

IN THE LAND. (In the land) ALL OF THE WHILE, GIVE ME A THRILL. 'CAUSE I  
 LOVE YOU, MY TIL-DA ANN. ANN.

Chords: G7/D, G7, C7, F, F7/Eb, D7, Gm, Bb, Bb/B, Abm/D

Chords: F/C, G7, C7, 1. F, Ab°, Gm7, C7 CHO., 2. F, Bb, F, ^

**YOUR FACE LOOKS FAMILIAR TO ME** MOD to Eb7 Ab F7

W/M by CHRIS SMITH and EYDAY BOWMAN (1902) JOHN JENKINS IS A COUNTRY COON JUST AT THE BELLMAN'S BALL, A SWELL AF-

LAND-ED HERE. AND HE WAS CRA-ZY FOR TO BE A SPORT. HE MADE HIMSELF AC-QUANT-ED WITH THE  
 -FAIR, ONE NIGHT, AND JOHN AND ALL OF HIS NEW FRIENDS WERE THERE. THEY  
 COONS A-ROUND. SO THEN THEY TAUGHT HIM HOW TO BE A GOAT. 'T WAS TOLD THAT COUNTRY COON TO MAKE HIM-  
 -SELF AT HOME. SAID THEY'D REALLY MAKE HIM WELCOME, SHO'. JOHN SAW A GAL HE THOUGHT HE KNEW. AND AP-  
 -PROCHED HER IN A BRA-ZEN WAY. SAID, "HELLO SUE, NOW AIN'T DAT YOU? OH KISS ME GAL, I  
 SAY!" JOHN TRIED TO KISS HER RU-BY LIPS, BUT KISSED A RA-ZOR BLADE IN-STEAD. SHE  
 STARTED TO CUT POOR JEN-KINS UP. TO SQUARE HIMSELF, HE SAID: EX-CUSE ME BUT YOUR FACE LOOKS FA-  
 -MIL- IAR TO ME. OR ELSE I WOULDN'T HAVE TAK-EN SO MUCH LIB-ER- TY. YOU SEE I  
 THOUGHT YOU WAS A LADY FRIEND FROM MY TOWN. NOW I GUESS I'LL HAVE TO GIT BACK AND SIT DOWN. EX-  
 -CUSE ME BUT YOUR FACE LOOKS FA- MIL- IAR TO ME."

Chords: Bb7, Eb7, Ab, 1. Fm, Ab, Db/F, F7/Eb, Bb7/B, Bb7, Eb7, 2. Db, Dbm, Ab/C, Db, Bb7, Bb7, Eb7, CHO., Ab, Db, F7, C7/G, C7, Fm, C7, C7, Ab, Eb7/Bb, Bb7, Eb7, Ab, F7, Bb7, Eb7, Ab, Fm, C7, Eb7/Bb, Ab, Abm, Ab, Db, F7, Bb7, Eb7, Ab

SMITH & BOWMAN ALSO WROTE "GOOD MORNING CARRIE"

3257

# IF YOU AIN'T GOT IT, GO AND GET IT

WORDS BY ALFRED BRYAN

(1909)

MUSIC BY CHRIS SMITH

M2D E2

Chords: G, G/B, B+, A7, D7, D7/F#, 1. G6, Em7

WEDDING BELLS WERE SWEETLY RINGING. HEAR THEM RING; DING A-LING, DING A-LING.  
"LET'S PUT OFF THE WEDDING SUSIE;" HEAR HIM SAY. "NOT TO-DA Y,"

Chords: G/B, Gm6/b, D/A, G#9, A7, A7+, D7, 2. B7

BUT HE DIDN'T HAVE THE PRICE TO BUY THE RING, GOLDEN RING, WEDDING RING. WAIT 'TIL MAY."

Chords: E7, Am, Dm, A, Am, A7/E, Cm6/Eb, D7

"NOW OR NEVER!" WAS HER ANSWER. "RIGHT A-WAY. THERE MUST BE NO DE-LAY." IF YOU

CHO.

Chords: G, D7, G/B, E7

AIN'T GOT IT, THEN GO AND GET IT. IF YOU CAN'T GET IT, THEN GO AND FIND IT. IF YOU CAN'T FIND IT, THEN

Chords: Am, E7+, A7, D7, D7/F#, G, G, G/B

GO AND STEAL IT. GET IT ANY WAY AT ALL, BE-FORE YOU DARE TO CALL. IF YOU CAN'T GET IT, THEN JUST FORGET IT, 'CAUSE THERE

Chords: Am7, Amb, C7, B7, B7/F#, F7, E7+, E7, E7+, E7, A7, Am7, D7, G

AIN'T NO TIME TO WASTE, YOU SEE. BUT DON'T FORGET IT, THAT YOU'VE GOT TO GET IT, IF YOU WANT ME.

