

3199

SLOW FOX-TROT

THE HOUSE IS HAUNTED

BILLY ROSE & BASIL G. ADLAM

(1934)

THE HOUSE IS HAUNTED BY THE HOUSE IS HAUNTED BY THE

Chords: C7, Db7/F, Fm

ECHO OF YOUR LAST GOOD-BYE. — MEMORIES THAT REFUSE TO DIE. —

Chords: F0, C7, Fm / Gm7 C7, Fm / Gm7 C7, F / Bbm F7, Bbm, A0

VISION THAT BRINGS — IN-TI-MATE GLIMPSES OF IN-TI-MATE THINGS. A VOICE IN MY HEART, LIKE A TORCH SINGER, SINGS: "I

Chords: G7/B, Db7-5, C7 / C7+C7, Db7/F, Fm, F0, C7, Fm / Gm7 C7

WONDER WHO'S KISSING HER NOW?" THE HOUSE IS HAUNTED BY THE ECHO OF YOUR FAVORITE SONG. —

Chords: Fm / Gm7 C7, F7, F7, F7+, Bbm, Db7-5 C7

THE PLACE IS CLUTTERED UP WITH ROSES THAT HAVE LIVED TOO LONG, — MUCH TOO LONG. — THE

Chords: Fm / Ab, C7/G, Fm, F7 / Eb, Bbm / Db, F7 / C, Bbm, Gm7-5

CEILING IS WHITE, BUT THE SHADOWS ARE BLACK. — A GHOST IN MY HEART SAYS SHE'LL NEVER COME BACK. — THE

Chords: Db7/F, Fm, D0, Db7, C7, C7sus, Fm, Bbm, Fm

HOUSE IS HAUNTED BY THE ECHO OF YOUR LAST GOODBYE. —

GLEN GRAY ORCH.
K. SARGENT: VOCAL
BRUNSWICK 6858 (1934)

Chords: G, C9

HEY! BA-BA-RE-BOP

LIONEL HAMPTON and CURLEY HAMMER (1945)

HEY! — BA-BA RE-BOP. HEY!

Chords: G6, G9, C9, G6, Am7

BA-BA RE-BOP. HEY! — BA-BA RE-BOP. HEY! — BA-BA RE-BOP.

Chords: G6/B, Bb0, Am7, D7, D7+1, Gm6, Am7, G6, Am7, Ab7

HEY! — BA-BA RE-BOP. YES. — YOUR BA-BY KNOWS. —

Chords: G6, F9, D7/A, G6, C9, G7

MA-TIL-DA BROWN TOLD OLD KING-TUT: IF YOU CAN'T SAY RE-BOP, KEEP YOUR BIG MOUTH SHUT. SINGIN' HEY!

HEY! BA-BA-RE-BOP - CONT.

2. G⁶ F⁹ G⁶ D^{b9}

MA-MA'S ON THE CHAIR, PA-PA'S ON THE COT. BA-BY'S IN THE CRIB, BLOWIN' HIS NATURAL TOP. SINGIN' HEY!

3. G⁶ F⁹ G⁶ G⁷

UP ON THE MOUNTAIN, LOOKIN' AT THE SEA. LOOKIN' FOR THAT CAT THAT STOLE MY BA-BY FROM ME. SINGIN'

B C⁹ G⁶ B^b A^{m7} C^{m6} C[#]

HEY! BA-BA RE-BOP. HEY! BA-BA RE-BOP. HEY! BA-BA RE-BOP.

D⁷ C^{m7} E^{m6} C C^{m6} G⁶

YES, YOUR BA-BY KNOWS.

MELODY RAG

CHAS. L. JOHNSON (1911)

G G[#] D^{7/A} A⁷ A^b G^B G E^{7/G#} E⁷ A^m D⁷

NOT FAST!

1. G G^o D⁷ 2. G (A⁷)

FINE B

A⁷ D D F^o A^{7/E} A⁷ A⁷

D D/A B^b D/A B^b D/A D⁷

D^o D⁷ C G⁷

TBIO

G⁷ C 1. C G⁷ G⁷ C

2. C F E⁷ A^m G^B C D⁷ C/E F^m G⁷ C G⁷ D⁷ A⁷ G⁷ B⁷

C D⁷

D. C. or FINE (BOTH TIMES)

CHAS. L. JOHNSON COMPOSED MANY RAGS AND ONE STEPS (TWO STEPS) ONE OF WHICH IS PINK POOLIE ON PAGE 1409.

3201

(INTRODUCED BY SOPHIE TUCKER)

I'VE GOT A CROSS-EYED PAPA *MOD^{to}* Bb Db° $F7/C$

LYRIC BY KING ZANY & BILLY DUVAL

(1923)

MUSIC BY ROY INGRAHAM

DAD-DIES COME, DAD-DIES GO.

$F7$ Bb Bb/b Db° $F7/C$ $F7$

IT'S ALL A TRI-FL-IN' GAME. BUT I FOUND ME SOME ONE, WHO'S TRI-FUN'DAYS ARE DONE.

Bb Bb Db° $F7/C$ $F7$ $Gm7$ $C7$ F $A7/E$

NIGHT AND DAY, HE DOES PLAY ON EV'RY STRING IN MY HEART. HE'S NO VAL-EN-

Dm $A7/E$ Dm $G7$ $C7$ F F° $F7$ **CHO.** Bb $C7$ $F7$

-TI-NO PRIZE, BUT HE TAKES THE LEAD-IN' PART. I'VE GOT A CROSS-EYED PA-PA, BUT HE LOOKS STRAIGHT TO ME.

Bb Bb $F7/A$ Bb $C7$ $F7$ Bb

THAT'S WHY I'M HAP-PI. I KNOW THAT HE LOOKS CROOKED, BUT HE'S GOT HON-ES-TY.

$Bb7$ Eb Ebm Bb Db Ebm $G7$

AND WHEN HE WRIGGLES HIS EYES, I JUST CAN'T RE-A-LIZE WHAT A WONDERFUL PRIZE IS MY BA-BY.

$C7$ $F7$

HE CAN'T READ. HE CAN'T WRITE. BUT HE'S GOT A WAY THAT SPELLS DY-NA-MITE. MY LOV-IN'

Bb $C7$ $F7$ Bb $Bb7$ Eb

CROSS-EYED PA-PA HAS GOT ME UP A-TREE, AND HE KNOWS IT. HE'S ON THE LEV-EL,

Eb $D7$ E° $D7/F\#$ G G° $G7$

WITH ALL HIS DEV-IL-TRY. I'M THROUGH WITH TWO-TIME DANDS AND THEIR AL-1-BIS. GIVE

$C7$ $F7$ Bb Bb Db° $F7/C$ $F7$ $E7$ Bb

ME MY MAN WITH NAUGHTY TWO-TIME EYES. I'VE GOT A CROSS-EYED PA-PA, BUT HE LOOKS STRAIGHT TO ME.

THE VIRGINIANS	SOPHIE TUCKER and the	ORIGINAL MEMPHIS FIVE
HENRY RUSSE, FERDE GROFE	ARCADIA PEACOCK ORCH.	NAPOLEON, MILE, SIGNORELLI
VICTOR 19264 IN 1924.	OF ST. LOUIS.	EMERSON 10723 IN 1924.
	OKEH 40068 IN 1924.	

OLIVER NAYLOR and the	THE GEORGIANs with	CALIFORNIA RAMBLERS
SEVEN ACES	RUSS MORGAN, ARTHUR SCHULTZ	ADRIAN ROLLINI-S. KING
GENNETT 5376 (1924)	ON COL. 40-D IN 1923.	ON PURITAN 11320 (1923)

FOX TROT

OKLAHOMA INDIAN JAZZ

RAY HIBBELER, T.J. JOHNSON, J.W. BARNA,
J.J. MURRIN and T. GUARINI (1923)

Em B7 Em
OUT IN OK-LA-HO-MA,

Em B7 B7+ B7 B7 Em
THE TIME HAD COME FOR A HOL-I-DAY. ALL

Em B7 Em Cm Eb D7 G Cm
THE IN-DIANS GATH-ERED, AND THEY WOULD DANCE THE NITE A-WAY.

G / Cm B7 A Em B7+ B7 Em B7
SITTING BULL, RAIN-IN-THE-FACE JUST CAME BACK FROM THE PALEFACE PLACE, WHERE THEY COULD

B7 Em Em B7 Em
SEE NO HAR-MO-NY. THEY TOOK OUT THEIR BANJOS AND PLAYED TO THE TUNES, THE

Em A7 D7 CHO. G Cm
IN-DIANS SWAYED AND JAZZ'D ALL THE LAT-EST MEL-O-D-IES. OH,

G B7 B7 Am / B7 E7 A7 / G B Cm
THAT IN-DI-AN JAZZ! OH, THAT IN-DI-AN JAZZ!

A7/G# A7 D7 D#° Em Em7 A7
WHEN THE REDSKINS START-ED IN PLAY - - ING, ALL THE BUCKS AND

A7 G° D7/F# / Am E D7 C G7 C
SQUAWS START-ED SWAY - - ING. EAGLE ROCK DID THE TURKEY TROT WITH

G/E C E7/B E7 F° E7+ E7 A7 D7 G
LONE STAR WALK'D THE DOG WITH A GAY YAH-KI. TAKE ME

G / / G7+ F7 E7 E7+ A7 D7 G Am7
BACK TO OK-LA- HO - - MA, WHERE THE IN-DI-AN JAZZ BAND PLAYS SWEET MEL-O-D-IES.

G 2 / X
SOL WAGNER ORCH. ON GENNETT 5313 IN 1923.

3203

WHEN YOU COME TO THE END OF A SOME-TIME

LYRIC BY TRUMAN BROWN

(1921)

MUSIC BY CHARLEY STRAIGHT & ROY BAIGY

MOD E_b

Do NOT START A-PIN-ING WHEN THE SKY IS BLUE, FOR THERE WILL BE COM-ING BRIGHT-ER DAYS FOR YOU. DO NOT FEEL SO SAD, DEAR. MEET LIFE WITH A SMILE. FOR THERE'LL COME A SOME-TIME WHEN LIFE WILL BE WORTH-WHILE. WHEN YOU COME TO THE END OF A SOME-TIME, AND THE LONG LONG WAITING IS THROUGH, SOME-ONE WILL SHARE ALL YOUR TROU-BLES AND CARE, FOR SOME-ONE IS WAIT-ING FOR YOU. THEN THE DARK CLOUDS WILL TURN INTO SUN-SHINE, AND YOUR DREAMS WILL ALL COME TRUE. WHEN YOU COME TO THE END OF THAT SOME-TIME, I'LL BE WAIT-ING THERE FOR YOU.

E_b Bbm^6 C^7 Fm Fm^7 Bb^7 E_b G^7 Cm
 Fm Fm^7 Bb^7 E_b E° $\text{F}^{\text{b}7}$ Bb^7 E_b Bbm^6 C^7 Fm Fm^7 G^7 G^7 Cm Cm^7
 F^7 Bb Fm^6 G^7 C^7 F^7 Bb Bb° Bb^7 Bb^7+ **CHO.** E_b Bbm^6 C^7
 F^7 Bb^7 Bb^7 E_b / E_b° E_b^7 A_b A_b° E_b Bbm^6 C^7
 F^7 Bb° Bb^7 Bb^7+ E_b Bbm^6 C^7 F^7
 Bb^7 B° Cm E_b^7 A_b A_b° E_b/Bb D_b^6 C^7 /

A RAGTIME BALLAD THE LOVES OF YESTERDAY

L/M.A. ROBINSON (1911) M/J.R. ROBINSON

SLOWLY (NOTE 9 BAR PHRASES)

SOME-TIMES I SIT A-LONE AND DREAM. SOME-TIMES I SIT A-LONE AND SIGH.
 WONDER WHO THEY CARE FOR NOW, THOSE GIRLS THAT STOLE MY HEART A WAY.

FOR GIRLS THAT I HAVE LOVED AND LOST IN DAYS GONE BY. THOSE SWEETHEART DAYS, THOSE SWEETHEART DAYS! I WHO CAN CLAIM THEIR KISS-ES, AND FOR THEIR TAX-I BILLS PAY.

CHO. WHERE ARE THE LOVES OF YES-TER-DAY? WHERE ARE THE DREAMS AND SIGNS?
 ON THEIR WAY. THAT'S WHY MY SAD HEART CRIES!

G (NOTE 9 BAR PHRASES) G° E^7 A^7 G° E°
 C° A^7 E_b^7 1. G/D E^7 A^7
 D^7 2. G/D E^7 A^7 D^7 G G^7 G° Cm^6 G
 G **CHO.** Aim^6 D^7 Aim^6 D^7 G

1. G/D D7 Eb7 E7 E7 A7 D7
 WHERE ARE THE DIA-MOND RINGS — AND ALL — THE OTHER THINGS: BON-BONS AND FLOW'RS AND SLEEPLESS
 HOURS! A-LAS — THEY'VE GONE — ALL FOR THE GIRLS I'VE LOST AND THE PRICES THEY'VE COST. OH THOSE
 A7 A7 A7 D7 G
 LOVES! ON THOSE LOVES! ON THOSE LOVES OF YES-TER - DAY!

MED. TWO-BEAT
NOW THAT YOU'RE GONE Eb Abm Bb7/Ab Eb/G
 LYRICS BY GUS KAHN — MUSIC BY TED FIORITO (1931) MAN O' MINE, YOU'RE GONE FROM
 Fm7 Bb7 Eb Abm Bb7/Ab Eb/G Fm7 Eb G7/D Cm Fm7 G7
 ME. MAN O' MINE, NO MORE I'LL SEE YOU. WHAT'S THE GOOD OF
 Cm Eb D7 G7+ G7 Cm Fm G7/F Cm Eb D7 G7 C7 Fm
 DAY OR NIGHT? WHAT'S THE GOOD OF WRONG OR RIGHT? MAN O'
 Eb/G Fm7 Eb Fm Bb7 C7/G Fm Eb/G Fm7 Eb Fm Bb7
 MINE YOU LEFT THE DARKNESS ALL A-ROUND ME. MAN O' MINE YOU WENT AND TOOK A-WAY THE
 CHO. Eb Ab Eb Bb Cm Bb Eb Eb D7 A G7 C7 F7
 LIGHT. NO MOON, NO STARS, NO DAWN. NOTHING TO SEE, NOTHING TO
 JUST CAN'T CAR-RY ON. WHERE WILL I GO? WHERE WILL I
 SUN, NO SONG, NO DAWN. NO ONE TO LOVE, NO ONE TO
 Bb7 Eb Bb Abm Eb/G Fm7 Eb G7+
 SAY, NOW THAT YOU'RE GONE. I STAY, NOW THAT YOU'RE GONE? I'M
 Cm Cm7 Cm6 Ab7 G7+ G7 C7+ C7 F7
 STAND-ING BY THE RIV-ER, WHERE IT FLOWS DOWN TO THE SEA. OLD RIV-ER SEEMS TO BE
 E7 E7 Eb7 D7 Bb CODA Bb7 Eb Cb7 Eb
 SAY-ING THIS TO ME: NO CARE, NOW THAT YOU'RE GONE.

