C/E E+ F F# C/G

Am Dm7 G7 C/G Dm7 G7 C

**B** C/E7 Am/Ab C/G E7+ G# E7 Am Ab E7 Bbm C7 Fm C+

Fm G7 Dm7 C Em Eb

Dm7 G7 A° B C/G

Db7 Fmaj7 C69

BECHET DIED IN 1959 IN PARIS.  
 (PUBLISHED POSTHUMOUSLY)

3105



# I AIN'T GOT ENOUGH TO PASS AROUND

SO I GUESS I'LL KEEP IT ALL FOR MYSELF

BY  
JEFF BRANEN  
AND  
FREDERICK G. JOHNSON  
(1921)

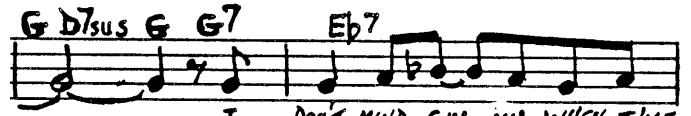
MODERATO  
NOT FAST



TOO MUCH IS PLEN-TY, BUT



PLEN-TY AIN'T-ENOUGH WHEN, YOU'RE SUR-ROUNDED BY MORE THAN ONE.



I DON'T MIND GIV-IN' WHEN I'VE



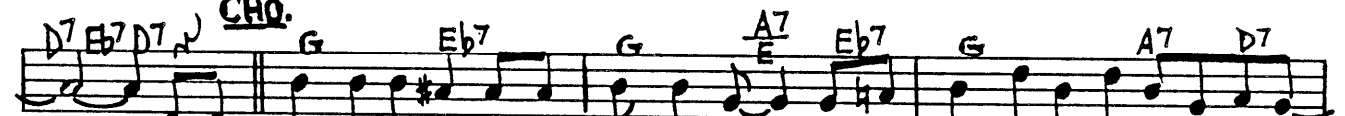
MORE THAN I NEED, AND PLEN-TY LEFT WHEN I'M DONE. NOW A



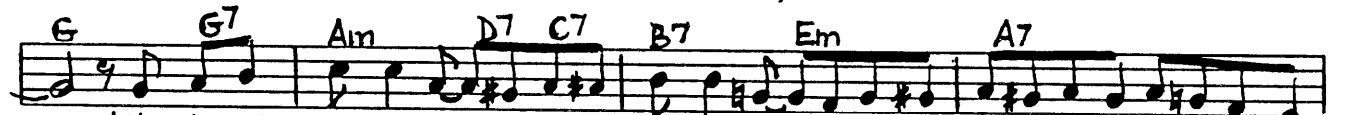
FRIEND IN NEED IS A FRIEND IN-DEED, JUST PRO-VID-IN' THAT FRIEND IS-N'T ME.



I GOT A GALLON O' GIN. I GOT A BARREL O' HOOTCH. I GOT A POS-SUM UP A TREE.



BUT I AIN'T GOT E-NOUGH FOR TO PASS A-ROUND, SO I GUESS I'LL KEEP IT ALL FOR MY SELF.



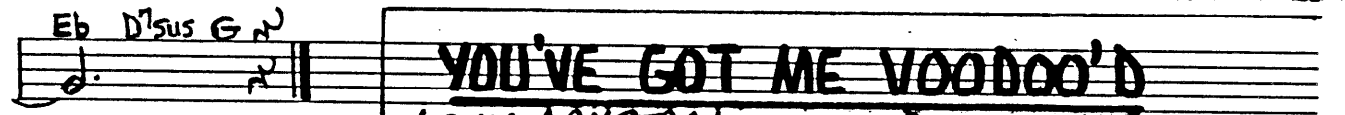
WHEN ALL THE WORLD IS GLAD, NO USE OF FEEL-IN' BAD, BE-CAUSE YOU AIN'T A-GON-NA MISS THE THINGS THAT



YOU NEV-ER HAD. MY OLD MAMMY ROUNDED ONE-THING INTO MY DOME. SHE SAID GEN-ER-O-SI-TY BE-

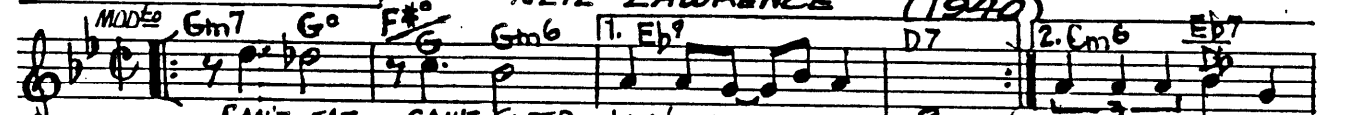


-GINS RIGHT AT HOME. NOW I AIN'T GOT E-NOUGH FOR TO PASS A-ROUND SO I GUESS I'LL KEEP IT ALL FOR MY-SELF.



# YOU'VE GOT ME VOODOO'D

LOUIS ARMSTRONG, LUIS RUSSELL and  
NEIL LAWRENCE  
(1940)



CAN'T EAT, CAN'T SLEEP. WHAT'S THE MAT-TER WITH ME? WHAT CAN THE TROUBLE  
OH LAWD! LAWD! LAWD!

YOU'VE GOT ME VOODOO'D - cont.

3106

**CHO.**

BE? JUST LIKE SOME MAG-IC PO-TION, YOU'VE FILLED ME WITH E-MO-TION,  
 YOU KNEW THE GOD-DESS VE-NUS, WOULD START THIS LOVE DE-TINEEN US,  
 JUST LIKE THE SI-REN CIR-CE, YOU'VE GOT ME AT YOUR MER-CY,  
 YOU CON-TROL MY VER-Y SOUL, YOU'VE GOT ME VOO-DOO'D. YOU'VE GOT ME  
 YOU IN-SPIRED ME WITH DE-SIRE. HAVE AND HOLD. YOU'VE GOT ME  
 AL-WAYS YOURS TO VOO-DOO'D. YOU KNOW YOU HAD THE POWER, EV-EN PICKED THE HOUR  
 WHEN THE FULL MOON WAS A-BOVE.  
 I WAS HYR-NO-TIZED WHEN I LOOKED IN-TO YOUR EYES. MY HEART WAS FILLED WITH LOVE.

**CODA** CHARLIE BARNET ORCH. W/ SPUD MURPHY,  
 SKIPPY MARTIN (VOCAL; MARYANN McCALL)  
 ON BLUEBIRD B-10662 IN 1940.  
 YOU'VE GOT ME VOO-DOO'D.

THE ABOVE ALSO RECORDED BY LOUIS ARMSTRONG ON THE VOCAL, ACCOMP. BY WILBUR DEPARIS, J.C. HIGGENBOTHAM, JOE GARLAND, LUIS RUSSELL, POPS FOSTER and SID CATLETT. ON DECCA 3092 IN 1940.

(RECORDED BY SHEB) BRIGHT ROCK TEMPO  
**THE PURPLE PEOPLE EATER**

SHEB WOOLEY (1958)

1. WELL I SAW THE THING A COM-IN'  
 2. WELL HE CAME DOWN TO EARTH, AND HE  
 OUT OF THE SKY. IT HAD ONE LONG HORN AND ONE BIG EYE. I COMMENCED TO SHAKIN' AND I  
 LIT IN A TREE. I SAID, "MISTER PURPLE PEOPLE EATER, DON'T EAT ME." I HEARD HIM SAY IN A  
 SAID, "OOH-WEE IT LOOKS LIKE A PURPLE PEOPLE EATER TO ME."  
 VOICE SO GRUFF: I WOULDN'T EAT YOU, 'CAUSE YOU'RE TOO TOUGH." IT WAS A ONE-EYED, ONE-HORNED  
 FLY-IN' PURPLE PEOPLE EATER; ONE-EYED, ONE-HORNED FLYIN' PURPLE PEOPLE EATER; ONE-EYED, ONE-HORNED  
 FLY-IN' PURPLE PEOPLE EATER. SURE LOOKED STRANGE TO ME. 2. WELL HE

3. I said, "Mister purple people eater, what's your line?"  
 He said, "Eatin' purple people, and it sure is fine,  
 But that's not the reason that I came to land,  
 I wanna get a job in a rock and roll band."  
 4. And then he swung from the tree and he lit on the ground,  
 And he started to rock, a-really rockin' around.  
 It was a crazy ditty with a swingin' tune,  
 Singa hop hapa loop a lap a loom bam boom.  
 5. Well he went on his way and then what-a you know,  
 I saw him last night on a T. V. show.  
 He was blowin' it out, really knockin' 'em dead,  
 Playin' rock 'n roll music thru the horn in his head.

3107

# JAMBOREE JONES

SING ALL VERSES

(1936)

WORDS & MUSIC BY JOHNNY MERCER

MODERATO  
(SWING TEMPO - NOT TOO SLOW)

Am D7 F# / B7 A 8 B7

INTRO (VOICE)

1. I BE-GIN MY STO-RY OUT IN WEST VIR-GIN-IA, TN  
 2. EV-EN THO' HIS BUDDIES AL-WAYS CUT THEIR STUDIES, TO  
 3. START-IN' WITH THE KICKOFF, THEY PULLED EV'RY TRICK OFF, BUT

Em Em C7 Em B7

A LIT-TLE COL-LEGE. ALL THE STUDENT BO-DY ON- LY CARED FOR FOOTBALL. NEV-  
 AT-TEND A RAL-LY. WHILE THEY WERE ALL ROOTIN' YOU COULD HEAR HIM TOOTIN' "WHAT  
 THEY COULDN'T WIN IT. 'STEAD OF GO-IN' FOR-WARD, THEY WERE GOIN' BACKWARD 'BOUT

Em E7

-ER MIND THE KNOWLEDGE. NEVER MIND THE SHEEPSKIN, THEY PRE-FERRED THE PIG-SKIN.  
 BECAME OF SAL-LY" HOW THEY USED TO HATE HIM. CO-EDS WOULDN'T DATE HIM,  
 A MILE A MIN-UTE. SEE-IN' THEIR PO-SITION, THEY CALLED IN-TER-MIS-SION,

Am C B7

SEEMED TO HAVE IT IN THEIR BONES. THEY ALL KNEW A-BOUT IT, COULD-  
 THOUGHT HE WAS AN AW-FUL BORE. BUT HE LIKED HIS RHY-THM MORE  
 AND THEY HEARD THE REF-REE SAY: "SEV-EN-TEEN TO NOTH-IN' AINT

C7 B7 Em C7 B7 Em NC Eb

-N'T LIVE WITH-OUT IT. ALL EX-CEPT A CERTAIN MISTER JAM-BO-REE JONES. AND  
 THAN BE-IN' WITH EM'. SO HE, ON-LY GRINNED AND WENT TO PRACTICE SOME MORE. AND  
 EX- ACT-LY NOTH-IN'; AND YOU'VE ON-LY GOT A-BOUT A MIN-UTE TO PLAY." AND

D7 Am7 D7 G G Bb° D7 A D7

HE PLAYED THE CLAR-I-NET WITH ALL HIS NIGHT. HE STUD-IED NIGHT AND DAY.  
 MEAN-WHILE, THE TEAM MARCHED ON TO GREAT-ER FAME, 'TIL THEY WERE ASKED TO PLAY  
 THEN, FROM THE STANDS THERE CAME A DIS-TANT WAIL, AND IT WAS JAM-BO-REE,

D7 G D7 G F#7 E E7 Am B C

HE PRACTICED DAY AND NIGHT. NO RUN-NING UP THE FIELD FOR  
 THE FAM-OUS ROSE BOWL GAME. AND ON THAT DAY OF DAYS, THE  
 A-SWING-IN' "HOLD 'EM YALE". AND THEN THE STUDENTS ALL BE-

G D7 G F#7 E E7 Am B C

MIS-TER JONES. HE' S RATH-ER RUN UP THE SCALE AND DOWN THE SCALE;  
 STU-DENTS BEAMED. WHAT DID THEY DO WHEN THE TEAM MARCHED ON THE FIELD?  
 -GAN TO YELL. THE PLAY-ERS MARCHED UP THE FIELD AND DOWN THE FIELD:

D7 Am7 D7 G A D7 F# / B7

(8) WHAT TONES! THEY SCREAMED!  
 PELL MELL!



JAMBOREE LONES - CONT.

3108

2. G D7 G D7 | G G D7 | G D7

RAH! RAH! RAH! RAH! SIS BOOM BAH! BAH - BOP DE BOOLE-DA. YEA BO!