NOT FAST

Chords: G, G/B, Eb7, G, G/B, Eb7, D7

WORDS BY ELMER BOWMAN

(1912)

MUSIC BY CHRIS SMITH

SCI-PI-O BOON WAS A MARVELOUS COON. FOR

Chords: G/B, C, G, E7, Am, E7, B7, Em

PLAYING RAG-GED TUNES WAS HARD TO BEAT. HE COULD WHIP A RAG, BEAT A RAG, CHEW A RAG, EAT A RAG

Chords: D/A, A7, D7, Am7, D7, G, G#9, D7/A

LIKE A PIECE OF POSSUM MEAT. HIS HAN - - NAH LA-DY SAID,

Chords: Am, C, Amb, C, B, B7, F7-5, E7, A7, D, A7

"HONEY, YOU SURE CAN PLAY! TELL ME THE NAME OF THAT OLD TUNE." THEN SCI-PI-O BOON DID

Chords: D7, Cm6/Eb, D7, E7+, A7

SAY: IT'S THE PUZZLE-IN' RAG, IT'S THE PUZZLE-IN' RAG, 'CAUSE THE RAG IS A PUZZLE TO

ME. IT RUNS ALL THE WAY FROM CLEF TO CLEF, LIKE THE MELODY RUBENSTEIN WROTE IN F. YOU CAN PLAY IT IN "C" OR IN AN-Y OLD KEY, 'CAUSE THE SHARPS ARE EX-ACTLY WHERE THE FLAISOUGHT TO BE. - IT'S EA-SY FOR THE SINGERS, BUT IT'S AWFUL ON THE FINGERS, SO THEY CALL IT THE PUZZLE - IN' RAG.

Chords: A7, D7, B7/D#, Em, G, G#°, DA, A7, D7, E7+, A7, A7, D7, G, B7/F#, Dmb, F, E7+, E7, A7, D7, G.

**Daddy Swiped Our Last Clean Sheet And Joined The Ku Klux Klan**  
HELEN MARCELL and PEGGY HEDGES (1924)

KU KLUX KLAN HAS COME TO OUR TOWN, AND IT'S COME TO STAY. HEAR THE KIDS TALK 'ROUND! THIS IS WHAT THEY SAY: DAD-DY SWIPED OUR LAST CLEAN SHEET, AND JOINED THE KU KLUX KLAN. OH, HE'S ALL FOR THAT SE-CRET STUFF. HE THINKS HE'S QUITE THE MAN. WHEN MOTHER HAS SOME COM-PA-NY, SHE'S IN GREAT DIS-TRESS, FOR NOW THAT OUR LAST SHEET IS GONE, WHY THINGS ARE IN A MESS. DAD-DY TOOK THE PIL-LOW CASE TO COVER UP HIS HEAD. BUT HE SOON FOUND OUT THAT IT WOULD SMOTHER HIM, IN-STEAD. HE USED TO CARE FOR BASE-BALL. OH, HE WAS QUITE A FAN. BUT NOW HE'S SWIPED OUR LAST CLEAN SHEET, AND JOINED THE KU KLUX KLAN. OH, DAD-DY GONE AND JOINED THE KU KLUX KLAN.

Chords: F, C7, F, C7, F, C7, G7, C, C7, F, C7, F, C, E7/B, Am, E, E°, G7, C, Bb, F, C7, F, G7, Dm7, G7, F#°, G7, F°, E, G7, C, C7, F, C7, F, D7/A, D7, Em, D7/F#, Gm/A, Bb, F, C7, F, C7, F, F, Eb, D7, Gm7, C7, F, D7/F#, D7, Db7, C7, F.

## FLY 'ROUN' YOUNG LADIES

CECIL MACK and CHRIS SMITH (1925)

*Mod to*

The musical score is written on a single staff in G major (one sharp) and 2/4 time. It begins with a key signature change from G major to E minor (three flats) for the first two measures, then returns to G major. The melody is simple and rhythmic, with lyrics written below the notes. Chord symbols are placed above the staff at various points. The score is divided into sections: a main melody, a 'CHO.' section, and a 'TO VAMP' section. The lyrics are: 'UM - UM, UM - UM FID-DLE-IN' DAN - WAS A FID-DLE-IN' MAN. - EV-ER HEAR TELL - OF THE HORSE AND THE FLEA? - PLAYED FOR ALL THE DANCES DOWN IN AL - - A - DAM. - SEV-'RAL YEARS A-GO THEY HAD A WREST-LIN' BEE. - WHEN HE'D PLAY, HE'D SWING AND SWAY. - SOON'S THE HORSE HAD THROWN THE FLEA, - HAD A LITTLE TUNE THAT WENT THIS WAY: FLEA SAID, 'THAT'S A DOG-GONE HORSE ON ME.' ' FLY 'ROUN', FLY 'ROUN', YOUNG LA-DIES. FLY 'ROUN', FLY 'ROUN'. IF YOU CAN'T FLY, I'LL FLY MY-SELF. FLY 'ROUN', FLY 'ROUN'. ' FLEA DID-N'T HAVE NO CHANCE AT ALL. FLY 'ROUN', FLY 'ROUN'. ' (TO VAMP) 'ROUN' FLY

### Fly Roun' Young Ladies

Mrs. what's her name lives cross the street  
 Sui'n' her hubby for a divorce complete  
 Left her domicile because  
 She found out her husband was flyin' roun', etc.

#### 3rd Chorus

Fly roun', fly roun', young ladies  
 fly roun', fly roun'  
 Never let the same bee sting you twice  
 Fly roun', fly roun', um, um, um, um.

Down South a Judge gave old Ben Hope  
 Ten years for pickin' up a piece of rope  
 May seem hard but listen friend  
 A cow was tied to the other end - fly roun', etc.

#### 4th Chorus

Fly roun', fly roun' young ladies  
 fly roun', fly roun'  
 You sure can't fool an old horse fly  
 Fly roun', fly roun' um, um, um, um

Here's a little sayin' I think is smart  
 A fool and his money soon will part  
 It's been proven pon my word  
 One day Jay Gould, next day jay bird.

