

3151

OH YOU BEAR CAT RAG

WORDS BY WM. TRACY

(1910)

MUSIC BY LEWIS MUIR and FRED WATSON

SLOWLY

A YALLER GAL NAMED HANNA LOV'D A COON WHO PLAY'D PI-AN-O. PLAY'D IT MORNING, NIGHT, AND NOONTIME. EV'RY I'M FEELIN' AWFUL FUNNY. PLAY THAT RAG JUUST ONCE MORE, HONEY. THERE'S NO MU-SIC THAT CAN BEAT IT, AND YOU

THING HE PLAY'D IN COONTIME. WHEN HE STARTED TO PLAY, HANNA'S HEART RAN A-WAY. SHE'D JUUST SWAGGER AND SWAY, DIDN'T CERTAINLY CAN EAT IT. COME ON SLIP ME A KISS, — AND YOU NEVER WILL MISS. OH WHAT HEAVENLY BLISS. HOME WAS

KNOW WHAT TO SAY. NEVER LIKE THIS. SHE SURE DID LIKE TO HEAR HIM, AND SHE'D CUDDLE UP RIGHT NEAR HIM. FIRST HE'D NOW KEEP YOUR FINGERS FRISKY. PLAY IT JUUST LIKE PAD-ER-IS-KY. IT'S NO

PLAY SOME RAG TO TEACHEE, THEN HE'D TURN A-ROUND AND SQUEEZE HER. SHE'D SAY, "I DO DE-CLARE — THAT BOY IS SOME BEAR." USE I CAN'T STOP MOVIN'. LORD THAT MELODY IS SOOTHIN'. DON'T YOU PLAY IT TOO FAST: — I WANT IT TO LAST.

CHO.

I AIN'T GOIN' TO LET NO BO-DY STEAL MY BEAR. SUCH A FEELIN' COMES A-

STEAL-IN', SETS ME REEL-IN! OH YOU BEAR! — IT MAKES ME ACT LIKE I DON'T

CARE. GO ON AN-DY, IT'S A DAN-DY, JUUST THE CANDY. YOU — SEEM TO HYP-NO-TIZE EACH

KEY. — YOU'VE MADE A GRANDSTAND HIT WITH ME, SINCE I HEARD YOU TEAR THAT "OH YOU BEAR CAT

1. RAG." (I AIN'T) 2. RAG."

SHE LIVED NEXT DOOR TO A FIREHOUSE

3/52

BRIGHT! LOU KLEIN & FRED PHILLIPS

THIS IS THE TALE OF A POOR YOUNG GIRL WHO LONGED FOR COM-PA-
 -NY. SHE DID-N'T CARE WHAT COM-PA - NY. IT MIGHT HAVE
 BEEN COM-PA - NY "B". SHE FELL IN LOVE WITH A
 BRAVE FI-RE-MAN, BUT HE BROKE HER HEART, YOU SEE: OH, SHE

(SING ALL FOUR CHORUSES TO GET THE TALE)
CHO.

1. LIVED NEXT DOOR TO A FI-RE HOUSE, WHERE THE EN- GINES WENT: CLANG-
 2. LIVED NEXT DOOR TO A STA-TION HOUSE, WHERE THE PIS- TOLS WENT: BANG-
 3. LIVED A - WAY DOWN IN CO-NEY ISLE, WHERE THE HOT DOGS GO: BOW-
 4. LIVED NEXT DOOR TO A RAIL-ROAD YARD, WHERE THE TRAINS ALL GO: CHOO-

- CLANG. BUT A FI - RE - MAN PROVED FALSE TO HER, IN HER HEART SHE
 - BANG. AND SHE FELL IN LOVE WITH A HANDSOME COP, AND TO HIM, LOVE
 - WOW. AND SHE FELL IN LOVE WITH A CIRCUS FREAK, WHOSE HEAD LOOKED
 - CHOO. AND SHE FELL IN LOVE WITH AN EN- GIN - EER WHO PROM-ISED

FELT A PANG. EV-'RY TIME SHE MET A FI-RE-MAN, A
 SONGS SHE SANG. WHEN HE IN-TRO- DUCED HER TO HIS WIFE, THERE
 LIKE A COW. WHEN SHE FOUND HIS CHIL- DREN, LOOK'D LIKE CALVES, SHE
 HE'D BE TRUE. BUT HE WENT A - WAY ON A LONG LONG TRIP, AND

SONG OF HATE SHE SANG. SO SHE MOVED NEXT DOOR TO A STA-TION HOUSE,
 WAS AN AW- FUL ROW. SO SHE MOVED A - WAY DOWN TO CO-NEY ISLE,
 CRIED OUT LOUD, "BOO- HOO". SO SHE MOVED NEXT DOOR TO A RAIL-ROAD YARD,
 NEV-ER DID COME BACK. SO SHE JUMPED IN TO A LAKE AND DROWNED,

WHERE THE PIS- TOLS WENT: BANG- BANG. OH, SHE
 WHERE THE HOT DOGS GO: BOW- WOW. OH, SHE
 WHERE THE TRAINS ALL GO: CHOO- CHOO. OH, SHE
 AND THE DUCKS ALL WENT: QUACK. -QUACK.

3153

MISERY AND THE BLUES

WORDS & MUSIC BY CHARLIE LAVERE (1954)

BLUES IN THE MORNING, MIS'RY IN THE EVENING,
" " " " " " " " NIGHT,

I'M THE SADDEST MAN YOU EV-ER KNEW. GOT MY SHARE OF SORROW. SAME OLD THING TO MOR-RON. SINCE YOU'RE GONE THE DAWN IS ALWAYS
KEEPS ME WONDRIN' WHAT I OUGHT TO DO. ALMOST OUT OF MONEY. GUESS YOU THINK IT'S FUNNY, EVEN THO' YOU KNOW I'LL IN
WAKE UP SOBBERING LIKE A CHILD OF TWO. WISH I'D NEVER MET YOU. LET THE DEVIL GET YOU. THEN YOU'LL KNOW THE HEARTACHES OF THE

OV-ER DUE. LOVE WITH YOU. BA- BY, WHEN YOU TOLD ME GOOD-BYE, WITH A

SMILE IN YOUR EYE; OH BA- BY, AND YOU LAUGHED SO THAT I WOULD-N'T

CODA
CRY: NOW THERE'S NOTHING BUT FULL OF MIS'RY AND THE BLUES.

MED. SLOW SWING
DIFFERENT SONG (SAME TITLE) ON P. 3065
HARLEM MADNESS
WORDS BY LACK YELLEN (1929)
MUSIC BY MILTON AGER (1929)

LET ME GO, I'VE GOT TO GO DOWN WHERE I KNOW IT'S
WHERE THEY SING THE WEA-RY BLUES OFF. SHAKE THAT THING, AND
HAR-LEM TOWN I'M COMIN' TO YA, PLEASE BE BOUND FOR

HOT AND LOW-DOWN: TO LEN-OK AY-EN-UE, WHERE I GOT THAT HARLEM MADNESS!
DAKE THEIR SIDES OFF: THAT'S WHAT I CRAVE TO DO, WHEN I GET THAT HARLEM
HAL-LE-LU-DAH. I LAY THE BLAME ON YOU, 'CAUSE I'VE

MAD-NESS! MOAN YOU SAX-O-PHONE! YOU'VE GOT ME WILD, AND HOW! SEE THOSE

BROWNS IN CLINGING GOWNS! COME AND GET ME SA-TAN, YOU'VE GOT ME NOW!

CODA
GOT THAT HAR-LEM MAD-NESS!

FLETCHER HENDERSON ORCH. w/ JOE THOMAS,
BUSTER BAILLY, COLEMAN HAWKINS, JOHN KIRBY
VICTOR 24699 IN 1934.

RAY MILLER ORCH.	THE HOT AIR MEN w/ PHIL	COON-SANDERS ORCH.
BRUNSWICK 44692 (1929)	HARLEON (LDR-TPT)	(VOCAL BY JOE SANDERS)
	ON COL. 2092 IN 1930.	VICTOR 22300 (1929)

3154

WASHBOARD WIGGLESVERSE COMPOSED BY
THE BARRELHOUSE JAZZ BAND

(1929)

TINY PARHAM

Handwritten musical score for "Washboard Wiggles" by Tiny Parham. The score is written on ten staves. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The music is in 4/4 time. The first staff contains measures 1-4 with chords Ab, Fm, Bb7, and Eb. The second staff contains measures 5-8, with a "DRUMS" section in measure 6. The third staff contains measures 9-12 with chords Bb7, Eb7, Ab, C7/G, CHO, Fm, and C7. The fourth staff contains measures 13-16 with chords Fm, C7, Fm, Db7, C7, Fm, and C7. The fifth staff contains measures 17-20 with chords Fm, C7, Fm, C7, Fm, Db7, and C7. The sixth staff is the beginning of the "BRIDGE" section, starting with Fm and Ab, followed by measures 21-24 with chords Ab, A°, Bbm, F7+F7, and Bbm. The seventh staff contains measures 25-28 with chords Eb, Fm7, Bb7, Bb°, Bb7, Ab, Bb7, Bbm6, Eb/D, Db/C7, Fm, and C7. The eighth staff contains measures 29-32 with chords Fm, C7, Fm, Db7, C7, F, Bbm, and F. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

(ORIG. WASHBOARD SOLD 1ST 16 BARS OF 2ND CHORUS W/ STOP-TIME BKRD.)

RECORDED BY TINY PARHAM IN 1929
ON VICTOR V-38076 and BLUEBIRD B-6570

3/55

SADIE THE SHAKER

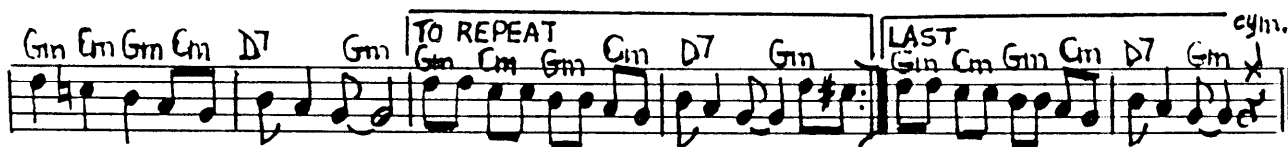
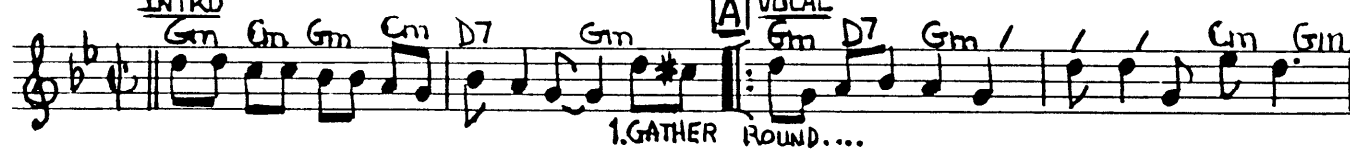
LYRICS ON NEXT PAGE

(1932)

WORDS & MUSIC BY BOB MILLER

INTRO

A VOCAL



1. { Gather 'round and you shall hear bout Sadie the Shaker
Ten million men fell for this sweet jaker
Ten million hearts left sick and sore
Sister Sadie she nearly started war
crosses
Oh! poor me (poor me)
Poor me (poor me)
She wore 'em high with rolled up sox
But she's sleeping now in a wooden box.

2. { As she came freemdown in front of us down there in Dixie
 But she had been in a bad bad place
 Police they put her on a train
 But she laughed and said "I'll be back again"
 enous
 As I fear me (poor me)
 But me (poor me)
 She sure came back like poor Mona
 She came back in a wooden limousine

3. { Once she went to old Siam to call on the King
What she done there aint fitten to sing
He gave Sadie his golden crown
And the Queen's army run him out of town
O! Poor me (poor me)
Poor me (poor me)
A kingdom fell with much regret
Listen on 'cause you aint heard nothing yet

4. { Ridin' in a pullman car way over in Staxid
A foreiner showed her what he could do
He was a man, a man in full
What a man oh boy how he threw the Bull
cnnas
Oh! poor me (poor me)
Poor me (poor me)
He said I am a for-e-der
But the bull said "Nerts, you old cushtier"

5. { Sadie went on up to Russia met comrade Minshy
She had no trouble in getting inshy
She said "Dear comrade, you're all right"
Where they chased her the dust ain't settled yet.
 enous
Oh! poor me (poor me)
Poor me (poor me)
In Russia land they drink vodka
Sadie taught the men to get red hotta

6. Then she went to New Orleans in sunny Ipi-si-ann
She mersed around with somebody's sweet man
They found her body outside the town
But her hard, hard head never has been found
chorus
Oh! poor me (poor me)
Poor me (poor me)
And Sadie the shaker now sleeps
Down in Memphis where weeping willows weep.

(WITH 2 BAR INSERT — ED.) *
I'M GONNA GETCHA

~1926~

LIL HARDIN

LET'S DO IT HARDIN

I'M GONNA FETCH YOU, THEN I'M GONNA GET YOU. I'M GONNA CATCH YOU, SOME SWEET DAY. DON'T YOU THINK

YOU CAN GIVE ME THE AIR. — OH! I'M GONNA TAKE YOU, I'M GONNA SAVE YOU. I'M GONNA FOLLOW YOU

EV-'RY-WHERE. DON'T YOU BELIEVE YOU CAN GIVE ME THE AIR. — OH! YOU CAN TAKE A MAN OUT, AND THROW THE CAT OUT,

BUT WHEN — YOU ARE RIGHT, — YOU CAN'T TREAT SWEET PAPA WITH THE SAME OLD JIVE. YOU BETTER WATCH IT TONIGHT

(-NIGHT) I'M GONNA FEEL YA, I'M GONNA STEAL YA. I MUST HAVE YOU MAMA, SOME SWEET DAY. —

LET'S DO IT BA-BY, YOU JUST CAN'T GET A WAY.

* (RECORD OMTS BARS 7 & 8 OF BRIDGE)
LOUIS ARMSTRONG'S HOT FIVE
(ORY, DODDS, HARDIN, ST. CYR)
OKEH # 8343 IN 1926.

3/57

VIPER'S DRAG

(1930) THOMAS "FATS" WALLER

MOD to

Cm6

2.

A Cm6 BASS 8L

Ab9

Fm6

Fm6 G7+

1. Cm6

2. Cm6 / / /

B B7 8L

Cm7

Fm7

G7+

Fm6/G

Cm6

F

TO NEXT STRAIN

Cm6 Bb7

FINE

C Eb6

C7

F9

Bb7

Eb6

C7

F9

Bb7

Eb6

C7

F9

Bb7

1. Eb6 / Bb7+ /

2. Eb6 G7 / /

D.C. al FINE

RECORDED BY FATS WALLER (PIANO SOLO) VICTOR 25015 (1934)CAB CALLOWAY ORCHESTRA

ON DOMINO #686 IN 1930.

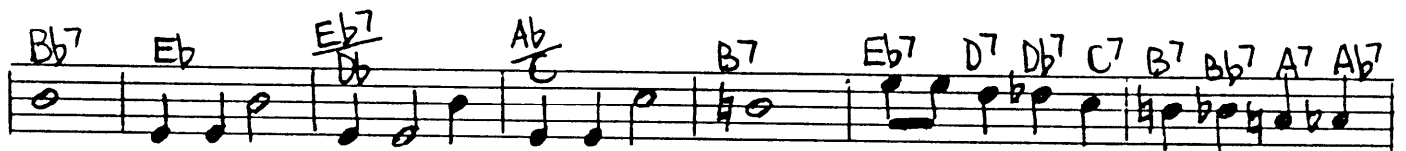
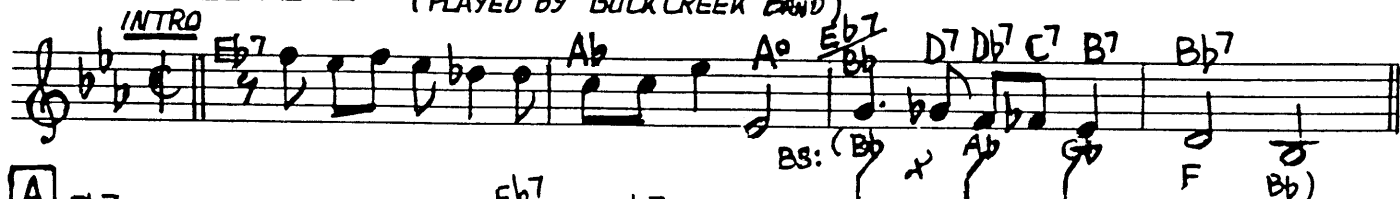
3158

MODERNISTICTRANSCRIBED BY
ED METZ

(1930)

JAMES P. JOHNSON

(PLAYED BY BUCKCREEK BAND)

INTRO

3159

FROM "PORTS OF CALL" SUITE

MOD to

CLARION SONG

BOB WILBER (1977)

Handwritten musical score for Clarion Song. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "MOD to". The score includes various chords and musical notation, including a section labeled "INTERLUDE" and a "CODA".