TAMPA RED (HUDSON WHITTAKER) and the CHICAGO FIVE.
 ON BLUEBIRD B-7793 IN 1938

3205

ALARM CLOCKS AIN'T NO FRIENDS OF MINE

(1903)

WORDS AND MUSIC BY
RAYMOND A. BROWNE

MED. 2 BEAT

F C7 G7 C7 F Bb Bbm F

I KNOW A GUY, THEY CALL HIM SLEEPY SAM. HE'S GOT OLD RIP VAN WINKLE BEAT. HE'S ON-
LY JOB THEY EV-ER CAUGHT HIM AT WAS SLEEPING FOR TO WIN A BET. THE

1. F/C D° E° F G7 C7 F G7 C7 2. G G7

AL-WAYS WEA-RY, AL-WAYS WANTS TO REST. LUST WAKES UP LONG E-NOUGH TO EAT. THE MAN WHO HELD THE MON', HE

C/E C7/Eb G7/D G7 C 1 1 2 C7

STARTED IN-TO RUN, OR SAM 'UD BE A-SLEEPING YET! SAM HAD A BIRTHDAY, AND IT GAVE HIM A SHOCK
FIVE IN THE MORNING, HE WAS SLEEPING SO FINE.

F 1. 7. C7/E C7 C7/E C7 F

WHEN SOME RE-LATION WENT AN' SENT HIM A CLOCK. HE SAID, "I WANT TO KNOW IF THIS IS A KNOCK." THEN HUNG IT ON HIS
HAD NO IN-TEN-TION GETTING

F 2. A7/E Dm (NC) Dm Gm F Ab7 G7 G7 C 1 1 2

BED. UP UN-TIL NINE. BANG! THE CLOCK WENT OFF LUST THEN. AND SAM WOKE UP AND SAID: "I

CHO.

C7 7. F 1. 7. C7

LIKE TO HEAR THE CHURCH BELLS RING. I LIKE TO HEAR THE CHOIR SING. THE DIN-NER BELL, I
DON'T OB-JECT TO TEL-E-PHONES. I LIKE THE CAR BELLS

C7 F 7. 2. F7 D7 Gm

THINK, IS MIGHTY FINE, I SIL-V'RY TONES, BUT 'LARM CLOCKS AIN'T NO

G7 C7 F C7sus F

FRIENDS OF MINE.

FROM THE RKO FILM: "TO BEAT THE BAND" EENY MEENY MINEY MO

JOHNNY MERCER and MATT MALNECK (1935)

BRIGHT & SWINGY

Cmaj7 C7 F Fm C Cmaj7 C7

'ROUND THE TOWN, WHAT ARE THEY SAY-IN'? ON THE AIR, WHAT ARE THEY PLAY-IN'?
'WAY BACH HOME, WE HOWDY DO IT. AND IN FRANCE, THEY PAR-LE-VOUS IT.

1. F Fm C/E Eb° Dm7 G7 C Dm7-5 Eb° Dm7-5 2. D7

SOMETHING THEY TEACH TO BA-BIES IN NUR-SER-IES. YOU LEARNED THE PHRASE A-LONG.

Fm Ab D7/A D7 G7 Dm7 Ab9 G9 **CHO.** C Dm7 C/E C Am7

WITH YOUR A-B-C's. INSTR. EENY MEENY MI-NEY MO,

EENY MEENY... CONT.

3206

Ab7 G7 G° G7 D7 Dm7 G7

CATCH A TROUBLE BY THE TDE. IF IT HOLLERS, LET IT GO. LET IT FLY A-WAY.
 IT'S THE SAYING HIGH AND LOW. HEAR IT EV'RY-WHERE YOU GO. AN-Y TIME OF DAY.
 CATCH A TROUBLE BY THE TDE. IF IT HOLLERS, LET IT GO. LET IT FLY A-WAY.

1. C Dm7 2. C6 F#° C/G E/G# B° E7+ E7 A7 Em7 A7

BIG BEN RINGS IT. VAL-LEE SINGS IT.

D7 Am7 D7 G7 Dm7 Ab7 Dm7 G7

WHITE-MAN SWINGS IT. EV-EN MIS-TER CROSBY RINGS IT!

D.S. al f

CODA C

TEDDY WILSON ORCH. with ROY ELDRIDGE, CHU BERRY,
 DAVE BARBOUR, JOHN KIRBY, COZY COLE, BILLY HOLIDAY.
 ON GRUNSWICK 7551 IN 1935.

LOUISIANA FAIRY TALE BALLAD Gm Eb7 D7 Gm Cm Gm

WORDS & MUSIC BY MITCHELL PARISH, HAVEN GILLESPIE and FRED COOTS (1935)

THINK OF US TO-GETHER ON A NIGHT LIKE THIS, THE
 SCENT OF SWEET MAG-NOL-IA IN THE AIR. SHALL WE EV-ER SEE AN-OTH-ER SIGHT LIKE THIS? WITH

Gm Eb7 D7 Gm G7 Cm Ab7 G7 Cm Fm Cm D7

LOU'-SI-AN-A MAGIC EV'RY-WHERE. THE BREEZE IS HANGING DIAMONDS ON THE CLO-VER. THE
 MOON IS LIST-NING TO THE NIGHTINGALE. AND WHILE WE'RE LOST IN DREAMS, THE WORLD A-ROUND US SEEMS
 HAND IN HAND WE STROLL A-LONG THE TRAIL. AND LOVE IS AT ITS HEIGHT, EN-CHANTING US TO-NIGHT,
 DON'T A-WAKE UN-TIL THE STARS GROW PALE. THE WORLD IS AT OUR FEET. THE PICTURE IS COM-LETE,

[5] CHO. Bb Bb7

LIKE A LOUISIANA FAIRY TALE. THE TALE. IS IT REAL, THIS FAS-CI-NATION? ARE MY
 ARMS HOLD-ING YOU FAST? ARE WE HERE, ON A PLAN-TATION, OR CAN THIS BE HEAVEN AT
 LAST? KEEP

CODA Bb

FATS WALLER and his RHYTHM
 (vocal by FATS)
 ON VICTOR 24898 in 1935.

TAFT JORDAN and THE MOB with WARD SULLOWAY (TRB), TEDDY WILSON,
 JORJANNY MINGE (CL), JOHN KIRBY. (JORDAN: TRUMPET)
 ON BANNER 33398 IN 1935

3207

(MINSTREL SHOW MATERIAL FOR THE COMPOSERS' ACT)

THE FORTUNE TELLING MAN

BERT WILLIAMS and GEORGE WALKER (1901)

MOD Eb (IN FOUR)

IN AN OLD BIG HOUSE, JUST AS

QUI-ET AS A MOUSE I SIT AN' 'CASIONALLY READ A-BOUT OLD MARS. AND IN THE DEAD OF NIGHT, WITH-

OUT A SPECK OF LIGHT, I STU-DY THRU THE WINDOW ALL THE STARS. THEN EARLY IN THE MORN, JUST BE-

-FORE THE BREAK OF DAWN, I GET WHAT LITTLE REST THEN WHAT I CAN. 'CAUSE I MUST BE UP, YOU SEE, MEETIN'

FOLKS THAT COME TO ME. THEY ALL COME TO SEE THE FORTUNE TELLING MAN. I AM THAT

FORTUNE TELL-ING MAN. THERE'S NO KIND OF DREAMS THAT I CAN'T UNDER- STAND.

I CAN TELL YOUR FOR-TUNE BY LOOKING AT THE HAND. 'CAUSE I AM THAT

VOCAL BY MIDGE WILLIAMS acc. by FOUR OF THE

JOHN KIRBY SEXTET: BUSTER BAILEY, BILLY KYLE, ONEIL SPENCER and KIRBY. VOCALION 3865 (1937)

BLUE BECAUSE OF YOU

WORDS BY GEO. THIERY
MUSIC BY MINOR McEVEN

(1934)

(IN TWO)

YOU WERE TO ME MY PRIDE AND GLO-

-RY. OUR LIFE TO-GETH-ER ONE SWEET STD - RY. JUST LIKE THE RAIN-BOW THAT

FOL-LWS THE RAIN, I'M SURE YOU'LL COME IBACK A- GAIN.

CHO.

SKIES HAVE TURNED TO GRAY SINCE THE DAY THAT YOU WENT A-WAY, LEAY-ING ME
STARS UP IN THE SKY SIM-PA - THIZE, FOR THEY RE - A - LIZE THAT I AM
MAY THERE BE A DAY I CAN SAY THAT THE SKIES OF GRAY WILL ALL BE

BLUE BECAUSE OF YOU - cont.

3208

Bb7 Eb Bb7 Eb Bb7 Eb Bb7

BLUE BE-CAUSE OF YOU, DEAR. YOU. YOU CAME A-LONG, MAKING

1. Eb D7 Gm A°

LIFE A MEL-O - DY. NOW THAT YOU'RE GONE, THERE IS NOTH-ING LEFT FOR

Bb9 Bb6 Bb Bb7

ME. D.S. al CODA Eb Ab7 Eb

YOU.

EARL HINES ORCH.
ON BLUEBIRD 10835
VOCAL BY **ROY HARRIS**
(1940)

FATS WALLER
ON BLUEBIRD 10322
VOCAL BY **FATS**
(1935)

COMES LOVE
LEW BROWNE, CHAS. TOBIAS,
SAM STEPT (1939)

SWING! Gm D7 Gm Eb7 D7 Gm F7/C F7 A°

WHERE THERE'S A WILL THERE'S A WAY. AN-Y-THING CAN BE DONE TO-DAY. DID I SAY

Bb F7/C A° Bb Cm7 F7 G D7 G D7

AN-Y-THING? THAT'S MY MIS-TAKE. THO' YOU HAVE THE POWR OF A BON-A-PARTE TO

G D7 Am7 D7 A7 Em7 A7 Gm° F° A7 D7 / E F°

SAVE YOUR SOUL, YOU CAN'T SAVE YOUR HEART WHEN THAT CU-PID GUY WON'T GIVE YOU A BREAK.

D7/F# / D7 8. CHO. Gm D7

COMES A RAINSTORM, PUT YOUR RUBBERS ON YOUR FEET. COMES A SNOWSTORM, YOU CAN GET A LITTLE HEAT. COMES

FIRE, THEN YOU KNOW JUST WHAT TO DO. BLOW A TI-RE, YOU CAN BUY AN-OTHER SHOE. COMES

HEAD-ACHE, YOU CAN LOSE IT IN A DAY. COMES A TOOTHACHE, SEE YOUR DENTIST RIGHT A-WAY. COMES

D7 / E F° D7 Eb7 D7 Gm Gm6 D7 G7

LOVE, NOTHING CAN BE DONE. COMES A DON'T TRY

G7 Cm G7 Cm G7 Cm Cm7 F7 D7

HID-IN', 'CAUSE THERE IS-N'T AN-Y USE. YOU'LL START SLID-IN',

D7 D7/C. 1. Gm D7 CODA Gm Cm7 / Gm6 Gm

WHEN YOUR HEART TURNS ON THE LUCE. COMES A DONE!

HELEN FORREST with
ARTIE SHAW
Bluebird B-10324
(1939)

CONNIE HAINES with
HARRY JAMES
Brunswick B395
(1939)

LOUISE TOBIN with
PENNY GOODMAN
COL. 35201
(1939)

HELEN O'CONNELL w/
JIMMY DORSEY
Decca 2745
(1939)

3209

MED. TWO-BEAT

THE RHYTHM RAG

Chords: Bb, B°, F7/C, C#, Bb, Db°

WILLARD ROBISON (1925)
(composed "OLD FOLKS")

LAST NIGHT 'BOUT HALF PAST ONE, I THO'T I WOULD

Chords: F7/C, F7, Cm7, F7, Gb7/Bb, Bb, Bb, Bb, B°

HAVE SOME FUN. I TUNED IN A PEP-PY STA-TION: OUT OF THE

Chords: F7/C, C#, Bb, Db°, F7/C, F7, C7, F7, C7, F7, Eb, Abm7

ETH-ER CLEAR, ONE TUNE THAT I CRAVED TO HEAR CAME IN RIGHT A-WAY. THE FOLKS COULD HEAR ME

CHO.

Chords: F7/A, F7, Bb, Bb, Bb, Bb7/Ab, G7

SAY: SOME-BO-DY IS PLAY-ING THE RHYTHM RAG NOW.
I NEVER HEARD SUCH SYN-CD-PATION BE-FORE.

Chords: C7, F7, Bb, Bb, Bb, G7

I "LISTEN IN," TRY-ING TO LEARN IT SOME-HOW. IT IS A MOST PE-CUL-IAR
EACH LITTLE BIT SOUNDS LIKE A LITTLE BIT MORE.

Chords: G7, C7, C7, C7, C7/G, Ebm7/Gb

THING, BOUND TO RULE YOUR SWING. HEAR THEM GO-ING

Chords: F7, 2.D7, G7, G7

DO-DOODLE-DOO, DOO-DOODLE-DOODLE DO. FOR WHEN YOU HEAR THEM GIVE 'EM

Chords: C7, C7, F7, Bb, C7, F7, Bb

HOT SHOT CHARLESTON RHYTHM, OH LEADER MAN KEEP ON A-PLAYING THE RHY-THM RAG.