#### 5th Chorus

Fly roun', fly roun' young ladies  
 fly roun', fly roun'  
 May be crazy but ain't no fool  
 Fly roun', fly roun' - um, um, um, um

Ever hear the story bout Parson Bright  
 Who tried to go to Heaven on the tail of a kite  
 Kite tail broke and down he fell  
 Stead of goin' to heaven he went right on - fly roun', etc.

#### 6th Chorus

Fly roun', fly roun' young ladies  
 fly roun', fly roun'  
 In the right church but in the wrong pew  
 Fly roun', fly roun' - um, um, um, um.

**NO, NO, POSITIVELY NO!**

CHRIS SMITH and HARRY BROWN (1907)

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

IF THERE'S SUCH THINGS AS HOW WELL I CAN RE- ONCE BAR-NUM BAI-LEY SOME FRIENDS OF MINE HAD  
 JON - AHS, I MUST BE ONE FOR FAIR. WHEN MEM - BER - WHEN I WAS BUT A CHILD. MY CIR - CUS - HAD COME TO TOWN - ONE DAY. A ASKED ME - TO GO WITH THEM - TO DINE. A

GOOD LUCK HAD BEEN IS - - UED I - - GUESS I WAS - NOWHERES THERE. I WENT TO SEE - A MAM - MY HAD SOME BEE - - HIVES IN THE BACK - YARD - QUITE A WHILE. SO BRO - THER UIM - TOOK LI - ON AND A TI - - GER GOT A FIGHTING DUR - ING THE PLAY. SAID I, "DON'T LET THEM SWELL CA - FE WE STROLLED - IN. I THO'T I'D HAVE A SCAND'LOUS TIME. WE'D ALL BEEN DRINK - ING

HOO - DOO MAN TO HAVE MY FOR - TUNE TOLD. HE SAID, "NOW GIVE - ME TEN BILLS, AND YOU'LL ME WITH HIM, ONE DAY, TO STEAL SOME MON." SAID, "DON'T BE SCARED OF THEM OLD 'BEES. LET'S FIGHT NO MORE, YOU FOLK'S KNOW RIGHT FROM WRONG." THEN ONE SAID, "YOU GO SEP - A - RATE THEM. GIN - AND BEER, AND WERE FULL OF FUN AND GLEE. AND WHEN THE WAIT - ER SHOWED THE CHECK, THEY

FIND A POT OF GOLD". BUT I SAID: KILL THEM, ONE BY ONE." BUT I SAID: YOU LOOK BIG AND STRONG". BUT I SAID: ALL LOOKED RIGHT AT ME. BUT I SAID: NO! NO! NO, OH, NO! POS - I - TIVE - LY,

NO! WHEN I SAY NO! NO! NO, OH, NO, THEN I MEAN THAT WORD TO GO. I MEAN THAT WORD FOR SURE. I " " " " SURE. IT'S " " " " SURE. IT

USE SOME JUDG - MENT NOW AND THEN. I'D - BE - A FOOL - TO - GIVE - YOU - TEN. SO LIKE YOU, UIM, BUT CAN'T A - GREE - TO - LET - BEES MAKE - PIN - CUSH - IONS OUT OF ME. SO TRUE I HATE TO SEE THEM FIGHT, BUT I'LL - NOT GO - IN THAT CASE - TO - NITE. SO AIN'T NO USE TO LOOK AND STARE 'CAUSE I HAD - ONE NICK - LE WHEN I CAME - IN - HERE. SO

NO! NO! NO, OH, NO! EM - PHA - TIC - AL - LY, NO! BUT I SAID: NO!

3255

FEATURED BY BESSIE SMITH

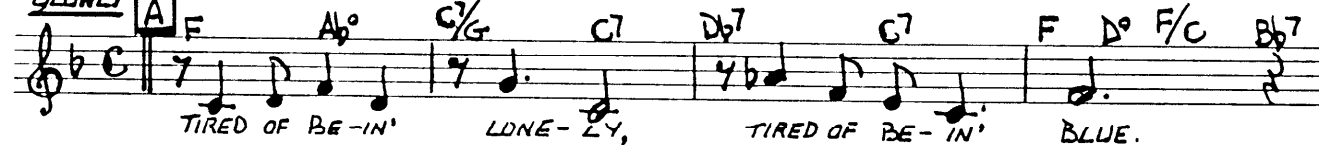
# NEED A LITTLE SUGAR IN MY BOWL

CLARENCE WILLIAMS, TIM BRYMN and D. SMALL  
(as sung by BESSIE SMITH)

(1931)

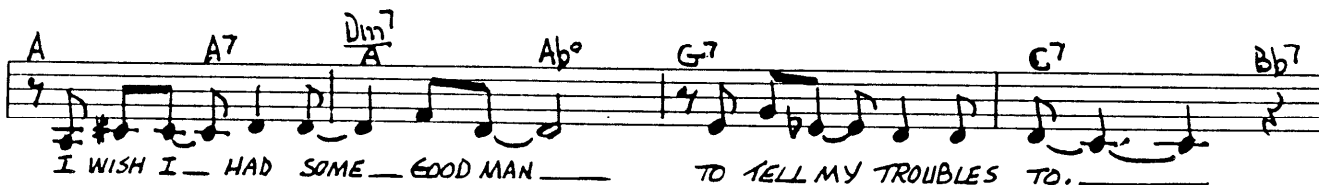
*SLOWLY*

**A** F Ab° C/G C7 Db7 C7 F D° F/C Bb7



TIRED OF BE-IN' LONE-LY, TIRED OF BE-IN' BLUE.