Chords and notation include: $A: \text{F#}$, A_m , A_m7 , F , A_m7 , E , D_m , D_m7 , $Bbmaj7$, $Bb7$, A_b , $G7$, $1. Cmaj7$, $E7$, $E7$, $E7$, $2. F7-5$, $E7$, $E7$, $E7$, A_m , A_m7 , $B7$, $F\#$, D_m , A_m , D_m6 , A_m , D_m6 , $Gm6$, $Gm6$, $A7$, D_m , D_m6 , $F\#m7-5$, $B7$, D_m6 , $E7$, $E7$, $E7$, $D.S. al.$, $CODA$, $Bbmaj7$, $Bm7-5$, $G7$, $G7$, F , $Em7-5$, $A7$, $A7$, $A7$, D_m , D_m7 , G , C .

YOU REALLY STARTED SOMETHING

CHARLEY KISCO, GUS ARNHEIM
and RALPH FREED

(1931)

I WAS SO UN-CONCERNED

Handwritten musical score for the first line of the song "You Really Started Something". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "MOD to". The score includes various chords and musical notation, including a section labeled "CHO." and a "CODA".

Chords and notation include: F , Fm , C , $G7$, C , $C\#$, $G7$, C , $G7$, C .

WITH LIFE, AND THEN I LEARNED IT REALLY IS WORTH THE WHILE. ——— YOU STARTED

Handwritten musical score for the second line of the song "You Really Started Something". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "MOD to". The score includes various chords and musical notation, including a section labeled "CHO." and a "CODA".

Chords and notation include: $C7$, F , Fm , $D7$, $G7$.

THIS AF-FAIR. I WARN YOU TO TAKE CARE. NOW I'M IN A TRANCE: IT'S THIS NEW RO-

Handwritten musical score for the third line of the song "You Really Started Something". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "MOD to". The score includes various chords and musical notation, including a section labeled "CHO." and a "CODA".

Chords and notation include: $G7$, $C7$, F , Fm , C , $E7$, $D7$, A_m , $F7$, $D7$, A_m7 , $D7$.

-MANCE. I'M READING PO-EMS IN-STEAD OF THE NEWS: IT'S VERY PLAIN TO SEE. ——— YOU
YOUR OTHER SWEETHEARTS ARE WEARING A FROWN: IT LOOKS LIKE CHEAL-OU-S-Y. ——— YOU
BE-FOR- YOU KNOW IT, YOU'LL WAKE UP AND FIND I'M ON YOUR FAM-LY TREE. ——— YOU

YOU REALLY STARTED SOMETHING - CONT.

3160

F E7 Am A7 Dm7 / G7 G7+ C / Dm7 G7 Dm7 G7 G7+

REALLY STARTED SOMETHING, PRETTY BABY, WHEN YOU STARTED GOING WITH ME. — WHEN YOU STARTED GOING WITH ME.

C F C / Dm A7 Dm E7 / Bm7 E7 Am B7 / F# / B7 / Dm7

I NEVER HAD MUCH USE FOR A SEN-TI-MENT-AL SONG, UN-TIL YOU CAME A-

A7 D7 G7+ CODA Dm7 G7 G7+ C

-LONG. NOW MUSIC HAS CHARMS, WHEN YOU'RE IN MY ARMS. WHEN YOU STARTED GOING WITH ME. —

YOU CAN NEVER TELL THE DEPTH OF A WELL BY THE HANDLE ON THE PUMP

WORDS & MUSIC BY BOB COLLIER

(1961)

MODERATELY
W/ A BEAT

F

EV-'RY-BO-DY WANTS TO WRITE A

Bb7 F Am7 D7 Gm A7 / Dm Dm7

LOVE SONG, ALL A-BOU' THE MOON AND STARS A-BOVE. I MUST HAVE A THOT FOR YOU TO KNOCK A-ROUND,

G7 C7 Gm7 C7 CHO. F Dm Gm C7

WHILE YOU BUILD THAT DREAM HOUSE FOR THE ONE YOU LOVE. YOU NEVER CAN TELL THE DEPTH OF A WELL BY THE

F C7 C7+ F / F# / Gm7 C7 F A7 E Dm

HAN-DLE ON THE PUMP. WALK IN-TO A STORE. YOU NEVER CAN SEE THE HEIGHT OF THE TREE, FROM THE

Gm D7 Gm G7 C7 / / / 2. Gm Gm7 C7 F6 Cm7 F7 Bb

BARK UP-ON THE STUMP. YOU SIGN UP ON THE DOOR. YOU FELLOWS IN A HUR-RY — TO

Cm7 F7 Bb / B° / F C Dm6 G7 C G9

CALL SOME GIRL YOUR OWN: — YOU SHOULD-N'T OUGHT TO HUR-RY, — 'CAUSE YOU CAN'T WIN WHEN

C7 C7+ CODA Gm7 C7 Am7-5 D7 D7 G9 C9

TRouble BE-GINS. TAKE NEVER CAN TELL THE DEPTH OF A WELL BY THE HANDLE ON THE

F6

PUMP.

3161

MODERATELY

APPLE BLOSSOM TIMEWORDS BY NEVILLE FLEESON
MUSIC BY ALBERT VON TILZER

(1920)

I'M WRITING YOU DEAR JUST TO TELL YOU, IN SEP-

-TEM-BER, YOU RE-MEM-BER? 'NEATH THE OLD AP-LE TREE, YOU WHISPERED TO ME, WHEN IT

BLOS-SOMED A-GAIN YOU'D BE MINE. I WAIT-ED UN-TIL I COULD CLAIM YOU. I

HOPE I'VE NOT WAIT-ED IN VAIN. FOR WHEN IT'S SPRING IN THE VAL-LEY, I'M

COM-ING, MY SWEETHEART, A-GAIN. I'LL BE WITH YOU IN AP-LE BLOSSOM
WHAT A WON-DER-FUL WED-DING THERE WILLTIME. I'LL BE WITH YOU TO CHANGE YOUR NAME TO MINE. ONE DAY IN MAY, I'LL COME AND
BE. WHAT A WON-DER-FUL

SAY: "HAP-PY THE BRIDE, THE SUN SHINES ON TO-DAY."

DAY FOR YOU AND ME. CHURCH BELLS WILL CHIME. YOU WILL BE MINE IN AP-LE

BLOSS-OM TIME.

ARTIE SHAW ORCH. - VOCALION 4438 (1937)
ANDREWS SISTERS BIGHTY (1941)
LATER, WAYNE NEWTON & TAB HUNTER**COME ON SPARK PLUG!**

BILLY ROSE and CON CONRAD

(1923)

THE HORSES AT THE POST! THE HORSES AT THE
WHO'S THAT IN THE LEAD? WHO'S SHOWING ALL THATPOST! THEY'RE OFF AND RUNNING NECK AND NECK. EV'RYONE'S A NERVOUS WRECK. WHO ELSE COULD IT BE? COME ON YOU
SPEED? AND WHAT'S THAT BLANKET THAT I SEE?

SPARK PLUG! COME ON YOU SPARK PLUG! I'M PRAYING, GID-DY-AP, GID-DY-AP, DON'T LOSE. BA-BY NEEDS A

COME ON SPARK PLUG! - cont.

3162

Am7-5 D7  G *PAIR OF SHOES. SPARK PLUG! GO GET 'EM, SPARK PLUG! IF YOU WIN, YOU SLEEP UP -*

C B7 B° A7 D7 G G° G G# D7/A G# D7 D7 G G° G G# *-ON A PERSIAN RUG. BUT IF YOU LOSE, YOU'RE OUT OF LUCK. YOU'LL BE MARRIED*

D7/A G# D7 B° E7 A7 D7  G G7 E7 G7 **PATTER** *TO A TRUCK. COME ON YOU OLD SPARK PLUG! INSTR.*

C *Fing* G7 G7 *THERE THEY GO A-ROUND THE TRACK, AND NOW THEY'RE RUNNING FOR THE STAKE, AND*

C *EV-RYONE IS CHEER-ING. SOMEONE HOLLERS "LIFT YOUR FEET," BUT SPARKY'S HARD OF HEARING. SASSY SUSIE, HAMBURGER IS LEAD-ING. SPARKY'S JOCKEY HOLLERS, "WHOA!" OR WE'LL BE PINCHED FOR SPEEDING. DOWN THE STRETCH, THEY*

C *TAKES THE LEAD, AND BUTTERMILK'S BE-HIND HIM. SPARKY'S RUNNING BACKWARDS, AND THE JUDGES CANNOT FIND HIM.*

2. G G# D7/A D7 / D7 *SPARKY STICKS HIS TONGUE RIGHT OUT, WINS THE RACE. AND PEOPLE SHOUT:*

D.S. al

COODA  *PLUG! INSTR.*

MY DESIRE

(1937)

WORDS and MUSIC by THOMAS A. DORSEY

ANDANTE

IT'S MY DE-SIRE TO DO SOME GOOD THING EV-RY DAY. IT'S MY DE-SIRE TO HELP THE FALLEN, TO TEACH SOME SINNER HOW TO PRAY. IT'S MY DE-SIRE TO HELP SOME TRAV-'LER

BY THE WAY, IT'S MY DE-SIRE TO BRING BACK THOSE WHO'VE GONE A-STRAY. FIND THE WAY. IT'S MY DE-SIRE TO LIFT UP CLESIUS EV-RY DAY. IT'S MY DE-SIRE TO BE LIKE THE

LORD. IT'S MY DE-SIRE TO BRING SOME WAND'ERER TO THE FOLD. IT'S MY DE-SIRE TO SHELTER SOMEONE TO SEE HIS FACE WHEN LIFE IS DONE. IT'S MY DE-SIRE TO MEET THE FATHER

FROM THE COLD. AND THE SON. IT'S MY DE-SIRE TO DO THY WILL AS I AM TOLD. IT'S MY DE-SIRE TO BE LIKE THE

AND THE SON. IT'S MY DE-SIRE TO HEAR HIM SAY, "MY CHILD WELL DONE."

"GOSPEL" CATEGORY

LORD.

3163

CONSIDERATIONWORDS and MUSIC by
THOMAS A. DORSEY (1953)

SLOWLY

I HAVE NO ONE TO WHICH I RUN. ON-LY THE NEEDS, YOU KNOW MY DEEDS. YOU KNOW MY

LORD TO WHOM I TURN. LORD IN YOUR VAST CON-SID-ER-A-TION, CONSIDER ME. WISHES, LET ME SUC-CEED. LORD WHEN YOU BLESS THOSE OF THE NA-TION, CONSIDER ME.

TIDE ROLLING HIGH, ISILLOWS DE-FY. LORD HEAR MY PLEADING, DON'T PK'S ME BY. LORD WHEN YOU WHEN IN THE STORM, LET ME BE CALM. TRUSTING IN YOUR PROMISE, DO HELP ME ON. LORD WHEN THE

SMILE ON ALL CRE-A-TION, CONSIDER ME. MAD WINDS MAY BLOW, WORLD BREAKS ALL RE-LA-TIONS, CONSIDER ME. LIGHT-NIN' MAY FLASH,

MAD BREAKERS ROAR. THEY BEAT ON EV-'RY SIDE. ONE THING I KNOW, AND TO BE SURE: IN WILD WAVES MAY DASH, THE TEM-PEST RAGING HIGH. SEND FROM A-BOVE WHISPERS OF LOVE. AT-

THEE MY SOUL CAN HIDE. WHEN I'M A-LONE WITHOUT A HOME, FRIENDS AND MY LOVED ONES ALL ARE TEND MY FEE-BLE CRY. THE DAY WILL COME: LIFE WILL BE DONE. LORD IN YOUR PRE-SENCE, LET ME BE

GONE. ONE. LORD WHEN YOU GIVE OUT HEAV'N RE-SER-VA-TIONS, CONSIDER ME. You KNOW MY

ME. **I'M A JAZZ VAMPIRE** NOT FAST

ART SWANSTROM & CAREY MORGAN (1920) FOR I'M A JAZZ

VAM-PIRE. SHAKE A FOOT, SHAKE A FOOT, SHAKE A FOOT WITH ME AND DANCE, DANCE. DANCING IS MY

SPE-CIAL-TY. 1. WISE MEN KEEP OUT OF THE WAY. THEY KNOW I'LL LEAD THEM A-STRAY. THEY FALL, THE 2. YOUR HEART DROPS RIGHT IN YOUR SHOES. AND THAT'S THE FIRST THING YOU LOSE. I'LL GET YOU

MINUTE I SWAY, I IN-SIST YOU CAN'T RE-SIST A JAZZ VAM-PIRE. TAKE A TIP, TAKE A

TIP, TAKE A TIP FROM ME. I AM ALL THE E-VIL MU-SIC HAS. 1. THIR-TEEN MEN JUST 2. WENT DOWN TO THE RIV-ER,

I'M A JAZZ VAMPIRE - CONT.

3164

ASKED ME TO WED. I SHOOK A SHOULDER, AND THEY ALL DROPPED DEAD. FOR I'M THE MEANEST KIND OF
STOOD ON THE BANK. SHOOK A LITTLE SHIMMY, AND THE BOATS ALL SANK.

JAZZ VAM-PIRE. I'M THE WICKED VAMPIRE OF THE JAZZ. FOR I'M A JAZZ.

I USED TO LOVE YOU BUT
IT'S ALL OVER NOW (♩=120) FOUR-BEAT
LYRICS BY LEW BROWN
MELODY BY ALBERT VON TILZER (1920) I USED TO BLESS THE DAY I FIRST MET YOU.

I PLANNED SO MANY THINGS FOR JUST US TWO. BUT NOW IT'S PLAIN TO SEE THAT YOU HAVE NEVER CARED FOR

ME. YOU CAN'T DE-NY, YOU FOOLED ME FROM THE START. IT'S BEST WE PART, BEFORE YOU BREAK MY HEART.

I USED TO LOVE YOU, BUT IT'S ALL OV-ER, ALL OV-ER NOW. YOU KNOW IT'S

ALL OV-ER TOWN THAT YOU THREW ME DOWN. BUT YOU SHOULDN'T LET THAT KIND OF STORY GO 'ROUND.

FOR YOU'VE HAD YOUR CHANCE, AND NOW IT'S ALL OV-ER. I'LL GET A-LONG SOME HOW.

NOW THERE ARE THINGS THAT YOU DID, I USED TO FOR-GIVE. BUT YOU'LL NEVER CHANGE, JUST AS

LONG AS YOU LIVE. I USED TO LOVE YOU, BUT IT'S ALL OV-ER, ALL OV-ER

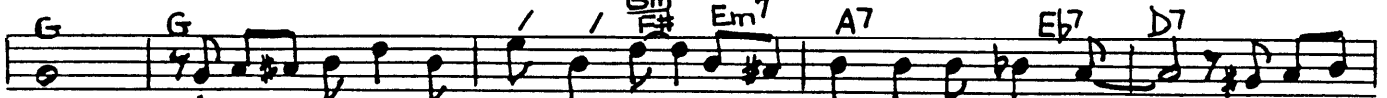
NOW. FATS WALLER'S RHY. DICK ROBERTSON, VOCAL. TEDDY POWELL ORCH.
BLUEBIRD 10364 ('39) DECCA 3559 IN 1940. BLUEBIRD 11270 (1941)

JIMMY LUNCEFORD ORCH. (VOCAL BY JOE THOMAS) VOCALION/OKEN 5276 ('39)	BOB HOWARD ORCH. w/BILLY KYLE. BAR RUSSIN & TEDDY GUNN. ON DECCA 2056 IN 1938.	LOUIS ARMSTRONG ORCH. DECCA 4106 IN 1941.
--	--	--

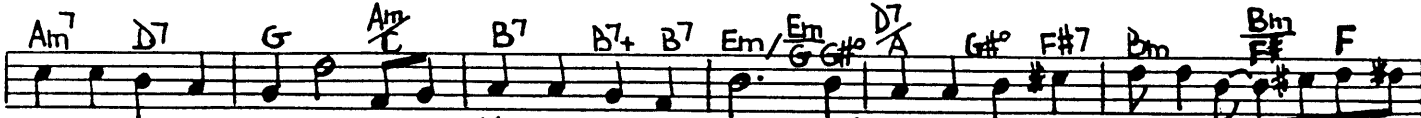
3165

NOT SLOW
NOT FAST**DANCIN' DAN**WORDS BY WM. TRACY
MUSIC BY JACK STANLEY (1923)

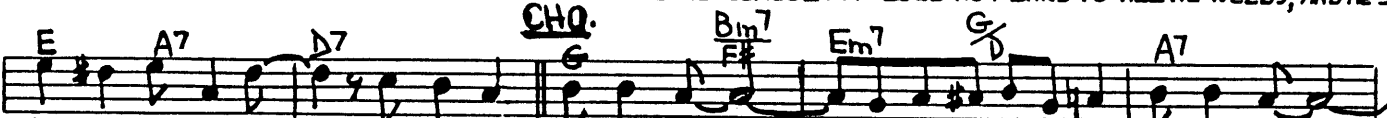
I'VE GOT A BUNDLE OF REAL GOOD NEWS FOR ANY GAL WHO CRAVES A



SHEIK. A CERTAIN FELLOW WHO CURES THE BLUES JUST AR-RIVED IN TOWN THIS WEEK. HE WAS THE



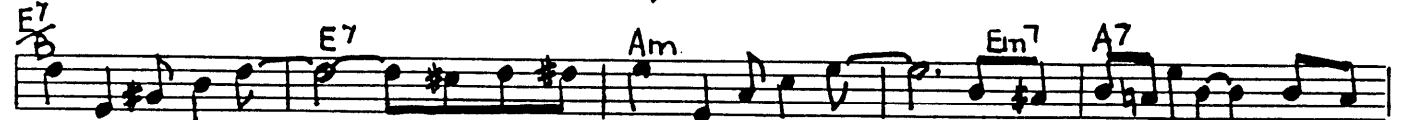
UN-DE-FEAT-ED STEPPER OF A MO-BILE DANCING SCHOOL. A GOOD HOT BAND IS ALL HE NEEDS, AND HE'S A



BUGGONE STRUTTIN' FOOL. THEY CALL HIM DANCIN' DAN. HE'S JUST A NATURAL BORN LADIES MAN.