PAUL WHITEMAN
(using HENRY BUSSE)
VICTOR 19173
IN 1925.

WILLARD ROBISON'S DEEP RIVER FOUR
(w/ BENDERBECKE and TRUMBACHER)
ON AUTOGRAPH NO. 600 IN 1924.

SAM LANIN ORCH.
RED NICHOLS, MIFF MOLE
ON CAMDEN 896
IN 1926.

MICKY GUY'S HOTTENTOTS
PATHE-ACTUELLE 36433
IN 1926.

EMERSON GILL and his
CASTLE OF PARIS ORCHESTRA
ON OKEH 40594
IN 1926.

ORGAN GRINDER

DESCRIPTIVE BLUES
(1928)

By CLARENCE WILLIAMS

A *SLOWLY*
F7 *mf*

B

C C7 B7 Bb7 C G7+ C

C C7 F7

F7 C Dm A7

C VOCAL

BY BASSO

Dm7 G7 1. C C7 B7 Bb7 C G7 2. C

OR - - GAN GRIND-ER, OR - - GAN BRIND-ER, OR - GAN GRIND-ER,

PLAY THAT MEL-O - DY. TAKE YOUR OR - GAN,

PLEASE GRIND SOME MORE FOR ME.

1. C C7 B7 Bb7 G7+ 2. C

VOCAL BY CLARENCE WILLIAMS & EVA TAYLOR (+ CLAR. TODD)
CLAR. WILLIAMS ORCH. VOCALION 2871 IN 1934.

CLARENCE WILLIAMS ORCH.
w/ RUSSELL PROCOPE & ED ALLEN
ON OKEH 8617 IN 1928.

ETHEL WATERS (vocal) acc. by
CLAR. WILLIAMS ON PIANO.
COL. 14365 IN 1928.

VOCAL BY VICTORIA SPNEY - acc. by
CLAR. WILLIAMS BLUE FIVE
(w/ KING OLIVER & OMER SIMEON)
ON OKEH 8615 IN 1928.

ART HODES - PIANO SOLO
ON COMMODORE IN 1940.

3211

You'll Never Have No Luck By Quitin' Me

(A BLUE BALLAD)

(1923) BENJAMIN SPIKES, HARVEY PORTER and JOHN SPIKES

Ab Db Dbm Ab Eb7/G Eb7 C/E C7/G

WE'VE BEEN TO-GETHER, DAD-DY, ALL OF THESE YEARS. — TO-DAY YOU SAY YOU'RE

NOW YOU ARE DRIVING ME TO SORROW AND TEARS. —

C7 Fm Bb Bb7/F Dbm Eb7 Ab Eb7

LEAV-ING, AND YOU KNOW YOU'LL LEAVE ME GRIEV-ING. YOU MAY HAVE AN-OTH-ER MA-MA

Ab Eb7 C/E C7 C7/E Fm Db D°

TO TAKE MY PLACE, ONE YOU CAN MEET WITH A SMIL-ING FACE. BUT IF YOU'RE GOIN' A-WAY, DEAR,

Ab/Eb F7 Bb Bb7-5 Eb7 Bbm7 Eb7 CHO. Ab Ab7

AND CAN'T STAY, — I WANT YOU TO RE-MEMBER WHAT I SAY: YOU'LL NEVER HAVE NO LUCK BY

Db Dbm Ab Cm F7 Bb Bbm7/F C/E C C7/E Fm

QUIT-IN' ME. — SOME-ONE WILL TREAT YOU THE SAME WAY, YOU'LL SEE. NO ONE KNOWS WHAT I'VE GONE THROUGH,

Bb Bb7/F Dbm Eb7 Ab Ab7 Db Dbm

SAC-RI-FI-CING EV'RYTHING, DEAR, JUST FOR YOU. YET YOU MAY HAVE YOUR BUS-NESS ALL AR-RANGED, BUT

Ab C7/G F#° Fm Db C+ Db Db7 Ab C7/G F7

YOU'LL FIND OUT THAT THINGS CAN CHANGE. FOR SOONER OR LAT-ER, YOU ARE BOUND TO SEE, YOU'LL NEVER

Ab Ab+ Ab6 Ab7 / Db(maid)7 Ab Ab+ Ab6 Ab+ Bbm7 Eb7 Ab

HAVE NO LUCK BY QUIT-IN' ME. YOU'LL NEVER HAVE NO LUCK BY QUIT-IN' ME. —

VOCAL BY EVA TAYLOR
 (CLAR. WILLIAMS, PIANO)
 OKEH 8068 IN 1923.

VOCAL BY HAZEL MEYERS accomp. by
 THE "CHOO-CHOO JAZZERS" w/ BUDDER
 MILEY (COR.) & BOB FULLER (CLAR).
 AJAX 17054 IN 1924.

3212

(EXCERPTS FROM THE JAMES D'ARNOGY RECORD COPY)

PASS OUT LIGHTLY, THERE AIN'T NOTHIN' TO IT

JACK WASHINGTON

(1927)

EASY BOUNCE

A

Musical notation for the first staff of the piece, featuring saxophone and brass parts with chords F, Bb, and C7.

Musical notation for the second staff, including a tutti fill and section B.

Musical notation for the third staff, featuring saxophone and brass parts with chords Bb7, Bb, C7, F, and Bb.

Musical notation for the fourth staff, including a tutti section and chords F, G7, C7, Bb7, F, E7, Eb7, D7.

Musical notation for the fifth staff, featuring a first ending and a fill with chords G7, C7, F, C7, and C7+.

Musical notation for the sixth staff, labeled "DUET", with chords Fm, C7, Fm, C7, Fm, Bbm/F, and C7/E.

Musical notation for the seventh staff, including a second ending and a double bar line with "D.C. al fine".

Musical notation for the eighth staff, labeled "CODA", with chords F, G7, C7, F, and a handwritten note: "THE TITLE MIGHT SUGGEST THAT THERE ARE LYRICS, BUT THERE NEVER WERE ANY."

COMPOSER/ARRANGER JACK WASHINGTON WAS 16 YEARS OF AGE, WHEN HIS ARRANGEMENT OF THIS TUNE WAS PASSED OUT TO THE BENNY MOTEN BAND. JUST AFTER THE VICTOR NO. 21199, HE JOINED THE BAND, (JUNE 1927). WASHINGTON WAS A SAXOPHONIST, (PLAYED ALTO WITH BASS).

3213

NOW THEY CALL IT SWING

LYRIC BY WALTER HIRSCH
and VAUGHN DE LEATH

(1938)

MUSIC BY NORMAN CLOUTIER
and LOU HANDMAN

MED. SWING

B \flat 6 B \flat ma \flat 7 B \flat 6 B \flat 7 A7 1. A \flat 7 G7

MEL-O-DY HAS HAD ITS DAY. SOMETHING NEW NOW HOLDS THE SWAY.
UN-DERNEATH THE TUNE ONE HUMS, IS THE BEAT OF

Cm7 F7 B \flat D7 G7 G \flat B \flat B \flat F \flat F7 2. A \flat 7 G7 D \flat

OR-CHES-TRAS ALL PLAY TO DAY: "BOOM-DI-DI, BOOM-DI-DI, BOOM". NA-TIVE DRUMS. FROM

F Gm7 C7 F7 B \flat F7 2. B \flat B \flat

DARK-EST AF-RI-CA IT COMES: BOOM-DI-DI, BOOM-DI-DI, BOOM. ONCE THEY CALLED IT RAG-
THEN THEY PLAYED IT JAZZ-
RHY-THM HAS IT'S SEA-

Cm7 F7 B \flat B \flat Cm7 F7 B \flat B \flat 7 E \flat E \flat m

- TIME AND IT HAD ITS FLING. IT'S THE SAME OLD SYN-CD-PA-TION. NOW
- TIME TO A BUCK AND WING. ONCE A-GAIN IT SWEEPS THE NA-TION. NOW
- SONS: SUM-MER FALL AND SPRING. BUT FOR SEV-EN SIL-LY REA-SONS, SOME

1. B \flat Dm7 D \flat m7 Cm7 2. B \flat E \flat 7 D D \flat D \sharp 0

THEY CALL IT SWING. THEY CALL IT SWING. WHEN SING-ERS

A7/E Em7 A7 D \flat F \flat Em7 A7/E Dm7 F \sharp 0 Gm7 C7

USED TO SING THEY WOULD GO "HA-CHA!" BUT WITH THIS MOD-ERN THING,

Gm7 C7 F7 Cm7 F7 Cm7 F7 CODA B \flat

NOW THEY GO "LA-DE-AH, LA-DE-AH!" ONE PULLED A STRING,-

G7 Dm7 A B \flat G \flat C7 F7 B \flat G7 C7 F7 B \flat

AND THEY START-ED DAN-CING. NOW THEY CALL IT SWING!

NAT GONELLA	LOUIS PRIMA and his	BILLY HOLIDAY, vocal - with
PARLOPHONE F-1111	NEW ORLEANS GANG	BENNY MORTON, TEDDY WILSON, etc.
LONDON-1938	(vocal by Prima)	ON VOCALION 3947 IN 1938.
	DECCA 1674 (1938)	

(RAILROAD TIME)

ON THE EIGHT O'CLOCK TRAIN

WORDS BY MARGUERITE KENDALL
MUSIC BY U. RUSSEL ROBINSON (1912)

I HAVE BEEN SO LONESOME SINCE HE WENT A-WAY.
HE WAS WORKIN' STEADY ON THE B. & O.—

F F/A Ab° C/G C° C Cm G7

I HAVE CRIED MY EYES OUT FOR HIM NIGHT AND DAY. HE WAS SO GOOD, OH WELL HE WAS SO KIND TO ME.
'TIL ONE NIGHT HE WENT TO SEE A BUR-LESQUE SHOW. A GIRL IN BLUE BROKE UP OUR

G7 2. G7 C 1 1 1 D7 G Am/G G D7

HAP-PY HOME, YOU SEE. BUT A MESSAGE CAME ONE DAY. SAYS:

G Am/G G D7 G Am7 Eb° G7/B Cm C#°

"BABE I'M ON MY WAY. AT THE STA-TION, WAIT. I'LL BE HOME AT EIGHT, AND HOME I'M GOIN' TO

G7/B CHO. C

STAY!" HE'S COM-IN' HOME bless his dear lit-tle heart ON THE EIGHT O'CLOCK TRAIN, never more will we part AND IF IT'S

C G7

LATE, caller says it's on time I'LL GO IN - SANE. a padded cell for mine. IN A PULLMAN

Dm7 G7

CAR, with a new suit of clothes OR RI-DIN' THE "BLIND, near-ly starved, near-ly froze IT'S ALL THE

G7 G7 G7+ C C G7

SAME, if his love's just as strong HIS BABE HE'LL FIND. and I'll for-give ev-'ry wrong. OH HAP-PY

C

NIGHT! I'm just bubblin' with bliss I'LL BE WAITIN' YOU BET. just to hand him a kiss WITH JOY-FUL

C7 F

TEARS, I could weep like a rain MY EYES WILL BE WET. love like this fills my heart with a pain. BLESS TH.

Am E7 Am C7 F G7/B C7/E F

WHISTLE AND THE BELL AND THE RAIL-ROAD TRACK, THE DEAR OLD EN-GINE THAT BRINGS HIM BACK. SES BRINGS HIM

C 1 C#° G7/B G7+ C C 1 1

HOME hear me sigh, hear me cry ON THE EIGHT O'CLOCK TRAIN. oh you eight o'clock train.

3215

ONE OF THE "DEACON" SERIES

IT'S A MEAN OLD DOG

(THAT WON'T SCRATCH HIS MAMA'S FLEAS)
(1919)

WILL SKIDMORE
& MARSHALL WALKER

MAD ♩

LAST SUNDAY MORN, OLD DEACON PREACH'D A- BOUT THE SNEAKIN NO 'COUNT MEN FOLKS IN THE NEIGHBOR-

-HOOD. THERE'S BROTHERS HERE TO-DAY THAT LOUDLY SHOUT AND PRAY. OUTSIDE OF THAT, THEY AIN'T A BIT O' GOOD. THEY NEVER

DO A THING BUT COME TO CHURCH AND SING AND MAKE THEIR SPOUSES STAY AT HOME AND SCRUB. — AND

WHEN THESE POOR SIS-TERS WANT SOME SYMPATHY, THEY GOT-TA GET IT FROM THE OLD WASH TUB. YOU

MEN BETTER LIS-TEN, DON'T YOU CRACK A SMILE. I GUESS THIS TEXT WILL HOLD YOU FOR A - WHILE. — IT'S A

CHO.

MEAN OLD DOG THAT WON'T SCRATCH HIS MA-MA'S FLEAS, — SHE'S GOT A RIGHT TO BE PLEASED. AND WHEN SHE'S

THRU HER SCRUBBIN', AND SHE WANTS SOME LOV-IN', TAKE HER UP AND BOUNCE HER ON YOUR KNEES. — GO GET A

HOUND, YOU BROTHERS. DO YOUR BEST TO STUDY HIS WAYS. YOU GOTTA LEARN A LOT OF TRICKS TO HOLD YOUR GAL THESE DAYS. IT'S A

MEAN OLD DOG, THAT WON'T SCRATCH HIS MA-MA'S FLEAS.

IF YOU'RE CRAZY ABOUT THE WOMEN

3216

1918

(YOU'RE NOT CRAZY AT ALL)

ALFRED BRYAN
EDGAR LESLIE and
HARRY RUBY

IN TWO

C C# G7 G7 C C C C# G7 G7

ONCE I HEARD A FATHER ASK HIS SON: "CAN'T YOU SPEND A NIGHT AT

C Em G B7 Em B7 Em/G B7 Em Eb+

HOME? YOU'VE BEEN COMING IN 'WAY AF-TER ONE.

G/D D7 G D7 G Am/G G7 G6 G C/G C/G

TRY TO LEAVE THE GIRLS A - LONE. YOU'RE CRA-ZY 'BOUT THE WO-MEN,

G Gmaj7 G6 C/G G Am7 D7 G G° G7

LAD." THEN HE SAID, "LIS-TEN DAD: IF YOU'RE

CHO.