G AD LIB G G Bb° D7 A D7

WATCH 'EM GO... INSTRUMENTAL UNTIL D.S.

G G F#7 F7 E7 Am7 E7 Am Am7 D7

Am7 D7 G AS IS Am7 D7 B7

D.S. al f

D7 G Bb°

**CODA** NOW ON A CERTAIN WEST VIR-GIN-IA HILL, THERE STANDS A

D7 G Bb°

COL-LEGE STILL, JUST AS IT AL-WAYS WILL.

D7 G F#7 E7

AND THERE'S A PIC-TURE IN ITS HALL OF FAME. YOU'LL SEE THE

E7 Am E7 Am G G7 C Eb Gm D7 G

BOY IN THE FRAME WHO WON THE GAME. JAM-BO-REE LONES IS THE GENTLEMAN'S NAME.

RECORDED BY PAUL WHITEMAN'S "SWING WING"

WITH JACK and CHARLIE TEAGARDEN  
 VOCAL BY MALE QUARTET  
 ON DECCA NO. 2074 IN 1938.

# 3109

THEME SONG OF ISHAM JONES ORCHESTRA

## YOU'RE JUST A DREAM COME TRUE

WORDS BY CHARLES NEWMAN

(1931)

MUSIC BY ISHAM JONES

MOD  $\text{C}\flat$

MY DREAMS WERE BLINDERS, ALL LOVES WONDERS JUST E-VAD-ED ME.

EV-'RY-THING SEEMED ALL WRONG TILL YOU CAME A-LONG. I'M DEEP WITH-IN YOUR

SMILING EYES, MY DREAMS ARE RE-AL-IZED. YOU'RE JUST A DREAM, DEAR, A DREAM COME

TRUE. SPELL. MY EV-'RY SCHEME DEAR, DE-PENDS ON YOU. MY HOPES ARE

STRAND-ED, LIKE SHIPS AT SEA. BUT NOW YOU'VE HAND-ED

THEM BACK TO ME. CODA -BI-TION, SWEETHEART,

I FOUND IN YOU. YOU'RE JUST A DREAM COME TRUE.

## ONE (FROM "CHORUS LINE")

LYRIC BY EDWARD KLEBAN  
MUSIC BY MARVIN HAMLISCH (1975)

NOT TOO FAST

ONE SINGULAR SEN-SA-TION,

EV-'RY LITTLE STEP SHE TAKES. ONE THRILLING COMBI-NA-TION, EV-'RY MOVE THAT SHE

MAKES. ONE SMILE, AND SUDDEN-LY NO-BO-DY ELSE WILL DO. YOU KNOW YOU'LL

NEVER BE LONE-LY WITH YOU KNOW WHO. ONE MO-MENT IN HER PRES-ENCE,

ARCHIVES

012S-12 Stave

ONE - CONT.

3110

Musical score for 'ONE - CONT.' in B-flat major, 4/4 time. The score consists of four staves of music with lyrics underneath. The lyrics are: 'AND YOU CAN FOR-GET THE REST; FOR THE GIRL IS SECOND BEST TO NONE, SON. OOH! SIGH! GIVE HER YOUR AT-TEN-TION. DO I REALLY HAVE TO MENTION: SHE'S THE "ONE"!'. The score ends with an instrumental section marked 'INSTRUMENTAL' and 'REPEAT & FADE'. Chord symbols include A7, Abmaj7, C#6, A, D7, Gm, G7, C7, F7, Bb7, Gm7, F7, Bb7, Eb, Fm7, Ebmaj7, and Fm7.

**CHEATIN' BLUES**

(1925)

A DOUBLE VERSION SONG: BOY & GIRL  
(FIVE VERSES)

SPENCER WILLIAMS

Musical score for 'CHEATIN' BLUES' in C major, 4/4 time. The score is a double version for Boy and Girl. The lyrics are: 'GIRL: LOOK HERE PRETTY PA-PA: WHO'S BEEN HERE SINCE I'VE BEEN GONE? BOY: LIS-TEN HERE SWEET MA-MA: YOU AIN'T GOT NO RIGHT TO SQUAWK. GIRL: I KNOW SUG-AR'S SUGAR, PA-PA, I KNOW SALT IS SALT. IF YOU YOU WAS IF I'. The score includes an instrumental section with lyrics: 'DON'T COME CLEAN, I'M GONNA PUT YOUR WA-TER ON. DOWN HOME CHEATIN', WHILE I WAS UP IN NEW YORK. LET YOU CATCH ME CHEATIN', IT'S MY OWN DARN FAULT.'. Chord symbols include C, C7, D7, G7, F, F7, Gmb, Abmb, C, Cb, C7, C#o, D7, Eb7, A7, D7, G7, Ab7, A, and C.

Boy (4)  
 Better watch your step, cause Papa's got his eyes on you  
 Better watch your step cause Papa's got his eyes on you  
 If you go out cheatin', Papa's goin' out cheatin' too

Girl (5)  
 If you wanna trifle, don't you trifle where I'm at  
 If you wanna trifle, don't you trifle where I'm at  
 If I run up on you, I'll make you run and leave your hat

3111

THOMAS A. DORSEY (GEORGIA TOM) WAS A VERY ACTIVE & PROLIFIC COMPOSER OF BLUES & JAZZ IN THE CHICAGO AREA IN THE EARLY 20'S. IN HIS LIFETIME HE WROTE OVER 1,000 SONGS, HALF OF THEM WERE PUBLISHED. HE PLAYED PIANO AND ACCOMPANED MA RAINEY, VICTORIA SPIVEY, BIG BILL BROOMZY, TAMPA RED (HUDSON WHITTAKER), CHIPPIE HILL & FRANKIE JAXON. AFTER HIS WIFE & CHILD BOTH DIED IN 1922, HIS ANGUISH WAS OVERPOWERING, AND HE WROTE "TAKE MY HAND, PRECIOUS LORD" (PAGE 1082). HE BECAME CHORUS DIRECTOR OF THE PILGRIM BAPTIST CHURCH, CHICAGO, FROM 1932 THROUGH THE 80'S. SOME OF THE JAZZ SONGS ARE; RIVERSIDE BLUES PG. 898; EAST RIDER PG. 1066; IT'S TIGHT LIKE THAT PG 1128; FREIGHT TRAIN BLUES PG. 2609; I JUST WANT A DADDY I CAN CALL MY OWN PG. 2591. IN 1988 THE HAL LEONARD PUBLISHING CORP. ISSUED 36 OF HIS GOSPEL SONGS IN A PIANO ALBUMN. BORN 1899. DIED 1991



Thomas A. Dorsey. 1976

**"LET ON BOARD LITTLE CHILDREN"** *MED. BRIGHT* **CHG.**

**THE GOSPEL TRAIN IS COMING** *C* *C* *F.*

THOMAS A. DORSEY (1951) *GET ON BOARD, LITTLE CHILDREN. GET ON*

*G* *F.* *C* *C* *A7* *G* *D7* *G* **FINE**

*BOARD, LITTLE CHILDREN. GET ON BOARD, LITTLE CHILDREN. THERE'S ROOM FOR MAN-Y MORE.*

**VERSE**

*G* *G* *F.* *F.* *F.* *F.* *F.* *F.*

THE GOS-PEL TRAIN IS COM-ING, A- COM-ING 'ROUND THE CURVE; A- SPEND-ING STEAM AND POW-ER, AND GOS-PEL TRAIN IS COM-ING. IT'S AL-MOST NOW AT HAND. I HEAR THE CAR WHEELS ROLL-ING AND

*G* *D7* *F.* *G* *F.* *F.* *F.* *F.* **INTERLUDE**

STRAINING EV-'RY NERVE. THE LAND. OH, THE GOSPEL TRAIN IS COM-ING. DON'T YOU WANT TO GO? THE

*C* *F.* *F.* *G* *F.* *F.* *F.*

GOSPEL TRAIN IS COM-ING. DON'T YOU WANT TO GO? THE GOS-PEL TRAIN IS COM-ING. DON'T YOU WANT TO

*G* *A7* *G* *Ain7* *G* *C* *G* **D.C. and FINE**

GO? YES, I KNOW YOU WANT TO GO.

3112

**WINDOWS OF HEAVEN**

(1955)

THOMAS A. DORSEY

SLOWLY



VERSE



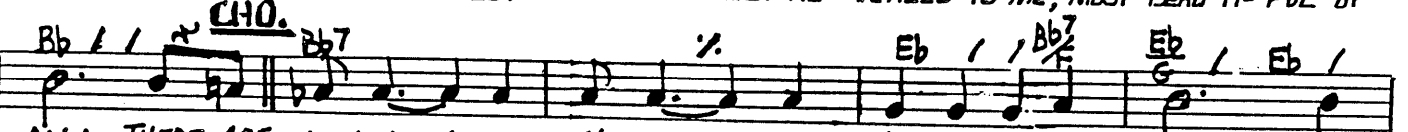
THE DEW ON THE LIPS OF THE LIL-LIES, THE HILLS LAY SI-LENT-LV. THE ROLLING GREEN OF THE



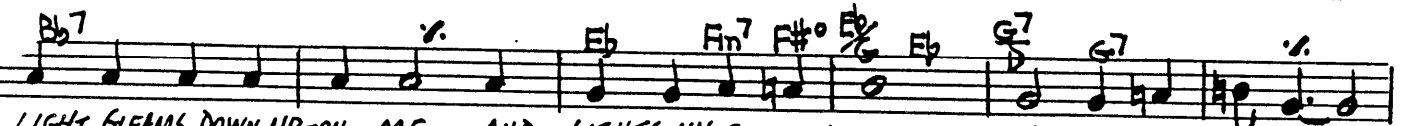
VAL-LEY, — SO BEAU-TI-FUL TO SEE. BE- HOLD THE WEEP-ING HILLSIDES, — THE



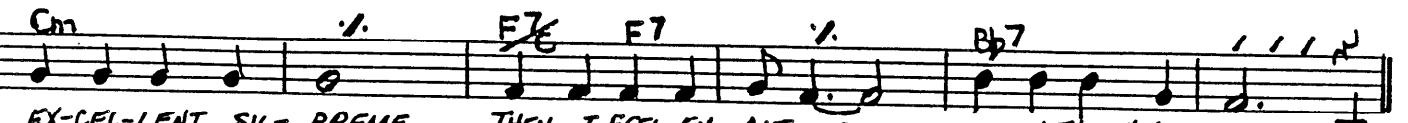
SHIM-M'RING WA-TER FALLS. BUT SOMETHING MUST RE-VEALED TO ME, MOST BEAU-TI-FUL OF



ALL: THERE ARE WIN-DOWS OF HEA-VEN, — THE LORD HAS OPENED WIDE. THE



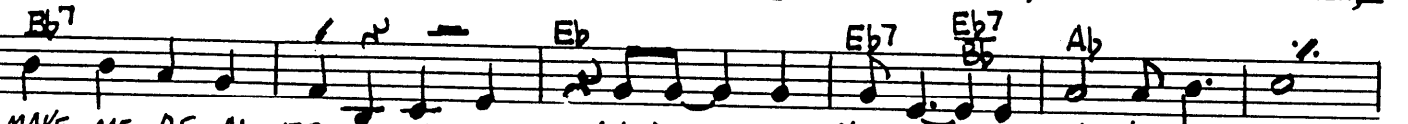
LIGHT BEAMS DOWN UP-ON ME, AND LIGHTS MY SOUL IN-SIDE. HE SENDS ME BLESSINGS,



EX-CEL-LENT, SU-PREME. THEN I FEEL EX-ALT-ED — IN MY THOUGHTS, MY DREAMS.



CLIMB THE BRIS-LE-ING STAIRWAY, — 'TIL I REACH THE SKIES. STARS, IN THE MEADOWS OF HEAVEN,



MAKE ME RE-AL-IZE THAT THERE ARE WINDOWS OF HEA-VEN, THE LORD'S LOOKING THROUGH,



WITH TEN THOUSAND BLESSINGS — FOR ME AND YOU.

MODERATELY WITH SPIRIT

# THERE IS NO FRIEND LIKE JESUS

THOMAS A. DORSEY

(1950)

1. THERE IS NO FRIEND LIKE JESUS, THERE'S  
2. (THERE) IS NO FRIEND LIKE JESUS TO

None so kind and true. To know him is to love him as flowers love the dew. No  
Calm my doubts and fears; to kiss a-way my sorrows, and wipe a-way my tears. And

Other friend more dear-er, on whom I can depend; so willing to for-  
When my feeble foot-steps shall reach that great di- vide he's a friend down at the

-give me, and save me at the end. There is no friend like  
Glor-dan, and a friend on the oth-er side.