THERE IS-N'T ANY GAL THAT HE CAN'T LAND, WHEN HE MAKES UP HIS MIND. WHEN HE GETS



ON A DANCING FLOOR, THEY GATHER 'ROUND HIM BY THE SCORE. WHILE HE'S STEPPIN' A-ROUND, HE'S SO



HOT (IT'S A FACT) THAT YOU CAN LIGHT A CI-GAR RIGHT FROM OFF OF HIS BACK. JUST ONE DANCE,



AND NOT AN-OTHER STEPPER HAS A CHANCE. AND CAN THAT BA-BY LOVE? I'LL SAY HE



CAN! HE'S GOT LOTS OF MA-MAS, BOTH BLOND AND BRUNET. FOR HE'S ONE OF THOSE MEN, WOMEN



NEVER FOR-GET: THAT BALLROOM TAP-PIN', GAL KID-NAP-PIN', MAN CALLED 'DANCIN' DAN'.

FRED WARING'S PENNSYLVANIANS

VICTOR 19257 IN 1924.

ORIGINAL MEMPHIS FIVE(PHIL NAPOLEON, MIFF MOLE, FRANK SIGNORELLI)
ON BANNER 1292 IN 1923.**THE GEORGIANS**

(ARTHUR SCHULTZ, C. MOREHOUSE)

LOL. 62-D IN 1923.

BERNIE CUMMINS and his**TOASTSTOOL INN ORCH.**

GENNETT 26043 (1924)

LADD'S BLACK ACES

(A WHITE BAND)

W/ MIFF MOLE
GENNETT 5347 (1923)

3166

MOD to

TEASIN'WDS: CECIL MACK
MUS: AL. VON TILZER

(1904)

FEEL SO AW-FUL BLUE, I REALLY DON'T KNOW WHAT ON EARTH TO DO.
CAUGHT HER ON THE SLY, A-MAK-ING EYES AT FELLAS PASS-ING

NEV-ER THOT MY EV-ER- LOV-IN' WOULD FLIRT. SO I'M ON THE A-LERT, 'CAUSE MY FEELINGS ARE HURT. I

BY. I TOLD HER IN A GENTLEMAN WAY, AND THIS IS ALL SHE HAD TO SAY:

TEAS-ING, TEAS-ING, I WAS ON-LY TEAS-ING YOU. TEAS-ING, TEAS-ING,

JUST TO SEE WHAT YOU WOULD DO (YOU KNOW THAT I WAS) TEAS-ING, TEAS-ING, TO FIND OUT IF YOUR LOVE WAS

TRUE. DON'T BE AN-GRY. I WAS ON-LY, ON-LY TEASING YOU.

(EVEN D's)

MED. ROCK

NE (OCTAVES)

FINE

ROCK RHY.

PROUD MARY

JOHN C. FOGERTY

(1968)

HORN & RHYTHM

G major

VERSE

LEFT A GOOD JOB IN THE
CLEANED A LOTTA PLATES IN
IF YOU COME DOWN TO THECI-TY,
MEMPHIS.
RIV-ER,WORKIN' FOR THE MAN EV-RY NITE & DAY.
PUMPED A LOTTA PAIN IN NEW OR-LEANS.
BETCHA GONNA FIND SOME PEO-PLE WHO LIVE.AND I NEVER LOST ONE MIN-
BUT I NEVER SAW THE GOOD.
YOU DON'T HAVE TO WOR-RY IF--ME OF SLEEPIN' WORRYIN' BOUT THE WAY THINGS MIGHT HAVE BEEN.
-SIDE OF THE CI-TY, 'TIL I HITCH A RIDE ON A RIV-ER-BOAT QUEEN.
-YOU'VE NO MON-ES. PEOPLE ON THE RIV-ER ARE HAP-PI TO GIVE.

BIG WHEEL KEEP ON TURNIN'.

PROUD MARY KEEP ON BURN--IN'. ROLL--IN', ROLL-IN', ROLL-IN' ON THE RIVER..

D.C. & FINE

RECORDED BY CREDENCE CLEARWATER REVIVAL IN 1968.

(THE RECORDING HAS MORE VERSES)

3167

MOD to

I'VE GOT 'EM

TONY JACKSON & JACK FROST

(1916)

MISS ME-LIN-DA JACKSON FROM OL' BOSTON TOWN WAS KNOWN TO BE THE BEST DRESSED GAL FOR MILES A-ROUND. HER STYLE WAS GREAT: RIGHT

UP-TO-DATE. SHE LOOK'D JUST LIKE THE PICTURE ON A FASHION PLATE. AND WHEN SHE'D TAKE HER-SELF OUT FOR A

QU-1-WALK, THE FOLKS 'D START TO STARE, AND THEN BE-GIN TO TALK. FOR HER PASSION, IT WAS FASHION FROM THE

HEAD TO TOES. IF YOU ASK HER HOW SHE DOES IT, SHE SAYS: "GOODNESS KNOWS!" I'VE GOT 'EM, THERE AIN'T MAN-NERS, STILL I

NOTHIN' TO THAT. YES I'VE GOT 'EM, AND I'M TELLIN' YOU FLAT: THEY'RE ON-LY JEAL-OUS OF MY

KNOW IT'S QUITE TRUE. TAKE A LOOK BOYS, 'TIL I GREAT RE-NOWN. I'M JUST A STRUTTIN' OLD GAL: THE CLASS OF THE TOWN. NO

SHOW'EM TO YOU. JUST ASK MY BEAU, WHEN HE COMES A LONG. HE'LL TELL YOU THAT I'VE REALLY GOT 'EM GOOD AND STRONG. BOYS, HE'LL

TELL YOU THAT I'VE REALLY GOT 'EM GOOD AND STRONG.

SLIPPIN' AND SLIDIN'

SIDNEY BECHET (1940)

FOX F F#m Bb7 B° C7 F F#m Bb7 B° C7 F F#m Bb7 B°

BREAK

F F#m Bb7 B° C7 F F#m Bb7 B° C7 F F#m Bb7 B° C7 F

F F#m Bb7 B° C7 F F#m Bb7 B° C7 F F#m Bb7 B° C7 F

SLIPPIN' AND SLIDIN' - CONT.

3168

Handwritten musical score for "Slippin' and Slidin' - Cont." in B-flat major, 4/4 time. The score consists of four staves of music with various chords and a drum break.

Staff 1: Chords: Bb, Eb7, Bb, Eb7, F, F, Eb7, D7.

Staff 2: Chords: Db7, C7, E, F, Bb7.

Staff 3: Chords: F, Bb, B°, F/C, F, Bb7, F, N/C. Includes a "DRUM BREAK" section.

Staff 4: Chords: F, Bb, B°, C7, F, 1. C7, F, 2. C7, F.

RECORDED BY SIDNEY BECHET'S NEW ORLEANS FOOTWARMERS ON VICTOR 27337 IN 1941.

(EDITED) MOD to A D (LEGATO) Em7 A7

WAND' RIN AROUND

THOMAS "FATS" WALLER (1941) BALLAD STYLE

Handwritten musical score for "Wand'rin' Around" in D major, 4/4 time. The score consists of eight staves of music with various chords and a drum break.

Staff 1: Chords: B9, D, A7.

Staff 2: Chords: B9, D6, G9, D, G6, D.

Staff 3: Chords: B, A7, G6, D, D7, G6, Bb, A7, A7.

Staff 4: Chords: Am6, B7, C°, B7, Em, Ab6, G, Gm, F7, Bb7.

Staff 5: Chords: A7, D, B7, Em, D6, D6, Bb9.

Staff 6: Chords: Eb9, A9, D6, D TRIAD BELOW (2 OCT LWR).

3169

TRUE LOVEFEATURED IN THE PRODUCTION:
"THE JAZZ CINDERELLA"By ROY KLAGES and JESSE GREER (1930)
(FROM THE ARCHIE BLESER ORCHESTRATION)SLOWLYINSTR. VERSE

TRUE LOVE IS LIKE A SUN-NY DAY. TRUE LOVE WILL SMILE THRU SKIES OF GREY.
LOVE WAS SENT TO YOU AND ME. I KNOW OUR LOVE WAS MEANT TO BE.

TWO ARMS TO HOLD YOU, MAK-ING LIFE COM-LETE. TWO LIPS TO WHISPER TENDER
WORDS, SO SWEET. TRUE I'M UP IN HEA-VEN, ALL THE WORLD'S A SONG,

SINCE TRUE LOVE CAME A - LONG.

MERLINE JONSON and her RHYTHM RASCALS (1939)
VOCALION 04775

LIFE IS JUST A BOWL OF CHERRIES

MUSIC & LYRICS BY LEW BROWN and RAY HENDERSON (1931)

PEOPLE ARE QUEER: THEY'RE ALWAYS CROWING, SCRAMBLING AND RUSHING A - BOUT.

WHY DON'T THEY STOP SOME DAY? ADD-RESS THEMSELVES THIS WAY: WHY ARE WE HERE?

WHERE ARE WE GO-ING? IT'S TIME THAT WE FOUND OUT. WE'RE NOT HERE TO STAY. WE'RE ON A SHORT HOL-I-DAY.

LIFE IS JUST A BOWL OF CHER-RIES. DON'T MAKE IT SER-I-ous. LIFE'S TOO MY-STER-I-ous. YOU
WORK YOU SAVE YOU WORRY SO. BUT YOU CAN'T TAKE YOUR DOUGH WHEN YOU GO, GO, GO. SO, KEEP RE-PEAT-ING: IT'S THE

Musical notation for the song "Life is Just a Bowl of Cherries". The melody is written on a single staff with a key signature of one flat (Bb). The lyrics are: "BERRIES." THE STRONGEST OAK MUST FALL. — THE SWEET THINGS IN LIFE, TO YOU, WERE JUST LOANED. SO HOW CAN YOU LOSE WHAT YOU'VE NEVER OWNED? LIFE IS JUST A BOWL OF CHERRIES. SO LIVE AND LAUGH AT IT ALL.

RECORDED BY EUBIE BLAKE and his ORCHESTRA
 (VOCAL BY DICK ROBERTSON) on CROWN 3193 in 1931.

OH HOW SHE COULD YACKI HACKI WICKI WACKI WOO

WORDS BY STAN MURPHY & CHAS. McCARRON

(1916)

MUSIC BY ALBERT VAN TILZER

Musical notation for the song "Oh How She Could Yacki Hacki Wicki Wacki Woo". The melody is written on a single staff with a key signature of one flat (Bb). The lyrics are: I'VE BEEN A ROAMING RO-ME-O, — SINCE I LEFT MY HO-ME-O. — I'VE NEVER OVER-LOOK'D A BET. — MET ALL COM-ERS, AND I MEET 'EM YET. I LOVED A GIRL IN TIM-BUC-TU, AND LOTS OF OTH-ER PLACES TOO. — BUT THE LITTLE HULA HULA, I MET IN HON-O-LU-LA, BROKE MY HEART IN TWO. — SHE HAD A HU-LA, HU-LA, HICKI, BOO-LA, BOO-LA IN HER WALK. — SHE HAD A U-KU-LE-LE, WICKI WICK-I WAIL-I IN HER TALK. — SHE HAD A BIG HA-WAI-IAN MOON, — BE-NEATH A BANYAN TREE, WE'D SPOON. — I'VE BEEN TRY-IN' TO LEARN HA-WAI-IAN, SINCE THAT TIME IN JUNE. — SHE HAD A BLINK-Y, BLINK-Y LITTLE NAUGHTY WINK-Y IN HER "COME AND KISS ME, DON'T YOU DARE TO MISS ME" IN HER EYE. — SHE HAD A BANYAN PARA SOL, — SHE COULDN'T TALK MY TALK AT ALL. — BUT OH HOW SHE COULD YACKI, HACKI, WICKI, WACKI WOO. THAT'S LOVE IN HON-O-LU. —

CIRO CLUB COON ORCH.
 (LONDON: 1917)
 COL. 669

3171

WHEN FATHER PUT THE PAPER ON THE WALL

(1924)

WORDS & MUSIC BY JACK MAHONEY

MOD $\text{E}^{\flat}$

1. WHEN OUR ROOMS NEEDED PA-PER-ING, DAD DID THE JOB UP BROWN. HE HUNG TEN ROLLS, BUT
 2. HE SPLASHED PASTE ON THE MORRIS CHAIR, WHERE SISTER'S BEAU WAS FOUND. WHEN HE SAT DOWN THAT
 3. AUNT MA-RY WAS STUCK TO A CHAIR, AND MOTHER TO THE FLOOR. IN ALL MY LIFE, I
 HE FOR-GOT TO TAKE THE PIC-TURES DOWN. WHEN FA-THER PUT THE PA-PER ON THE
 NIGHT HE SAID, "I THINK I'LL STICK A-ROUND".
 NE-VER SAW SUCH STUCK-UP FOLKS BE-FORE.
 WALL, THE POG-DLE DOG AND THE OLD TOM CAN BEAT IT OFF TO MONT-RE-AL.
 HE MADE US THINK OF THE FALL OF MAN, WHEN HE SLIPPED OUT IN THE HALL.
 HE THO'T THAT HE'D HANG THE BOR-DE-R UP, BUT IT WAS GRAND-MA'S NEW SHAWL.

(EXTRA VERSES TO ABOVE SONG)

We missed the baby round the house,
 She wasn't in her chair
 Dad said, "Look where the border's torn;
 She's hanging out up there!"

When father reached the dining room,
 The curtain fell somehow;
 Dad used to be an actor,
 So he took another bow.

When uncle Bill came in for lunch,
 He ate until it hurt;
 He took a saucerful of paste,
 And thought it was dessert.

The paper got all jumbled up,
 Dad made the scissors hum;
 And when he tried to hold a roll,
 Poor father missed his thumb.

He cut the paper into bits
 The wind began to blow;
 The janitor gave us some heat,
 Because it looked like snow.

Into the parlor father went
 To swing the brush and broom;
 He said, "This is the only time
 They let me in this room!"

The bedroom wall was papered with
 Newspapers, and he said
 He only did it just because
 He liked to read in bed.

"I'll buy a bonnet," Mother said.
 "The one I have is flat;"
 Dad threw the brush and said, "You won't
 Now paste that in your hat!"

The bath tub father papered, too,
 Also the bath room floor;
 He said, "I never knew that tub
 Was in the house before!"

He tried to hang a smart design
 Above the kitchen shelf,
 When his suspenders caught a nail,
 He nearly hanged himself.

Some Union men told him to quit,
 Or at him they would shoot;
 So Dad went in and changed his clothes
 And wore his Union suit.

On top the ladder father stood
 Two flappers said, "Ahem!"
 Dad missed his footing when he looked
 And then he fell for them.

A tramp said, "please give me some bread,
 I am a hungry soul;"
 Dad said, "just hold this paper up
 And I'll give you a roll!"

Dad said that he'd sue for divorce,
 But mother didn't care;
 The ladder slipped and she was served
 With all the papers there.

(1920) MED. SLOW

ROUMANIA

CLAR. WILLIAMS, DAVE DEXTON
 & SPENCER WILLIAMS

GIRL LOVE OF DI - - MINE, IN DREAMS YOUR SWEETFACE I
 LOVE DI - - VINE, TO-NITE I'M PINING FOR
 SEE, I HEAR YOU CALLING FOR ME. ARE TRUE.
 YOU, AND WONDERING IF YOU

ROMANIA - CONT.

3172

CHO.

MY SWEET DARK EYED MAIDEN, MY HEART'S HEAVY LADEN. I'M BLUE. HO-RI-ZON - I'M SCANNING
 IN DREAMS I CARESS'D YOU - TO MY HEART, I PRESS'D YOU SIGHED. THEN I DID - A-WAKEN,
 WEDDING DAY I'M PLANNING, FOR YOU. AND BY THE STAR A-BOVE, I'M SAVING
 ALL MY DREAMS WERE SHAKEN. I CRIED.
 ALL MY LOVE, ROU-MA-NIA. AND IT'S ALL TRUE BLUE.