C C# D7 G7

CRA-ZY A-BOUT THE WO-MEN, YOU'RE NOT CRA-ZY AT

C C# G7 G7 C C/E Eb7 G7 Dm7 G7 G7 G#°

ALL. IF YOUR HEART WON'T PINE FOR MA-RY OR JANE,

Am7 D7 D7+ G7 G° G7 C C#

THAT'S A SIGN YOU'RE GO-ING IN-SANE. ALL THE GREAT MEN AND UP-TO-

D7 G7 Dm/F E7

-DATE MEN FOR SOME BA-BY DOLL WILL FALL. THE

A7 D7

KAI-SER SENT TEN MIL-LION MEN A -WAY TO FIGHT, SO HE COULD CALL AND SEE THEIR SWEETHEARTS

G7 Dm7 G7 C A° A7 D7

EV-'RY NIGHT. IF YOU'RE CRA-ZY A-BOUT THE WO-MEN, YOU'RE NOT

G7 D7 G7 C Dm7 C

CRA-ZY AT ALL."

3217

(MINSTREL SHOW MATERIAL—SING BY THE WRITERS)

IT AIN'T NO USE TO SING DEM SONGS TO ME

WORDS & MUSIC BY BERT WILLIAMS & GEO. WALKER
(1902)

MED. SLOW

Even D's

SEATED 'FORE THE CABIN DOOR ONE BALMY NIGHT IN JUNE, A GROUP OF PICA NINNIES PLAY'D & SANG. WITH BANDOS TUNED IN SWEET AC-CORD TO LATE FA-MIL-IAR TUNES, IN

PERFECT HAR-MO-NY, THEIR SOFT NOTES SANG. AN OLD MAN WHO WAS SITTING NEAR WAS LIST'NING TO THEIR SONGS, TO THE

MEL-O-DY THE YOUTHFUL VOICES MADE. AS AS THE LAST NOTES DIED A-WAY UP-ON THE DISTANT WIND, HE

CHO.

SLOWLY SHOOK HIS OLD GRAY HEAD AND SAID: IT AINT NO USE TO SING THEM SONGS TO ME. I

LOVE THE TUNES THAT HAVE THE MEL-O-DY. LIKE SWANEE RIVER, OLD BLACK CLOE, DIXIE, AND A WHOLE LOT MORE. SO

AIN'T NO USE TO SING THEM SONGS TO ME.

FOX-TROT SONG

MURDER IN THE MOONLIGHT

LYRIC: SAM LEWIS

MUSIC: PETE WENDLING

(1935)

MODER

NIGHT, — SOMEONE'S HOLDING ME TIGHT. — STARS ARE SHINING SO BRIGHT, —

— THRU A VEL-VET-Y BLUE. — NIGHT, — ALL THE SHADOWS ARE WHITE. —

— THIS MAY SOUND LIKE A LOVE SCENE, — BUT IT'S SOMETHING REAL NEW. — IT'S

MURDER IN THE MOONLIGHT - CONT.

3218

CHO.
Dm

MURDER IN THE MOONLIGHT,
AN-OTH-ER MYST-ER-Y.
AN-OTH-ER ROB-BER-Y.
AN-OTH-ER MYST-ER-Y.

I'M BE-ING KILLED WITH
SOMEONE IS STEAL-ING
CUPID HAS FOUND US

KIND-NESS. IT'S LOVE IN THE FIRST DE- GREE.
KISS-ES. WHO'LL PAY THE PEN-AL- GREE.
GUIL-TY OF LOVE IN THE FIRST DE- -TY. -GREE.

CIR-CUM-STAN-CE-S MAKE RO-MAN-CE-S. THE

MOON IS PLAYING ITS PART. — SOMEONE'S GLANCES AND AD-VAN-CE-S TAKE A-WAY MY HEART.

Dis. al
FINE
2ND END.

RED MCKENZIE and his **RHYTHM KINGS** with **ED FARLEY** (TPT),
MIKE RILEY (TRB), **EDDIE CONDON** (GTR), **MCKENZIE** (VOCAL & COMB).
ON DECCA 507 IN 1935

ORIGINALLY, A PIANO SOLO

FASCINATION EDITED FOR RANGE & BREVITY

EASY and SWEET (INSTRUMENTAL) -1922- JAMES P. JOHNSON

1. Gm C7 Bbm/F F C7

2. Gm Eb7 G7 Bbm C C7 F6 B G7/Bb C7/bb F/A D7

G7 C7 F C7 F6 1. G7/Bb C7/bb F/A Fm/bb

C/G Gb7-5 F° C7/E C7 2. Ab7

F6 C7 F C7 F 2

JAMES P. JOHNSON
(PIANO SOLO)
CLARION # 1780 IN 1939.

CALIFORNIA RAMBLERS with **ADRIAN ROLLINI**
ON PATHE-ALUELLE NO. 020799 IN 1922.

3219

SYNCOPIATED SERMONS

TRUTHFUL PARSON BROWN

WILLARD ROBISON



—1928—

NOT FAST

Eb Eb7 Eb Eb7 Ab
 TRUTHFUL PARSON BROWN, LIVING IN A SOUTHERN
 Cb7 Eb Abm6 Eb Eb7 C7 F7 F7+
 TOWN. FOR TALKING GOOD AND DOING GOOD, HE WAS KNOWN A-
 Bb Eb Bb7 Bb7+ Eb Eb7 Eb Eb7
 -ROUND. HE HAD A MOST PE-CUL-IAR WAY — OF
 Ab Cb7 Eb Eb7 Ab Ab7 G7 Gb7
 PREACHIN' ON THE SABBATH DAY. ON AN OR-GAN, SOFT AND LOW,
 F7 F7+ Bb7 Eb / Abm6 Bb7 Eb / Abm6 Bb7
 HE WOULD SING AND PLAY. *BROTHERS! AND SISTERS!

Eb/Bb Bbm7 Bbm6 Bb7+ Eb Ab Eb / Ab Ab7 / / Bb7 (+) Eb %
 LISTEN TO TRUTHFUL PAR-SON BROWN. YOU'LL NEVER GET A-HEAD, IF YOU TRY TO KEEP YOUR BROTHERS DOWN.

Bb7 % Eb Abm F7 Abm Eb Abm Eb F7
 TOO MUCH ME AND TOO MUCH MINE: THAT'S THE ONLY SATAN WE HAVE GOT TO KEEP BE-HIND! STOP

F7 Bb7 Bbm7 A° Bb7 [A] Eb / Abm6 Bb7 Eb / Abm6 Bb7
 SQUIRM-IN', AND PAY MORE AT-TEN-TION TO MY SYNCOPIATED SER-MON. BROTHERS! AND SISTERS!

Eb/Bb Bbm7 Bbm6 Bb7+ Eb Eb7 Ab / / / Ab7 G7 %
 LISTEN TO TRUTHFUL PARSON BROWN. A LOT OF TALKIN' WILL NEVER WIN THE CROWN.

G° C7 G° C7 F7 F7+ Bb7 Eb Abm6 Bb7 Eb Abm6 Bb7
 SO I'LL PRACTISE WHAT I PREACH AND GIVE A SERMON WITHOUT SPEECH. BROTHERS! AND SISTERS!

Eb/Bb Bbm7 Bbm6 Bb7+ Eb Eb7 Abm6 Bb7 F7 % Bb7
 LISTEN TO TRUTHFUL PARSON BROWN. SHALL WE PRAY? STOP SQUIRMIN'; AND PAY MORE AT-TENTION TO MY

Bbm7 A° Bb7 Ab / / / Ab7 G7 G° C7
 SYNCOPIATED SERMON. A LOT OF TALKIN' WILL NEVER WIN THE CROWN. IF YOU DON'T LIKE THE

CODA

MUSIC OF THIS SONG, YOU OUGHT TO LIKE THE WORDS, 'CAUSE THE WORDS AIN'T LONG.

DOWN.

I WANT YOU, MORNING, NOON AND NIGHT

LULL EDWARDS (1921) ★ SEE NOTE BELOW

MODER (NOT TOO FAST)

WHEN DO YOU

WANT ME MOST, SWEET-HEART OF MINE! WHEN DO YOUR THOUGHTS, DEAR, TURN TO

ME? WHEN E'ER IT IS, THEN OUR HEARTS MUST EN-TWINE. FOR I

THINK OF YOU, CON-STANT- LY, IN THE GOLD-EN DAWN, DEAR,

WHEN THE DAY HAS GONE, DEAR. MORN - - - ING, NOON AND NIGHT,

CHOR. (★)

I WANT YOUR ARMS A-ROUND ME TIGHT. I'M SO A-FRAID SOME-

-ONE WILL STEAL YOU SOME DAY. DON'T BLAME ME FOR FEELING THAT WAY.

WHEN YOU'RE OUT OF MY SIGHT, I LOSE MY SLEEP,

MY AP-PE-TITE. DO YOU WONDER MY HEART'S ON FIRE WITH ONE DE-SIRE,

MORN-ING, NOON AND NIGHT. I WANT YOU MORN-ING, NOON AND

NIGHT.

★ THE CHORUS IS THE THEME FROM BRIDAL ROSE OVERTURE BY LAVELLE.

3221

EL PRODUCTO

CHAS. SONNANSTINE
(GREAT PACIFIC JAZZ BAND) (1959)

"PEPPY" [A]

Musical staff with notes and chords: C7, Db7, C7

Musical staff with notes and chords: C7, Db7, C7, Fm, Eb

Musical staff with notes and chords: Db7, C7, Fm, Eb, Db7, C7

Musical staff with notes and chords: C7, Db7, C7, C7, C7, Db7. Includes "BREAK" markings.

Musical staff with notes and chords: C7, D (TWICE), 8 BARS PIANO AS AT [B]

Musical staff with notes and chords: C7, Db7, C7, C7, Db7

Musical staff with notes and chords: C7, Fm, Eb, Db7, C7, Fm, Eb, Db7, C7. Includes "CHORUSES (AS AT [B]) (REPEAT AS NEEDED)"

Musical staff with notes and chords: Fm, Eb, Db7, C7, F, F7, Bb. Includes "BREAK" markings.

Musical staff with notes and chords: F, F7, Bb, F

Musical staff with notes and chords: C7, E, C7, 1. F, 2. E C7 E TAG

Musical staff with notes and chords: Eb, Db7, C7, F. Includes "DR. FILL" markings.

HARLEM STRUT

JAMES P. JOHNSON
(1891-1955) (1921)

*(EDITED)

A

Musical staff with notes and chords: C, B°, Am, E7, A7

Musical staff with notes and chords: 1. Dm, E7, Am, G#°, D7, G7; 2. Dim, Eb°

Musical staff with notes and chords: C/E, F#°, G7, C, C7, C°, Fm/C, C / 1 1 ~, B, G7, C#°, G7, Eb°

Musical staff with notes and chords: C/E, Eb°, C/E, F#°, 1. G7, G°, G7, C, C°, C, E°

Musical staff with notes and chords: 2. C/G, F#°, G7, C, C7, C°, Fm/C, C / 1 1 ~, C, G7, G7

Musical staff with notes and chords: C, C°, 1. C, G7, G°, G7, C, C°, C, C#°

Musical staff with notes and chords: 2. F, F#°, G, C, D7, G7, C, Fm6, C / 1 1 ~, TRIO, F, F#°

Musical staff with notes and chords: G7, C, F, C7, F, F/A, Ab7, Gm7, C7

Musical staff with notes and chords: Bb, Bbm, F, F, F, C7/E, F, F#°, G7, C7, G7, 1. F / 1 1 ~, Am

Musical staff with notes and chords: Am, E7, Am7, D7, Gm7, C7, 2. F, C7, F, F7, Bb, Bbm, Db

Musical staff with notes and chords: F/C, G7/B, C7, F / 1 1 ~

RECORDED ON BLACK SWAN NO. 2026.
A PIANO SOLD BY THE COMPOSER.
(IN 1921.)

* THE PIANO FIGURATION HAS BEEN REVISED, SO AS TO BE COMFORTABLE FOR A HORN.

3223

NOT FAST

A

SNEAKY SHUFFLES RAG

HENRY LODGE (WROTE "TEMPTATION RAG") (1910)
(VERY ACTIVE FROM 1909 TO 1928)

Em G G# A D7 1. D7 G G/B G# E D7/A D7

2. D7 G G B7/A B7/A# A7 E7

+ BVA BASSO

E7 D/A 1. D G D7 2. G

D7 G A FINE CODA D7

D.C. al C

TRIO

G Bm E1p G 1. A7 D7 D#

Em A7 D7 2. A7 D7 G 1. 4 D7

D.S. al FINE

NOT FAST

A

SCANDALOUS THOMPSON RAG

CHARLES L. JOHNSON (PSEUDONYM: RAYMOND BIRCH) (1899)

G D7 G D7 G D7 G E7 Am E7 Am E7 Am E7 Am E7 Am

D7 G A7 1. D7

D7 2. D7 G B D7

G B7 Em

SCANDALOUS THOMPSON-CONT.

3224

Am E7 Am n Am G/B D/A G/B n G C D7

G D7 1. G 1 1 n 2. G 1 1 n D.C. al fine CODA

TRIO G n n E7 Am F C/E n n A7# Dm Dm7 G7 1. C 9/8 9/8 n

D7# G D/A D7 G7 #A G/B n 2. C D E A G7 C FINE C Am F7 E7

Am G Cm6 D7 G G G D7/A +OVA BASSO

Fm/Ab G7 D7/A Fm/Ab G7 N/C N/C N/C N/C OCTAVES OCTAVES OCTAVES D.S. al FINE

DREAMING OF TOMORROW

LYRIC BY BENNY DAVIS
MUSIC BY JOE SANDERS (1925)

MOD 60 Eb Bb7 Eb7 Ab Eb Bb7 Eb F#0

Bb7 Bb7 Eb Gm D7 Gm Cm D7 Gm F#0 Gm F E0

ALL OF MY LOVE DREAMS HAVE FLOWN. MY DAYS ARE LONG. THE WORLD SEEMS WRONG. SAD-NESS IS ALL THAT I'VE KNOWN. AT NIGHT I

Dm F F7 Bb C7 F7 Bb7 CHO. Gm Bb7

WEEP, I GO TO SLEEP JUST DREAM-ING: DREAM-ING OF TO-MOR - - ROW,

Eb Gm6 C7 Fm Cm7 Fm Gm Bb B0 G7 Cm G7 Cm F7

WHERE THEY KNOW NO SOR - ROW. SMILES AND SUN-NY WEA - THER SEEM TO LIGHT THE

Bb7 / / / / Eb Gm Bb7 Eb7 DR Ab Ab

SKY. DREAM MAN PLEASE DON'T WAKE ME, FROM MY CARES PLEASE TAKE ME.