A A7 Dm7 Ab° G7 C7 Bb7



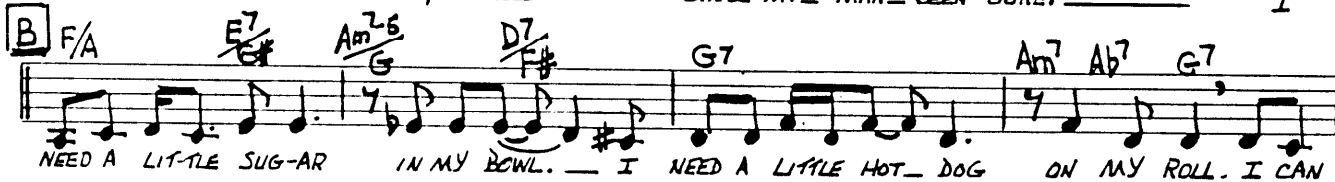
I WISH I HAD SOME GOOD MAN TO TELL MY TROUBLES TO.

A A7 Dm7 Ab° G7 C C7



SEEMS LIKE THE WHOLE WORLD'S WRONG, SINCE MY MAN BEEN GONE.

**B** F/A E7/G# Am7-5/G D7/F# G7 Am7 Ab7 G7



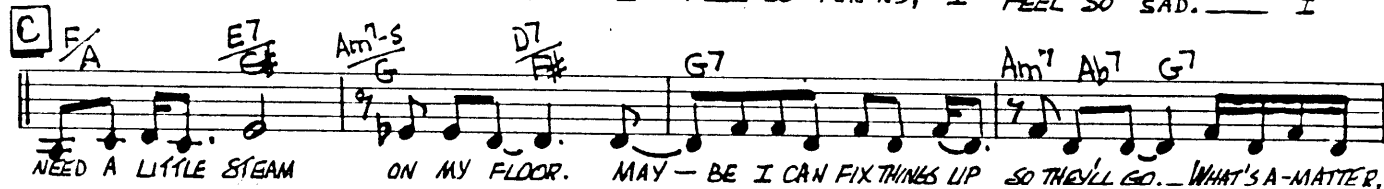
NEED A LITTLE SUG-AR IN MY BOWL. I NEED A LITTLE HOT DOG ON MY ROLL. I CAN

C/G F C7 F# C7/G C7 F F7 C7+




STAND A BIT OF LOV-IN' OH SO BAD. I FEEL SO FUN-NY, I FEEL SO SAD.

**C** F/A E7/G# Am7-5/G D7/F# G7 Am7 Ab7 G7



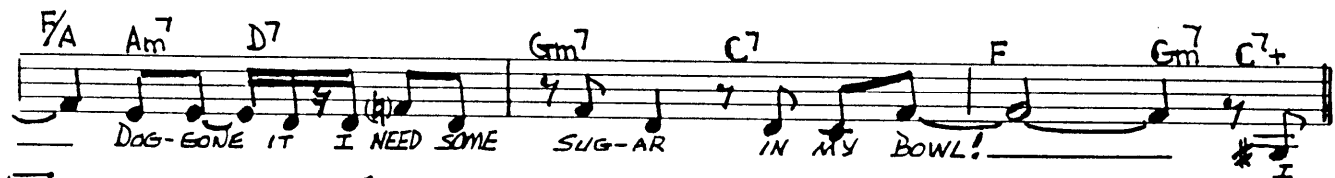
NEED A LITTLE STEAM ON MY FLOOR. MAY-BE I CAN FIX THINGS UP SO THEY'LL GO. WHAT'S-A-MATTER,

Bb7 B°3 C6 Am7 D7 Gm7 C7



HARD POPPA? COME ON AND SAVE YOUR MA-MA'S SOUL, 'CAUSE I NEED A LITTLE SUG-AR IN MY BOWL.

F/A Am7 D7 Gm7 C7 F Gm7 C7+



DOG-GONE IT I NEED SOME SUG-AR IN MY BOWL!

**D** F/A E7/G# Am7-5/G D7/F# G7 Am7 Ab7 G7



NEED A LITTLE SUG-AR IN MY BOWL. I NEED A LITTLE HOT DOG BE-TWEEN MY ROLL.

NEED A LITTLE SUGAR - CONT.

3256

C/G F#° C7/G C7 E W — C7 Bb7

YOU GETTIN' STIFFLIN, I BEEN TOLD. UMM — THE OLD FIN-GERS DROP SOMETHING IN MY BOWL.

F/A E7/G# Am7-5/G D7/F# G7 Am7 Ab7 G7

NEED A LITTLE STEAM ON MY FLOOR. MAY-BE I CAN FIX THINGS UP SO THEY'LL GO.

Gm7 G#° F/A D7 Gm7 C7

INSTRUMENTAL

F D7 Gm7 C7 3 F F° F

STOP YO' FOOL-IN; AND DROP SOME-THING IN MY BOWL.

RECORDED BY BESSIE SMITH, accompanied by CLARENCE WILLIAMS ON PIANO. COLUMBIA 14634-D IN 1931.

(A SALOON SONG WITH A TWIST)

PLEASE DON'T SHOOT THE BARTENDER

JOHNNY TUCKER, MANNY SMITH and JOE SCHUSTER (1945)  
(ORIGINALLY IN THREE-QUARTER TIME)

(IN TWO) C A7 Dm7 Eb° C/E C C#°

DON'T SHOOT THE BAR-TEN-DER, HE'S HALF SHOT NOW. WE

G7/G# G7 G7/D# C/E Dm C A7/G# D° D7 Cmb/Eb D7 G7

JUST SPENT A POUND. HE OWES US A ROUND. HE'LL BUY US ONE, IF YOU'LL AL-Low. HE'S

C7/E C7 F F/A F D7/G# D7 G7

JUST GETTING OV-ER A BEN-DER. HE'S HELP-LESS AS EM-MA THE COW. PLEASE!