Je- sus; there is no friend so kind and true. He's al-ways  
Willing to for- give us. He's a friend to me, my Lord, he's a friend to

you. **CHO.** **TO VERSE** **FINE**

## JESUS REMEMBERS WHEN OTHERS FORGET

THOMAS A. DORSEY (1941)

MODERATELY

1. WHEN I AM BUR-DENED, WHEN I AM SAD, WHEN I'M IN SOR-ROW,  
2. (TIMES I AM) FEE-BLE, CAN'T GET A-ROUND TRIALS AND BUR-DENS,

HE MAKES ME GLAD. AND IF I TRUST HIM I'LL NEVER RE-GRET,  
ARE BEARING ME DOWN. FRIENDS ALL FOR-SAKE ME. BUT WHY SHOULD I FRET?

FOR FOR JESUS RE-MEM-BERS WHEN OTH-ERS FOR- GET. JE-SUS RE-

MEM-BERS WHEN OTHERS FOR- GET. He IS MY CAP-TAIN,

I'M TRUSTING HIM YET. WHEN I AM SAD, HE MAKES ME

Ab Ab° Eb/Bb C7 F7 Bb7 Eb Ab

GLAD. FOR JESUS RE-MEMBERS WHEN OTH-ERS FOR-GET.

TO VERSE FINE

2. TIMES I AM

**OPERA HOUSE RAG**

ROBERT R. DARCH (1960)

NOT FAST

A

Fm Fm C Db7 C7 Ab Ab Bb° Eb7/Bb

1. Eb7 Ab Ab° Eb7/Bb Eb7 E° 2. Eb7 Ab Eb7/Bb

FINE

B

Ab Eb7/G Eb7 Ab Eb7 1. Fm

2. Ab Ab7

7 Bass

Db Eb7 F7 Bb7 Eb7 Ab

D.C. al.

**CODA**

Ab Ab° Ab7 Bb7 Eb7 Ab7 Eb7

TRIO

Ab7 Ebm7 Ab7/C Dbsus Db Eb7/Bb Cm7-5 Db

2. Ab7/C Dbsus Db Eb7 Ab7 Ab° 2. Gb

Db Ebm7 Ab7 Db C7

D.C. al FINE

ONE OF A SERIES OF DESCRIPTIVE RAGTIME PIANO SOLOS OF AND ABOUT VIRGINIA CITY, NEVADA. EACH PIECE BEARS THE NAME OF A PLACE WHERE CROWDS GATHERED DURING THE PERIOD OF THE GOLD RUSH. OTHER MUSICAL VIGNETTES INCLUDE: DELTA SALOON RAG, CALICO QUEENS and OLD WASHOE CLUB.

3115

# BLUES WITHIN THE BLUES (BLUES DANS LE BLUES)

SIDNEY BECHET (1968)

*SLOWLY*

Musical score for 'Blues Within the Blues' in B-flat major, 4/4 time. The score consists of several systems of music with various chords and melodic lines. Key features include:

- System 1:** Chords: Fm, Bbm6, C7, Fm, Bbm6, C7. Includes triplets.
- System 2:** Chords: Fm, G7, C7, Fm. Includes a triplet.
- System 3:** Chords: F7, Bbm, Fm, B°, C7, Fm, C7. Includes a first ending and a second ending (2. Fm Eb7).
- System 4:** Chords: Ab, Eb7, Eb7, Ab, C7, Fm. Includes a triplet.
- System 5:** Chords: C7, Fm, C7, F7, Bbm, F7, Bbm, F7.
- System 6:** Chords: Bbm7, Bbm7, Bbm, Bbm7-5, Cm7, F7, Bbm7.
- System 7:** Chords: Eb7, Ab, C7/G, C7. Ends with *D.S. al.*
- System 8:** Chords: Fm, B°, C7, Fm. Labeled **CODA**.

# BLUE MEDITERRANEAN

SIDNEY BECHET and CLAUDE LUTER (1968)

Musical score for 'Blue Mediterranean' in B-flat major, 4/4 time. The score is labeled **BALLAD** and consists of three systems of music with various chords and melodic lines. Key features include:

- System 1:** Chords: Ab, C7, Fm, Db, Bbm7, Eb7, Ab7.
- System 2:** Chords: Db, Dbm, Bbm7, Eb7, Ab, C7, Fm.
- System 3:** Chords: Db, C7, Fm, Eb7, Bbm7, Eb7. Includes triplets.



Ab **B** Ab Ab7 Db Dbm

C7 Fm Bbm7 Eb7 Ab

Ab7 Db Dbm Ab Fm Bbm7 Eb7

Ab Db Ab

FROM THE SHUBERT PRODUCTION "DOING OUR BIT" (1917)

**THE WILD WILD WOMEN**

WORDS BY AL. WILSON MUSIC BY AL. PIANTADOSI

SHOW 2-BEAT F C7 F C7+ F C7 F F7

THERE'S SOMETHING THE MAT-TER WITH ME. YES, SOMETHING'S THE MAT-TER WITH ME.

Bbm7 F Bb B° F C D7 G7 C 1 1 1 2

FRIENDS THAT I MEET SAY I'M AIL - ING. EV-EN MY OWN - FAM - I - LY. MY

Gm Gm7-5 C C° C7 2 - Gm Gm7 Bbm6 C7 1 2 -

DOCTOR SAID, "BOY, TAKE A REST." BUT TAKE IT FROM ME, I KNOW BEST. IT'S THE

**CHO.**

C7 C° C7 C7+ F F Am7 Ab°

WILD, WILD WOM-EN, THE WILD, WILD WOM-EN, ARE MAKING A WILD MAN OF ME. MY PARENTS

C7 C° C7 C° C7 F F° F F° F F° F F#°

RAISED ME LIKE A MIN-IS-TER'S SON. AND OH THE NAUGH-TY GIRLS! JUST SEE WHAT THEY'VE DONE! OH THE

C7/G C7 C7/G F#° C7 C7 C7 E7+ F7 Bb D7/Gm D7

WILD, WILD WOM-EN, THE WILD, WILD WOM-EN! THEY'VE TAKEN AD-VAN-TAGE OF ME.

Gm Gm D/Db7 F Bbm F Bbm F C#° Dm

HIS-TRY TELLS US WHAT THEY DID TO MARK AN-TO-NY. NOW YOU CAN JUST IM-A-GINE WHAT WILL HAPPEN TO ME.

A7 Dm C7 C7 C° C7 C7/G F#° Gm7 C7 F

OH THE WILD, WILD WOM-EN, FE-RO-CIOUS WOM-EN! THEY'RE MAKING A WILD MAN OF ME.

3117

BESSIE SMITH ON COL. 14109  
IN 1925

BLUES

**FLORIDA BOUND**

**DJALAMICHTO**  
 SWING TEMPO  
 DUANGO REINHARDT  
 (1960)

**A** C A7 C#m Dm B7 D#m C/E Am F Fm Ab C/G Am

**1.** Dm7 G7 Cmaj7 C#° Dm7 G7(b9) **2.** Dm7 G7 C C/G F#m7-5 B7/

**B** E C#m7 B7/F B7 E G#m C#m7/B- / G Em7 D7/A D7

G7 Dm7 A Bbm6 G7 **D.S. al.f.**

**CODA**  
 Dm7 G7 C F#m7 Em7 Dm7 Cmaj7

**RUBBIN' ON THE DARN OL' THING**

SAM THEARD, J. MAYO WILLIAMS and STEVE GRAHAM (1934)

**MODERATO**  
 Bb7 Eb6 E° Bb7 Bb7 Eb6 E° Bb7/F Bb7+

1. MY GAL BOUGHT A WASH BOARD AND A TUB, I PUT MY SHIRT ON THE BOARD + I STARTED TO RUB.  
 (2. MY) GAL LIKES TO BOO-GIE WITH A BEAT. WE BOTH GOT RHY-THM, AND ZOOT ON IT'S, REAL-LY ALL FEET.  
 (3. IF) YOU WANT TO JUMP AND HAVE A BALL, JUST GET A WASHBOARD AND TUB, AND YOU'LL SEE THE CLUES FALL.

Eb6 Cm7 Fm7 Bb7 Eb6 Cm7 Fm7 Bb7 **CHO.** Eb6 E°

I START'D RUB-BIN' WE START'D RUB-BIN' JUST START RUB-BIN' RUBBIN' ON THE DARN OL' THING. WHEN I START RUB-BIN'

Bb7 Bb7 Eb6 E° Bb7 Bb7 Eb6 Cm7 Fm7 Bb7  
 UP AND DOWN, SHE SAYS, "RUB IT DOWN AND 'ROUN". THEN I START RUB-BIN', RUBBIN' ON THE DARN OL'

**1.** Eb Cm7 Fm7 Bb7 **2.** Eb Fm7 Eb  
 THING! **2. MY** **3. IF** THING!

3119

# THERE'S A LUMP OF SUGAR DOWN IN DIXIE

LYRIC BY ALFRED BRYAN & JACK YELLEN (1918) MUSIC BY ALBERT GUMBLE

MODER

BUY IT! TRY IT! MUST GO OUT TO BUY IT, AND YOU'LL FIND IT'S MIGHTY DEAR. BUT I DON'T CARE,

I'M GO-ING WHERE I'VE GOT E-NOUGH TO LAST A YEAR. THERE'S A LUMP OF SUG-AR DOWN IN DIX-IE,

AND IT'S ALL MY OWN. SHE'S THE SWEETEST LITTLE BUNCH OF SWEETNESS I HAVE EV-ER KNOWN.

EV-RY GLANCE, THAT SHE GIVES ME, PUTS SUGAR IN MY TEA. HER KISSES ARE LIKE HONEY,

YUMMY YUMMY YUMMY, SWEETER THAN THE HONEY TO THE BEE. THERE'S A CHOO-CHOO LEAVIN' HERE THIS EVE-NIN',

BOUND FOR CAR-O-LIN', AND IT'S GOIN' TO TAKE ME TO THAT LITTLE LOU-LY-POP OF MINE.

SHE'S A GAL THAT MISER HOOVER OUGHT TO MEET. PUTS HER FINGER ON THE PIE TO

MAKE IT SWEET. MY LITTLE LUMP OF SUG-AR DOWN IN DIX-IE, MINE ALL MINE.

(ORIG. IN 2/4 TIME) MARCIA MODER

WORDS BY LEW BROWN (1919) JONES-Y USED TO ROAM. STAYED A-WAY FROM HOME. HE'D  
MUSIC BY AL VON TILZER WHEN THE TOWN WENT DRY, JONES BE-GANTO

GO OUT WITH THE BOYS, AND LEAVE HIS WIFE-Y ALL A-LONE. BUT CRY: "WITH NO CA-FES OR

I NEVER KNEW... -CONT.

3120

G A<sup>7</sup> G<sup>7</sup> D<sup>7</sup> G D7 G1/2 G7 G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> C

CAB-A-RETS, I KNOW I'M GOING TO DIE!" FOR WEEKS IT HAD HIM WOR-RIED, BUT NOW HE'S FEELING

A<sup>7</sup>/E Eb7 G D7 G G<sup>7</sup> D<sup>7</sup> G D7 G7 SPOKEN CHO.

SAY. I HEARD HIM TELL A FRIEND OF HIS, WHILE ON THE STREET TO-DAY. "SAY! I NEV-ER

C C Dm Am E Am A7 D7

KNEW I HAD A WON-DER-FUL WIFE, UN-TIL THE TOWN WENT DRY. THE

G7 Eb G7 G7 Eb G7/G7 D7

WAY I SPENT MY MON-EY ON WO-MEN WAS A CRIME. I FOUND THAT WITH MY WIFE I COULD HAVE

G7 D7 A# G7/NC G A Gm6 F# Gm6 C7+ F F A<sup>7</sup>/E

HAD A BET-TER TIME. I'D SEND HER TO THE COUNTRY AND I'D ALWAYS YELL HOO-RAY. BUT I

D7 G# D<sup>7</sup>/A G D7 G7 D<sup>7</sup> A# G<sup>7</sup> B G7

SAW HER PIC-TURE IN A BATHING SUIT, THE OTHER DAY.

D.S. al.  $\text{\textcircled{C}}$

CODA D7 G7 C A

TOWN WENT DRY."