Eb C7 Fm Eb G Fm7 Bb7 Eb / / / / COON-SANDERS NIGHTHAWK ORCH. ON VICTOR 19084 (1925)

DREAMING OF TO-MOR - ROW, WILL MY DREAMS COME TRUE?

SAM WOODING BAND (IN BERLIN)
DEUTSCHE GRAMMOPHON AX 20692
(IN 1926)

DEAUVILLE DOZEN w/ MIFF MOLE,
JOE VENUTI & VIC BURTON.
ON PATHE-DEAUVILLE # 36 258
(IN 1925)

BAILEY'S LUCKY SEVEN
(RED NICHOLS & MIFF MOLE)
VOCAL: AL BERNARD
ON GENNETT 3140 IN 1925.

MED FAST

BACK IN THE GOOD OLD DAYS

WORDS and MUSIC by RED MASCARA & PARKE FRANKENFIELD (1987)

THE GOOD OLD DAYS, THE

GOOD OLD DAYS!

I MISS THE ROOTIN' TOOTIN' GOOD OLD DAYS: THE VAUD-VILLE ACTS, THE
 I CAN'T FOR-GET A-BOU-T THE GOOD OLD DAYS: THE SUN-DAY CON-CERTS
 I LIKED 'EM BETTER IN SO MA-NY WAYS.

MIN-SIREL SHOWS, IN THE PARK, RAGTIME MUSIC, AND THE OL' BAN-JOS. THE AF-TER DARK. HIGH-BUTTON SHOES, THE DERBY
 SHOW-BOATS ON THE RIVER.

HAT, AND BIS-TLE, AND ALL THOSE BARBER-SHOP MEL-O-DIES. AND HOW THE GANG WOULD SING AND
 DANCE TO-GETH-ER, WILL AL-WAYS LIVE IN MY MEM-O-RIES. THE

D.C. ad

CODA

TAKE IT FROM ME, THINGS AIN'T LIKE THEY USED TO BE, BACK IN THE GOOD OLD DAYS.

TAG

THOSE ROUGH AND TUM-BLE, THOSE ROARIN'-SOARIN' DOG-GONE GOOD OLD DAYS.

(INSTRUMENTAL)

CHELSEA ON DOWN

ROBIN WEITERAU (1959)
 With the GREAT PACIFIC JAZZ BAND (SAN FRANCISCO)

A

B

Db C7 [BREAK] Fm G7 C7 Fm

Bbm G° C7 Fm [C] Ab Db

Ab Eb7 % Ab Ab F7 Bb7

Bb7 Eb Bb7 Eb7 G7 Ab % Db

Ab Db Ab Db Ab 1. Bb7 Eb7 Ab Eb7 2. Bb7 Eb7 Ab

TAG (INSTRUMENTAL) BLACK WALL TUNNEL BLUES C. SONNENSTINE (ENGLAND 1953)

A Dm A7 Dm Dm A7 Dm G C

G C / A7 / Dm A7 Dm G7 C7

B F7 Bb7 Db C7 F C7 F7 Bb7

G G7 C7 F F7 Bb Bb7 F F7

Bb Db F7 Bb7 Db7 C7 F

TAG F Bb Bbm F RIT. A: OPT. REPEAT B: OPT. REPEAT B: SOLOS AD LIB A-B ENSEMBLE TAG (RIT.) ROAD MAP

3227

FROM DARRYL F. ZANUCK'S "MOULIN ROUGE"

COFFEE IN THE MORNING

LYRIC BY AL DUBIN

(1933)

MUSIC BY HARRY WARREN

MOD E_9 Eb Fm Fm⁷ Bb⁷ Fm⁷ Bb⁷ Eb Gm Cm⁷ G^o

AF-TER MA-NY SLEEPLESS NIGHTS I HAVE CHOSEN MY CA-REER. I THINK THAT I

Climb the heights, if no one will in-ter-fer-e. But the plan, I have in view,

ALL DE-PENDS ON YOU. I'VE GOT A MIS-SION, IT'S JUST A SIMPLE THING. I'VE TO DO WHAT I AM TOLD, IT'S MY DE-SI-RE TO WITH A WEDDING RING, IT'S

ON-LY ONE AM-BI-TION: TO HAVE THE RIGHT TO BRING YOU YOUR COFFEE IN THE MORN-ING AND KISSES IN THE

NAT-U-RAL AND NOR-MAL TO GIVE YOU EV-RY-THING FROM NIGHT.

AND TO KISS-ES IN THE NIGHT. THO' WEDDING BELLS SOUND SAD AND DIRGEY, THO' WEDDING

TIES MAY SPOIL THE FUN: WITH-OUT THE BEN-E-FIT OF CLER-GY, OH, I'M AFRAID IT CAN'T BE

Bb⁷ D.S. al^o 2ND ENDING

COODA

NIGHT.

JUST YOU, JUST ME

LYRIC BY RAY KLASSES (1929)
MUSIC BY JESSE GREER

YOU AND I ARE NEVER LEFT A-LONE. OUR NE-CESS-I-TY IS

MOST-LY PRI-VA-CY. EV-'RY SWEET-HEART THAT THE WORLD HAS KNOWN

HOPES TO FIND, SOME-DAY, A PER-FECT HIDE-A-WAY.

JUST YOU, JUST US, JUST YOU, FINE

JUST ME, JUST WE, JUST ME, LET'S FIND A CO-ZY SPOT TO CUDDLE AND

I'VE MISSED AN A-W-FUL LOT. MY TROUBLE IS YOU.

I'LL TIE A LOU-ER'S KNOT 'ROUND WONDER-FUL YOU.

Eb7 | . | Ab | Abm | Abm Eb | Eb Bb | B° | C#m
 OH, GEE! WHAT ARE YOUR CHARMS FOR? WHAT ARE MY ARMS FOR?

F7 | Bb7 | D.S. al FINE
 USE YOUR IM-A-GIN-A-TION!
 RED NORVO ORCHESTRA
 ON BRUNSWICK 8240 IN 1938.

ARTIE SHAW ORCH. with JOHN BEST,
 LES ROBINSON, TONY PASTOR and CLIFF
 LEE MAN (DRS.) ON BRUNSWICK 8010 IN 1937.

CLAUDE HOPKINS ORCHESTRA
 (WITH EDMOND HALL ON CLARINET.)
 ON DECCA 185 IN 1934.

SMITH BALLEW (VOCAL) with BARE RUSSIN,
 BOBBY VAN EPS (PNO.) - DICK Mc DONOUGH (GTR.)
 ON OKEH 41282 IN 1929.

CALIFORNIA RAMBLERS
 ON HARMONY 984-H IN 1929.

KEEP SWEEPING THE COBWEBS OFF THE MOON

LYRIC BY LEWIS and YOUNG (SAM) (JOE) (1927) MUSIC BY OSCAR LEVANT

MODERATO F7 | Bb | Bb/D | Db7 | C7 | F | F° | Gm7 | F | F
 COME ON CHILD-REN AND GATH-ER 'ROUND: I'VE GOT A LOT TO TELL.
 NO NEED WOR-RY-IN'. LOSE THAT FROWN. YOU'LL SOON BE FEELIN' WELL.

Bb | Db7 | C7 | F7 | Bb/D | Db7 | C7 | F | C7+ | 2. G7/D | Dm7
 BE-CAUSE THE CLOUDS ARE GRUMBLE-ING, DON'T THINK THE WORLD IS TUMBLE-ING. A LITTLE HOME P

G7 | G° | G7 | Dm7 | G7/B | C7 | CHO. | F | F7/Eb
 O-SO-PHY WILL HELP YOU SHAKE THAT SPELL. CHANGE ALL OF YOUR GRAY SKIES,
 WHAT GOD IS YOUR PIN-ING? CHASE ALL OF YOUR SOR-ROW.

Bb/D | Bbm/Db | F/C | F/A | Fm | Gm7 | C7 | C7 | F | F | D7
 TURN THEM IN-TO GAY SKIES. AND FIND YOUR SIL-VER LIN-ING. AND TAKE CARE OF TO-MOR-ROW. AND KEEP SWEEPING THE COBWEBS OFF THE MOON.

G7 | C7 | 2. F | F° | F7 | E7 | Am | E7 | Am | A | Dm7/A
 MOON. YOU'LL MAKE THE CLOUDS HUR-RY A-WAY, HUMMING A

Am7 | D7 | / / / | Eb° | G/D | Eb7 | D7 | Gm7
 LOVE-LY LOVE SONG. SOME, SOME LUCK-Y DAY, SOME-BO-DY MAY COME A-LONG.

C7 | CODA | F/C | G7/B | C7 | F | F7 | F° | Bbm6 | F | F
 KEEP SWEEPING THE COBWEBS OFF THE MOON.

3229

THE JOINT IS JUMPIN' JUMP TEMPO

WORDS BY ANDY RAZAF & J.C. JOHNSON
MUSIC BY THOMAS "FATS" WALLER

(1938)

THEY HAVE A NEW EX-PRESS-ION, A-

- LONG OLD HAR-LEM WAY, THAT TELLS YOU WHEN A PAR-TY IS TEN TIMES MORE THAN GAY.

TO SAY THAT THINGS ARE LUMP-IN', LEAVES NOT A SIN-GLE DOUBT THAT

EV-'RY-THING IS IN FULL SWING WHEN YOU HEAR SOME-BO-DY SHOUT (HERE 'TIS) THIS JOINT IS JUMP- THIS JOINT IS JUMP-

- IN', IT'S REAL-LY LUMP-IN'. COME IN CATS AND CHECK YOUR HATS, I MEAN - IN', IT'S REAL-LY LUMP-IN'. EV-'RY MOSE IS ON HIS TOES, I MEAN-

- THIS JOINT IS LUMP-IN'. THE PI-AN-O'S THUMP-IN'. THE DAN-CER'S BUMPIN'. - THIS JOINT IS LUMP-IN'. NO TIME FOR TALK-IN'. IT'S TIME FOR WALKIN'. (YES!)

THIS HERE SPOT IS MORE THAN HOT. IN FACT, THE JOINT IS LUMP-IN'. CHECK YOUR WEAPONS GRAB A JUG AND CUT THE RUG. I MEAN THIS JOINT IS LUMP-IN'. GET YOUR PIG FEET,

AT THE DOOR, BE SURE TO PAY YOUR QUARTER. BURN YOUR LEATHER ON THE FLOOR, BEER AND GIN. THERE'S PLENTY IN THE KITCH-EN. WHO IS THAT WHO JUST CAME IN? - JUST

AN-S-BO-DY'S DAUGH-TER. THE ROOF IS ROCK-IN'. THE NEIGH-BOR'S KNOCK- LOOK AT THE WAY HE'S SWITCH-IN'. DON'T MIND THE HO-UR, CAUSE I'M IN POW-

- IN'. WERE ALL BUMS WHEN THE WAG-ON COMES. I MEAN - ER: I GOT BAIL IF WE GO TO JAIL. I MEAN - THIS JOINT IS LUMP-IN'. (LET IT BENT!)

SEDRIC and his HONEY BEARS
 VOCAL BY MYRA JOHNSON
 ON VOCALION 4576 IN 1938.

THIS JOINT IS JUMP-IN!

FATS WALLER AND HIS RHYTHM with HERMAN AUTREY (TPT)
 and GENE SEDRIC (TENOR). ON VICTOR 25689 IN 1937.

I THINK I HEAR A WOODPECKER
 (KNOCKING AT MY FAMILY TREE)
 LYRIC BY HOUGH & ADAMS MUSIC BY JOS. E. HOWARD (1909)

FAM- 'LY TREE IS AN FATH- ER DAN WAS A
 AN- FUL SIGHT TO SEE FOR THE BARK IS ALL WORN BARE. - IT'S A BILST- ED STUMP WHICH IS MOST- LY PUNK, AND THE
 LIT- ER- AR- Y MAN. HE LIVED BY AND IN THE PEN. - WHEN HE GOT A- WAY, IT WAS SAFE TO SAY HE WOULD
 WORMS ARE NEST- ING THERE. - I'D POINT WITH PRIDE TO THE ONES WHO DIED IN MY GEN- E- AL- O-
 SOON BE BACK A- GAIN. - MY LIN- CLE FRANK, FOR HIS WORK IN A BANK, BY THE POLICE WAS IN DE-
 -GY, - BUT THE FACT IS THIS: ALMOST ALL MY KIN AND KITH HAVE BEEN HANGED UP- ON THAT TREE. I
 MAND. - WHILE MY COU- SIN ROY WAS AN AW- FUL HAND- Y BOY WITH A STOCKING FULL OF SAND. I
 THINK I HEAR A WOOD- PECK- ER KNOCKING ON MY FAM- 'LY TREE. WHILE I
 HEAR HIS KNOCK- KNOCK- KNOCK, - I THINK HE'S ON TO ME. - MY
 FAM- 'LY DID A WHOLE LOT OF THINGS THAT AREN'T IN HIS- TO- RY. - BUT WHEN
 HE GETS FREE WITH MY AN- CES- TRY, HE'S KNOCKING ME. - MY ME.