C Gmb/Bb A7 D7 G7 C

DON'T SHOOT THE BAR-TEN-DER! HE'S HALF SHOT NOW!

3257

BIRMINGHAM BABIES (ARTHUR HALL, VOCAL)  
ON PATHE-ACTUELLE 36367 (1926)

# DOWN BY THE VINEGAR WORKS



1925  
DON BESTOR  
ROGER LEWIS  
WALTER DONOVAN

**WALTZ**

You've read a-bout rough men and  
pla-ces, in books that you keep on the  
shelf. Well, say, I'm so rough, and at  
times I'm so tough, that I must be po- lite to my- self.  
My pals is a cou- ple of bull dogs. With  
mustard, I sweetens me tea. There's on- ly two guys in this world who is  
tough, and both of them ba- bies is me. I live on- er the  
wy- duct, (via- duct) by the wi- ne- gar woiks. It's ea- sy to find me: the  
street's full of shacks. I live in the one that is right on the tracks. Ev- 'ry  
night I go dan- cing down at O' Reil-ly's or Boikes' (Burke's) we  
chain all the children to fen- ces and logs. We do it to keep 'em from biting the  
dogs. Say! I live on- er the wy- duct, down by the wi- ne- gar woiks.



# THAT OLE DEVIL CALLED LOVE

(1945)

WORDS & MUSIC BY ALLAN ROBERTS and IDRIS FISHER

*SLOW & RHYTHMIC*

SOME-ONE'S WHISPRIN' IN MY EAR. I SAY NO, NO, GO A-WAY, BUT HE DON'T HEAR.

HE FOL-LWS ME A-ROUND, BUILDS ME UP, TEARS ME DOWN. I TRY MY BEST TO SHAKE HIM, BUT

HE JUST HANGS A-ROUND. IT'S THAT OLE DEV-IL CALLED LOVE A-GAIN. GETS BE-SLY WELLY SON OF A GUN A-GAIN. HE KEEPS GIVE UP THE FIGHT A-GAIN. I KNOW

-HIND ME AND KEEPS GIVING ME THAT SHOVE A-GAIN. PUT-TING RAIN IN MY EYES, TELLING ME THAT I'M THE LUCKY ONE A-GAIN. BUT I STILL HAVE THE RAIN, DARR WELLY HE'LL CON-VINCE ME THAT HE'S RIGHT A-GAIN. WHEN HE

TEARS IN MY DREAMS, AND ROCKS IN MY HEART. IT'S THAT STILL HAVE THOSE TEARS AND THOSE

ROCKS IN MY HEART. SUP-POSE I DID-N'T STAY, RAN A-WAY, WOULDN'T PLAY. THAT

DEVIL: WHAT A DOTION HE WOULD BREW! HE'D FOLLOW ME A ROUN', BUILD ME UP, TEAR ME DOWN, 'TIL

I'D BE SO BE-WIL-DERED, I WOULDN'T KNOW WHAT TO DO. MIGHT AS

**CODA**

SINGS THAT SIREN SONG, I JUST GOTTA TAG A-LONG WITH THAT OLE DEVIL CALLED LOVE.

3259

# SHE KNOWS HER ONIONS

MED. FAST

(1926)

JACK YELLEN, MILTON AGER  
and LEW POLLACK

F Bbm F Bbm F 111 F#° 1. Gm D7/A  
 "JUST BEEN DOWN TO NEW YORK TOWN," SAID HE-ZE-KI-AH GREEN. "BET-CHA CAN'T GUESS  
 YOU KNOW SAL, THE PER-KINS GAL, WHO WAS THE VILLAGE QUEEN?

Gm/Bb C7 F F/C G7/B C7 2 G7 C C#°  
 WHO I RAN IN-TO ON THE AV-EN-UE. BOYS, I'M HERE TO TELL: THE

G7/D Db7-5 C7 CHO. F F F#°  
 GAL'S DONE MIGHT-Y WELL. SHE'S GOT THIS AND SHE'S GOT THAT. SHE KNOWS HER

C7/G C7 F F7  
 ON-IONS! A PACK-ARD CAR AND TEN ROOM FLAT. SHE KNOWS HER ON-IONS! SHE'S

Bb Bb F7 Bb Bbm F C G7  
 JUST A FAR-MER'S DAUGHT-ER BROUGHT UP IN I-O-WAY. BUT FATHER NEVER

C Dm7 G7 C G7/C/E C1 F C7/G C7 G7/C7  
 TAUGHT HER THE THINGS SHE KNOWS TO-DAY. SHE KNOWS HER SPAN-ISH ON-IONS. SHE KNOWS HER

F F7/Eb D7 Eb° D7/F# Gm D7/A D7 A7/E D7/F# Gm G7  
 BA-BY TALK. SHE HAS-N'T AN-Y BUN-IONS: SHE DON'T GET OUT AND WALK.

C7 (SPOKEN) C2 F G7  
 AH! SHE'S GOT MINK AND SA-BLE FUR. SHE'S THE BLONDE THAT MEN PRE-FER.

C7 F F/C G7/B C7 F Bb F#  
 JUST A GAL WHO KNOWS HER ON - - IONS.

**CREDITS ON  
NEXT PAGE**

RECORDED BY THE VARSITY EIGHT w/A. DORSEY, A. ROLLINI,  
ON CAMDEN 1020 IN 1926.