CODA

SOME DAY I'LL BE RE-TURN-ING. NO MORE WILL I BE YEARNING. FOR THEN I'LL
 BE WITH YOU.

CLARENCE WILLIAMS BAND
 ON OKEH 8021 IN (1921)

POTS AND PANS

JACK FULTON, DICK CUNLIFFE and
 JAMES L. O'KEEFE (1947)

MED. SWING

IT WAS QUITE A WED-DING. MOST EV'-RY-BO-DY WAS THERE. — OLD
 YES SIR, QUITE A WED-DING. THEY MADE A WONDERFUL PAIR. —

SHOES AND RICE AND EV'-RY-THING NICE, AF-TER THEY TOOK THE VOW. BUT TIME HAS PASSED, AS
 TIME WILL PASS, AND THINGS ARE DI-FER-ENT NOW. — POTS AND PANS AND OLD TIN CANS,
 FLY-IN' ALL A-ROUND. — POTS AND PANS — AND OLD TIN CANS: WHAT AN AW-FUL SOUND.
 NO MORE HUGS AND KISS-ES. — ON-LY HITS AND
 LAW-DY, WHAT A RI-OT. — NO MORE PEACE AND QUIET. (FINE)

MISSSES. — FROM EAR-LY IN THE MORNING 'TIL LATE AT NIGHT, ALL THEY EV'-ER DO IS FIGHT FIGHT FIGHT! WHEN
 THEY FOR-GET TO PULL ALL THE SHADES DOWN LOW, BE- LIEVE ME, MAN, — IT'S A WONDERFUL SHOW. NOTHING BUT

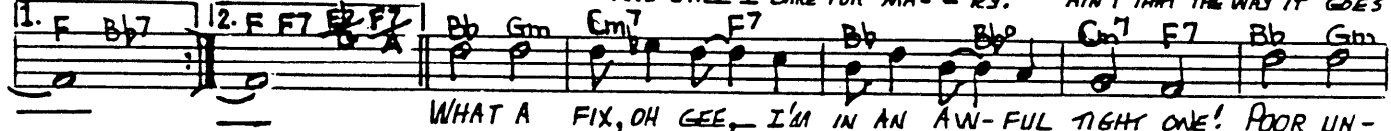
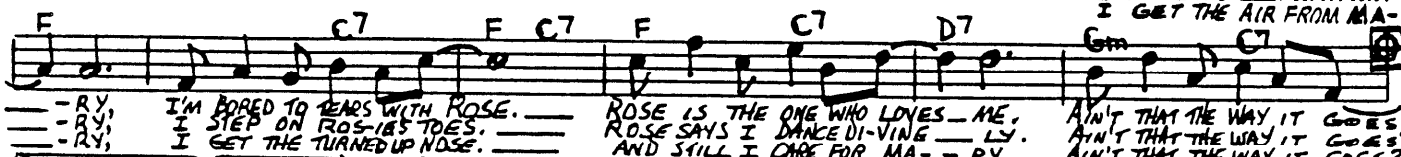
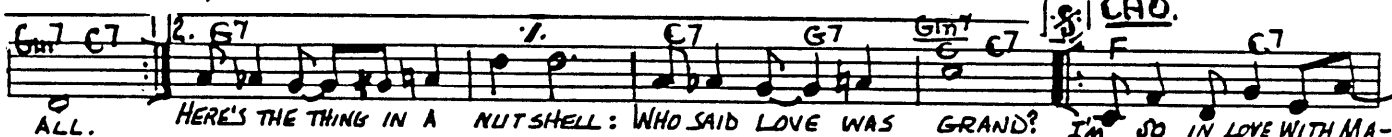
ENDING
 D.S. al FINE

3173

MODER

AIN'T THAT THE WAY IT GOES?

WORDS BY ROY TURK (1931) MUSIC BY FRED AHLERT

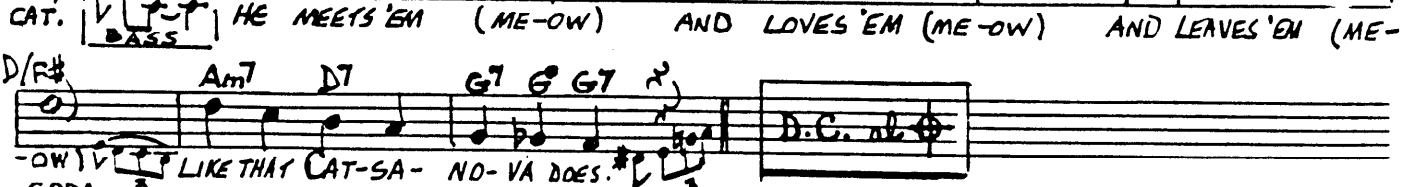
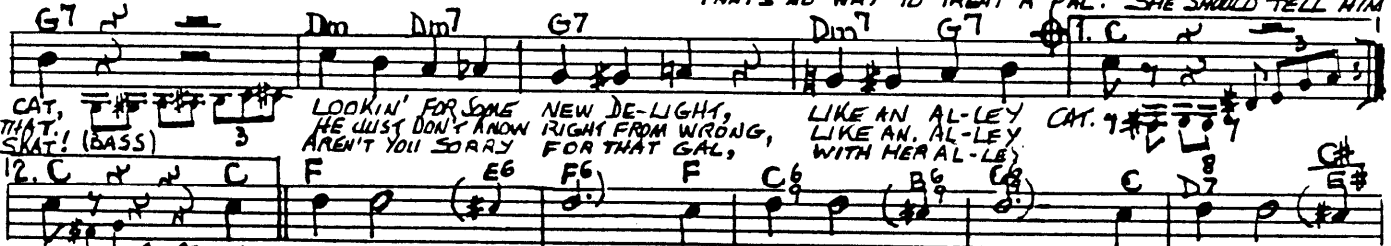
F^b F⁺ F F⁺
WHAT A MIX-UP,
AND SOME-BO-DY

MODERATELY SLOW CHO.

THE ALLEY CAT SONG

LYRIC BY JACK HARLEN
MUSIC BY FRANK BUORN

(1962)

HE GOES ON THE PROWL EACH NITE, LIKE AN AL-LEY
SHE CAN'T TRUST HIM OUT OF SIGHT, THERE'S NO DOUBT OF
THAT'S NO WAY TO TREAT A PAL. SHE SHOULD TELL HIM

PROBABLY THE MOST POPULAR "LINE DANCING" TUNE OF ALL TIME. -ED.

(RECORDED BY "BENT FABRIC")
— IN STRUMENTAL —

CUTE

LYRIC BY STANLEY STYNG

MUSIC BY NEAL HEFTI

(1958)

3174

BOY MIND IF I SAY YOU'RE CUTE? — IN EV-'RY

2-BEAT WITH A LIFT (♩ = 96)

GIRL I DON'T BE-LIEVE WE'VE MET. —

WAY, YOU'RE CUTE. — THOSE BIG BLUE EYES,

THE NAME I DID NOT GET. — BUT IN YOUR CASE,

THAT TURNED UP NOSE, — THAT COOL AND CARE FREE POSE. —

A CLASSIC FACE. — I MAY RE

I MEAN I LIKE YOUR STYLE, —

-GRET THIS YET. — I LIKE THE THINGS YOU SAY, —

THAT SLY IN-TRIGUE-ING SMILE. — YOUR EV-'RY MOOD,

YOUR MOST PER-SUA-SIVE WAY. —

YOUR AT-TI-TUDE, — JUST ADD UP TO: YOU'RE CUTE!

MY STATE OF MIND — IS RE-DE-SIGNED, BECAUSE I FIND YOU CUTE! —

3175

DANCING THE JELLY ROLL

WORDS BY NAT VINCENT
MUSIC BY HERMAN PALEY

(1915)

MODERATO

[A]

WAY DOWN IN OLD SA-VAN-NAH,
THEY HAVE A DANCE SEN-SA-TION.

G G7 1. G7 Em G7 2. G7 G7+

A YALLER GAL NAMED HANNAH,
IT IS THEIR OWN CRE-A-TION;
AND HER LITTLE DUSKY BEAU:
MUSIC FROM AN OLD BAN-JO.

Em B7 Bb7 Eb Eb/G 1. Bb7/F Bb7 Eb (TO B)

OUT ON THE GREYNA GREENEACH STARRY NIGHT,
THEY DO SOME RAGGING AND THEY DO IT RIGHT;
MOONLIGHT BRIGHT. WHAT A SIGHT!

2. Cm Cm/Eb G/D / G / Ab Ab6 Ab7 G / Bb7 Bb7

DANCE WITH THEIR HEART AND THEIR SOUL.
PRANCE TO THAT OLD JEL-LY ROLL. So,

CHO.

Eb C7 C7 F7 1. D° G7

JUST START A-SKIP-PING, THEN DO SOME TRIPPING. DIP FROM LEFT TO RIGHT. THEN DO SOME SLIDING,
AND WHILE YOU'RE STEPPIN' JUST PUT SOME PEP IN. DO THAT SU-GAR BOWL.

Cm Ab/C Em7 F7/A F7 Bb F7/C Bb7 2. Eb7 Bbm7

AND DO SOME GLIDING. BE SURE OF YOUR PARTNER. GRAB HIM, HUG HIM TO YOU TIGHT. GRAND-MA, GRAND-DAD,

Ab7 / Eb7 Eb A75 Ab Ab/C / Abin Eb / C° A° F#° Eb°

MOTHER TOO, AUNT-IE, UN-CLE, BROTH-ER LOU, NEVER SEEM TO CARE OR KNOW JUST

C° Eb° F#° Bb7/F Bb7 Eb

WHEN THEY'RE THROUGH DANCING THE JEL-LY ROLL.

COMIC NOVELTY
DON'T TAKE ME HOMEWORDS BY VINCENT BRYAN
MUSIC BY HARRY VON TILZER (1908)

MOD $\text{E}^{\flat}$ 2/4 F D7 Gm Gm C7

1. AU - GUS-TUS U. MC-CANN IS A HENPECKED MARRIED MAN. HE'S BEEN A - FIGHTING
2. MC - CANN MADE SUCH A FIGHT, THAT THEY LOCKED HIM UP THAT NIGHT. NEXT DAY HE GOT SIX
3. MC - CANN BECAME SO SORE THAT HE RAN OFF TO THE WAR. THAT WAR WAS LIKE VA-

F A7 Dm Dm7 G7 C7 F D7 Gm7

WITH HIS WIFE, SINCE HIS MARRIED LIFE BE-GAN. ONE MORN AT HALFPAST THREE, WHILE OUT UP-ON A
MONTHS IN JAIL AND HE SAID HE WAS ALL-RIGHT. IN JAIL THERE WAS NO STRIFE. HE NEVER SAW HIS
CA-TION TIME, AFTER ALL HE'D FOUGHT BE-FDRE. HE ALWAYS LED THE FRAY, BUT HE WAS SHOT, ONE

Gm7 G7 C7 F A7 Dm7 G7 C7 F 7 G7

SPREE, A MOTOR KNOCKED HIM DOWN AND OUT, AND IT NEARLY BROKE HIS KNEE. THE CHAUFFEUR RAISED MAC'S
WIFE. HE SAID THAT HE'D BE HAD-PPY IF HE COULD STAY THERE ALL HIS LIFE. BUT AFTER HALF A
DAY. HIS COMRADES SAW HE COULDN'T WALK AND THEY CARRIED HIM A - WAY. UP-ON HIS COT, HE

G7 C7 F A7 Dm7 G7 C7 F 7 G7

HEAD. HE SAID, "THIS MAN IS DEAD!" BUT WHEN HE SAID, "WE'LL TAKE HIM HOME" MC CANN JUMPED UP AND
YEAR THEY SAID, "GET OUT OF HERE!" THE JAIL-ER SAID HE'D TAKE HIM HOME, BUT MAC YELLED OUT IN
FELL. THE DOCTOR SAID, "WELL, WELL." WE'LL SEND THIS MAN HOME TO HIS WIFE. THEN MAC BE-GAN TO

FROM THE MUSICAL COMEDY "LOVE BIRDS"

I Love to Go Swimmin' With Wimmen

LYRIC BY BALLARD MACDONALD

(1921)

MUSIC BY SIGMUND ROMBERG

WHEN EV-ER I SEE WA-TER THE FRESH KIND OF SALT I WANT TO DIVE RIGHT IN IT. IT
 IS-N'T MY FAULT. AT-LAN-TIC, PA-CI-FIC, BOTH LOOK GOOD TO ME. YOU CAN'T KEEP ME
 OUT OF THE BEAU-TI-FUL SEA. I LOVE TO GO SWIM-MIN' WITH WIM-MEN, AND
 WIM-MEN LOVE SWIMMIN' WITH ME. I PRE-TEND THAT I'M A CRAB, AND THEIR PRETTY ANKLES
 GRAB. WHO WOULDN'T BE A LOBSTER IN THE SEA. FOR PEACHES ALL FALL ON THE
 BEACH-ES, AND PICK-ING EM'S MY SPE-CIAL-TY. I GET THOSE NAVY
 NOTIONS WHEN I SEE FLOATING QUEENS. I DIVE RIGHT IN THE OCEAN, AND I PLAY SUB-MA-RINES. I
 LOVE TO GO SWIMMIN' WITH WIM-MEN, AND WIMMEN LOVE SWIM-MIN' WITH ME.

VALLI MUSIC
PAPERS
Phone 762-0615

612

SUNG BY SOPHIE TUCKER (MOD 42)

ROCKAWAY

HOWARD JOHNSON, ALEX ROGERS, LUCKEYTH ROBERTS

(1917)

WE'VE HAD WALKIN' THE DOG, AND THEN BALLIN' THE JACK, AND A LOT OF OLD DANCES THEY

TRIED TO BRING BACK. BUT THE BRAND NEW SEN-SA-TION, THAT NOW HAS THE CALL, IS SIM-PLY A MOVE-MENT, THAT'S

VALLI MUSIC
PAPERS
Phone 762-0615

612

ROCKAWAY - CONT.

3178

ALL! YOU GET A PLEAS-ANT SHOCK, WHEN FIRST YOU LEARN TO ROCK. OH, OH, OH,
 ROCK-A-WAY, LIT-TLE SQUARE, JUST STRETCH YOUR WINGS AND SWAY. LET SLOW DRAG
 THEN LEAD YOUR LA-DY FAIR. JUST LIKE A
 MU-SIC PLAY, SO I CAN ROCK-A-WAY. MARK OUT A
 ROCK-ING CHAIR, YOU
 STAY RIGHT THERE. LET BOTH KNEES KNOCK THEN ROCK AND ROCK-A-WAY.

GIVE ME THE MOONLIGHT, GIVE ME THE GIRL

WORDS BY LEW BROWN

(1917)

MUSIC BY ALBERT VAN TILZER

MELO SLOW
 I NEVER WORRY IF A GIRL IS BASHFUL, OR IF A GIRL IS SHY. I NEVER WORRY IF SHE
 HAS THAT "DON'T YOU DARE TO KISS ME" IN HER EYE. I NEVER WORRY WHEN I WANT SOME LOVING,
 I KNOW JUST WHAT TO TRY. YOU MAY WONDER WHAT I DO? THERE'S NOTHING STRANGE ABOUT IT, HERE I
 ALL I ASK OF YOU: GIVE ME THE MOONLIGHT, GIVE ME THE GIRL, AND LEAVE THE REST TO ME. GIVE ME A
 BABBLING BROOK, GIVE ME A SHADY NOOK, WHERE NO ONE CAN SEE. GIVE ME A BENCH FOR TWO, WHERE WE CAN
 BILL AND COO, AND MINE SHE'S BOUND TO BE. IF THERE'S AN-Y-ONE IN DOUBT, AND LIKE TO TRY ME OUT, GIVE ME THE
 MOONLIGHT, GIVE ME THE GIRL, AND LEAVE THE REST TO ME.

TERRY SHAND ORCH.