3231

It's a long way back to dear old Mother's knee

LEW DOCKSTADER

HIS GREAT MINSTREL COMPANY

WORDS BY ALFRED BRYAN
MUSIC BY HALSEY K. MOHR

(SEE P. 3093 FOR ANOTHER
MOHR OPUS ENTITLED:
"THE TANGO IN THE SKY")

(1906)



SLOWLY

WHEN THE WORLD IS WRAPPED IN SI-LENCE AND IN DREAMS I SIT A-LONE, COMES A
VISION OF THE PAST BE-FORE MY EYES. I CAN SEE MY DEAR OLD MOTHER SITTING IN OUR LITTLE HOME, 'THO A
SIMPLE COTTAGE WAS OUR PAR-A-DISE. WHEN THE EVENING MEAL IS OVER, ONCE A-GAIN I CLIMB HER KNEE. AND A-
-GAIN SHE CROONS A LOVE SONG, SWEET AND LOW. THEN FROM OUT THE FAM-LY BIBLE, SHE WOULD
SOFTLY READ TO ME: THE SWEET STOR-Y TOLD IN BETH-LE-HEM LONG A- GO. IT'S A
CHO. LONG WAY BACK TO DEAR OLD MOTHER'S KNEE, AND IT'S THERE TO-NIGHT A-GAIN I LONG TO
BE. AND I'D GLADLY LIVE LIVE O'ER, TO RE-TRACE MY STEPS ONCE MORE. IT'S A
LONG WAY BACK TO DEAR OLD MOTHER'S KNEE.

REBECCA (A SEASONED CITIZEN'S LOVE SONG)
RICK FAY (1993)

TIME IS THE THIEF OF ALL WE KNOW. IT PASS-ES US BY AS CHILL WINDS BLOW. AND

TRANSCRIBED BY ED METZ

THO' RE-MAIN-ING DREAMS ARE FEW OUR RAINBOW'S END IS STILL IN VIEW. SO, TELL ME NOW RE-BECCA WON'T YOU

CHOR. Bb Bbmaj7

SAY YOU CARE? JUST THINK OF MOMENTS WE COULD SHARE. YOU'RE THE WARMTH OF SUNLIGHT I'VE WAIT-ED FOR.

Gm7 C7 Cm7 F7 Bb / B° F7 Cm7 F7 Cm7 F7

YOU'RE THE SIGN OF SPRING I CAN'T IG-NORE. THE DAYS ARE RACING BY US IN A RUSH TO GO NO-WHERE, AND

Bb Eb7 Dm7 F7 Bb Bbmaj7 Gm7 C7

LIFE'S A GAME THAT SEEMS UN-FAIR. WE CAN'T CHANGE DES-TI-NY, RE-BECCA, PLEASE A-GREE TO

F7 Eb7 D7 G7 Gm7 C7

SPEND YOUR DAYS AND NIGHTS WITH ME.

Cm7 F7 Bb

KISS MAMA, KISS PAPA
AL HERMAN (1922) LEO. FAIRMAN

INSTRUMENTAL VERSE

2-BEAT Bb C7/G F7 Bb F7

F7 Gm7 F7 Bb F7 Bb F7 Bb C7/G F7 Bb F7

VOCAL

Bb / B° F/C C7 F F#° C7/G Ebm Gp F7

KISS

CHOR.

Bb Bb B° F/C F7 F7/C F7 F7+

MA-MA, KISS PA-PA, YOU WON-DER-FUL CHILD. "KISS MA-MA, KISS PA-PA: IT'S DOO LOVE YOUR MA-MA?" THEN HE STARTS TO COO: "DOES I LOVE MY MA-MA? WELL,

DRIN-ING ME WILD. I MUST BE SOME SORT OF A GAME THAT THEY PLAY, FOR

Bb 1. Bb F7 Bb F7 Bb Ab/Eb Eb° Eb / / / Bbmaj7 Bb

ALL THRU THE NIGHT I CAN HEAR HER SAY: "DOES DO!" THEY HAVE A PRETTY POLLY IN THE FLAT. EV-RY

C7 G7 C7 Cm7 F7 Cm7 F7 2. Bb Bb/Ab G7+ G7 G7+ G7

NOW AND THEN IT YELLS AT THE CAT: "KISS MA-MA, KISS PA-PA. GOOD NIGHT. SLEEP TIGHT."

C7 C7 E° F7 Bb Gm Gm7 C7 F7 Bb

3233

(INSTRUMENTAL)

TACK ANNIE

PAUL BARBARIN and
JOE OLIVER

(1927)

INTRO

Bbm7 Eb7 *n* — Bbm7 Eb7 *n*

BREAK

Ab / — Ab / — Eb7 Eb° Eb7 *n* / — A Ab Db7 Ab F7

Bbm7 Eb7 Ab Eb7 Ab Db7 Ab F7 Bb7 Eb7

Ab Ab° Eb7 Ab | BREAK (NO RHY.) | Ab Db7 Ab F7

Bb7 Eb7 Ab Eb7 B Ab Ab° Eb7 Ab Ab7 Db7

Db7 Ab F7 Bb7 Eb7 Db7 Ab Db7 Ab

C Db7 Ab Ab7 Db7

OPT. 8VA

Ab *n* — Ab7 Db7 Ab *n* — F7

BREAK

Eb7 Ab Db7 Eb7 Ab Eb7 D Ab

Ab7 Db7 Ab Eb7 / / Db7 Eb7

Ab Db7 Ab **E** Ab Ab° Ab Ab7 Db

Db Ab F7 Bb7 Eb7 Db7 Eb7 1. Ab Db7 Eb7 Ab Eb7

3234

2. Ab Ab **VARIETY BOYS (A 7-PE BAND)**
ON DECCA 8549 IN 1941.
BREAK

"TACK ANNIE" RECORDED ON VOCALION NO. 1049 IN 1926 BY:

KING OLIVER'S BAND WITH **KID ORY, ALBERT NICHOLAS,**
BARNEY BIGARD, LUIS RUSSELL & PAUL BARBARIN.

(EDITED FOR RANGE AND SIMPLICITY)

THE RAGTIME "BETTY"

JAMES SCOTT (1909)

NOT FAST

BREAK **(BREAK)**

TRB **TRB**

TRB **TRB**

D.C. ad lib **CODA**

C

D

3235

SCOTTISH
FOLK SONG

AULD LANG SYNE (FOR OLD TIME'S SAKE)

★ (1799)



SHOULD OLD AC-QUAINT-ANCE BE FOR-GOT AND NEV-ER BROUGHT TO MIND? SHOULD

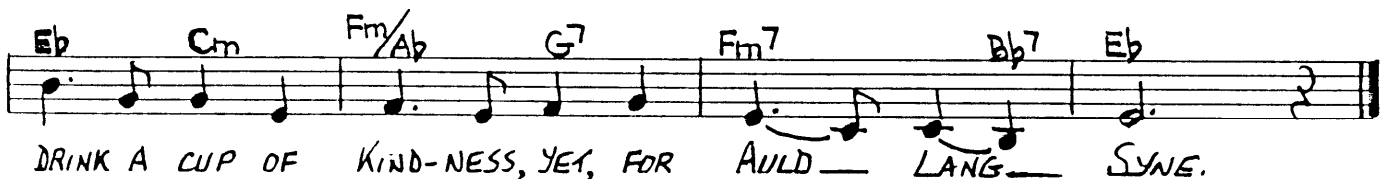


OLD AC-QUAINT-ANCE BE FOR-GOT AND DAYS OF AULD LANG SYNE? FOR

CHO.



AULD — LANG — SYNE, MY DEAR. FOR AULD — LANG — SYNE. WE'LL



DRINK A CUP OF KIND-NESS, YET, FOR AULD — LANG — SYNE.

ADAPTED FROM A TUNE OF THE SCOTTISH LOWLANDS, AULD LANG SYNE IS ONE OF AMERICA'S THREE ALL-TIME TOP SONGS (AFTER HAPPY BIRTHDAY and HE'S A JOLLY GOOD FELLOW). BESIDES BEING THE THEME SONG FOR NEW YEAR'S EVE, IT HAS BEEN USED AT REUNIONS, PARTINGS, GRADUATIONS and OTHER TYPES OF SENTIMENTAL CELEBRATIONS.

THE MELODY IS BUILT ON THE PENTATONIC SCALE (FIVE TONES), AND CAN BE PLAYED ON THE PIANO, USING ONLY THE BLACK KEYS, STARTING ON Db IN THE KEY OF Gb.

* [1799 IS ABOUT WHEN THE SONG BECAME POPULAR IN AMERICA, AFTER BEING BROUGHT BY BRITISH IMMIGRANTS IN THE EARLY 1790'S.]

3236

(FEATURED IN MGM'S "UNTAMED") MED. SLOW DREAMILY

CHANT OF THE JUNGLE

LYRIC BY ARTHUR FREED (WRITERS OF "TEMPTATION") (1929)
MUSIC BY NACIO HERB BROWN P. 278

Dm F

LA - ZY WINDS ARE

Dm // Gm Dm Gm Em7 A7 Dm // Gm A7 Dm F

SWAY-ING THROUGH THE JUN-GLE TREES. NA-TURE'S SOFT-LY

Dm // Gm Dm Gm A7 Dm // Gm A7 Dm F

PLAY-ING A LOVE SONG IN THE BREEZE.

CHO.

LANG - UID AND PLAIN - TIVE, HEAR THE CHANT OF THE
MEL - O - - DY NA - - TIVE, HEAR THE CHANT OF THE
FREE AS A GYP - - SY, WHILE THE CHANT OF THE

1. D A7 A7+ 2. D / Am7 D7 G Gm6 D

JUN-GLE. JUN-GLE. FOR IT SINGS OF SAV-AGE

D / Gm6 D Gm Gm6 D A7 / Em7 A7

CHARMS, TROP-IC NIGHTS AND LOV-ER'S ARMS.

CODA

Dm Eb7 Dm Eb7 D G7 D

JUN - - GLE IS CALL - - ING TO ME.

RECORDED BY JOE VENUTI w/ BILL RANK, LENNIE HAYTON,
EDDIE LANG, VOCAL BY SMITH BALLEW.
ON OKEH RECORDS (41320) IN 1929.

CASA LOMA ORCH. w/ SONNY DUNHAM, PEE WEE HUNT,
CLARENCE HUTCHERIDER & TONY BRIGLIA ON DRUMS.
ON DECCA 463 IN 1935. (AN EARLY DECCA RECORD)

LARRY CLINTON ORCHESTRA
ON VICTOR 26076 IN 1938.

CALIFORNIA RAMBLERS
VOCAL BY IRVING KAUFMAN
ON HARMONY 1016-H IN 1929.

3237

BRIGHT SWING

AT THE SWING CATS BALL

WORDS & MUSIC BY
LUIS RUSSELL and WM. CAMPBELL (1938)

COME ON AND GET SET FOR THE PARTY,
NO TIME TO LOSE, PLEASE DON'T BE TARDY,

Musical staff with notes and rests.

TO-MOR-RONIGHT AT THE
TO-MOR-RONIGHT AT THE

SWING CATS HALL. COME ON AND LET THEM SEND YOUR BODY AT THE SWING CATS
GET IN THE GROOVE WITH EV'RY-BD-DY AT THE

Musical staff with first and second endings.

BALL.

BALL.

YOU'LL HEAR BENNY GOODMAN ON HIS CLAR-I-NET SAY DA-DI-YA, DA-DI-
HEAR TOMMY DORSEY MAKE HIS TROM-BONE SLIDE WITH

Musical staff with notes and rests.

-YA, DA-DI-YA

WATCH TEDDY WILSON THOSE I-VRIES FREY WITH DA-DI-YA, DA-DI-YA, DA-DI-YA.
WATCH NISTER KRUPA BEAT OUT THOSE HIDES WITH

Musical staff with notes and rests.

FLOAT-ING ON AIR
PARK AV-EN-UE

CRAV-ING FOR ACTION
WILL DO THEIR SWINGING

TO-MOR-RONIGHT AT THE SWING CATS HALL.

Musical staff with notes and rests.

I'M GON-NA SWING TO MY SAT-IS-FAC-TION AT THE SWING CATS BALL.
YOU CAN'T RE-FUSE TO UOIN IN SWINGING

YOU CAN SWING!
SWING!

Musical staff with notes and rests.

YOU CAN SWAY!
YOU CAN SWAY!

YOU CAN SWING AND SWAY 'TIL THE BREAK OF DAY, AT THE
YOU CAN SWING AND SWAY WITH SAM-MY KAYE, AT THE

Musical staff with notes and rests.

SWING CATS BALL. YOU CAN BALL. YOU'LL

Musical staff with notes and rests.

CODA

BALL. AT THE SWING CATS BALL, AT THE SWING CATS BALL.

THROUGH MUCH OF THE 1930'S, THE BAND LOUIS ARMSTRONG FRONTED WAS
THAT OF PIANIST LUIS RUSSELL. IT HAD POPE FOSTER ON BASS, and
FEATURED JIMMY ARCHY ON TROMBONE & PAUL BARBARIN ON DRUMS.

3238

HUSTLIN' DAN

(1930)

MUSIC BY J. CRAWFORD
LYRICS BY BESSIE SMITHSLOW BLUES

THIS IM-PORT-ANT FEL-LA, ALL YOU BROWN AND BLACK GALS TOO,
TELL YOU 'BOUT A BLACK MAN, BEST THAT EVER WAS, YOU. HUST-LIN' DAN,
HE WAS MY MAN.

EXTRA VERSES

Talk about your lover, he can more than satisfy me;
Master of my weakness, everything a man could be.
Hustlin' Dan - oh, he's my man.

He was one good gambler, he would gamble anywhere;
Knows the game and plays it, always plays it on the square.
Hustlin' Dan - yes, he's my man.

Yes, he was a hustler, grounders calls him Hustlin' Dan;
Born down on the levee, was a rough and tumble man.
Hustlin' Dan - umm, he's my man.

He got sick one morning, just about the break of day;
Heebie was upon him, had to send my man away.
Hustlin' Dan - he was my man.

While he was in Dimsville, sent him money all the time;
Prayed to the Lord above me, "Please don't take that man of mine."
Hustlin' Dan - Lord, he's my man.

Since he's gone and left me, bought myself a big forty-four;
Gonna join my good man, I don't wanna live no more.
Hustlin' Dan - Lord, he's my man.

AS RECORDED BY BESSIE SMITH ON COLUMBIA 14554-D
with ED ALLEN (CORNET) & STEVE STEVENS (PIANO) IN 1930.