VOCAL BY JAY FLIPPEN - acc. by  
RED NICHOLS, MIFF MOLE, VIC  
BURTON & RUBE BLOOM.  
ON PATHE-ACTUELLE 32218 ('26)

VOCAL BY ED KIRKEBY - acc. by  
CALIF. RAMBLERS with  
ABE LINCOLN on TRUMPET.  
ON COL. 758-D in 1926.

MED. FAST

**ONE STOLEN KISS**

GENE RODEMICH and  
LARRY CONLEY (1924)

DREAMS AND MEM - 'RIES FADE  
EACH NEW FAN - CY SOON  
DREAM THAT LING - ERS, AND

1. G7 C G7/B G7+ 2. G7 C Bm6 E7+E7 Am7 A1n/C

WITH THE YEARS. DIS-AP- PEARS. ON - LY

E7/B E7 E7/G# E7 A7 Dm/F A7/E Dm Dm7-5

ONE DREAM CLINGS TO ME STILL. ONE

**CODA** G7 G7 C C° C7 B7 Bb7 A7 Ein-5 A7 A7+ A7

AL-WAYS WILL, FOR-EV-ER: ONE STO-LEN KISS ON THE  
ONE ONE THING IN MY LIFE THAT

D7 Am7-5 D7 1. G7 Dm7-5 G7 E7/G#

FIRST NIGHT WE MET. ONE STO-LEN KISS ON MY  
LEFT NO RE- GRET.

Am Ab6 Fm C/G C7 Db7 C7 B7 Bb7 2. Fm6 Ab7/Gb C/G Gm7 A7/E

LIPS, BURN-ING YET. ONE STO-LEN KISS THAT

Ab7/Eb G7/B G7 C Eb° / Dm7 C

I CAN'T FOR - GET.

RECORDED IN LONDON BY EDGAR JACKSON'S BAND, WHICH  
INCL. NAT GONELLA (ANOTHER LEADER) with VOCAL BY  
'AIREY SMITH, ON DECCA (FRENCH) 3299 in 1932.

3261

MOD 6/8

(THE JAZZ BAND SONG)

# TRICKS

ZEZ CONFREY  
(SEE PAGES TO FOLLOW)

(1922)

THE OTH-ER NIGHT I HEARD A BAND. THE WAY THEY IN-STRU-MENT WAS FILLED WITH FUN-NY

G7 Dm7 G7 C 1. C Em7 Eb G7/b Dm G7

PLAYED WAS SIM-PLY GRAND. AND THEY HAD A BRAND NEW STYLE. HAD THE OTH-ERS BEAT A MILE. TRICKS AND LIT-TLE THRILLS. AND SUCH

C G7 2. C Eb D7 G# D7 G G7 Dm7 G7

MOST EV-ERY TRICKS I CAN'T FOR-GET. THEY'RE RUNNING THROUGH MY POOR BRAIN YET.

## CHO.

C C E Eb Dm7 G7 Dm7 G7 Dm

VE-RY CUTE TRICKS, VE-RY CUTE TRICKS, VE-RY CUTE TRICKS, THEY PLAYED. WON-DER-FUL TRICKS, QUITE A RUM-A-DUM-DUM, RUM-A-DUM-DUM SOUNDED THOSE SNARE DRUM STICKS, LEAVING MY MIND IN THE

G7 C Bb7 A7 Dm C7 B7 Em

LOT OF WON-DER-FUL TRICKS. SUCH FUN-NY PLAY-ING WITH DAN-CERS SWAY-ING, QUEER-EST, FUN-NI-EST

Em Eb D D7 A7 A7+ G7 Dm Bb7 G7 Dm7 G7

JUST MADE ME FEEL LIKE: I'LL NEVER TELL.

E7 Eo E7 A7 E7 G# G D7 F# D7 A D7

CODA  
FIX. I'D WAIT A WHOLE YEAR, IF I COULD JUST HEAR THEM PLAY THOSE

Dm7 G7 Dm7 G7 C Eb Dm7 F7 C G7 C

VE-RY CUTE TRICKS, VE-RY CUTE TRICKS, MIGHT-Y CUTE TRICKS.

ZEZ CONFREY'S MUSIC IS KNOWN AS NOVELTY RAGTIME, BUT HE MADE A MAJOR STYLISTIC CONTRIBUTION TO JAZZ IN THE 1920'S, THRU HIS IMPRESSIONIST HARMONIES AND USE OF PERMUTATED SYNCOPATIONS. THE PIANISTS IN THE BANDS WERE ALL IMITATING HIS RUNS AND BREAKS WHICH THEY HEARD IN HIS COMPOSITIONS AND PIANO ROLL ARRANGEMENTS OF POPULAR SONGS. BESIDES "TRICKS", HE HAD TWO OTHER MAJOR POPULAR SONG HITS: "STUMBLING AND "DUM-BELL" (BOTH IN THIS COLLECTION). HE IS REMEMBERED MOST FOR HIS OUTSTANDING PIANO NOVELTY RAG: "KITTEN ON THE KEYS." (MORE BIO. ON NEXT PAGE)

EDWARD ELZEAR CONFREY  
(BORN IN 1895 and DIED IN 1971)



ON FEBRUARY 12, 1924, CONFREY PARTICIPATED AS A SOLOIST & ARRANGER IN THE HISTORIC CONCERT AT AEOLIAN HALL IN N.Y.C. IT WAS THE PAUL WHITEMAN EXPERIMENT IN MODERN JAZZ WHICH FEATURED GERSHWIN'S RHAPSODY IN BLUE (GERSHWIN AT PIANO).