(NOVELTY SONG)  
**MY MODEL (?)**  
TOM BUSSE (1974)

MODER Bb G7 E7 Gm7 C7

SHE HAD A CLASS-Y, LOVE-LY CHAS-SIS, AND THE LADS WITH PREET-Y LAS-SIES TOOT THEIR HORN'S AT HER ALL DAY. SHE HAD A STALLED A- LONG THE

1. F7 Cm7 F7 Bb Bb Cm7/F7 2. Gm7 E7 Gm7 Gb7

WAY. AT SUNDOWN, EV-RY NIGHT, I SPED A-WAY IN MY THRIFT-Y NIF-TY CAR.

F7/Cm7 Ab7 F7 Cm7 F7 Bb7 Fm7 E0 Bb7 E7 Eb Eb7 D7 Db7

OH WHAT HAP-PY MILES WE DROVE! HOW COULD I RE- - PLACE HER? SHE'S NOW A

C7 Gm7 F# E7 Ab7 G7 Gb7 F7

AND SHE SPUT-TERS: MY MOD-EL "A" LVA BASSO

CODA Gm7 C C7 Eb Gb Cm7-5 F7 Bb Bb<sup>6(9)</sup>

3121

WHEN A PEACH IN GEORGIA WEDS A ROSE FROM ALABAMA

By CLYDE HAGER and WALTER GOODWIN (1920)

FOX-TROT

EV-RYONE'S EX-CI-TED DOWN IN ROSE-LAND. A WEDDING THERE IS CAUSING QUITE A ROW. THE GOLDEN-ROD AND PRETTY APPLE BLOS-SOMS ARE SENDING OUT THE IN-VI-TA-TIONS NOW. FOR-GET-ME-NOTS AND DAUNTY WATER LIL-LIES HAVE MADE AR-RANGEMENTS FOR THIS SWELL AF-FAIR. EACH BLOSSOM IN THE NATION, FROM PEACH BLOOM TO CAR-NA-TION, WILL COME FROM FLOWER TOWN JUST TO BE THERE.

CHO.

TI-NY BLUEBELLS SWEET-LY RING THOSE WED-DING CHIMES, (DING, DONG) WHERE THE I-VY AND THE HONEY-SUC-KLE TWINES, (ALL THE TIME.) BACH-LOR BUT-TONS LOSE THEIR HEADS, PRO-POS-ING TO THE SLEEPY DAISIES IN THEIR BEDS. MORN-ING GLORY'S NEVER CLOSE AN EYE, (I HOPE TO DIE.) BILL FROG BAND, ON LI-LY PADS, PLAYS SPOON-Y TUNES, (CROON-Y TUNES). HONEY BEES ARE MAKING PEACHY JAM—(IN AL-A-BAM). AND BLACK-EYED SU-SANS, TOO, SMILE SWEETLY UP AT YOU WHEN A PEACH, WAY DOWN IN GEORGIA, WEDS A ROSE FROM AL-A-BAM.

# HIGH TONE MAMA OF MINE

LYRIC BY JOE FLEISCHER

(1925)

MUSIC BY THE MITCHELL BROTHERS

MOD to

F Db7 E G7 C7 F Dm7

SPEAKING OF GIRLS, BEAU-TI-FUL GIRLS, I'VE GOT A WORD TO SAY.

C7 E C7 Dm6 G7 C7 F

I'VE HAD SWEETIES COME AND GO, DAY RIGHT AF-TER DAY. I'VE GOT ONE NOW,

Db7 F C#° Dm Dm7 G7 F#° G7 C C+ C- / C#°

DIFF-RENT SOMEHOW, DIFF-RENT FROM THE REST. FROM THE START, SHE WON MY HEART. HERE'S

G7/Bb Bb6/Db Gm7 / C7 CHO. F C#6/Eb

WHY I LOVE HER BEST: SHE DON'T RUSH, TAKES HER TIME. MY HIGH TONE MA-MA

D7 G7 C7 Dm7 G7 C7

IS DI-VINE. IF YOU CAN'T DANCE YOU'VE GOT NO CHANCE WITH MY MA-MA, HIGH TONE MA-MA.

F A A7 D7 D7 G7

SHE DON'T LIE, THAT'S WHY I WANT TO KEEP HER NEAR ME. 'CAUSE I UN-DER-STAND A

G7 C Gm6 C7 Gm7 C7 F7

GAL SO GRAND IS BOUND TO BE IN DE-MAND. HOT SHOES THAT WERE MADE FOR STEPPIN'.

Bb G7 C7

LIPS HOTTER THAN FIRE. MEAN EYES WITH LOTS OF PEP AND SHE'S GOT HIPS THAT

C7 F Db7 G7

NEV-ER TIRE. YOU'RE A SURE POP FOR YOUR GRAVE, IF YOU LET HER EN-

Bb° E Db7 E C7 F

-SLAVE YOU: THAT RED-HOT, LOW-DOWN HIGH TONE MAMA OF MINE!

# 3123

NOVELTY SONG and FOX TROT

MOD to

## RAGGING THE CHOPSTICKS

WDS: ARCHIE GOTTLER (1919)

MUSIC BY ABE FRANKL & ARCHIE GOTTLER

YOU'VE HEARD "CHOPSTICKS," PLAIN OLD "CHOPSTICKS," TOOK A "CHOP" AND TOOK A "STICK" AND

C G7 |1. G7 % G7 G° G7 G7+ C G7

PLAYED BY EV-'RY KID. IT MAY SOUND STRANGE, BUT THEY HAVE CHANGED. HERE'S SOMETHING I DID. I

2. G7 % G7 G° G7 C B7+ C B7+

BAQ. AND WHEN I FIN-ISHED WITH THE TRICK, I FOUND I HAD A RAG. FIRST YOU PLAY THIS STRAIN. TRY IT

C B7+ C Am7 Eb° G7 G# G7 G# G7 G7

ONCE A-GAIN, AND YOU'LL FIND YOU HAVE A SWEET RE-FRAIN. THEN IT GOES LIKE THIS, AND IT GOES LIKE THAT. IF YOU

G7 Bb7 Dm A G7 C / / N CHO. G7 C G7

FOLLOW ME YOU WON'T GO FLAT. NOW COMES "CHOPSTICKS," RAGTIME "CHOPSTICKS," WITH TWO FINGERS, BACK TO " " " " " "

C G7 C G7 C G7 C G7 C

JUST LIKE FIDDLE STICKS. TICK, TICK, TICK, TICKS LIKE A CLOCK TICK. IT'S AN EA-SY TRICK. AND NOW THERE'S

C C7 F C Fm C C7 F Fm C C7 F Am7 Ab

EEN-A, MEEN-A, MINE-A MO, CATCH HIM BY THE TOE. IF HE HOL-TERS LET HIM GO. THE

C G7 C G° D.S. al. CODA A° Ab7 G7 C N NG G N

REST OF THE WORDS I DON'T KNOW.

IT'S AN EA-SY TRICK.

C N G7 C N (LAZY 2 BEAT) LAZY MAMA Eb7

RAG-GING THE CHOPSTICKS, IT'S GOT THE KICK!

BY AL GIFFORD and LEN GRAY (1928)

NOW HERE'S A STORY, TRUE. AM-BI-TION, SHE AIN'T GOT.

Eb7 Bb7 1. Eb Ab7 Bb7+ % Eb Bb7 Eb7 2. Eb Ab7 Bb7+ Eb

SHOWS YOU WHAT LOVE CAN DO. AND I WAN-NA TELL YOU ALL 'BOUT MY SWEET GAL, LA-ZY TIRED OUT, SHE'S NOTHIN' BUT. FOLKS JUST SAY I'M A NUT.

Eb Bb7 Eb7 CHO. Eb Ab % Ab Ab° Ab° Eb7 %

SUE. NEVERTHE-LESS I'LL SAY SHE'S MY STYLE, AND HOW!

Eb Eb7 Bb7 Eb7 CHO. Ab % Ab Ab° Ab° Eb7 %

I'LL SAY THAT SHE'S GOT A LA-ZY WAY. SHE'S JUST A SINGS BLUES SONGS NIGHT AND DAY.



LAZY MAMA - CONT.

3124

E7 Eb7 Ab Ab G7 D7 F# G E° Bb7 Bb7 Eb7  
 DIZ-ZY DAME. — YET, SHE'S MY PAL, JUST THE SAME. YOU MAY THINK SHE'S  
 Eb7 Ab7 Db D° F° E7 5 Eb  
 IN A TRANCE, — BUT THAT'S HER SLOW MO-TION DANCE. — AND, IT'S A FACT,  
 Ab Ab Ab° Ab° Eb7 E7 Eb7 Ab 1 1 1 2  
 SHE'S TOO TIRED TO DINE: — LA-ZY MA-MA MINE. —

CLARENCE WILLIAMS' WASHBOARD BAND

ON VICTOR V-38064 IN 1929.

CLARENCE WILLIAMS ORCHESTRA

W/ KING OLIVER

ON OKEH 8592 IN 1928.

TO THINK I CRIED OVER YOU

MED. SLOW

WFM BY WM. TRACEY and JACK STERN (1918)

I HAVE JUST BEEN WONDER-ING, THE

C C C C#° G7 G° E7 G7  
 WHOLE DAY LONG, HOW I COULD EVER FEEL LONE-SOME OR BLIE. — I USED TO CRY, STILL I

Am 1 A7 5 G D7 G C#° Dm A7 E Dm F A° E G7 B7 E 2  
 DID-N'T KNOW WHY. MY TEARS WERE WASTED ON YOU. — NOW, EV-RY ONCE IN A WHILE, —

D7 G7 1 2 3 4 CHO. E7 Dm7 G7+  
 I THINK A-BOUT IT AND SMILE. — TO THINK THAT I ONCE CRIED O-VER YOU. — TO THINK THAT

C C E A7 C#° G7 G7 G7+ C Em G  
 YOU ONCE MADE ME FEEL BLIE. — BE-FORE WE DRIFTED A - PART, I THOT THAT YOU HAD A HEART. BUT LOVE IS

B7 E Eb° G7 2 3 4 G7 Dm7 G7+  
 SOMETHING THAT YOU NEV-ER KNEW. — YOU NEVER MEANT WHAT YOU USED TO SAY, — BUT MAYBE

C C7 C7 F A7 Dm C#° Dm Dm7 G7 G7+ C  
 YOU'LL BE SOR-RY SOME DAY. NOW DON'T IM-A-GINE THAT YOUR MEM-O-RY HUNTS ME. I'VE GIVEN ALL MY LOVE TO

Em7 A7 Dm7 Am E Eb E7 Am A7 D7 G7 C  
 SOMEONE WHO WANTS M. ONCE YOU HAD THE LAUGH, BUT NOW I'M LAUGHING TOO. TO THINK I CRIED O-VER YOU.

3125

# I WANT 'EM WILD, WEAK, WARM AND WILLING

(1923)

SAM COSLOW and EDDIE CANTOR

**MED. FAST**

The musical score is written on a single treble clef staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo is marked 'MED. FAST'. The score consists of 12 lines of music, each with a corresponding line of lyrics. Chord symbols are written above the notes, and some lines include performance markings like 'CHO.' and '2.'. The lyrics are: 'I'M NOT A BIT PAR-TIC-U-LAR A- BOUT THE GIRLS, IT'S TRUE. BEAU-TY NEVER EV-'RY TIME I MEET A GIRL, I WANT THE WORLD TO MAKES ME RAVE, FOR IT'S SOMETHING ELSE I CRAVE. KNOW. SHE MAY BE SIMPLY GRAND, BUT HERE'S WHAT I DE- MAND: I WANT 'EM WILD, WEAK, WARM AND WILL-ING, OR ELSE I DON'T WANT 'EM AT ALL. UUST GIVE ME A GIRLIE AND A MOR-RIS CHAIR. SHE'LL FIND THAT I'M THE ANS-WER TO A MAID-EN'S PRAYER. I WANT A MISS WHOSE KISS IS THRILL-ING. FOR NO OTH-ER KIND WOULD I FALL. I KNOW A GIRL WHOSE GOT NO ED-U- CA-TION, IT'S TRUE. BUT SHE TAUGHT ME A LOT OF THINGS THAT I NEVER KNEW. I WANT 'EM WILD, WEAK, WARM AND WILL-ING, OR ELSE I DON'T WANT 'EM AT ALL.'