DECCA 2250 (1940)

3179

(USED AS UCLA PEP SONG)

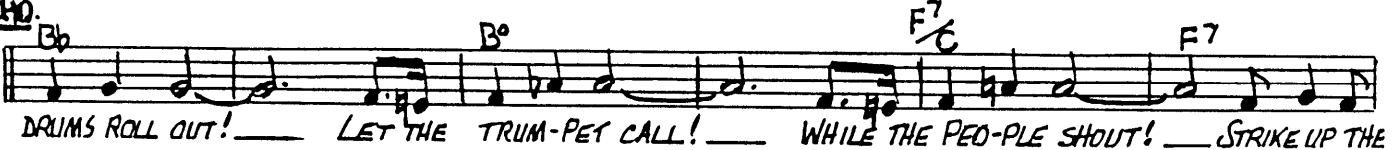
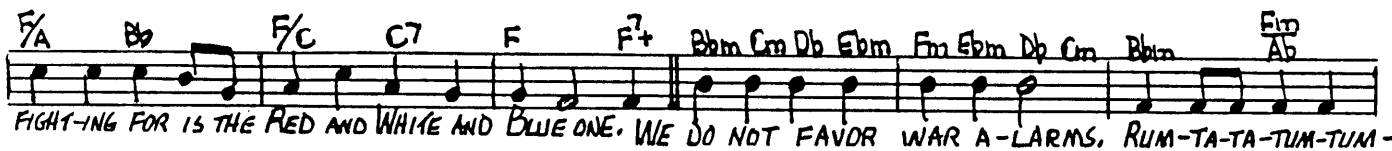
MARCH TEMPO

MARCHATO

STRIKE UP THE BAND

LYRICS BY IRA GERSHWIN
MUSIC BY GEO. GERSHWIN

(1927)

WE FOUGHT IN NINETEEN-SEVENTEEN.
DROVE THE TY-RANT FROM THE SCENE. RUM-TATA-TUM-TUM

RED NICHOLS ORCH. w/ GENE KRUPA,
GLENN MILLER, CHARLIE TEAGARDEN,
BADE RUSSIN. BRUNSWICK A-8659 (1930)

FREDDY RICH ORCHESTRA with
BUNNY BERIGAN, TOM & JIM DORSEY,
KARL KRESS & TONY PARENTI.
ON COLUMBIA 2132-D IN 1930.

BERT LOWN and his
HOTEL BILTMORE ORCH.
included ADRIAN ROLLINI, STAN KING,
VOCAL BY SMITH BELLEW
ON BANNER 0659 IN 1930.

3180

MED. SLOW BLUES

FEELIN' LOW DOWNBIG BILL BROONZY
(See note at btm.)WRITTEN IN 1953
COPYRIGHTED 1960

Handwritten musical score for "Feelin' Low Down" by Big Bill Broonzy. The score is written on ten staves in G major, 4/4 time. It includes various chords such as C6, F7, G7, Fm7, and G9, along with triplet markings and first/second ending brackets. The piece concludes with a double bar line.

IN THE WINTER OF 1952-53, BIG BILL BROONZY
and SIDNEY BECHET PLAYED IN A GROUP, OR-
GANIZED BY CHARLES DELAUNEY.

THIS GROUP INCLUDED LIL HARDIN ON PIANO and DON BYAS on TENOR.
IT WAS PART OF A EUROPEAN TOUR called "JAZZ VARIETIES".

(NOTE ABSENCE OF C7 CHORD IN ABOVE BLUES. NOTE ALSO 2-BAR TAGS IN 1. & 2.)

3181

MINELYRIC BY IRA GERSHWIN
MUSIC BY GEO. GERSHWIN(WRITTEN 1927)
COPYRIGHT 1933

MELODY

MINE, LOVE IS MINE, WHETH-ER IT'S
 C⁶ A⁷⁺ D⁷ G⁷⁺ C⁶ A⁷⁺ D⁷ G⁷⁺

THE POINT THEY'RE MAKING, IN THE SONG, IS THAT THEY MORE THAN GET A LONG.

RAIN OR STORM OR SHINE. MINE,
 C⁶ / A⁷⁺ / D⁷ / G⁷⁺ / C⁶ G⁷⁺ C⁹ F^{#m} C⁷ C⁷ F⁶ D⁷⁺

AND HE IS NOT A-SHAMED TO SAY SHE MADE HIM WHAT HE IS TO-DAY. IT DOES A PERSON

YOU ARE MINE NEV-ER AN- OTH- ER VAL- EN-
 G⁷ C⁷⁺ F⁶ D⁷⁺ G⁷ C⁷⁺ F⁶ A^m D^{m7}

GOOD TO SEE SUCH HAPPY DOMES- TI- CITY. THE WAY THEY'RE MAKING LOVE, YOU'D SWEAR

-TINE. AND I AM YOURS, TELL ME THAT I'M
 G⁷ D^{m7} G⁷ F^m A^m G⁷⁺ C⁶ A⁷⁺ D⁷ G⁷⁺

THEY'RE NOT A MAR-RIED PAIR. HE SAYS, NO MATTER WHAT OC-CURS,

YOURS. SHOW ME THAT SMILE MY HEART A- DORES.
 C⁶ A⁷⁺ D⁷ G⁷⁺ C⁶ / A⁷⁺ / D⁷ / G⁷⁺ C⁶ G⁷⁺

THAT EV-RYTHING HE HAS IS HER'S. THE POINT THAT SHE IS MAK-ING IS, WHATEVER SHE MAY

MINE, MORE THAN DI- VINE, TO KNOW THAT LOVE LIKE
 C⁹ F^{#m} C⁷ C⁷ F⁶ E⁷ E^b maj⁷ D⁹ C^{maj} F⁷ E⁷ / A⁷ / D^{m7}

HAVE IS HIS. MINE, MORE THAN DI- VINE, TO KNOW THAT LOVE LIKE

MINE - CONT.

3182

JOE CARDULLO ORCH. (1927)
w/ RAY BAUDINE-OKEN 40800

FRED ELEZALDE & HIS CAMBR.
UNDERGRADUATES, ON ENGLISH
BRUNSWICK #102 in 1927.

YOURS IS G⁹ Dm⁷ G
MINE. C⁶

YOURS IS MINE.

YOU FOR ME, ME FOR YOU

WRITERS DE "CHARLESTON"
(CECIL MACK IS A PSEUDONYM FOR RICHARD McPHERSON)
1925

CECIL MACK and JAMES P. JOHNSON

TEMPO DI CHARLESTON

Bb Am⁷ Gm F⁹ Gm C⁷ F⁷ Bb Bb Am⁷ Gm F⁹ Gm

Ev-'RY-BO-DY'S GOT SOME-BO-DY. BUT NO-BO-DY, 'TIL WE MET, SEEMED TO ME THE KIND-A BO-DY

C⁷ F⁷ Bb Bb Am⁷ Gm F⁹ Gm C⁷ C⁷ F⁷ Bb

I WOULD LIKE TO LOVE AND PET. FROM THE MOMENT THAT I SAW YOU, I KNEW THAT MY GOOSE WAS COOKED.

C⁷ C⁷ F⁷ F⁹ C⁷/G Ebm⁶ F⁷ F⁷/A CHO. Bb Eb Bb F⁷

MAKE NO MORE PLANS FOR THE FUTURE, 'CAUSE I GOT YOU BOOKED. YOU FOR ME, ME FOR YOU.

Bb Eb Bb F⁷ Bb F⁷ Bb F⁷ Bb F⁷

FROM TO-DAY, THAT'S THE WAY IT WILL BE. I LIKE YOU,

Bb Eb Bb F⁷ Bb Eb Bb F⁷ F⁷/A Ebm⁶ C⁷/G G⁷

YOU LIKE ME. THERE'S NO REA-SON THAT WE CAN'T A-GREE.

F⁷ Gm⁷ F⁷/A F⁷ Bb Bb⁹ Bb⁷ Bb⁹ Bb⁷ Bb⁹ Bb⁷ G⁷

I WON'T TAKE "NO" FOR AN ANSWER. WON'T YOU LISTEN TO EX-CUSE? YOU ARE

C⁷ C⁷ C⁷ D⁷ Gm G⁷ C⁷ F⁷ F⁷/A Bb Eb Bb F⁷

SUCH A PRECIOUS PACKAGE, CAN'T AL-Low YOU TO RUN LOOSE. SO COME ON HOME, LET'S BE ONE.

Bb Eb Bb Gm⁷ C⁷ Gm⁷-6 F⁷ Bb Bb⁷ Bb⁹ Ebm⁶ Bb Bb

YOU FOR ME, ME FOR YOU FROM NOW ON.

DIXIE WASHBOARD BAND

VOCAL BY CLARENCE (SHUFFLIN' SAM)
THIRD. BENNY MOTEN, CLAR.
CLAR. WILLIAMS, PNO. ON COL. 14128
(IN 1926)

VOCAL BY ALBERTA HUNTER

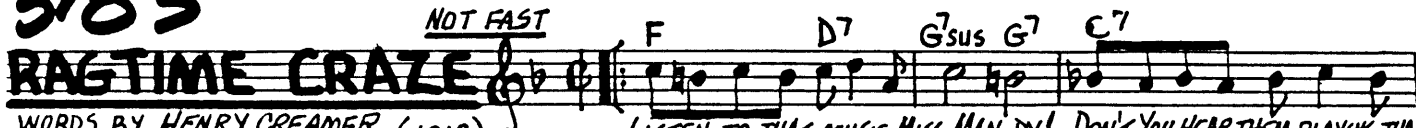
acc. by CLAR. WILLIAMS (PNO.)
ON OKEN # 8365 IN 1926.

3/83

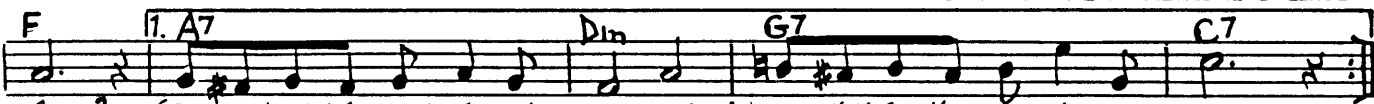
RAGTIME CRAZE

WORDS BY HENRY CREAMER
MUSIC BY WILL VODERY (1913)

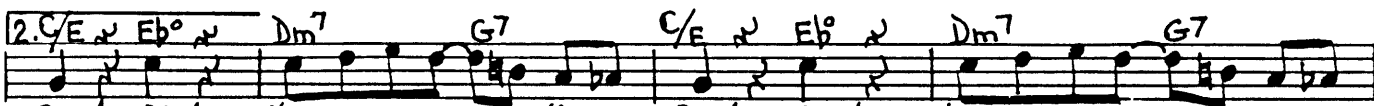
NOT FAST



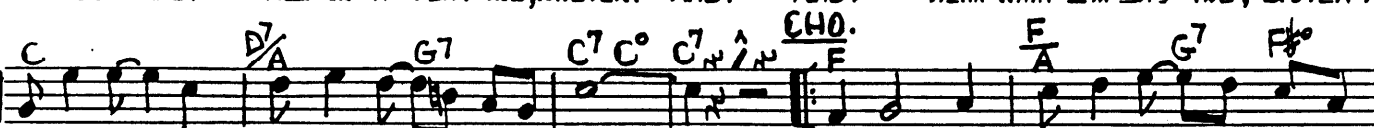
LISTEN TO THAT MUSIC, MISS MAN-DY! DON'T YOU HEAR THEM PLAYING THAT
GIVE ME SYNCOPATED AF-FEC-TION. RAG IT WHEN YOU'RE CALLING ME,



TUNE? DEAR. STRAINS LIKE THAT ARE SWEETER THAN CAN-DY, 'CAUSE THEY SET YOU WILD AS A LOON.



RAG! RAG! KEEP ON A PLAY-ING, MISTER. RAG! RAG! HEAR WHAT I'M SAY-ING, SISTER:



WIN ME WITH THAT MU-SIC SWEET, THAT I A-DORE.

RAGTIME IS FAS-CI-NA-TING MEL-O-
RAGTIME JUST KEEPS ME BUZZ-ING LIKE A



-DY. (It is — so sweet, and so fas-ci-na-ting.) I LOVE TO HEAR IT RIGHT, ALL DAY AND
BEE. (It is — a treat and so cap-ti-va-ting.)



THEN ALL NIGHT. FOR THAT RAGTIME FILLS MY HEART WITH DE-LIGHT. KEEP IT UP, KEEP IT UP. KEEP IT UP MY HONEY.



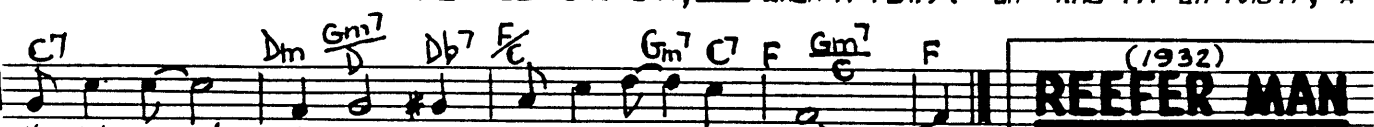
I LOVE THAT RAGTIME, EV-EN IN MY TALK. (I rag — so much, that I have to giggle.) I'VE GOT THAT



RAGTIME, EV-EN IN MY WALK. (Oh rag-gy rag, what a dream!) I'D LEAVE MY FOLKS AT HOME,



TO HEAR THAT SLIDE TROMBONE. IT SEEMS TO SAY, — WHEN IT PLAYS: OH RAG IT! OH RAG IT, A



THOUSAND WAYS! I'VE GOT THAT AW-FUL RAG-TIME CRAZE!

(1932)

REEFER MAN

WORDS BY ANDY RAZAF
MUSIC BY J. RUSSEL ROBINSON



INSTR. VERSE



REEFER MAN - CONT.

384



NOW A REEFER IS A FUNNY CIG - A -

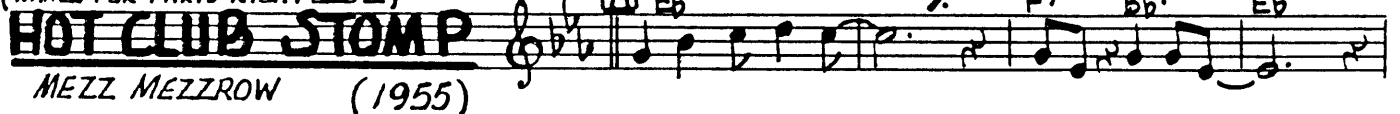


-RETTE. NOW A MORE THAN SAT-IS-FY-ING, IT WILL MAKE YOU FEEL LIKE FLY-ING. AND YOU'LL



DO SOME FAN-CY LY-ING, YOU CAN BET.

(NAMED FOR PARIS NIGHT CLUB)



HOT CLUB STOMP
MEZZ MEZZROW (1955)



RECORDED ON HIS MASTER'S VOICE D.C. 22 FINE B-8646

THE HOT CLUB OF FRANCE WAS DJANGO REINHARDT'S HEADQUARTERS IN PARIS DURING THE 1940'S.

3185

PICKIN' ON A CHICKEN BONE

(EASY TWO-BEAT)

By BOB COLE (1900)

EPH GREEN'S AM-BI-TION WAS TO MADE AP-PLI-CA-TION FOR AN

GET A PO-SI-TION AS DE LEADIN' MU-SI-CIAN IN DE COON TOWN BAND. NOW HE AS-PI-RED THAT HE

EX-AM-IN-A-TION AS TO QUAL-IF-I-CA-TION AN' UES HOW TO PLAY. NEXT DAY DE LEADER WENT TO

MIGHT BE AT-TI-RED IN DAT FIND OUT HIS IN-SIRU-MENT, AN' UN-I-FORM SO GAY AND GRAND. DIS IS WHAT DE DARKEY HAD TO

CHO.

SAY: I CAN'T PLAY NO VI-O-LIN, I CAN'T PICK NO MAN-DO-LIN. I CAN'T BLOW ON NO COR-NET, NO TROM-BONE OR CLAR-I-NET.

1. E. B. 2. E. B.

CAN'T BEAT NO TAM-BO-RINE, NOR PLUNK ON DE XY-LO-PHONE. BUT I CAN MAKE SWEET

Ab A° Eb/Bb Bb7 Eb

MU-SIC, YOU BET, A-PICK-IN' ON A CHICKEN BONE.

SING IT WAY DOWN LOW

WORDS BY JO TRENT
MUSIC BY HOAGY CARMICHAEL (1932)

SLOW C/G G7 F7 E7 Dm7 G7 C Am F/A Dm7 G7 C

SING THAT LOW DOWN MUSIC, IT'S A PLEASURE TO MY SOUL. FILL THE NIGHT WITH MUSIC AND THE LORD WILL KEEP YOU WHOLE.

Dm7/G C C7 F9 G7+ C G7 C/G G7 F7 E7 Dm7 G7+ C G7/B

DO IT NICE AND NEAT. KEEP RIGHT ON THE BEAT. SING A LOW DOWN MEL-O-DY, BUT KEEP IT MIGHTY SOFT AND SWEET. SING IT

CHO. C7/Bb G7 Am7 F G7 Dm7 C C° C Dm7 C° C Dm7 1. D7 Dm7 G7/B 2. G7 G7+ C

WAY DOWN LOW, LIKE THE SOFT WINDS BLOW. EV'RY TIME YOU SING IT, SING IT WAY DOWN LOW. SING IT

F7 E7 F7 E7 Eb7 D7 G F G7 G7/B

EA-SY AND SLOW, WHEN THE LOVE-LIGHT'S LOW. EV'RY TIME YOU SING IT, SING IT WAY DOWN LOW.

C7/bb G7 Am7 G7/F Dm7 C C Dm7 C° C Dm7 G7 G7+ C

I WAS THRU WITH CUPID. HE HAD ME ALL WRONG: HEARTSICK, BLUE AND STUPID. THEN YOU CAME A-LONG, SINGIN'

WAY DOWN LOW, SINGIN' EA-SY AND SLOW. HON-EY, HOW I LOVE YOU SINGIN' WAY DOWN LOW.