ZEZ CONTRIBUTED RAGTIME PIANO SOLOS AND ORCHESTRAL ARRANGEMENTS OF A JAZZ NATURE.

IN 1923 (THE YEAR AFTER "TRICKS") HIS PIANO METHOD WAS PUBLISHED BY JACK MILLS. IT WAS CALLED "ZEZ CONFREY'S MODERN COURSE IN NOVELTY PIANO PLAYING", AND REMAINED IN PRINT FOR OVER 40 YEARS.

HE WAS CONTRACTED TO RECORD PIANO SOLOS FOR THE NEW CHICAGO COMPANY, BRUNSWICK RECORDS & PLAYED WITH & DIRECTED THE VICTOR RECORDING ORCHESTRA LATER ON. HE ALSO APPEARED IN VANDERBILT WITH HIS OWN ORCHESTRA. BESIDES NOVELTY RAGS & POPULAR SONGS, CONFREY COMPOSED MANY WORKS OF A MORE SERIOUS NATURE, INCLUDING CONCERT STUDIES, MOOD PIECES, AND MINIATURE OPERAS.

THE FOLLOWING PAGES CONTAIN THREE MORE SONGS AND THREE RAGS COMPOSED DURING THE PERIOD: 1921-1935.

LEISURELY (BUT WITH DECIDED RHYTHM)

**IN THE SOUTH OF FRANCE** **ZEZ CONFREY (1932)**

THERE'S A PLACE IN SOUTHERN FRANCE THAT I  
MU-SIC IN THE AIR, THERE WERE

**CAME UP-ON BY CHANCE, AND FOR ME IT HOLDS A MYS-TIC SPELL. IN A FOR-EIGN AT-MO-SPHERE, SOMETHING**

MAIDENS QUIANT AND FAIR, AND A STRANGE EN-CHANTMENT CAME O'ER ME. SWEET E-VENTS THAT QUICKLY PASS'D, TIME THAT

**SEEM'D SO VERY DEAR. WHAT IT WAS I'LL DO MY BEST TO TELL. THERE WAS IN THE SOUTH OF FRANCE, MY**

AL-WAYS WENT TOO FAST. NEVER SUCH CON-TENTMENT DID I SEE. IN THE SOUTH OF FRANCE, MY TROU-BLES SEEM TO

**THOYS A-BIDE, WHERE THE FOAMING BREAKERS SOFTLY GLIDE. BEAUTIFUL NA-TIVE GIRLS SIT BY YOUR SIDE, IN THE**

FADE A-WAY IN THIS LAND WHERE NIGHT IS TURN'D TO DAY. IF I COULD HAVE MY WISH YOU'D HEAR ME SAY, "IT'S A

**SUN ON THE SIDEWALK SIPPING TEA. ALL YOUR**

HOME IN THE SOUTH OF FRANCE FOR

ME.

# 3263

(EDITED)

RAG A (NOT FAST)

**GREENWICH WITCH** Eb C7 F7 G#

ZEL CONFREY (1921)

F7/A / F7 / 1. Bb7 Eb F7 Bb7 2. Bb7

Bb7 Eb Db7 (YEAH!) Eb G7 B Cm Ab Bb Cm Ab 7 4 Cm n Ab

7 Cm n Ab / G G7 G7 G7 G7

G7 2. G7+ Ab7 G7 Cm / Bb7 D.C. al CODA Eb n n

C Eb7 Ab 1. Ab Abm Eb7

Eb7 Ab Fm G° Ab Ab° 2. Ab / Cm Bbm7 A° F7+ F7 Bb7

Ab Eb Fm7 Eb7 Ab (EDITED) RAG C7+

## NICKEL IN THE SLOT

ZEL CONFREY (1923)

A F G7 C7

1. C7 2. C7 F n

B C7/E C7 F C7

1. C7 2. C7 C7 F C7+ F C7+ D.C. al

NICKEL IN THE SLOT -CONT.

3264

**CODA** **TRIO**  $Bb^7$   $F$   $Bb^7$   $Eb^7$   $Ab^7$   $Ab$   $A^o$

BASS (+BL)

$Bbm^7$   $Eb^7$   $Bbm^7$   $Eb^7$   $Ab$   $C^7$

BREAK

$F^7$   $E^o$   $F^7$   $Eb^7$   $Ab$   $A^o$

**WINGY MANONE with MATTY MARLOCK,  
EDDIE MILLER and RAY BAUDUC.  
ON OKEH 41573 IN 1935.**

(SIMPLIFIED)

**RAG DOLL DIMPLES**

LEZ CONFREY (1935)

"MODERN" **RAGTIME** (SWING FEEL)  $Db$   $Dbm$   $Ab/C$   $Fm^6$   $Dbm^6$   $Eb^7$  1.  $Ab$  / / 2.  $Ab$

$Bb^7$   $Bb^7+$   $Eb^7$   $G^o$   $Abmaj^7$

$Gm^7$   $Fm^7_3$  1.  $B^7$   $Bb^7$  2.  $B^7$   $Bb^7$   $Eb^7$  / D.C. al  $\phi$