3126

MEDIUM BOOGIE WOOGIE \*

**BROWN GAL**

LIL ARMSTRONG (1936)

NOW YOU'RE MIGHTY LIKE A ROSE, ALL DRESSED UP IN FANCY CLOTHES,

Musical staff with notes and chords (Eb, C7, F7, Bb7). Lyrics: "NOW YOU'RE MIGHTY LIKE A ROSE, ALL DRESSED UP IN FANCY CLOTHES, JUST AN-OTHER BROWN GAL WHO'S FULL OF VIM."

CHO. NOW HERE'S THE BIG NEWS YOU LEFT HIM: YOU'RE JUST A

Musical staff with notes and chords (Eb, G7, C7). Lyrics: "BROWN GAL, CHOC-LATE GAL, MAKIN' MY LIFE JUST A BUB-BLE. NOT EV-EN

Musical staff with notes and chords (F7, Bb7, Eb, Fm7, Bb7). Lyrics: "TAKIN' THE TROUBLE TO EV-EN BLOW BUBBLES A-WAY. YOU'RE JUST A BROWN GAL,

Musical staff with notes and chords (G7, C7, F7). Lyrics: "CHOC-LATE GAL. YOU HAVE GOOD IN-TEN-TIONS, BUT YOU BREAK ALL CON-VEN-TIONS. OH BABE,

Musical staff with notes and chords (Bb7, Eb). Lyrics: "CHANG-ING MY LIFE IN TWO DAYS. THE BLAZING SUN WILL BLACKEN MY SKIN,

Musical staff with notes and chords (Ab, F7). Lyrics: "TOO DARK FOR TROUBLES TO FIND THEIR WAY IN. I CAN SEE ALL THE FOLKS HERE LAUGHIN' AT ME, BUT

Musical staff with notes and chords (Bb7, Eb, G7, C7). Lyrics: "I'M JUST NUTS A-BOUT LA-ZY BROWN GAL, CHOC-LATE GAL, MAKIN' MY LIFE JUST A

Musical staff with notes and chords (C7, F7, Bb7, Eb, G7, Ab, A°). Lyrics: "BUB-BLE. NOT EV-EN TAK-IN' THE TROUBLE TO EV-EN BLOW BUBBLES A-WAY."

LILLIAN HARDIN MARRIED LOUIS ARMSTRONG IN 1924, BUT THEY SEPARATED IN 1934. (DISTORCED IN 1938) SHE DIED IN 1971 AT THE AGE OF 73, AFTER 50 YRS AS PIANIST, ARRANGER, VOCALIST, AND COMPOSER.

\* NOTE: THIS SONG MAY BE PLAYED IN REGULAR SWING.

(RECORDED ON DECCA BY THE INK SPOTS)

LIL ARMSTRONG'S SWING BAND w/ BUSTER BAILEY, CHU BERRY, & JOE THOMAS. VOCAL BY LIL. ON DECCA 1092 IN 1936.

3127

# NO ONE KNOWS WHAT IT'S ALL ABOUT

MOD <sup>to</sup>

G G° Am G

WORDS BY BILLY ROSE

(1924)

MUSIC BY HARRY WOODS

WHY DO MEN AND

Gmaj7 Gb G Gb G Am7 D7 G G° Am G Gmaj7 Gb G

WO-MEN LOVE EACH OTH-ER? \_\_\_\_\_ SHOULD THEY TAKE A CHANCE, OR SHOULD THEY

G7 C E7 E7 Am D7 G

NOT? \_\_\_\_\_ WHEN THY MAR-ry, WILL THEY FACE HEAVEN OR THE

Em Em7-5 D A Eb° A7 D7

OTH-ER PLACE? WHICH IS WHICH, AND WHO KNOWS WHAT IS WHAT? \_\_\_\_\_

CHO.

G / / Gmaj7 G7 C/G C/G

I DON'T KNOW, YOU DON'T KNOW, HE DON'T KNOW, SHE DON'T KNOW. NO ONE KNOWS  
BOY AND GIRL, TRY THEIR LUCK. PREACHER MAN MAKES A BUCK. THEY GO IN,

A1 / Am D7 Gb G 1. Am7 D7 12. G7 C / / C

WHAT IT'S ALL A- BOUT. \_\_\_\_\_ MARRIED LIFE, MARRIED LIFE:

G A7 A7 D7

SWEETER THAN FUDGE. \_\_\_\_\_ BUT, SOME DAY, WILL THEY SAY: "GOOD MORN-ING JUDGE".

Am7 D7 G / / Gmaj7 G7 C/G C/G

I DON'T KNOW, YOU DON'T KNOW, HE DON'T KNOW, SHE DON'T KNOW.

G A7 Am D7 G Am G

NO ONE KNOWS WHAT IT'S ALL A- BOUT. \_\_\_\_\_

VARSITY FIGHT w/ BILL MOORE (TPP), ADRIAN ROLLINI (BASS SAX), STAN KING (DRUMS)  
ON CAMDEN 606 IN 1924 AT NEW YORK.

VOCAL BY ISABELLA PARICOLA (A WHITE VAUDEVILLE ARTIST) w/ THE AMBASSADORS (INCL. MANDY KLEN) ON VOCALION 14886 (1924)

ORIGINAL MEMPHIS FIVE w/ PHIL NAPOLEON, FRANK SCARDIELLI + JACK ROTH.  
ON EMERSON 10815 IN 1924.

ALEX HYDE NEW YORK ORCHESTRA (GERMANY)  
ON DEUTSCHE GRAMMOPHON POL 20221  
IN 1925 AT BERLIN.

HANNON DANCE ORCH. w/ TED HEATH  
ON ENGLISH COLUMBIA NO. 3598  
IN 1925 AT LONDON.

BIX BEIDERBECKE & HIS RHYTHM JUGGLERS  
w/ T. DORSEY, DON MURRAY, HOWDY QUICKSELL.  
RECORDED IN 1925 BY GENNETT (NEVER RELEASED)



3129

# DOWN IN CHATTANOOGA

(1913)

IRVING BERLIN

MOD<sup>to</sup> (IN 2)

B $\flat$  D $\flat$  C $\flat$  F7 B $\flat$  D $\flat$  C $\flat$  F7 C7

GOOD-BYE, I'M LEAVING TOWN. I'VE SENT MY BAG-GAGE DOWN TO THE  
BE-FORÉ I GO A-WAY THIS MUCH I WANT TO SAY: I WOULD

1. F7<sub>sus</sub> F7 C7 F7<sub>sus</sub> F7 2. C7 F7 F7

RAIL-ROAD STA-TION. I'VE HAD MY VA-CA-TION. LIKE TO HAVE YOU CALL ON ME SOME DAY.

CHO. B $\flat$  G $\flat$ 7 C7 F7 B $\flat$  F7 $\pm$  B $\flat$

WHEN YOU'RE DOWN IN TEN-NES-SEE, STOP AT CHAT-TA-NOO-GA. DON'T FOR-GET TO  
YOU'LL FIND HOS-PI-TAL-I-TY DOWN IN CHAT-TA-NOO-GA.

C7 F7

CALL ON ME DOWN IN CHAT-TA-NOO-GA. AC-CEPT MY IN-VI-TA-TION, YOU CAN

B $\flat$  E $\flat$  B $\flat$  E $\flat$ m B $\flat$  C7 F7

MAKE YOUR SELF AT HOME. I'LL MEET YOU AT THE STA-TION WITH A "GID-DY-AP, GID-DY-AP

**CODA**

B $\flat$  G $\flat$ 6 F7 D.S. al. $\text{f}$  B $\flat$  B $\flat$ 7 B $\flat$ 7+ E $\flat$

NA-PO-LE-ON!" YOU'RE JUST AS WEL-COME AS YOU CAN BE.

E $\flat$  F7 E $\flat$  G $\flat$ 7 $\flat$  B $\flat$  F B $\flat$  F# $\circ$  C7/G C7 C $\flat$ 7/G F7/G C $\flat$ 7 A $\circ$

YOU'LL FIND A MEN-U, A MEN-U WITH A LOT OF THINGS TO EAT UP-ON IT WHEN YOU

B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$  G $\flat$ 7 $\flat$  F7 B $\flat$

COME TO CHAT-TA-NOO-GA, CHAT-TA-NOO-GA, TEN - - NES-SEE.

MOD<sup>to</sup> (IN 2)

# DOWN ON THE FARM

BILLY DALE, CHAS. PARROTT, JIMMY ADAMS, HARRY HARRISON (1924) REUBEN, REUBEN WAS A HICK, WENT TO SEE THE

D $\flat$ m D $\flat$ m G7 C G7 C F C7

C1-TY. SALLY WAS A FARMER'S CHICK. SHE WAS DUMB BUT PRET-TY. SIGHED FOR REUBEN

F C7 E A C7 E F C7 C7 F C7 E D $\flat$ m G7 C G7

NIGHT AND DAY. WONDERED WHY HE STAY'D A-WAY. IN EACH NOTE THAT SALLY WROTE, HERE'S WHAT SHE WOULD

DOWN ON THE FARM - CONT.

3130

**CHO.**

SAY: DOWN ON THE FARM, THEY ALL FEEL BLUE. EV'RY DAY WHILE YOU'RE A-WAY, THEY ALL ASK FOR YOU: SISTER AND MA, BROTHER AND PA, EV-EN THE MULE WITH HIS OLD HEE-HAW. HECTOR THE PUP, SINCE HE'S GROWN UP, HE KEEPS ASK-ING TOO. OH! THE CHICKENS AND THE COWS AND THE HORSES IN QUI-RE.

(MALE VOCAL)  
**CHERRY RED**  
 PETE JOHNSON & JOE TURNER (1934)

DOWN ON THE FARM, THEY ALL ASK FOR YOU.

1. RUN HERE PRETTY BA-BY, SET DOWN ON YOUR DAD-DY'S KNEE. I  
 2. I AIN'T NEVER LOVED, AND I HOPE I NEVER WILL. BE-

WANT TO TELL EV'RY-BO-DY 'CAUSE A LOV-IN' PROP-O-SI-TION HOW YOU'VE BEEN SEND-ING ME. WILL GET SOME-BD-DY KILLED.

NOW IF THAT'S YOUR SEC-RET, YOU CAN KEEP IT TO YOURSELF. LEAD ME PRET-TY BA-BY, 'CAUSE YOU KNOW I CAN BE LED.

1. 'CAUSE IF YOU TELL ME I MIGHT TELL SOME-BD-DY ELSE.

2. SQUEEZE ME PRETTY BA-BY, UN-TIL MY FACE TURNS CHERRY RED.

PETE JOHNSON' TRIO PLAYED AT THE SUNSET CLUB IN KANSAS CITY. JOE TURNER LEADED BAR BUT WOULD LOOD THE BAND TO SING THE BLUES NUMBERS. BY THE LATE THIRTIES, BOTH THE COMPOSERS HAD ACHIEVED NATIONAL PROMINENCE THRU APPEARANCES & RECORDINGS.

CHERRY RED WAS RECORDED ON VOCALION 4997 BY JOHNSON AT THE PIANO AND JOE ON THE VOCAL. (HOT LIPS PAGE and BUSTER SMITH were also on the record.)





THE FARMYARD CABARET - CONT.

3132

F7 / Cm7 F7 1. Bb Eb E° Bb/F

FARM-YARD CA-BA-RET. THE -RET. THE POOR OLD HOUSE DOG, RO-VER, GOES WADDLY AT THE

Bb7 Bb7 Eb Eb E° C7/E F7 Cm7 F7 F7+

JOINTS. THE POR-CU-PINE'S IN OLD-VER: HE'S SHOWING OFF HIS POINTS, THEN THE

F7 / Cm7 F7 Bb

**CODA**  
FARM-YARD CA-BA-RET.

**I'LL DO IT ALL OVER AGAIN**  
WORDS BY A. SEYMOUR BROWN MUSIC BY ALBERT EUMBLE (1914)

MOD. (IN 2) Em C B7 F# B7

I HE AM JUST OFF FOR A TRIP. I HAVE JUST SENT MY GRIP ON IT'S GAVE ME A FROWN, SAID I HAVE TO LEAVE TOWN, 'CAUSE MY

Em F#7 Bm

WAY TO THE SHIP. NERVES ARE RUN DOWN. DE-CAUSE I SAW MY DOC-TOR TO-DAY AND HE

G#° G7 F#7 B B7 2. Em Em

TELLS ME I MUST GO A-WAY FOR A LIT-TLE WHILE. No

A7 D F# F° A7 A7 D7

FEAR, I'M NOT GOIN' TO DIE! I JUST DROPPED IN TO SAY GOOD-BYE!