I FEEL RELIGION COMIN' ON

WORDS BY M.A. ROBINSON

(1910)

MUSIC BY J.R. ROBINSON

MOD E^b F C7 F F# F# Bbm F F7

MISS AL-A-BAM-A JOPLIN WAS A YALLER GAL, WHO NEVER WENT TO CHURCH AT ALL. SHE

Bb F G7 C7 F

ONLY LAUGHED AT POOR OLD PARSON WHITE, WHEN 'ROUN' TO SAVE HER SOUL HE'D CALL. BUT LORD, WHEN THAT NEW PREACHER CAME TO

C7 Bb A D7

TOWN LAST WEEK, HIS WINNIN' SMILE JUST TURNED HER HEAD. AND WHEN HE CALLED FOR SINNERS ON PAP-11-ZIN DAY, SHE

G7 C7 D7

RUSHED RIGHT UP TO HIM AND SAID: OH, PAR-SON WON'T YOU HOLD ME, I FEEL RE-LI-GION COM-IN' ON!

C7 G# G# C NC D7

TAKE ME IN THE RIV-ER AND WASH MY SINS A-WAY. I CAN HEAR THE CHOIR A-SING-IN, "I

G7 Bb Bbm F# D7/A D7 G7 C7

LOVE HIM MORE EACH DAY." I KNOW I'M TALK-IN' QUEER, BUT HOLD ME PAR-SON DEAR. I FEEL RE-LI-GION COMIN'

DEDICATED TO BECKY RAGLAND

PLAIN AND SIMPLE

RICK FAY (1991)
USED WITH PERMISSION

F ON!

G7 F

MAY THESE PLAIN WORDS LIVE IN YOUR

A7 Dim D Cm7 F7

MEM-O-RY. AND THAT WITH A MEM-O-RY BE-COMES OUR SONG. IT'S A

MEL-O-DY. THAT'S CLEAR AND TRUE. BE-CAUSE

Bb Bbm F/C

LOVE SONG, WITH SIM-PLE HAR-MO-NY SO THAT AN-Y-ONE

G7 Gm7 C7 F

CAN SING A-LONG. JUST A PLAIN AND SIM-PLE

CODA

Bb Bbm F/C F D7 C# D7 Gm7 C7 F

I LEARNED HOW BRIGHT THIS WORLD CAN BE, THE DAY THAT I MET YOU.

3/87

DADDY, I AIN'T MAD AT YOU (BALLAD)

WORDS & MUSIC BY SPENCER WILLIAMS (1918)

I'M AS MEL-AN-CHO-LY AS A
IN THE DAI-LY PAP-ER, I'VE JUST

GIRL CAN BE. — NOW I'LL TELL YOU WHAT'S REALLY WRONG WITH ME, — 'CAUSE MY DADDY WENT A-WAY. — IT'S
PLACED AN AD. — IT IS JUST A LITTLE LOVE NOTE

BEEN A WEEK A-GO, TO- DAY. — TO MY DAD-DY, AND I HOPE THAT HE WILL SEE THE

HARM THAT HE IS DOING ME. I KNOW HE WILL BE GLAD WHEN HE READS THIS LIT-TLE AD:

CHO.
DADDY, I AIN'T MAD AT YOU. — I'M JUST LONESOME, AND SO BLUE. — OH, WHY DID YOU LEAVE ME?

WHY DID YOU GRIEVE ME, WHEN YOU KNEW I LOVED YOU TRUE? MA-MA WANTS YOU BACK A-GAIN. COME

BACK AND ERASE MY LOVESICK PAIN. OH, I DON'T NEED YOUR MONEY. ALL I WANT IS LOVIN', HONEY. DADDY, I AIN'T MAD AT

DIS AIN'T NO TIME FOR AN ARGUMENT (1906)

WORDS BY JAMES W. JOHNSON MUSIC BY ROSAMOND JOHNSON

2-BEAT

ONE GLOOM-Y NIGHT, DOWN THRO' THE WOODS, OLD MOS-ES LUNK-INS WENT. HE
(D.C.) SNEAKED A-LONG, AND SOON THE DOG BARKED UP A S'M-MON TREE. OLD
(D.C.) BEAR HE GROWLED, AND SEEMED TO SAY, "NOW MOSE, TWIXT YOU AND ME, WE'LL

HAD A DOG, AND SO IT SEEMED, HE WAS, ON POSSUM, BENT. THEY MOS-ES SAID, "DAT

SHO'LY MEANS SOME POSSUM MEAT FOR ME. HE QUICK-LY CLIMBED THE TREE. BUT JUST IM-A-GINE HIS SUR-
QUEST-ION AS TO WHICH ONE OWNS THIS

—PRISE WHEN NOT A POS-SUM BUT A BEAR LOOMED UP BE-FORE HIS EYES. THE

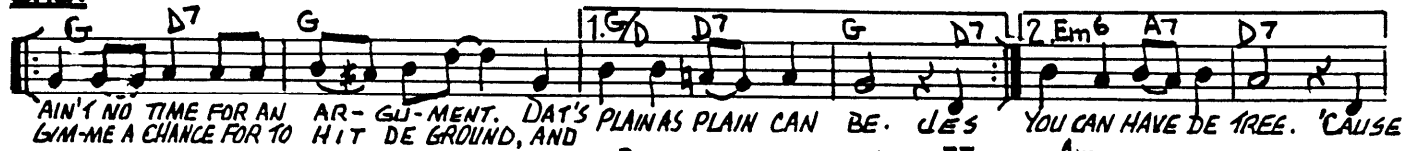
2ND ENDING

CODA



TREE." BUT MOSES CRIED IN HASTE, "LORD, I AIN'T GOT A MINUTE TO WASTE." "DIS

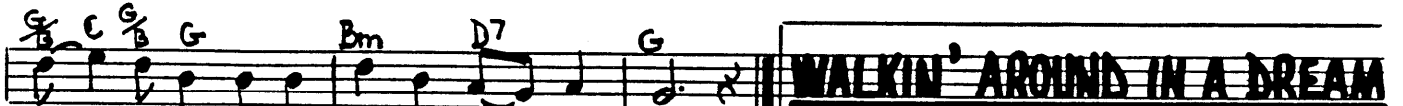
CHD.



AIN'T NO TIME FOR AN AR-GU-MENT. DAT'S PLAIN AS PLAIN CAN BE. JES YOU CAN HAVE DE TREE. 'CAUSE GIM-ME A CHANCE FOR TO HIT DE GROUND, AND



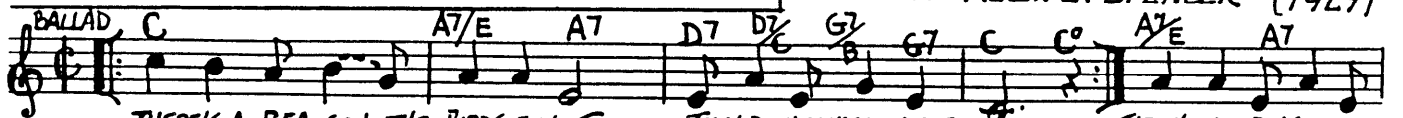
BEAR AND POS-SUM MEAT, YOU SEE, THEY NEVER DID TASTE A-LIKE TO ME. DIS AIN'T NO TIME FOR AN



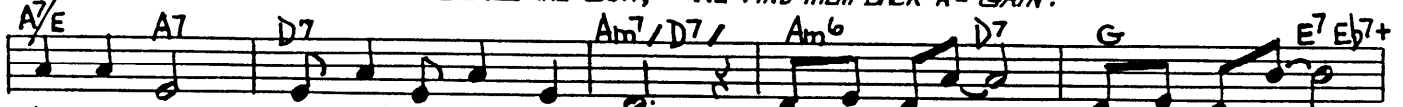
AR-GU-MENT. MISTER BEAR, FARE-WELL TO THEE."

WALKIN' AROUND IN A DREAM

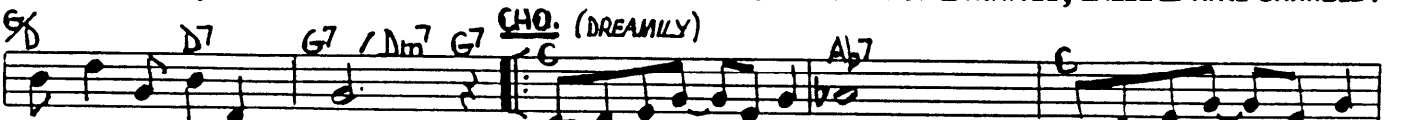
W/M BY TED LEWIS, LARRY DELL and ROBT. E. SPENCER (1929)



THERE'S A REA-SON THE BIRDS FLY SOUTH: THEY DON'T LIKE WINTER RAIN. THERE'S A REASON FOR BUT WHEN SPRINGTIME BRINGS THE SUN, WE FIND THEM BACK A-GAIN.



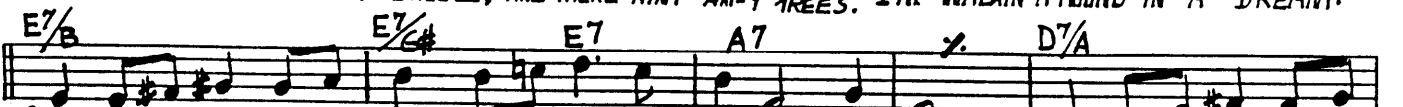
THINGS WE SAY, REA-SON FOR THINGS WE DO. DON'T THINK IT STRANGE, 'CAUSE I HAVE CHANGED.



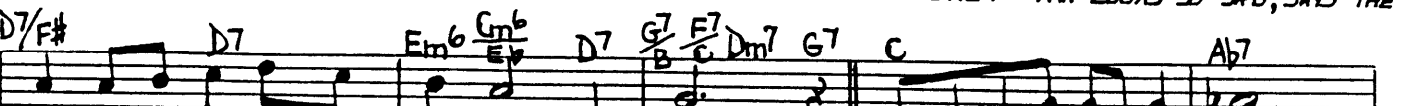
I'VE GOT A REASON TOO. WALKIN' AROUND IN A DREAM, LOVE SONGS ARE BORN ON EACH BREEZE. OH WHAT A WON-DER-FUL SONGS ARE SING-ING IN



DREAM. I CAN SMELL FLOWERS RARE, BUT THERE AINT AN-Y THERE. TREES. BUT THERE AINT AN-Y BREEZE, AND THERE AINT AN-Y TREES. I'M WALKIN' A-ROUND IN A DREAM.



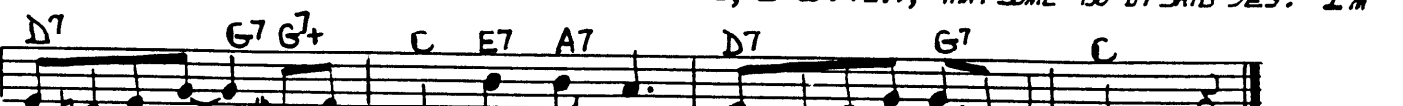
SIS SAYS I'M BUGS, PA-PA SHRUGS AND HE ACTS LIKE HE MIGHT BE SORE. MA LOOKS SO SAD, SAYS THE



LAD'S GOT IT BAD: WORSE THAN HE HAD BE-FORE. GAZ-IN' UP AT SUNNY SKIES,



RAINDROPS FALL IN-TO MY EYES. THE REASON IS, I CON-FESS, THAT SOME-BO-DY SAID YES. I'M



WALKIN' A-ROUND IN A DREAM, JUST DREAMIN'. WALK-IN' A-ROUND IN A DREAM.

389

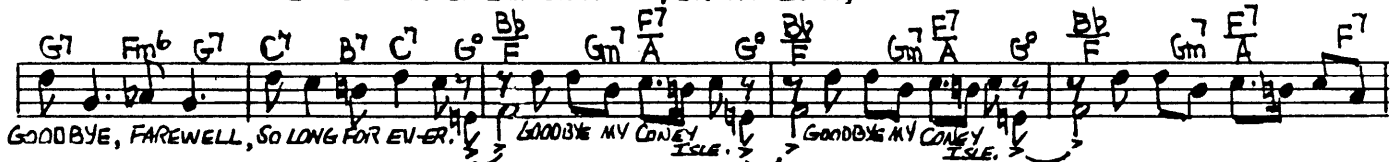
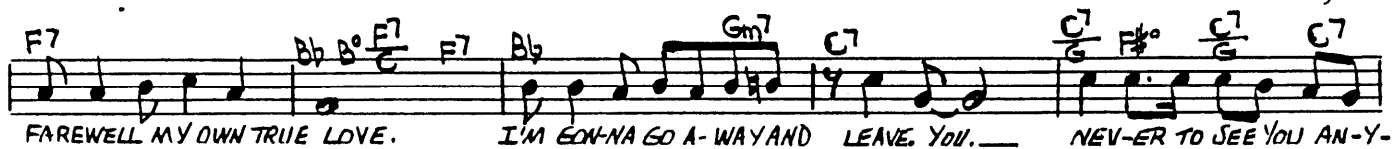
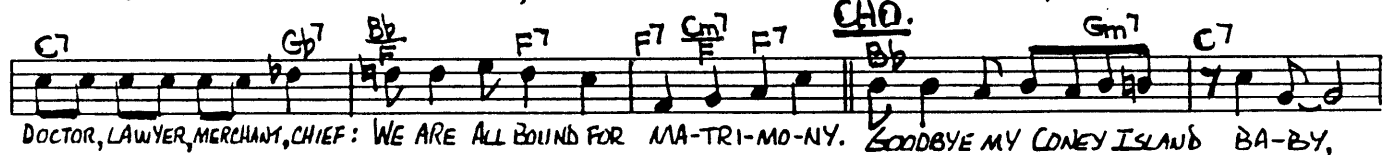
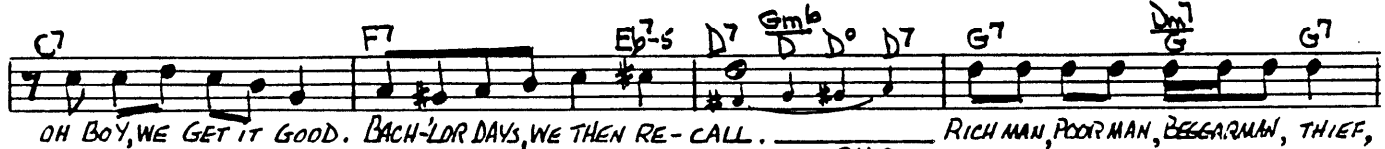
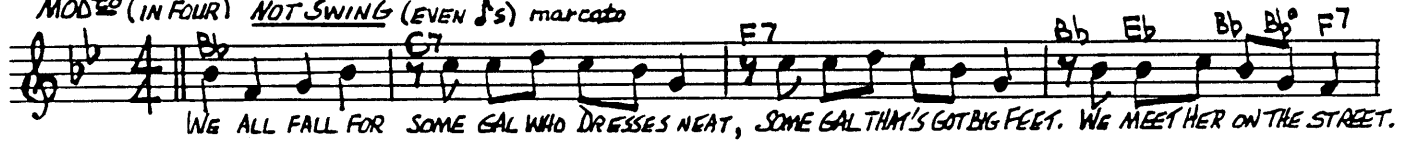
GOODBYE, MY CONEY ISLAND BABY

(♩=120)

WORDS AND MUSIC BY LES APPELGATE

(1948)

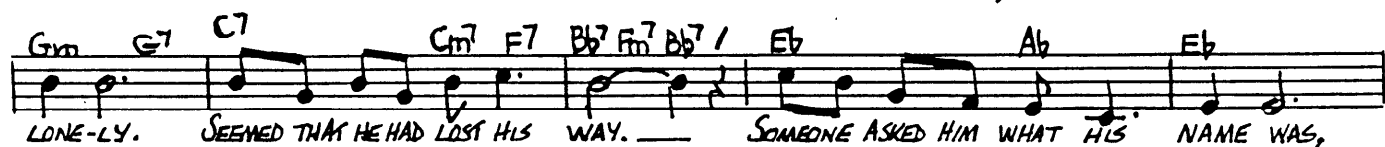
MODERATO (IN FOUR) NOT SWING (EVEN ♩s) marcato

**EVERYBODY CALLS ME HONEY**

(1919)

WORDS BY JOE LYONS

MUSIC BY CHARLEY STRAIGHT



THIS LITTLE TOT WITH KINK-Y HEAD. LOOKING UP WITH HIS BIG BROWN EYES, THIS IS WHAT HE SAID: —

CHO. EV-RY-BO-DY CALLS ME HON-EY. DON'T KNOW WHY THEY DO. MAY-BE IT'S BE-CAUSE MY MAM-MY

CALLS ME HON-EY TOO. AIN'T BEEN A-ROUND AN-Y HON-EY BEES. 'FRAD THAT THEY MIGHT STING

ME. STILL, EV-RY-BO-DY CALLS ME HON-EY. YOU CAN CALL ME HON-EY TOO. —

CHARLESTON CHARLEY BRIGHTLY

GENE AUSTIN, EMMET O'HARA (1924) I KNOW A RED HOT STEPPER. HE USED TO BE SO LA-ZY.