3239

I LOVE MY STEADY, BUT I'M CRAZY FOR MY "ONCE-IN-A-WHILE"

WORDS BY IRVING HINKLEY
(SING BOTH VERSES)

(1910)

MUSIC BY ALLAN W.S. MACDUFF

RU-DOLPH, A REAL NICE CAN-DY KID, FOR CARRIE LEE HAD BOUGHT A DIAMOND RING. —
AF-TER A FEW NIGHTS OF GOOD FUN, EV-'RY DOLLAR RU-DOLPH HAD WAS SPENT. —

SHE WAS MOST WAIT-ING AT THE CHURCH, AND RU-DOLPH SURELY HAD AN EA-SY THING. — SHE
BROKE, JOKE, HE HAD NO PLACE TO GO. A SEC-OND TIME TO CARRIE'S HOUSE HE WENT. — HE

TOLD HIM HE MUST CALL TWICE EACH WEEK. "I WILL MAKE IT MUCH MORE BINDING", SO SHE SAID. — THE
WALKED RIGHT UP TO THE PAR-LOR DOOR. THE LIGHTS WITH-IN WERE VERY, VERY DIM. —

SEC-OND NIGHT HE WAS SUP-POSED TO CALL, HE SENT A NOTE AND THIS IS WHAT SHE READ: I
CAR-RIE SAT UP-ON AN- OTH-ER'S LAP, AND LAUGH-ING-LY SHE SIMPLY SAID TO HIM: I

CHO. LOVE MY STEADY BUT I'M CRAZY FOR MY (MM) "ONCE-IN-A - WHILE." THERE'S
LOVE MY STEADY BUT I'M CRAZY FOR MY (MM) "ONCE-IN-A - WHILE." THERE'S

GRA-CIE, DAI-SY AND THE OTHERS, AND THEY ALL ARE LIUST MY STYLE. I
MAR-RY, LAR-RY AND THE OTHERS, AND THEY ALL ARE LIUST MY STYLE. I

MAR-RIED KNOW YOUR LIFE MAY ALL BE SINNY BUT FOR ME 'TWOULD BE A TRIAL. I
PROM-IS-ES ARE TRUE, DEAR, WHEN YOU WALK ME DOWN THE AISLE: I

LOVE MY STEAD-Y, BUT I'M CRAZY FOR MY (MM) "ONCE-IN-A- WHILE." -WHILE."

COME MA' HONEY, COME

WORDS BY J.P. SINNOTT
MUSIC BY VERA WILKENS

(1913)

HON-EY, HON-EY, SEE THE MOON UP IN THE SKY A-

SHIN-IN'. BIG MOON, BIG MOON: EV-'RY NIGHT IT'S SHIN-IN' FOR YOU SEEMS A PIN-IN'.

I FEAR HON' DEAR, SOME NIGHT WHEN THE MOON IS LONE-LY, LONE-LY, HE'LL CALL

COME MA' HONEY, COME - CONT.

3240

G E7 A7 A7 Cm Eb D7 G C/E Eb CHO. G7/G G° G7
 YOU ALL UP TO BE HIS MOON GAL. THAT GREAT BIG YEL - LOW MOON WILL LOOK DOWN
 LONE - SOME HERE, SO WON'T YOU
 C Em7/B A7 D7m Dm7 F#° 1. C/G Em/G G7 C C°
 ON - YOU, SOON, AND SAY "MA' LA-DY LOVE, COME UP - A-BOVE. I WANT YOU FOR MY
 COME UP DEAR? MUST TAKE AN AE-RO CAR. IT
 C C/E Eb 2. C/G G7 C/E Cm G7 D G7 C
 OWN. IT'S MIGHT-Y AIN'T SO FAR. SO COME MA' HON-EY, COME."

ARE YOU HAPPY?

LYRICS: JACK YELLEN
 MUSIC: MILTON AGER (1927)

INSTR. VERSE

Bb7 Cm7 C#° Dm7 Eb7 Fm7 F#° Eb/G B7/F# Fm7
 Fm7 Bb7 Eb/G Ebm6 Bb7/F Bb7 Eb Ebm
 Bb/F Dm7/F Dm7 G7 Cm Cm7 F7 Bb Bb° Bb7 E° Fm
 Ab Eb Cm7 Fm7 G7/D Db° F7/G B° Cm F7 Bb B7/F# B7 B7/F#
 CHO. Bb7/F E° Bb7/F Fm7 Bb7 D° Db7 C7
 ARE YOU HAP-PY WITH-OUT ME NEAR? ARE YOU SMIL-ING TO HIDE A TEAR?
 ARE THERE MO-MENTS WHEN YOU RE-GRET
 F7 F7/C B7-s Bb7 A7 Bb7 Eb Gm A7 Fm F# Bb7
 OH HOW OPT-EN I'VE WOND'ERED WHETHER YOU HAVE FOR-GOT-TEN ME AL-TO-GETH- - ER.
 CODA Bbm7 Eb7 Ab° G7 Ab° Eb7 F7 F7/C B7-s Eb Gm C7
 THAT YOU BROKE YOUR VOW? TELL ME TRU-LY, OLD PAL OF MINE, ARE YOU

Bbm6 Fm Fm7 Bb7 Eb/B B7/F Eb
 REAL-LY HAP-PY NOW?
 RHYTHMIC EIGHT CALIF. RAMBLERS
 ZONOPHONE 5045 PATHE-ACQUELLE 36673
 (ENGLAND-1927) IN 1927

NOBLE SISSLE ORCH. W/ RUBE BLOOM & STEVE GTR. ON OKEH 40882 (IN 1927)	VOCAL BY ANNETTE HANSHAW W/ JOE VENUTI, EDDIE LANG ON PATHE-ACQUELLE 36673 (IN 1927)	ARTHUR DRIGGS and his SAVOY SYNCOPATORS DEUTSCHE GRAMMOPHON # 21130 (1928) IN BERLIN, GERMANY
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(GIRL VOCAL) MOD to

ALL NIGHT LONG

SHELTON BROOKS (1912) I HAVE A PHO - TO OF MY BEAU, I GOT SO NERV - OUS FROM THE STRAIN, THAT

AL - WAYS KEEP IT NEAR. AND EV - RY - TIME I LOOK AT IT - IT BRINGS A SIGH OR I CAN SLEEP NO MORE. I GET TO THINK - ING OF MY BOY, 'TIL I OFT' WALK THE

TEAR, ALL NIGHT LONG, ALL NIGHT LONG. I'VE ALL NIGHT

CHO. LONG I AM A - DREAM - ING, DREAMING OF MY MONEY BOY. HEAR THAT HE'S RE - TURN - ING, MY POOR HEART WILL THEN GROW STRONG.

ALL NIGHT LONG THE LOVE LIGHT'S BEAM - ING: LONG - ING JUST TO SEE MY THEN I KNOW I'LL CEASE MY YEARN - ING:

PRIDE AND JOY. WHEN I ALL NIGHT LONG, ALL NIGHT LONG.

MOD to

THE ONE THAT I LOVE LOVES ME

W/M BY ROY TURK and FRED E. AHLERT (1929) EV - 'RY - ONE'S HAP - PY SO IF I'M HAP - PY,

WHEN THEY'RE IN LOVE: SMILIN' THE WHOLE DAY THRU. YOU OUGHT - A GUESS THAT I LOVE SOME - ONE TOO. BUT THERE'S AN - OTH - ER

REASON FOR ME BEING IN PERFECT BLISS. LET ME EX - PLAIN. IT ALL A - MOUNTS TO THIS:

CHO. ONE THAT I LOVE LOVES ME. HO! HO! HA! HA! HEE! HEE! I'M AS HAPPY AS I CAN BE 'CAUSE THE ONE THAT I LOVE LOVES ME. BUY - IN' A BUNG - A - LOW? HEE! HEE! HA! HA! HO! HO! WHERE THE COU - PLE OF YEARS YOU'LL SEE - A BRAND NEW FAM'LY TREE. WHAT A

HAPPY AS I CAN BE 'CAUSE THE ONE THAT I LOVE LOVES ME. BUY - IN' A BUNG - A - LOW. HE'S "NA - BE - IIS - CORP - US". I'VE HEARD THAT WORD BE - FORE. HE'S

THE ONE THAT I LOVE LOVES ME - CONT.

Abm Cb Eb D7 Eb7 C7 Fm7 Bb7

"VICE-A-VER-SA", AND WHEN YOU'RE THAT, YOU CAN'T BE AN-Y MORE. IN A

CODA F7 Bb7 Bb7+ Eb

ON THAT I LOVE LOVES ME.

SHE'S JUST PERFECT FOR ME

BOB HELM & WELDEN KEYS (1963)
(RECORDED BY CLANCY HAYES & YANKEE CLIPPERS)

C7 Bb7 A7 D7 G7

I LOOK'D A-ROUND AND FOUND A PLACE TO LAND ON SOL-ID -GROUND.

C7 Bb7 A7 D7 G7

I WANT TO IN-TRO-DUCE YOU TO THE FU-TURE MISSES YOU KNOW WHO.

CHO.

C7 Bb7 A7 D7

I'VE GOT A GAL NAMED EM-I-LY RANK... SHE'S ALL OF SEV-EN FOOT THREE. HER BUT SHE DOESN'T MOVE SO FAST AN-Y MORE! SHE HAS AN OLD-ER TRICK KNEE.

F F# C/G A7 D7 G7+ G7 C

FA-THER IS THE PRES-IDENT OF THE NA-TION-AL BANK, AND SHE'S JUST PERFECT FOR ME. SHE CAN WRITE A CHECK IN SEV-EN FIG-URE'S OR MORE, AND SHE'S JUST PERFECT FOR ME.

C7 Bb7 A7 D7

HER DIS-PO-SI-TION MAKES WEAKER MEN CRY, WOULD RUN A SKUNK UP A TREE. SHE'S SORT OF SKINNY, GETS THINNER EACH YEAR. SHE NOW WEIGHS SEVENTY-THREE. HER SHE'S

F F# C/G A7 D7 G7 C

CELLAR'S SIMPLY LOADED WITH BOURBON AND RYE. WELL SHE'S JUST PERFECT FOR ME. NOT MISS UN-I-VERSE, BUT SHE'S VE-RY SIN-GERE. WELL, SHE'S JUST PERFECT FOR ME.

Dm7/A G# A7 A7+ Bb7 A7

I'M NOT GREEDY AT ALL BUT WHEN I THINK OF THE BREAD LINE: I'M NOT LOOK-ING FOR WEALTH, BUT NOW THAT WE'VE SET UP THE BIG DATE,

D7 G7 G° G7

THEN I THINK OF THAT HEADLINE AN- NOUN-ING OUR WED-DING DAY. I'M JUST MARK-ING THE TIME WHEN I HANG UP MY ROL-LER SKATE.

C7 Bb7 A7 D7

WE'VE SET THE DATE SHE'S WRITTEN HER WILL. GUESS WHO'S THE BENEFICIAR - Y? SHE GAVE ME BONDS AND CRUISERS AND SUCH. SHE'S JUST AS THOU'FUL AS CAN BE. AL-I'M

F F# C/G A7 D7 G7 C

-THOUGH SHE'S IN HER EIGHTIES AND SHE'S FRE-QUENT-LY ILL: WHY SHE'S JUST PERFECT FOR ME. GET-TING SEN-TI-MENTAL FOR THE SOUND OF HER CAUTCH. WHY, SHE'S JUST PERFECT FOR ME.

3243

IF I SHOULD DIE BEFORE I WAKE (HOW WILL I KNOW I'M DEAD?)

LYRIC BY THOMAS L. GRAY

(1910)

MUSIC BY BERT WILLIAMS

MODERATO

B \flat B \flat + B \flat 6 B \flat

TO A RE-VI-VAL MEET-ING WENT NE-RO RAS-TUS BOLES. AND PAR-SON BROWN WAS TRYIN' TO

B \flat B \flat 7 D \flat F \flat /C F \flat C \flat F \flat B \flat E \flat B \flat E \flat /B \flat

SAVE THE COLORED SOULS. DE PARSON SPOKE OF DEATH UNTIL IT MADE THE DARKIES CRY. HE SAID "WHILE YOU'RE ASLEEP 10-NIGHT,

B \flat E \flat /B \flat B \flat G \flat B \flat 7/F G \flat 7/E B \flat 7/F G \flat D \flat /F

SOME OF YOU MAY DIE." RASTUS SAT UP IN HIS SEAT. HE HAD A PUZZLED LOOK. AND WHEN THE PREACHER

F+ B \flat G \flat B \flat 7/F G \flat 7/E G \flat 7 F G \flat 7

GLARED AT HIM, THE POOR FEL-Low SHOOK. THE PARSON SAID "IF YOU ARE BAD, YOU'LL SURE GO DOWN BE-Low." RASTUS SAID "LOOK HERE!

C \flat F \flat G \flat C \flat

WHAT I WANT TO KNOW: IF I SHOULD DIE BE-FORE I WAKE, HOW WILL I KNOW I'M DEAD? HOW

F \flat A \flat 7/G \flat C \flat 7 A \flat 7 F \flat 7 B \flat C \flat 7 F \flat NC F \flat G \flat 7

WILL I KNOW MY SOUL HAS FLOWN, IF NOTHING HAS BEEN SAID? WHO'S GOIN' TO TIP ME OFF TO WHAT IS

G \flat C \flat C \flat 6 C \flat 7 C \flat 6 C \flat C \flat 6 C \flat 7 C \flat 7 F \flat

GO-IN' ON? MUST I WAKE MY-SELF UP, TELL MY-SELF I AM GONE? IF I SHOULD DIE BE-

C \flat 7 F \flat C \flat 7 F \flat B \flat F \flat B \flat

-FORE I WAKE, HOW WILL I KNOW I'M DEAD?

LITTLE JOE

NED MILLER and JULES STEIN (1931)

E \flat C \flat G \flat C \flat F \flat B \flat 13 E \flat A \flat E \flat /

LITTLE PICKA-NIN-NY, STARS ARE IN THE SKY. TIME THAT YOU WERE IN YOUR BED.