D7 G#° CHO. D7 D7/A D7

SO GOOD-BYE TO THE LIGHTS AND THE GLOR-I-OUS NIGHTS. IT'S THE NERVOUS PROSTRA-TION FROM THAT HES-I-TA-TION, BUT

G D7

PRICE I AM PAY-ING FOR MY CAB-A-RET-ING. AND THE OLD DOC-TOR I DON'T RE-GRET IT. THE BANKROLL I'LL BET,

D7 G Em/G A7 D/A G#°

TELLS ME MY LIV-ER IS QUEER. I MUST REST FOR A YEAR.

D7/A G#° CODA G E7 E° E7

I HAVE THAT IF I'M IN GOOD CON-DI-TION A

A7 D7 G

YEAR FROM TO-DAY, WHY I'LL DO IT ALL O-VER A-GAIN.

3133

RECORDED BY LOUISIANA FIVE ON COL. A-2775 IN 1919

# OPEN UP THE GOLDEN GATES TO DIXIELAND

WORDS BY JACK YELLEN

(1919)

MUSIC BY GUS VAN & JOE SCHENCK

MOD  $\text{to}$

I DREAMED LAST NIGHT I WAS A CHOO-CHOO EN-GIN-EER. I COULD HEAR WHISTLES BLOWIN',  
 I WAS GO-IN' FAR FROM HERE, IT WAS QUEER. TO MY SURPRISE, I SAW ST. PET-ER ON THE TRACK,  
 IT'S A FACT. HE SAID TO ME, "WHICH WAY WILL IT BE?" AND I JUST HOLLERED BACK:  
**CHO.** O - PEN UP THE GOLDEN GATES TO DIX - - - IE AND LET ME IN-TO PAR-A - DISE.  
 WHEN I PUT MY LOV-IN' ARMS A - ROUND HER, I'M GOIN' TO SLIP A  
 (DON'T KEEP ME WAITIN') THERE'S A LITTLE ANGEL DOWN THERE, I DON'T WANT TO MISS.  
 SHE'S GONNA MEET ME, SHE'S GONNA TREAT ME TO A LOT OF HEAVEN-LY BLISS. AND  
**CODA** WED-DING BAND UP-ON HER HAND. THEN GIVE ME TIME, AND YOU WILL SEE A  
 LOT OF LITTLE ANGELS THAT WILL LOOK LIKE ME. O - - PEN UP THE GOLDEN GATES TO DEAR OLD DIX-IE-LAND.

# EGYPTIAN FANTASY

SIDNEY BECHET (1941)

1. C7 C7 C7 b9 Fm

2. C7 C7+ C7 C7+ Fm FINE Eb7 B Ab Db7/Ab Ab

Ab Eb7 D7 Eb7 Db Eb7 Ab  
 Bbm7 Eb7+ Ab Db/Ab Ab Ab Eb7 Ab D7 Eb7  
 Bbm7 Bbm7/Eb Ab Ab Bbm7/Ab Ab

**D.C. al FINE**

SIDNEY BECHET'S NEW ORLEANS FOOTWARMERS

(RED ALLEN, WELLMAN BRAND, J.C. HEARD, J.C. HIGGINBOTHAM)  
 ON VICTOR 27337 IN 1941.

I'M FREE, SINGLE, DISENGAGED, LOOKING FOR SOMEONE TO LOVE

WORDS BY CHARLES TYLUS (1919) MUSIC BY EFFIE TYLUS

MEDIUM  
FOX TROT

Ab Ab Eb Bb7 Eb7 Bbm6 Eb7 Ab  
 I CAN'T SEE HOW IT CAN BE. EV'RY-BO-DY HAS A SWEETIE PUT ME. NO MATTER  
 Eb7 Bb7 Eb7  
 HOW I TRY, I DON'T SEE WHY. I HURTS ME SO, IT MAKES ME SIGH AND CRY. PLEASE WON'T SOMEONE COME AND TAKE A  
 Ab C/G Gb Bb7 Bb7 Eb CHD. Ab C7/G  
 CHANCE WITH ME: LOVE ME LIKE A MOTHER WOULD A BABY ON HER KNEE. I'M FREE, SIN-GLE,  
 Ebm6 F7 Bb7 Eb7 Ab Ab Ab Ab C7 Ebm6 F7  
 DIS-EN-GAGED, LOOKING FOR SOME-ONE TO LOVE. I WANT SOME ONE TO CUD-DLE ME,  
 Bb7 Eb7 Bbm7 Eb7 A° Eb/Bb Eb7 1 1 E° Bb7 Bb7  
 CALL ME TUR-TLE DOVE. LOTS OF LOVIN' IS WHAT I CRAVE. LOVE ME WHEN I'M DEAD AND  
 Eb7 Bb7 Eb7 Eb7 Ab C7 Ebm6 F7 Bb7 Eb7 Ab Eb7sus Ab n  
 IN MY GRAVE. I'M FREE, SIN-GLE, DIS-EN-GAGED, LOOKING FOR SOME-ONE TO LOVE.

RECORDED BY MAMIE SMITH ON OKEH #4427 IN 1922.

3135

(NOVELTY SONG WITH LOTS OF CHORUSES)

# DON'T DO THAT TO THE POOR PUSS-CAT

(1928)

LESLIE SARONY & FRANK EYTON

Mod<sup>to</sup>

I WOKE ONE FROST-Y MORN-ING, AND I HEARD A DIS-MAL MOAN.— A

TRA-GE-DY— I WIT-NESS-ED, AND IT CUT ME TO— THE BONE.— A

STO-NY HEART— ED NEIGH-BOR DROVE THE CAT FROM HER— BACK YARD.— I

WIPE- D A TEAR-DROP FROM MY EYE— AND SAID: "DON'T BE— SO HARD."—

CHO.

DON'T DO THAT TO THE POOR PUSS CAT. NO, NO, NO, NO, NO!—

DON'T DO THAT TO THE POOR PUSS CAT. PLEASE DON'T TREAT IT SO!—

1. DO NOT DRIVE YOUR CAT A-WAY. YOU MIGHT BE A PUSSY CAT YOUR-SELF SOME DAY. SO,  
 2. REAL-LY YOU SHOULD NOT OB-JECT. SHE MIGHT LEAVE SOME KITTENS THAT YOU DON'T EX-PECT.  
 3. HE'S BEEN OUT ALL NIGHT IT'S TRUE. BUT HE LIKES TO CUDDLE, UJST THE SAME AS YOU.

DON'T DO THAT TO THE POOR PUSS CAT. NO, NO, NO, NO, NO! NO!—

—EXTRA CHORUSES ON NEXT PAGE—

RECORDED ON HIS MASTER'S VOICE B-2714 | RECORDED BY BILL MURRY, VOCAL  
 BY BRITISH COMEDIAN LESLIE SARONY (1928) | ON EDISON 52454 IN 1928.

## EXTRA CHORUSES

Don't Do That To The Poor Puss Cat  
(1928)

NOTE: The *No, no, no, no, no*, can be substituted for *Nay, nay, nay, nay, nay*, or any of the others and can be sung with any notation, accent or "Cat" language imaginable.

4. Don't do that to the poor Puss Cat,  
Nay, Nay, Nay, Nay, Nay,  
Don't do that to the poor Puss Cat,  
Put that gun away,  
Don't chase poor Tom out of there,  
He might be the answer to a Kitty's prayer,  
So don't do that to the poor Puss Cat,  
Twin beds don't hold twins.
5. Don't do that to the poor Puss Cat,  
Stop, stop, stop, stop, stop,  
Don't do that to the poor Puss Cat,  
Let the matter drop,  
Don't think that you're acting wise,  
He might be Lon Chaney in a new disguise,  
So don't do that to the poor Puss Cat,  
Camels smoke in bed.
6. Don't do that to the poor Puss Cat,  
Cease, cease, cease, cease, cease,  
Don't do that to the poor Puss Cat,  
Or I'll yell Police,  
Don't curse when you throw those pails,  
Cause you know that Pussies always carry tails,  
So don't do that to the poor Puss Cat,  
Barbers ain't all Poles.
7. Don't do that to the poor Puss Cat,  
Oh, Oh, Oh, Oh, Oh,  
Don't do that to the poor Puss Cat,  
Let the poor thing go,  
Cats have many lives they say,  
If you kill him now then he'll come back some day,  
So don't do that to the poor Puss Cat,  
Scotchmen don't buy Scotch.
8. Don't do that to the poor Puss Cat,  
Hey, hey, hey, hey, hey,  
Don't do that to the poor Puss Cat,  
Murder doesn't pay,  
Why should you make his life end  
Maybe he's just calling on his lady friend.  
So don't do that to the poor Puss Cat,  
Hot dogs never bite.
9. Don't do that to the poor Puss Cat,  
My, Oh My, Oh My,  
Don't do that to the poor Puss Cat,  
Let me tell you why,  
Spare a thought for your dumb friend,  
You can't wish to give it such a dreadful end.  
So don't do that to the poor Puss Cat,  
CHORUS GIRLS MUST EAT.

3137

**BRASS BAND  
EPHRAHAM JONES**



WORDS BY JOE GOODWIN \*  
MUSIC BY GEO. W. MEYER  
(1911) (\*) WROTE  
"BILLY" - P. 22

Musical staff with notes and chords: Eb, Eb7, Ab

OLD EPHRAHAM FROM AL-A-BAM WAS ULST A GOOD FOR NOTHIN,  
BUT FOLKS CONFESS HIS LA-ZI-NESS WAS NEVER KNOWN TO STAND A

Musical staff with notes and chords: Ab, Ab, Ab, G7, C7

LA-ZY MAN. NO KIND OF WORK TO HIM WAS IN-TER-EST-ING,  
CER-TAIN TEST.

Musical staff with notes and chords: F7, Fm7-5, Bb7, 2. Ab, A°

THO' EPH WAS ALWAYS ON THE JOB SUGGESTING. IT SEEMS THAT MELDY

Musical staff with notes and chords: Bbm, C4, F7, Bb7

AND EPH CAN-NOT A-GREE. JUST START A BAND AND HE GETS BLI-SY.

Musical staff with notes and chords: CHO. Eb, Eb, G°, Bb7, Bb7, Eb, Abm, Eb, Abm

EV'RY TIME A BAND STARTS PLAYING, HE JUST LOOKS ALL A-ROUND, ALL A-

Musical staff with notes and chords: Ab, Bb7, Eb, Ab, Ab, C, B°, Bb, Eb7, Ab, Dm, Ab, Dm, Ab, Eb7, Ab

MAKES NO DIFF-RENCE WHERE THAT BAND IS AN-Y- WHERE, HE'LL BE THERE, HE'LL BE

Musical staff with notes and chords: Ab, A°, Gm, Bb, Eb, D°, C7, F7

ROUND, ALL A-ROUND. THEN HIS BO-DY STARTS A-SWAYING AND HE BOWS TO THE GROUND, TO THE GROUND, TO THE GROUND.

Musical staff with notes and chords: Bb, Bb7, Bb, Ab7, D.S. al f, CODA, A°, Gm, Bb, Eb, Gm, D, D°

THERE, HE'LL BE THERE. IF THERE'S PEOPLE ALL A-ROUND HIM EV'RY-WHERE, HE DON'T CARE, HE DON'T CARE, HE DON'T CARE.

Musical staff with notes and chords: C7, F7, Cm7, Bb7, Bb7, Eb, Abm6, Eb

HE STANDS THERE A WHILE A LISTEN-ING. SOON HIS LIPS THEY START A WHISTLE-ING. THEN HE'S GONE, GONE,

Musical staff with notes and chords: C7, F7, Cm7, Bb7, Bb7, Eb, Abm6, Eb

OTHER TIMES HE'S GONE LIKE A FLASH WITH A DASH AND A CRASH. CH# DOGGONE LA-ZY, BUT IT SEEMS THAT MUS-IC

Musical staff with notes and chords: C7, F7, Cm7, Bb7, Bb7, Eb, Abm6, Eb

SETS HIM CRA-ZY. AND THE FOLKS ALL CALL HIM BRASS BAND EPH-RA-HAM JONES.