YES HE IS FULL OF PEPPER. THE WO-MEN FOLLOW HIM A-ROUND, ROUND, ROUND, ROUND.

2. C7 G7 C7 A Ab G G7 F7 / / / CHO. Bb Bbm F7 F7+

THAT DANCE HAS GOT HIM STEPPING 'ROUND. — THEY CALL HIM CHARLESTON CHARLEY, HE'S SO JOLLY,

HE SURE DOES KNOW HIS STUFF. HE NEV-ER GETS E-NOUGH. WO-MEN CRAVE HIM 'CAUSE HE'S ROUGH.

NEV-ER WORRIES, NEV-ER HURRIES: TAKES HIS OWN SWEET TIME. HE DOES A DANCE SO CLASSY,

WHEN HE SHAKES HIS DEM-A-TAS-SEE. CHARLESTON CHARLEY, HOT TA-MA-LE, YOU'RE TOO HOT FOR ME.

MARION HARRIS, INTERNATIONAL CABARET
STAR OF 20'S & 30'S (acc. by 10 piece
ORCH.) ON BRUNSWICK 2735 in N.Y.

ARCADIANS DANCE ORCH. — BERT
FARMAN, DIR. w/ TED HEATH etc.
(12 PC. BAND) ZONOPHONE 2720
(1926 - MIDDLESEX, ENG.)

3191

HONEY BOY *TEMPO DI MARCIA*

WORDS BY JACK NORWORTH
MUSIC BY ALBERT VON TILZER (1907)
(RECORDED BY BEATRICE KAY)

MUST YOU REAL-LY SAIL A- WAY MY HON-EY BOY,
DON'T YOU LOVE YOU BEST OF ALL MY HON-EY BOY,
GO? DON'T YOU KNOW WHEN YOUR SHIP SAILS DOWN THE
SIGH, TIME WILL FLY. BAY, MY HON-EY BOY, I'LL BE TRUE, MY HONEY BOY, TO YOU. FOR I
WHEN YOU'RE ON THE DEEP BLUE SEA, TRY AND THINK SOME-TIME OF ME. I'LL BE WAITING ANX-IOUS-
-LY, HON-EY BOY. HON-EY BOY, I HATE TO SEE YOU LEAV-ING. HON-EY
EV - ER YOU SHOULD TAKE A NO - TION TO COME
BOY, YOU KNOW MY HEART IS GRIEV-ING, WHEN YOU ARE SAIL-ING, SAILING OE'A THE
SAIL - - ING HOME A-CROSS THE O-CEAN,
SEA, HONEY BOY, HONEY BOY. AND IF HON-EY DEAR, NEVER
FEAR, I'LL BE WAITING, WAITING, WAITING FOR YOU HON-EY BOY.

(GIRL VOCAL) MODER

PU-LEEZE! MISTER HEMINGWAY!

W/M BY MILTON DRAKE, WALTER KENT
and ABNER SILVER (1932)

YOU'LL FIND THAT I'M THE SORT
THAT LIKES A LITTLE SPORT. BUT THERE'S A LIM-IT, NEVER-THE- LESS.
THERE'S SOMETHING IN YOUR EYE, THAT SEEMS TO WARN ME: I HAD BETTER BE-
-WARE OF YOUR FIN-ESSE. I CAN UN- DER- STAND WHEN YOU HOLD MY HAND, THAT IT'S
PLAIN TO SEE YOU AP- PEAL TO ME. WHEN YOU'RE MIND THE PARK WHEN IT'S NICE AND DARK. NEATH THE

PU-LEEZE! MISTER HEMINGWAY! - CONT.

3192

LOVE FINDING A WAY. I DON'T MIND YOUR FEELING THRILLY, BUT WHEN YOU START ACTING SIL-LY,
NEAR, MY HEART O- BEYS. YOU'RE SO SWEET AND SO DE- LI-CIOUS, BUT WHEN YOU GET TOO AM-BI-TIOUS,
MOON, I LOVE TO STAY. I A- DORE YOU WHEN YOU'RE GENTLE, BUT WHEN YOU GET SEN-TI-MEN-TAL,

PU-LEEZE! MISTER HEMINGWAY! IT'S SO HEMINGWAY! I LOVE AF-FEC-TION, BUT

WE'RE ALL A- LONE. — THERE'S ONE OB- JEC-TION! IF WE ON-LY HAD A

CHAP-ER- ONE. I DON'T

CODA
PU-LEEZE! MISTER HEMINGWAY!

(FEMALE VOCAL) MOD^{CO}
WEEPIN'

W&M: MAMIE SMITH (1921) SWEET DAD-DY, UUST TELL ME WHY YOU STAY A- WAY? — SWEET
DAVE RINGLE

DAD-DY YOU KNOW YOU'RE GONE A YEAR TO- DAY? I GOT THE BLUES, THE VE-RY MEWEST KIND. NO KIND OF

NEWS — A-BOUT YOU, DO I FIND. — I'VE BEEN WORRIED, SO I THOUGHT I'D WRITE AND SAY: — I'M AL-WAYS

CHD.
WEEP-IN'. I'M HERE ALL BY MY ON-LY. WEEP-IN'. 'CAUSE IT'S SO AW-FUL LONELY. KEEP THINKIN' OF YA, THE
WEEP-IN'. I KNOW I SHOULDN'T DOUBT YA. WEEP-IN'. BE - CAUSE I'M WILD A-BOUT YA.

LIVE-LONG DAY. WOND'RIN' WHAT YOU'RE DOIN' WHEN YOU'RE FAR A-WAY. — THO' YOU TREAT ME MEAN AND HAVE A

HEART OF STONE, RE-MEN- DER THAT IT'S LONESOME WAITIN' HERE A-LONE. YOU KNOW THAT EV-RYTHING I GOT IS

ALL YOUR OWN. THAT'S WHY I'M WEEPIN' A- WAY.

MAMIE SMITH, vocal, with
JOHNNY DUNN (COR.) & BUSTER BAILEY
ON OKEH 4471 IN 1921.

3/93

THE "ROCKABYE" DANCE CRAZE

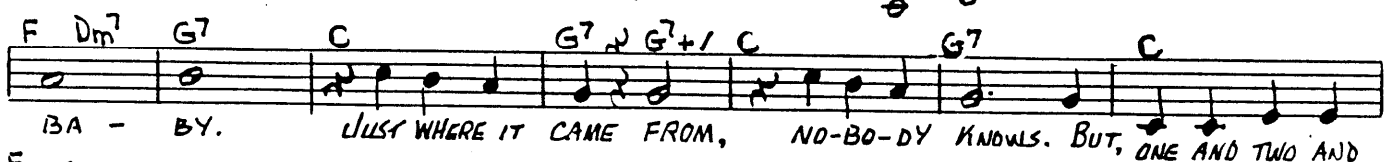
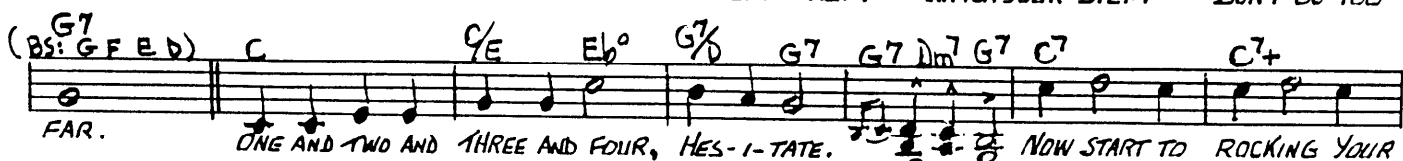
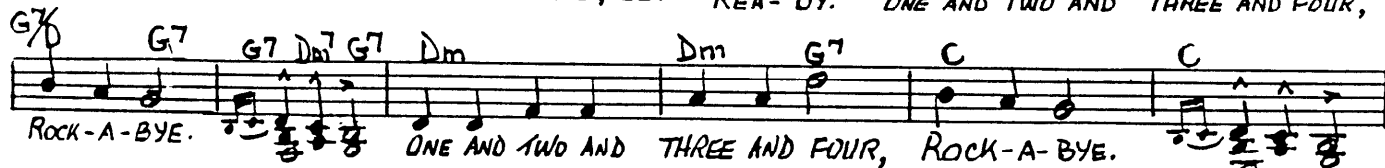
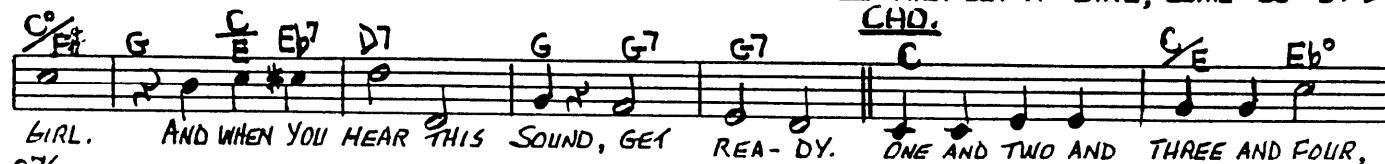
MARCIA MODERATO

ONE AND TWO AND THREE AND FOUR

TURNER LAYTON & HENRY CREAMER
(WRITERS OF "AFTER YOU'VE GONE")

(1919)

LIS-TEN FOLKS, — GATHER ROUND. —



ZULU WAIL (1927)

FRANK SKINNER and IRVING BIBO
(TEMPO di HOT)



ZULU WAIL - CONT.

3194

(MODULATION)

C F7 C F7 C F7 C F7 F^o

Fm7 Bb7 E7 A Bb7 cym. C INST. VERSE Cm G7 Cm G7 1. Eb

Bb7 Eb G7 2. F7 Bb7 Bb^o Bb7 ~

D.S. CHO. Eb Ab7 Eb Ab7 Eb Ab7 / Bb Eb 1. Fm7 Bb7+

BLUE ZU-LU, JUST HEAR HIM WAIL! HIS ZU-LU GAL DONE HIM WRONG.
BLUE ZU-LU, HE'S TURNING PALE. SHE TOOK HIS TOM-TOM A-
BLUE ZU-LU, JUST HEAR HIM WAIL! HIS ZU-LU GAL DONE HIM LONG.

2. Eb7 Abm Ebm Abm Cb7 Bb7

Wow! He's PULLING HIS BUSH-Y HAIR. Now He's BALD, BUT HE JUST DOESN'T CARE.

CODA (Bb7) Ebm Ebm Ebm Ebm Eb Bb7 Eb cym.

WRONG.

JIMMY LYTELL, CLAR. SOLO-acc. by TED WALLACE ORCHESTRA
FRANK SIGNORELLI, PNO & EDDIE LAW, GTR. (ADE LINCOLN & ADRIAN ROLLINI)
ON PATHE ACTUELLE 36665 in 1927. ON OREN 40415 in 1927.

CLARENCE WILLIAMS' UNIVERSITY SIX CALIFORNIA RAMBLERS
BOTTOMLAND ORCHESTRA (ADRIAN ROLLINI, BASS SAX) ON BANNER 6007
ON BRUNSWICK 3580 ('27) ON HARMONY 510-H (1927) in 1927.

MOD E^b F#^o E^b

NESTING TIME

MORT DIXON and JAMES V. MONACO (1927)

I WANT TO FLY LIKE A LARK IN THE SKY,
I WANT TO LIE AND AF-TER I COV-ERED UP WARM AND DRY,
HAVE AN OLD FASH-I-ONED CRY,

C7+ C7 F7 E7 C7 Fm7 Bb7 Eb Bb7 2. Fm7 Bb7 Eb

TO A ROOM OF DAYS GONE BY. 'CAUSE IT'S NESTING TIME. SIGH. 'CAUSE IT'S NESTING TIME.

Eb Eb7 Ab Eb C7

I WANT TO HEAR SOMEONE TIP-TOE TO MY DOOR. I WANT TO FEEL SOMEONE

Fm Fm7 Bb7 CODA Bb7 Eb Cb7 Eb

STROKE MY HEAD ONCE MORE. -BYE. 'CAUSE IT'S NESTING TIME.

3195

IT AIN'T GONNA RAIN NO MO'

(1923)

WENDELL HALL

Mod to

OH THE NIGHT WAS DARK AND DREAR-Y. THE AIR WAS FULL OF SLEET. THE OLD MAN STOOD OUT
ON MOS-GUI-TO, HE FLY HIGH. MOS-GUI-TO, HE FLY LOW. IF OLD MAN SKEE-TA'

IN THE STORM. HIS SHOES WERE FULL OF FEET. OH! IT AIN'T GONNA RAIN NO MO', NO MO'. IT AIN'T GONNA RAIN NO
LIGHT ON ME, HE AIN'T GON' FLY NO MO'.

MO'. BUT NOW IN THE WORLD CAN THE OLD FOLKS TELL IT AIN'T GONNA RAIN NO MO'?
SO HOW IN THE HECK CAN I WASH MY NECK IF IT AIN'T GONNA RAIN NO MO'?

TO REPEAT *LAST*

EXTRA VERSES

1. Went o'er to Sally's house one night,
But Sally wasn't in,
I sat down on a red-hot stove,
But I got right up "agin'!
2. A golf ball sailing thru the air,
Whizzed by a man a hūmmin',
He heard a caddy holler Fore,
And he thought three more were comin'.
3. When Mr. Noah built the Ark,
He said it was his duty,
He saved the birds and beasts and bugs,
But why did he save the cootie?
4. The way I tell the twins apart,
The proud father said,
I put my finger in Willies' mouth,
If he bites it, then it's Ned.
5. Last night I sang this ditty,
I'll sing it again to-night,
I'll look right out the window,
And sing with all my might.
6. When boating never quarrel,
For you'll find without a doubt,
A boat is not the proper place,
To have a falling out.
7. The chicken am a wonderful bird,
The colored preacher said,
We eats 'em both befo' they's born,
And after they is dead.
8. The coffee is exhausted, Sir,
The diner was advised,
Says he, its been so weak of late,
I'm really not surprised.
9. A boasting baby buffalo,
Said to a Guinea pig,
I'm bigger when I'm little,
Than you are when you're big.
10. He kissed his new gal on the cheek,
It seemed a harmless frolic,
But he's been layed up for a week,
He's had the painter's colic.
11. How do you sell your limberger cheese?
The gentleman asked the grocer,
He answered, that's what puzzles me,
But really I don't know, Sir.
12. I caught my Sugar blushing,
At what do you suppose
She saw a little garter snake,
Beside the garden hose.
13. A rabbit raced a turtle,
You know the turtle won;
And Mister Rabbit came in late,
A little hot cross bun.
14. Got a gal up in the mountains,
Shes awfully shy and meek,
She always dresses in the dark,
Because the mountains peak.
15. I'm just a Southern Hop Toad
A travelling troubadour,
A fiddlin' fool just fiddlin' 'round,
A singing songs galore.
16. This city and a chorus girl,
Are much alike, 'tis true,
This city's build with outskirts,
And a chorus girl is, too.
17. My pal's girl wears silk sox,
My girl, she wears cotton,
His girl has a limousine,
My girl, she's got nottin'.
18. Mary had a little Ford,
She liked it very well,
She drove it into a telephone pole,
And now it looks like --- rain.
19. I had a date last evening
With the apple of my eye,
Oh what a pair we two would make,
My little peach and I.
20. A man stood by the river,
He was tall and lean and slim,
He wasn't tryin' to catch no fish,
Just teachin' the worm to swim,
21. They talk about radio frequency,
But its all way over my head,
I guess a fellow's a frequent fan
When he takes his set to bed.
22. I know what is a mouse trap,
A fox trap's not new to me,
But I don't know what's a wave trap,
Goin' down to a pier to see.
23. Now I may be a poor weather prophet
When sunshine I proclaim,
But a pretty little rainbow told me,
So I am not to blame.
24. Now I hope I'm not misleading,
For I've tried to make it plain,
That even though your skies are dark
It ain't a gonna rain.