E \flat C \flat F \flat 7 B \flat 7 C \flat E \flat F \flat B \flat B \flat 7 (+5) CHO. E \flat E \flat A \flat C \flat

GO TO SLEEP, WHILE MAMMY CROONS A LUL-LA-BY TO HER LITTLE CURLY HEAD. LITTLE JOE,

E \flat A \flat E \flat 7 B \flat 7 E \flat A \flat E \flat E \flat 7 A \flat E \flat G \flat 7 A \flat C \flat 7 E \flat B \flat 7

DOE, LITTLE JOE, THO' YOUR COLOR ISN'T WHITE, YOU'RE MORE THAN MIGHTY LIKE A ROSE TO

LITTLE JOE, THO' YOUR EYES ARE BLACK AS COAL, YOUR LITTLE SOUL IS WHITE AS SNOW TO

LITTLE JOE - CONT.

3244

1. Eb Cm Fm7 Bb7 Bb7+ 2. Eb Eb Am7-5 D7 Gmi A7

ME. LITTLE ME. KINKY HEADED BA-BY, I

AL-WAYS WILL LOVE YOU 'TIL THE JUDGMENT DAY. EVEN THO' THE WHITE FOLKS MAY THINK NOTHING OF YOU, AND THEY

AL-WAYS CHASE YOU A-WAY. LITTLE JOE, LITTLE JOE, YOU'RE MY

LITTLE PRIDE AND JOY, YOUR MAMMY'S LITTLE COLORED SON-NY BOY.

TED WEEMS ORCH. (ART JARRET, VOCAL) VICTOR 22646 (31)	BENNY GOODMAN & HIS ORCH. MELTONE M12149 (1931)	MILDRED BAILEY & HER ORCH. (ED SAUTER, ARR.) VOCALION 3553 (1937)	LOUIS ARMSTRONG & HIS ORCH. OKEH 41501 (1931)
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MED. SLOW (♩=108) C7+ Fm C7 Fm Fm7

CRUEL DADDY BLUES

TIM BRYAN, CHRIS SMITH, AL SIEGEL (1922) THE LEAVES ON THE TREES, I SAY THE LEAVES ON THE TREES ARE

Bb7 Fm7 F7 Bb7

FALL-ING DOWN. AND SEE ME HERE ON MY KNEES, YES I'M DOWN HERE ON MY KNEES, A CRAWL-ING

F G7 C Bb°

'ROUND TO THE MEAN-EST MAN IN TOWN. LAWDY KNOWS YOU'RE A HOUND:

CHD.

D7+ D7 D7+ Am6 D7 G7 Dm7 G7 C7 E7

CRU-EL DAD-DY DON'T LEAVE ME. IF YOU DO-I SHALL DIE. YOUR CAMEL-BACK TRUCK IS PACKED,

Gm7 C7 F Fm3 Fm3 Bb7 D7+ D7 D7+ Am7 D7

THERE'S NO DOUBT. BUT I'LL BET YOU'LL NE-VER, NE-VER DRAG IT OUT. IF YOU GO-IT WILL GRIEVE ME.

G7 Dm7 G7 Gm7 C7+ F D7 G7 C7

HON-EY THAT AINT NO LIE. A GOOD GAL LIKE ME IS HARD TO FIND. SO CRU-EL DAD-DY CHANGE YOUR

F/A Am7 D7 G7 C7 F Bb7 F

MIND, I MEAN: CRU-EL DADDY CHANGE YOUR MIND.

VOCAL BY LEONA WILLIAMS
and her DIXIE BAND (WITH
PHIL NARDLEON, MIFF MOLE,
F. SIGNORELLI) COL. A-3565

3245 TANGO (MODERATO) (TYPICAL BASS RHY.)

FANDANGO

CHRIS SMITH

(1921)

MISTER BANIST IS A SWELL PI-AN-IST AND A GREAT COM-POS-ER,

C / Am G7+ C

TOO. NOT LONG A-GO HE WENT TO MEX-I-CO, AND THERE HE PICKED UP A MEL-O-DY,

E / G7 / C

NEW. HE BROUGHT BACK WITH HIM A PE-CULIAR RHY-THM. ALL THE GREATEST CRI-TICS SAY

G/D Cm Eb G/D D7 A7/E D7 G7 C

IT'S A BEAU-TY, CUTE-Y-CUTE-Y. I HEARD IT YES-TER-DAY: THAT FUNNY FAN-DAN-GO,

C C# G7/D G7 Dm7/G Am7 Dm Dm/G G7+

— THAT MEXICAN TAN-GO. — IT IS A NEW ONE, A BLUE ONE FROM

C / 2 G7 G7+ C / 1 C# G/D D7

MEX-I-CO. — OLD SEN-OR PI-MEN-TO — GOT ON TO THE TEM-PO.

G/D / Cm Eb G/D Cm Eb D7 Cm Eb D7 G7 Cm/G G° G7 G7+

— AND HOW THAT WERD SYN-CO-PA-TION, BLUE MOD-U-LI-TATION HYP-NO-TIZED THE MEXICAN NATION.

* C C Eb° G7/D G7 / 1 / 1 G°

ONE AND TWO AND ONE AND TWO, THEY DANCE IT, THEY PRANCE IT EV-'RY NIGHT BE-

G7 G° E7 B7 E7 E7+ Am 2 Am7-5 Ab7

-NEATH THE MEL-LOW MOON. — FULL OF MAJORS AND MIN-ORS, — NO MEL-O-DY'S

G/E G/E C 2 C# G7/D G7 C

FINE AS — THAT FUNNY FAN-DAN-GO, — THAT MEX-I-CA-NA TUNE. —

(*) "LIFTED" FROM LA PALOMA

NEXT WEEK SOMETIME, BUT NOT NOW

LYRIC BY JAMES BURRIS

(1911)

MUSIC BY CHRIS SMITH
and BERT WILLIAMS

I'M CHEAP, I'M TIGHT A-CROSS THE CHEST, SO SOMEONE SAID TO-DAY. I'LL JUST
WENT OUT WITH A BUNCH LAST NIGHT, GOT PICK-LED TO THE EYE. BUT

1. E#m G#f C#7 F#m B7 Em Em D/F# Dm/b F Em7 A7

'CAUSE I DON'T ACT LIKE A FOOL AND THROW MY COIN A-WAY.

2. E A/E E7 D#f C#7 F#m D#f E7 D/F# E7/G# E7 A / D/F# E7 A7

WHEN THEY ASKED ME TO BUY A DRINK, I WAS-N'T TOO PICKLED TO CRY:

CHO.

D Bm Bm6/G# D/A A7 D / / E7 A7 D Bm

NEXT WEEK SOME-TIME, BUT NOT NOW. CAN'T STAND

Bm6/G# F° A/E E7 A Dm/A A2 D9

NO MORE RIGHT NOW, NO HOW. JUST WAIT, LET ME SEE. GIVE ME

D9 Bm7 E7 F° A/E E7 A/E E7 A7

TIME FOR TO THINK, I'LL TELL YOU EX-ACT-LY WHEN I'M GOIN' TO BUY A DRINK. 'T WILL BE 'BOUT

D Bm Bm6/G# D/A A7 D

NEXT WEEK SOME-TIME, BUT NOT NOW.

3247

BUSINESS IS BUSINESS WITH ME

(MALE VOCAL)

MODERATO

WORDS BY DILLY B. JOHNSON
MUSIC BY CHRIS SMITH

(1907)

I'M GOING A-WAY, AND I'M

FEELING MIGHTY GLAD. SO DON'T PLEAD, 'CAUSE YOU'LL MAKE ME AWFUL MAD. IF I RE-MEN-BER RIGHT, I TOLD YOU

ONCE BE-FORE THAT YOU WASN'T GOIN' TO HURT MY FEELINGS NO MORE. 'TIS BEST FOR US TO BE A - PART.

AIN'T GOING TO LET YOU BREAK MY HEART. I DON'T KNOW WHERE I'M GOING, BUT I'M ON MY WAY. I'VE DONE SAID ALL I'VE

HAD TO SAY. **CHO.** BUS'-NESS IS BUS'-NESS WITH ME. — SORRY FOR TO LEAVE YOU BUT WE CAN'T A-GREE.

GOOD-BYE MISS LI-ZA JANE. DON'T KEEP TALK-ING, BABE, I'LL MISS MY TRAIN. I'M GOING WHERE

I WAS BORN, DOWN IN TEN-NES-SEE. GOT MY TRUNK AND SACHEL PACKED. DON'T YOU DARE TO CALL ME BACK.

BUS'-NESS IS BUS'-NESS WITH ME.

DONT BELIEVE ALL YOU HEAR, HONEY

(MALE VOCAL)

WORDS BY R.C. McPHERSON
MUSIC BY CHRIS SMITH

(1901)

'LONG THE ROAD BY FRAGRANT MEADOWS, WHERE THE MOON CAST LEAFY SHADOWS, ME AND LINDY WALKED TO-GETH-ER,

HAND IN HAND. TALKED A-BOU-T THE TREES, THE WEATHER. WON'D'RED WHEN THE BIRDS WOULD FEATHER. SAID SHE WAS THE SWEETEST GAL IN

ALL THE LAND. BU-T HER EYES WERE FULL OF DOUBTING, AND HER LIPS WERE SWEETLY POUTING, AS I MENTIONED SHYLY 'BOU-T THE

THINGS SHE'D HEARD. LIKE THAT I WAS ALWAYS FLIRTING, AND WITH OTHER GIRLS A-COURTING, THAT SHE DIDN'T THINK SHE E'ER WOULD

F7 Gm^b F7 7 7 7 **CHO.** C7 F7 Bb

TAKE MY WORD. NOW HONEY DON'T B'LEVE ALL YOU HEAR, BUT TAKE MY WORD AND HAVE NO OTH-ER GIRLS, I KNOW, BUT I HAVE NEVER BEEN THEIR

Bb Eb Cm | 1. C7 F7 Cm7 F7

FEAR. AS STARS ARE TRUE, SO I WILL ALWAYS BE TO YOU. NOR EV-ER LEAVE YOU, NE'ER DE-CEIVE YOU. THERE ARE BEAU. SO UUST BE -LIEVE' THAT I'LL BE

2. F7 Bb / Bb^o Eb⁷ Bb

TRUE, OH HON-ey DO.

THAT SNEAKY SNAKY RAG

WORDS & MUSIC BY CHRIS SMITH & ELMER BOWMAN (1912)

NOT FAST Em B7/F# E7/G# Am Am^b/C B7

DOWN IN THE SWAMPIEST PART OF TEN-NES-SEE - EV-'RY NITE ALL THE SNAKES GIVE A

Em B/F# Em B7 G D# Em B7/F# G#^o Am A7 D7 G Cm G#

CLAM-BOR-EE. THAT IS WHERE ALL THE TWISTS AND TWIRLS ARE SHOWN. EV-'RY SNAKE HAD A MOVEMENT OF IT'S OWN.

G/b Bb^o Cm A G#^o F^o B7/F# B7 B7+

TALK A-BOUT YOUR MONKEY DAN-CES, TALK A-BOUT YOUR BABOON PRAN-CES, RAVE A-BOUT SA-

B7 F^o F#m^b B7 Em (Em) A7 D A7

-LO-ME ALL YOU PLEASE. TALK A-BOUT YOUR TURKEY TROT-TIN', SOON THAT DANCE WILL

D E7 A7 D Gm^b/D D^o D7 / ↑

BE FOR-GOT-TEN 'CAUSE THE SNAKES HAVE ONE THAT THEY CAN DO WITH EASE.

CHO. E7+ E7 E7+ E7 A^o A7 A^o A7 D7

IT'S A DANCE THAT'S FULL OF GIN-GER. BEATS THE REEL FROM OLD VIR-GIN-IA. THE RATTLESNAKE RATTLED AND

D7 A7 D7 D7/F# F^o E7

SHOOK HIS HIP, AND CRACKED HIS TAIL LIKE A BUG-GY WHIP. THE GAITHER SNAKE WIGGLED AND WOBBLLED LIKE A WORM, WHILE THE

A7 A7/E Cm/Eb D7 D7+ G Eb

BIG BLACKSNAKE DID A TWISTIN' SQUIRM. THE BOA CONSTRICT-OR GOT PAR-TIC-'LAR, DID A MO-TION

Eb Eb7 G G# G^o G E7/G# D7 D7 G Cm D7 G

PER-PEN-DIC-LAR. IT'S THE SNEAKY, CREEPY, SHAKY, SHA-KY RAG. - IT'S CALLED THE SNAKE.

3249

MED. SLOW (♩=120)

ANNA, LET ME HEAR FROM YOU

CHRIS SMITH & EYDAY BOWMAN
[PP. 2230-2249 ARE ALL CHRIS SMITH SONGS] (1902)

DARKEY ONCE HAD LOVED A GAL NAMED AN-NA. SHE WAS A PERFECT BELLE, AND FULL OF PRIDE. THIS DARKEY USED TO COURT HER EV-RY EVE-NING. AND SHE HAD PROMISED TO BE HIS BRIDE. SHE LEFT HER HOME ONE DAY TO GO A-TRAV-LING. NO ONE KNEW THAT SHE'D GONE THAT DAY. THIS DARKEY GOT HER ADDRESS FROM HER MAMMY, AND SENT A LETTER THAT READ THIS WAY: OH! AN-NA, DO LET ME HEAR FROM YOU. HONEY, WON'T YOU WRITE M3 SOON? Don't You KNOW I HAVE BEEN A-LOOK-ING FOR A LET-TER THIS NOON? Now, ONE CENT WILL BUY A POST-AGE CARD. JUST A FEW LINES WILL DO. OH! AN-NA, MY AN-NA, OH! AN-NA, LET ME

TILDA FROM OLD SAVANNAH (1904)

CHRIS SMITH and JOHN LARKINS

I'VE COME TO ASK YOU FOR YOUR HAND TO NIGHT, I HAVE A WARM SPOT IN MY HEART FOR YOU. MY LIT-TLE AN-GEL WHILE NO ONE'S IN SIGHT, I'VE LOVED YOU LONG-ER THAN YOU REAL-LY KNEW.

LET'S STEAL A KISS, DO BE MY PET. MY LIT-TLE MISS, YOU'LL NOT RE-GRET. I LOVE YOU MORE EACH DAY, LIS-TEN TO WHAT I SAY:

TIL-DA FROM OLD SA-VAN-NAH, I LIKE YOUR WAYS AND MAN-NER. YOU ARE THE SWEETEST LA-DY