**DOO DEE DOO ON AN OLD KAZOO**

IRVING TAYLOR - GEORGE WYLE - EDDIE POLA  
(1948)

Musical staff with notes and chords: C, C/E

DOO DEE DOO ON AN OLD KA-ZOO WITH  
DOO DEE DOO ON AN OLD KA-ZOO, IT

Musical staff with notes and chords: D7, Am7, D7, G7, Dm7, G7, C, C7+

AN-Y OLD KIND OF SONG. MAKES YOU FEEL MIGHTY GOOD. DOO DEE DOO ON AN OLD KA-ZOO, AND EV'RY ONE SINGS A-

Musical staff with notes and chords: C, E7/b, F7, Bm, E7, A7, E7, A7

DOO DEE DOO ON AN OLD KA-ZOO, AND CHEER UP THE NEIGH-BOR-

Musical staff with notes and chords: C, E7/b, F7, Bm, E7, A7, E7, A7

-LONG. SWING-IN' IN A HAM-MOCK, PADDIN' A CA-NOE, WALK-IN' WITH YOUR BA-BY DOWN THE AV-E-NUE.

DOO DEE DOO - CONT.

3138

D7                      AIm                      D7                      G   Gb F   G7                      Em   Ebm Dm   G7

SIT-TIN' IN YOUR PARLOR, WITH ALL THE GANG A-ROUND, HAR-MO-NIZ-YN' THIS HAP-PI SOUND:

**CODA**                      C                      A7                      Dm7                      G7                      C                      A7                      Dm                      E7                      AIm                      Ab°

-HOOD.                      YOU DON'T HAVE TO KNOW ANY MUSIC, 'CAUSE ALL YOU HAVE TO DO IS

C/4                      G7                      D7                      G7                      C

DOO DEE DOO DEE DOO DEE DOO ON AN OLD KA-ZOO.

**DON'T BLAME IT ALL ON BROADWAY**  
 WDS: HARRY WILLIAMS + JOE YOUNG  
 MUSIC BY BERT GRANT  
 (1913)

*SLOW*                      D                      A7                      D                      Em7                      D                      A7                      D                      C7 B7 /

(♩=120) SOMEONE TOOK A TRIP DOWN TO THE CI-TY.                      SOMEONE HAD A POCKET FULL OF DOUGH.

Em                      B7                      Em                      Bm6                      Bb7                      A7

SOMEONE ALWAYS HAS TO FEED THE KIT-TY.                      SOMEONE HAS TO KEEP THE LIGHTS A-GLOW.

Gm                      Bbm6                      C7                      C7                      F                      F#°                      Gm                      Bbm6                      C7                      C7                      F                      C7

AFTER SOMEONE'S LARK, SOMEONE HEARD SOME-ONE RE-MARK, AS IN THE PARK HE MADE BENCH HIS BED:

F                      Ab7                      G                      C7                      A                      Bm6                      Bb7                      A7

"BROADWAY IS A JOKE. I'M DIS-GUST-ED AND I'M BROKE." THEN SOMEONE IN-TER-RUPTED HIM AND SAID:

**CHO. (DBL. TIME)**                      D                      F°                      A7                      A7                      Em7                      A7                      D

DON'T BLAME IT ALL ON BROAD-WAY,                      YOU HAVE YOUR-SELF TO BLAME.

D                      A7                      D                      D                      F°                      A                      A                      C°                      E7/B

DON'T BLAME THE NAME OF DEAR OLD BROAD-WAY, FOR IN AN-Y

E7                      Em7                      A7                      D                      D                      F°                      A7                      A7

OTH-ER TOWN IT'S JUST THE SAME. — YOUR LIFE IS WHAT YOU MAKE IT,

A7                      A7                      Em7                      A7                      D                      D° D                      D7

WHEN YOU TRY TO TURN NIGHT IN-TO DAY. — AND IF YOU SHOULD BE DINING WITH A LITTLE STRANGE

G                      Gm                      D                      G                      D                      F°                      Em7                      A7                      D

RED LIGHTS SEEM TO WARN YOU OF A DAN-GER.                      DON'T BLAME IT ALL ON BROAD-WAY.



WORDS BY W.M. HALLEN FALLS  
MUSIC BY AL. W. BEATTY

(1918) GET YOUR BEAU AND LET'S GO DOWN TO THAT AL-A-BAM-A  
SWAY-IN' TO THE LEFT AND RIGHT. HONEY, DON'T YOUR FEET FEEL

TOWN. GET READY FOR SOME DAN-CIN'. SYN-CO-PA-TE'D PRAN-CIN'.  
LIGHT. I KNOW YOUR KNEES ARE SAG-SIN'; BUT KEEP ON A RAG-GIN'.

LET YOUR FEET GO WILD, BA-BY CHILD. LOOK A-HERE, LOOK A-HERE, COME AND LOVE ME  
WE CAN'T STOP TO REST. HONEY MINE, AIN'T FINE, KEEP IN LINE. I LIKE IT

1. TOO. MUST KEEP A-WOO-IN'. KEEP BEST.  
2. Fm7/Fm7-5 Bb7

CHORUS  
TAKE ME TO THAT AL-A-BAM-A BALL, COME ON MY MON-EY!  
SLID-IN', SLID-IN', DAN-CIN' ROUND THE FLOOR, IT SURE IS RIP-PIN'!

CAN'T YOU HEAR THAT MUS-IC'S SOOTH-IN' CALL, I'VE GOT THE MON-EY!  
SOON YOU'LL ASK THE LEA-DER MAN FOR MORE, TO KEEP YOU DIP-PIN'.  
GET YOUR FEET A-MON-IN' TO THAT

MUS-IC GRAND: CLASS-I-EST OF SYM-PHO-NIES THAT'S IN THE LAND. HEAR THE BANJO STRUM. LISTEN TO THAT DRUM.  
CODA

TURKEY TROT-TIN' IS-N'T IN IT. WANT TO KEEP A-DAN-CIN' TILL THE

ROOSTER'S CROW. WANT TO TEACH THE FOLKS TO DO THE HEEL AND TO. DAN-CIN' AT THAT AL-A-BAM-A

BALL. DON'T LEAVE YOUR WIFE ALONE (1912) IRVING BERLIN

ALLEGRO  
THERE ARE MA-NY MARRIED MEN WHO LEAD A DOUBLE LIFE. STAYING OUT TILL FOUR, WHILE WIFEY  
ONE THEY LEAD IN CAB-A-RETS, THE OTH-ER WITH THEIR WIFE.

GOES TO BED AT TEN, LOOKS WELL ON THE SUR-FACE; BUT JILST LIS-TEN MARRIED MEN:



DON'T LEAVE YOUR WIFE ALONE - CONT.

3140

**CHO.**

DON'T LEAVE YOUR WIFE A-LONE, WHILE YOU'RE WITH FLO OR MAY,  
WAITING FOR YOU AT HOME. HUNT-ING A

WHEN YOU GO OUT NIGHTS, I'LL TELL YOU WHAT: MAY-BE SHE'S WAITING HOME, AND  
MAY-BE SHE'S NOT.

**CODA**

NEW CA-FE', SHE MAY GO OUT WITH A  
FEL-ER, AND NOT DRINK SASS-PA-RIL-LER. SO DON'T LEAVE YOUR WIFE A - LONE.

**MOD**

**GYPSY LADY**

WALTER C. AHLHEIM (1921) THERE IS A PRETTY LITTLE GYPSY QUEEN. I LOVE HER, I DO. SHE  
IS THE NICEST LITTLE GIRL I'VE SEEN, I KNOW. AND WHEN I GET BE-SIDE HER YOU CAN HEAR ME  
WHISPER MY LOVE. AND I TAKE HER IN MY ARMS AND GENTLY SAY: MY GYPSY LA-DY,  
LONE-LY,  
WON'T YOU BE MY BA-BY. FOR I LOVE YOU, IN-DEED I DO. AND WHEN IT'S  
AND I WANT YOU ON-LY. CAN'T YOU  
SPRINGTIME, IT WILL BE RING TIME, IN A COT-TAGE THAT'S BUILT FOR  
TWO. YOU KNOW I'M  
HEAR ME SAYING THAT I LOVE YOU TRUE?

MY GYP-SY LA-DY, COME BE MY BA-BY. GYP-SY LA-DY, I LOVE

**BAILEY'S LUCKY SEVEN** w/ PHIL NAPOLEON  
ON GENNETT # 5057 IN 1923.



PLAY IT A LONG TIME, PAPA - CONT.

CHO. 3/42

-NO. WHEN HE BE-GAN TO PLAY, YOU SHOULD HEAR HER SAY: PLAY IT A  
 LONG TIME PA-PA, YOUR MAMA'S FEELING BLUE. PLAY IT A LONG TIME PA-PA, I DON'T LOVE NO-ONE BUT  
 YOU. JUST PLAY THAT TUNE A-GAIN. I KNOW I'LL GO IN-SANE IF YOU DON'T PLAY THAT DA-DA-DA-DA  
 STRAIN. OH, DAD-DY! PLAY IT A LONG TIME PA-PA, I'M RUNNING WILD TO-DAY.  
 I'D LIKE TO HOLLER BUT THE TOWN'S TOO SMALL, BUT I'LL SAY: HEY! HEY, HEY, HEY! WHEN YOU CALL ON  
 ME, JUST SAY THAT YOU'VE COME PRE-PARED TO PLAY. SO PLAY IT A LONG TIME PA-PA,  
 YOU'RE MAMA'S FEELING BLUE.

RECORDED BY CLARA SMITH acc. by  
 FLETCHER HENDERSON on piano.  
 on COL. A-3966 in 1923.

**BE ANYTHING, BUT BE MINE** *MED. SLOW*

IRVING GORDON (1952)

BE A BEG-GAR, BE A WISE MAN, BE A

THIEF. BE MY SUN-SHINE, OR MY GRIEF. BE AN-Y-THING, BUT DARLING, BE MINE. BE A  
 FIOL. TREAT ME TEN-DER, OR BE CRUEL. BE AN-Y-THING, BUT

DAR-LING, BE MINE. CLIMB TO THE TOP OF THE LAD-ER. BE MAS-TER OF ALL YOU SUR-VEY.

FAIL, AND IT STILL DOESN'T MAT-TER. IF YOU LOVE ME, EV'RYTHING IS O. K. BE THE AN-GEL OF MY

PRAY'RS. BE THE DEV-IL: WHO CARES? BE AN-Y-THING, BUT DAR-LING, BE MINE.

# 3143

(INSTRUMENTAL)

MED. (♩=120)

## I'M GLAD

FRANK TRUMBauer (1924)

Routine: (A) Ensemble → (B2) Solo → (B3) Solo  
 (B1) Ensemble → (C) Ensemble → (B4) Ensemble

D.S. al FINE

RECORDED IN OCTOBER OF 1924 BY THE

SIoux CITY SIX

LED BY BIX BEIDERBECKE and featuring  
 FRANK TRUMBauer, MIFF MOLE + RUBE BLOOM.  
 ON GENNETT NO. 5569

3144

(♩=104) MED. TWO BEAT

# FRESHMAN HOP

AL GOERING and JACK PETTIS (1929)

**A**  $B\flat$   $B\flat 7$   $E\flat 7$

$F 7$   $B\flat$   $G 7$   $C 7$   $F 7$  |  $B\flat$   $A 7$

## B SOLO AD LIB

$D 7$   $G 7$   $C 7$   $Cm 7$   $F 7$

D.C. al  $\text{♩}$

**INTERLUDE**

**CODA**  $F 7$   $B\flat$   $Gm$   $D 7$   $Gm$

$D 7$   $Gm$  |  $E\flat 7$   $D 7$   $Gm$   $Cm 6$   $E\flat$   $D 7$  |  $E\flat 7$   $G\flat 7-9$   $F 7$

## C VOCAL

$B\flat$   $B\flat 7$   $E\flat 7$   $F 7$

ALL THE DUDES ARE ALL DRESS'D UP, WITH THEIR GLAD RAGS PRESS'D UP. NOT A CHANCE TO

$F 7$   $B\flat$   $G 7$   $C 7$   $F 7$   $B\flat$   $B\flat 7$

REST UP, 'CAUSE THEY'RE MAK-IN' WHOOP-EY! HOP A-BOARD THE SEN-ICRS,

$E\flat 7$   $F 7$   $B\flat$

WEARIN' BIG GAR-DEW-INS. GOT-TO MAKE THOSE TEEN-YEARS THE ONE'S YOU LOVE THE

$B\flat$   $D 7$   $A 7$   $D 7$   $D 7$   $G 7$   $C 7$

BEST. GOT TO BE TAK-IN' EX-TRA PAIRS OF SHOES. 'CAUSE IF THEY DON'T

$C 7$   $Cm 7$   $Cm 6$   $F 7$   $B\flat$

TAKE 'EM, DAN-CES THEY'LL LOSE. WITH A GRACEFUL PART-NER TOO,

$E\flat 7$   $F 7$   $B\flat$

DON'T YOU KNOW HER? GUESS WHO? IT'S A BIG NIGHT AT THAT FRESHMAN HOP!