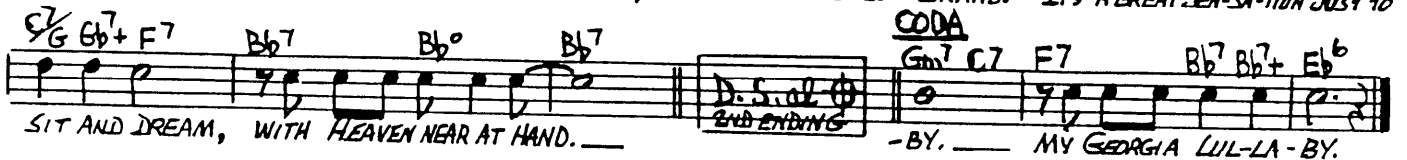
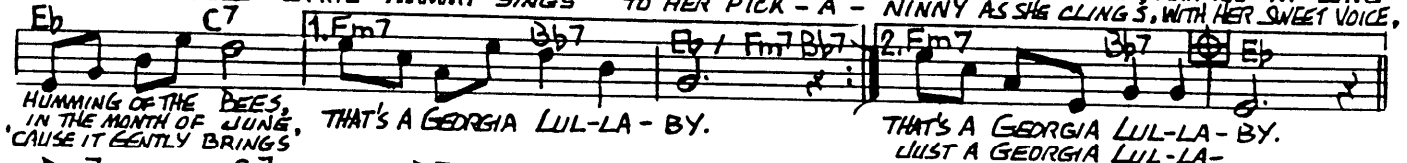
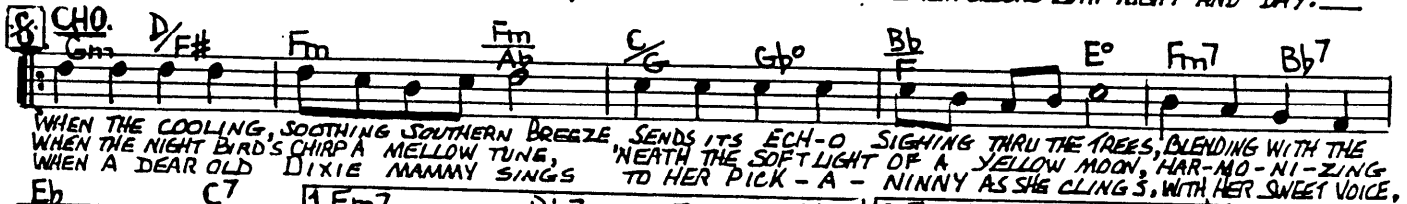
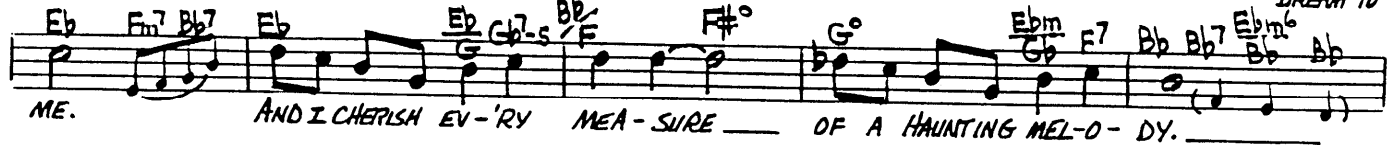
ORIGINAL MEMPHIS FIVE w/ PHIL NAPOLEON (GTR)
FRANK SIGNORELLI (PNO), JACK ROTH (DRS)
ON COLUMBIA 155-D IN 1924.

VOCAL BY JOSIE MILES
& BAND LEADER ON
AJAX 17092 (1925)

GEORGIA LULLABY

JOE DAVIS and
SPENCER WILLIAMS (1940)

MUSIC IS A WONDROUS TREASURE, BRINGING LIFE'S SWEET DREAM TO

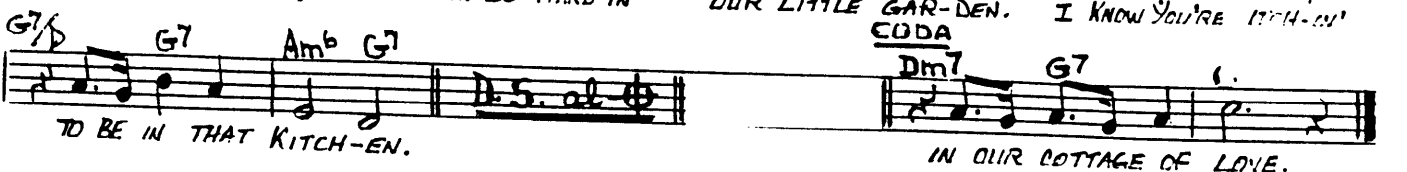
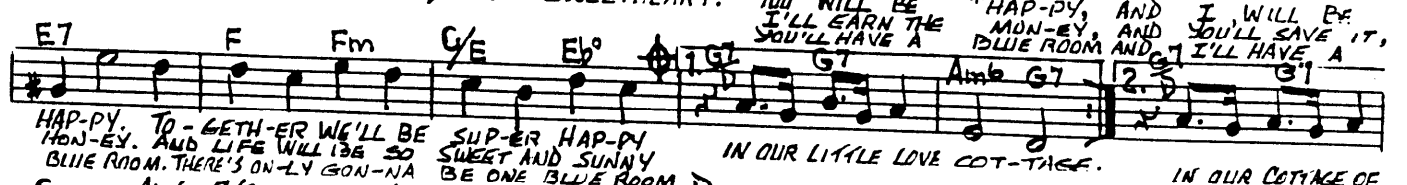
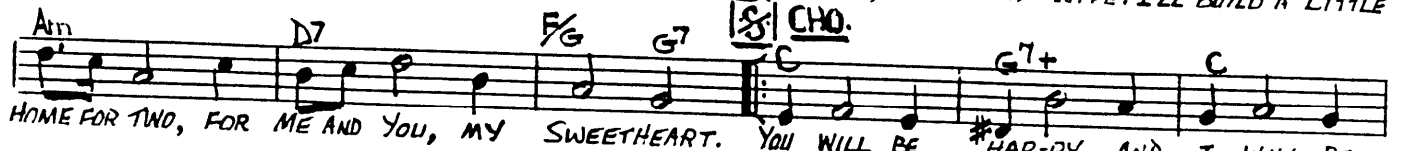
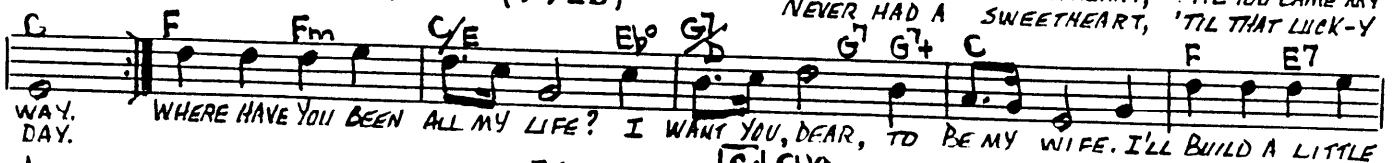


IN OUR COTTAGE OF LOVE

WORDS BY BOB SCHAFER
MUSIC BY FRANK MILNE

(1928)

NEVER HAD A SWEETHEART, 'TIL YOU CAME MY
NEVER HAD A SWEETHEART, 'TIL THAT LUCK-Y



3197

FEATURED IN EARL CARROLL'S "VANITIES"

MOD^{to}

(NICE HARMONY! - ED.)

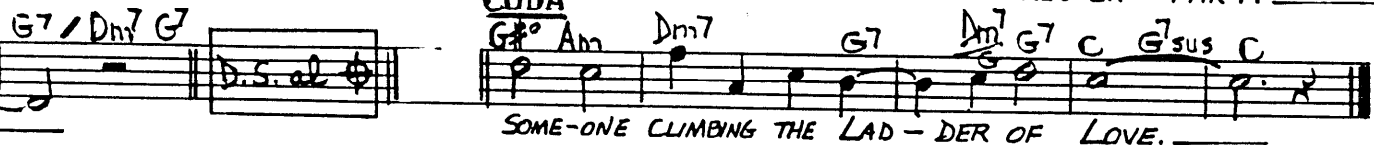
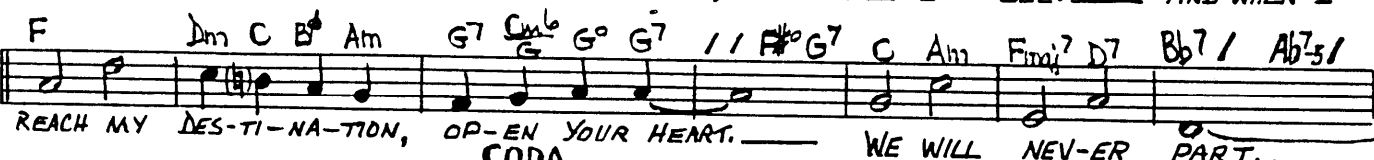
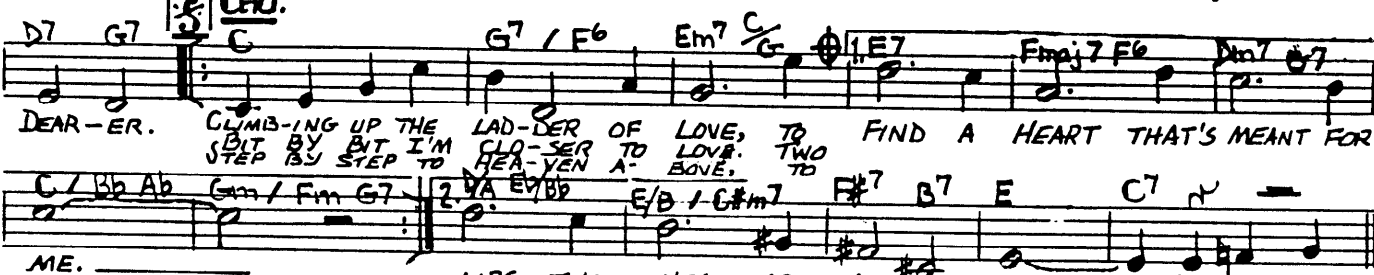
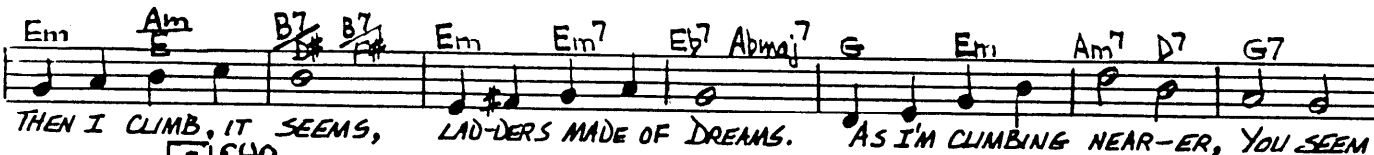
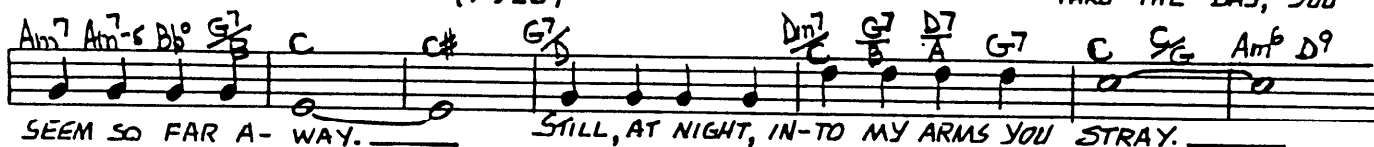
CLIMBING UP THE LADDER OF LOVE

LYRIC BY RAYMOND KLAGES

(1926)

MELODY BY JESSE GREER

THRU THE DAY, YOU



TED WEEMS ORCH.

CLOSING THEME OF

DON VORHEES and the EARL CARROLL

(DUSTY RHODES, VOCAL)

SKINNAY ENNIS ORCH.

VANITIES ORCH. OF 1926,

VICTOR 20730 IN 1926.

IN THE EARLY 40'S.

MIEF MOLE, DICK McDONOUGH (GTR)

VIC BURTON, HAROLD YATES (VOCAL).

COLUMBIA 765 D (1926)

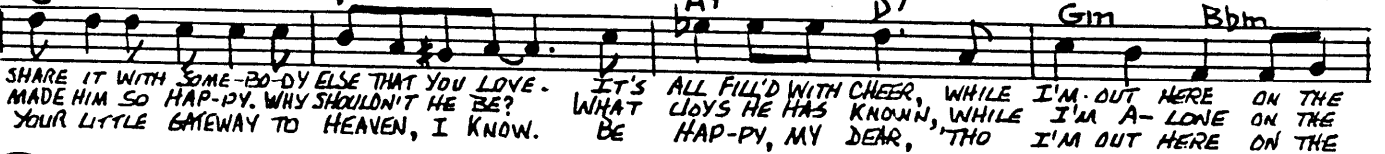
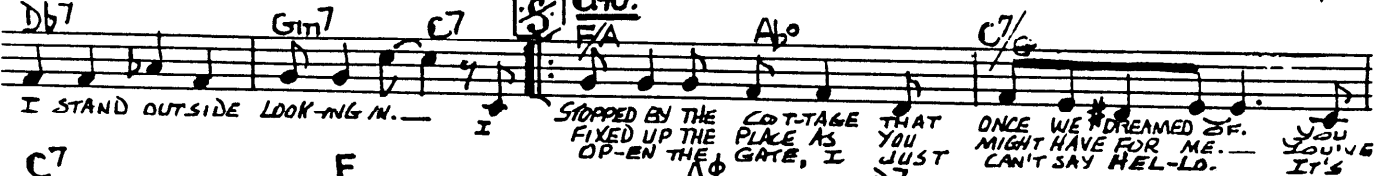
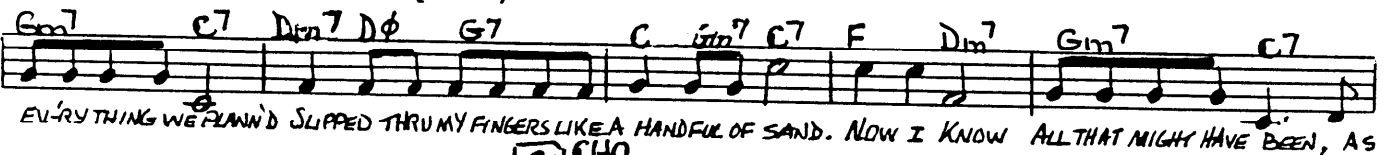
ON THE WRONG SIDE OF THE FENCE

WORDS BY BENÉE RUSSELL

(1934)

MUSIC BY ALLIE WRUBEL

ALL MY DREAMS,



WRONG SIDE - CONT.

398

1. F G7 C7 | 2. FINE G7 C7 F F7 Bb Bbm

WRONG SIDE OF THE FENCE. YOU'VE WRONG SIDE OF THE FENCE. HOW LOVE-LY AND PEACEFUL

F (Eb7) D7 Gm C7 F F7 Bb Bbm F

THERE IN THE NIGHT - AND IN THE QUI-ET OF DAWN. THE ROSE TINTED CURTAINS, THE LITTLE WHITE PORCH, AND A

G7 C7 D.S. al FINE 2ND ENDING

TOY LEFT ON THE LAWN. CAN'T

ADRIAN ROLLINI ORCHESTRA
w/ B. GOODMAN & B. BERIGAN
ON BANNER 32949 IN 1934.

WHEN YOU LEAVE ME ALONE TO PINE

LOUIS & LIL ARMSTRONG
& CLARENCE WILLIAMS (1938)

QUAR-REL-ING - ALL THE DAY - NOW YOU SAY YOU'RE THROUGH.
SOMEONE NEW, SWEET TO YOU, AND I WON YOUR HEART.

MED. SLOW F/A Ab° Gm7-5 C7

1. F Eb7 D7+ G7 Dm6 Dp° C7 F Bb7 C7

I HAVE DONE ALL I COULD. I JUST DON'T THINK YOU SHOULD LEAVE ME SO BLUE. I GUESS THERE'S

2. F Eb° E Eb° D° Eb° Dm7 C E Ab7 Dm7 G7 C7 / /

JUST KEEP THIS LIT-TLE THOUGHT, DEAR, IN YOUR MIND: TRUE LOVE IS MIGHTY HARD TO FIND. FOR WHEN YOU

CHO. F Bbm6 Bbm6 C7 F 1. / F° F Gb7 2. / A° / Ab7 Gm7-5

LEAVE ME, BRIGHT DAYS LEAVE ME A-LONE TO PINE, TAKE ALL MY THERE MAY BE TIMES YOU'LL RE-GRET.

C7 Eb° C/E F° F Eb7 D7 Gm6 D7 G7

AND JUST AS SURE YOU'LL FOR-GET. SWEET-HEART, YOU'VE MADE UP YOUR MIND TO LEAVE ME BE-HIND, WITH

C7 A° C7/G G#° F/A F#7 F Bbm6 Bbm6 C7 F 1 G#° F/A F#7

NOTHING BUT YOU ON MY MIND. DEAR, WHEN YOU LEAVE ME, THIS IS MY WISH TO YOU: THE HAPPINESS

F7 Bb6 A7+ Bb6 Bb Dm Gm Bb

OF A HEART, THE JOY OF TRUE LOVE TOO. I MEAN THAT TOO. 'CAUSE WHEN YOU'VE LEFT ME, MY DEAR, AND

D° B° F C Bbm Am7-5 D7 G7 C7

LEFT MY ARMS, I'LL HAVE MA-NY SLEEPLESS NIGHTS DREAMING OF YOUR CHARMS. ON WHEN YOU LEAVE ME A - LONE TO PINE.

F Bb7 Db7 E7 F

RECORDED OCT. 1923 BY KING OLIVER'S CREOLE JAZZ BAND (GENNETT) BUT THE MASTER WAS LOST - OR DESTROYED. (NEVER RELEASED)