IRVING MILLS WHOOPEE MAKERS

ON VOCALION 15769 IN 1929.

JACK PETTIS ORCHESTRA

w/ J. TEAGARDEN & B. GOODMAN  
ON Okeh 41411 IN 1929.

# THE HAND THAT ROCKS THE CRADLE RULES THE WORLD

WORDS BY CAROL FLEMING

(1901)

MUSIC BY ABE HOLZMANN

MARCAIO (REMEASURED FROM 6/8)

THE SWEETHEARTS OF OUR FATHERS ARE THE MOTHERS OF TO-DAY. TO THEM, IN TIMES OF LEADS TO PATHS OF GLD-RY. AND THO' DEATH THE PRICE TO

TROUBLE, WE MUST LOOK TO FIND THE WAY THAT PAY, WE'LL SPREAD THE CAUSE OF FREEDOM FAR AND

NEAR. IN CHILDHOOD, ALL OUR GREATEST MEN LEARNED AT THEIR MOTHER'S KNEE, THE LES-SON THAT, IN AF-TER YEARS, HAS SET OUR COUN-TRY FREE. AND

MADE THE HEARTS OF TYRANTS TREMBLE, FAR A-CROSS THE SEA. OUR BAT-TLE CRY: "FOR

HOME AND MOTHER DEAR!" ON SEA AND SHORE, A - MID THE BATTLES ROAR, WHERE

EV-ER FREEDOM'S FLAG HAS BEEN UN- FURLED: THO' FAR FROM HOME, THEIR

NO-BLE SON'S WAY ROAM. THE HAND THAT ROCKS THE CRA-DLE RULES THE WORLD.

2.F ABE HOLZMANN, A GERMAN IMMIGRANT, OF HIGH MUSICAL EDUCATION, WROTE SMOKEY MOXES (P.891) and BUNCH OF BLACKBERRIES (P.1706).

THE PIECE THAT FOLLOWS DOCUMENTS THE "INDIAN INTERMEZZO", A SUBCRAZE OF THE RAGTIME ERA WHICH ROMANTICIZED THE NATIVE AMERICAN. IT SHOWS A NEW SIDE OF THE SAME COMPOSER.

( INDIAN INTERMEZZO )  
**FLYING ARROW**

ABE HOLZMANN (1906)

MARCH AND  
TWO STEP

**A**





FIREWORKS - CONT.

3148

Bbm7(FULL) E7 Eb7

NO BASS

Ab/// E7/// Ab/// Db7/// Eb7 N Eb7+ N Ab Ab6

f FOUR-BEAT RHYTHM sub. p f

THE NEW YORKERS  
QRS LABEL Q-1053  
(IN 1930)

LOUIS ARMSTRONG HOT FIVE  
(E. HINES & ZUCKY SINGLETON)  
OKEH 8597 & VOCALION  
(1928) 3148

THE ORIGINAL MEMPHIS FIVE  
PHIL NARDLEON, T. & J. DORSEY, STAN KING  
ON VOCALION 15761 IN 1928.

I MARRIED THE BOOTLEGGER'S DAUGHTER

(1925)

FRANK CRUMIT

MOD 2/4 (IN 2)

[SING ALL THE WORDS FOR FULL EFFECT]

1. ONE DAY WUST BY CHANCE, AT A CAB DRI-VER'S DANCE, A WON-DER-FUL GIRL-  
2. ASKED HER TO WED. "GO TO FA-THER," SHE SAID. "HE'S DOWN AT THE STILL

-IE I FOUND: A BOOT-LEG-GER'S DAUGH-TER, WHO AL-WAYS DRANK VIA-TER, UN-  
MAK-ING GIN. SAID HE, "IT'S WITH JOY THAT I WEL-COME YOU, BOY. AND JUST

-LESS THERE WAS LIQ-UOR A-ROUND. I SO I MAR-RIED THE BOOT-LEG-GER'S  
HANG UP YOUR HAT, AND COME IN."

DAUGH-TER. 1. AND, REAL-LY, IT IS -N'T SO BAD. I  
2. AND, NOW I'M WUST ROLL-ING IN DOUGH. THE

WORK ALL THE DAY, BUT IT'S NOTH-ING BUT PLAY: WUST TAK-ING OUT OR-DERS FOR  
WAY SHE DRINKS GIN IS A TER-RI-BLE SIN; BUT GIRLS WILL BE GIRLS, AS YOU

DAD. I KNOW THAT THE STUFF'S FULL OF POI-SON, BUT  
KNOW. PRO-HI-BI-TION'S THE LEAST OF OUR WOR-RIE'S. THE

ME AND MY SWEET-IE WON'T DIE. WHEN WE WANT A DRINK, WE GO OUT TO THE  
WHOLE BLOOMING WORLD MAY GO DRY. HER DAD MADE HIS WILL, AND HE LEFT THE OLD

SINK! THE BOOTLEGGER'S DAUGHTER AND I. SO I I!

A7 D7 G Eb7 G7 E7 B7 Em E7 B7 B7+ B7

1. D7 2. D7 Am7 B7 CHO. Em B7 B7+ B7

Em B7 Em E7 A7

A7 Eb7 G7 Eb7 A7 G Eb7 D7 1. G / / Am7 B7+ 2. G / Eb7 / G

3149

# THE DIXIELAND BAND

WORDS BY JOHNNY MERCER (1935) MUSIC BY BERNIE HANIGHEN

MOD  $\text{E}^{\flat}$   $\text{A}^{\flat}$   $\text{C}^{\flat}$   $\text{E}^{\flat}$   $\text{G}^{\flat}$   $\text{C}^{\flat}$   $\text{F}^{\flat}$   $\text{Fm}^{\flat}$   $\text{G}^{\flat}$   $\text{C}^{\flat}$   $\text{E}^{\flat}$   $\text{G}^{\flat}$   $\text{C}^{\flat}$

DIEV-ER HEAR THE STORY OF THE DIX-IE-LAND BAND? LET ME TELL YOU, BROTHER, THAT THE WHEN THE FOLKS WOULD HOLLER FOR THE MAPLE LEAF RAG, THEY WOULD GET TO SWINGIN', BUT THE

$\text{Am}^{\flat}$   $\text{G}^{\flat}$   $\text{C}^{\flat}$   $\text{F}^{\flat}$   $\text{F}^{\flat}$   $\text{F}^{\flat}$   $\text{A}^{\flat}$   $\text{A}^{\flat}$   $\text{C}^{\flat}$   $\text{C}^{\flat}$

MUSIC WAS GRAND. THEY HAD PI-AN-O AND A CLAR-I-NET. ON-LY THING THEY NEEDED WAS A TRUMPET WOULD DRAG. THEY HAD TO KEEP HIM 'CAUSE HE PLAY'D SO SWEET, BUT THEY NEEDED SOMEONE WHO COULD

$\text{A}^{\flat}$   $\text{Dm}^{\flat}$   $\text{F}^{\flat}$   $\text{F}^{\flat}$   $\text{C}^{\flat}$   $\text{A}^{\flat}$   $\text{D}^{\flat}$   $\text{G}^{\flat}$   $\text{A}^{\flat}$   $\text{G}^{\flat}$

SEC-OND COR-NET. AND THAT'S WHAT LEAD TO THE RU-IN, RU-IN OF THE DIXIELAND BAND. GIVE 'EM THE BEAT: SOME ONE WHO SWINGS WITH THE RHY-THM, RHYTHM OF THE DIXIELAND BAND.

1.  $\text{C}^{\flat}$   $\text{G}^{\flat}$   $\text{F}^{\flat}$   $\text{G}^{\flat}$  2.  $\text{C}^{\flat}$   $\text{C}^{\flat}$   $\text{A}^{\flat}$   $\text{B}^{\flat}$   $\text{C}^{\flat}$   $\text{E}^{\flat}$   $\text{G}^{\flat}$   $\text{C}^{\flat}$   $\text{F}^{\flat}$   $\text{G}^{\flat}$   $\text{A}^{\flat}$   $\text{G}^{\flat}$

HE'D PLAY SO SWEET-LY. PLAY SO SWEET-LY.

$\text{A}^{\flat}$   $\text{A}^{\flat}$   $\text{A}^{\flat}$   $\text{D}^{\flat}$   $\text{G}^{\flat}$   $\text{C}^{\flat}$   $\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{Dm}^{\flat}$   $\text{G}^{\flat}$

STEAD OF PLAYIN': THEY'D BE SAYIN:

HE'D

2.  $\text{C}^{\flat}$   $\text{C}^{\flat}$   $\text{G}^{\flat}$   $\text{G}^{\flat}$   $\text{G}^{\flat}$   $\text{F}^{\flat}$   $\text{C}^{\flat}$   $\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{G}^{\flat}$   $\text{C}^{\flat}$   $\text{F}^{\flat}$   $\text{Fm}^{\flat}$   $\text{G}^{\flat}$

SURE E-NOUGH, HE GOT 'EM SO THEY COULDN'T PLAY RIGHT. NOW THEY'RE UP IN HEA-VEN AND THEY'RE HAPPY AT LAST.

$\text{C}^{\flat}$   $\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{G}^{\flat}$   $\text{G}^{\flat}$   $\text{A}^{\flat}$   $\text{C}^{\flat}$   $\text{F}^{\flat}$

FIN-AL-LY, HE FIXED 'EM ON A SAT-UR-DAY NIGHT. HE HIT A FIGURE THAT WAS 'CAUSE THEY FOUND A TRUMPET MAN WHO REALLY CAN BLAST. THE WAY HE SWINGS 'EM IS AN

$\text{F}^{\flat}$   $\text{F}^{\flat}$   $\text{A}^{\flat}$   $\text{A}^{\flat}$   $\text{C}^{\flat}$   $\text{C}^{\flat}$   $\text{A}^{\flat}$   $\text{Dm}^{\flat}$   $\text{F}^{\flat}$   $\text{F}^{\flat}$

OFF THE CHORD. AN-FUL SHAME. A-PO-PLEX-Y GOT 'EM AND THEY WENT TO THE LORD. AND THAT'S THE HE CAN REALLY DO IT. GA-BRI-EL IS HIS NAME. AND NOW FOLKS,

$\text{C}^{\flat}$   $\text{A}^{\flat}$   $\text{D}^{\flat}$   $\text{G}^{\flat}$   $\text{A}^{\flat}$   $\text{G}^{\flat}$  1.  $\text{C}^{\flat}$   $\text{G}^{\flat}$   $\text{F}^{\flat}$   $\text{G}^{\flat}$  2.  $\text{C}^{\flat}$   $\text{C}^{\flat}$   $\text{A}^{\flat}$   $\text{B}^{\flat}$

PIT-I-FUL STO-RY HERE IS A SAM-PL: STO-RY OF THE DIX-IE-LAND BAND. LIS-TEN TO THE DIX-IE-LAND BAND. BAND BAND

THE DIXIELAND BAND - CONT.

3/50

**D** INSTRUMENTAL

*LEGATO*

*SWING!*

1. C  $E^{\flat}$   $E^{\flat}$   $G^7$   $C^{\sharp}$   $A^7$   $A^7$   $A^7$

2. C  $C^{\flat}$   $E$  C  $A^{\flat}$   $A^{\flat}$   $G^7$

IF YOU HEAR A TRUM-PET START TO PLAY,

DON'T YOU BE A-FRAID IT'S THE JUDG-MENT DAY! 'CAUSE IT'S JUST MISTER GA-BRI-EL

SOUNDING HIS "A"...

AND THE

DIX-IE-LAND BAND IS FIX-IN' TO PLAY.

RECORDED BY ART TATUM ON JAZZ PANORAMA LP-15 IN 1935.

BENNY GOODMAN ORCH. (HELEN WARD) ON VICTOR 25009 IN 1935.

BOB CROSBY (VOCAL) with YANK LAWSON, GIL RODIN, MATTY MAALOCK, EDDIE MILLER, DEAN KINKADE, NAPPY LAMAR, BOB HAGGART, RAY BAUDUC. ON DECCA 479 IN 1935.

AMBROSE ORCH. w/ TED HEATH, DANNY POLO, SID PHILLIPS. VOCAL BY JACK COOPER. ON DECCA F-5584 (LONDON, ENGLAND - 1935)