**CODA**  $Ab$  **TRIO**  $Ab^7$  2

$Db$  2  $Bb^7$   $Eb^7$

$Eb^7$   $Ab^7$  1.  $Db$   $Ab^o$  2.  $Db$   $Bb^7$

**C**  $Eb$   $Bb^7$   $F^o$   $E^7$   $G$   $Ab$   $Eb^7$   $Bb$   $B^o$   $Ab$  **CODA**  $Ab$  D.C. al  $\phi$

**D**  $Ab$   $Eb^7$   $Bb$   $B^o$   $Ab$   $Db$   $Ab^7$   $Eb$   $Db$   $F$   $Eb^7$   $Ab$  **BASS (+BL)**  $B^o$   $B$

3265

# THERE'S NO ONE CAN LOVE ME LIKE YOU

LYRIC BY AL DUBIN

(1925)

MUSIC BY ZEZ CONFREY

2-BEAT

G7 C G/E Eb° G/E G7 C E7/B

I'LL AD-MIT THAT I'VE HAD \_\_\_\_\_ LOTS OF SWEET-HEARTS, \_\_\_\_\_ SO I'M

Am Dm Am Am C# G7 G7

IN A PO-SI-TION TO KNOW \_\_\_\_\_ # THAT SOME HUGGIN' AND SQUEEZ-

G7 Db7 C Em7 Eb7 D7

-IN', IF DONE WITH-IN REA-SON, IS BOUND TO BE PLEAS-IN', BUT

G7 G° G7 G7+ CHO. C G7+ C A7

OH! \_\_\_\_\_ THERE'S NO ONE EV-ER CAN I LOVE ME LIKE YOU. \_\_\_\_\_ FEEL KIND OF BLUE, \_\_\_\_\_

A7 D7

THE FIRST TIME I MET YOU, I KNEW \_\_\_\_\_ THAT YOU WERE  
THERE'S NO ONE I'D RATH-ER TALK TO.

G7 Dm7/G G7

DIF-FRENT, I COULD AL-MOST SWEAR. \_\_\_\_\_ I DON'T KNOW JUST WHAT IT

Dm7/G G7 C G7+ D.S. al. f

IS, BUT IT'S THERE. \_\_\_\_\_ WHEN

CODA D7 D7/A Ab7 C/G Gm6/Bb Bb°

\_\_\_\_\_ THERE MAY BE OTH-ERS WHO CAN DO WHAT YOU CAN'T DO, \_\_\_\_\_

A7 A7/E Eb7-9 D7 Dm7/G G7 C Dm7/G C

\_\_\_\_\_ BUT THERE IS NO ONE CAN LOVE ME LIKE YOU. \_\_\_\_\_



BALLAD

# WHO DO YOU SUPPOSE?

LYRIC: AL DUBIN (1924) MUSIC: ZEZ CONFREY

IT'S HARD TO TELL YOUR SWEET-HEART JUST

G % G % G G#° D7/A / C/E Fin

WHAT IS ON YOUR MIND AND I AM NO EX-CEP-TION TO THE RULE.

D7/A / C/E D7 Am7 D7/A D7 Am D7 Am7 D7 Am7 D7/A

EACH TIME I TRY TO TELL HER JUST WHAT IS ON MY MIND, I FIND MY-SELF JUST

D7 G / G° G+ G G#° A7 D / F# F°

TALKING LIKE A FOOL. AT LAST I FOUND THE SEC-RET, IN

A7/E A7 D D#° A7/E A7/G# C7 Em/B C7/Bb A7 D7 / D° D° / D7/D+ /

MY OWN LIT-TLE WAY. AND I'VE DE-CID-ED THIS IS WHAT I'LL SAY: SAY,

8/8 CHD. G Em7 A7 % D7

WHO DO YOU SUP-POSE IS SIM-PLY WILD A-BOUT YOU? WHO DO YOU SUP-POSE  
IN YOUR WEDDING CLOTHES YOU'D BE A BEAU-TI-FUL BRIDE. WHO DO YOU SUP-POSE

D7 G G G G G G#°

I'D LIKE TO CLU-DLE UP TO? DON'T ASK ME AN-Y QUESTIONS, AND I'LL  
IS GOING TO BE BY YOUR

D7/A D7 Am7 D7 % G

TELL NO LIES. I NEED NOT MEN-TION NAMES, BUT YOU CAN'T RE-AL-IZE

G D7+ CODA Em E7 %

THAT: SIDE? SOME BO-DY'S GOT TO HELP YOU RAISE A

Am Am7/E Eb7-9 G/D G G#° D7/A D7 G G° C#6 / G

FAM - I - LV. SO, WHO DO YOU SUP-POSE IT'S SON-NA - BE?

3267

# ROCKS IN MY BED

FROM "JUMP FOR JOY"

(1941)

WORDS & MUSIC BY DUKE ELLINGTON

**BLUES**

**A**

MY HEART IS HEA-VY AS LEAD, BECAUSE THE BLUES HAS DONE SPREAD ROCKS IN MY BED.

OF ALL THE PEOPLE I SEE, WHY DO THEY PICK ON POOR ME? ROCKS IN MY BED! ALL NIGHT

LONG I WEEP, SO HOW CAN I SLEEP WITH ROCKS IN MY BED. THERE'S ON-LY

**B**

TWO KINDS OF PEOP-LE I CAN'T UN-DER-STAND. THERE'S ON-LY TWO KINDS OF PEOP-LE

I CAN'T UN-DER-STAND: THAT'S A DE-CEIT-FUL WO-MAN AND A

HARD-FACED MAN.

COMPOSED ESPECIALLY FOR IVIE ANDERSON TO SING, AND DUKE NEVER PLAYED IT AFTER SHE PASSED AWAY. ONE OF THE FEW SONGS FOR WHICH HE WROTE THE WORDS.

VOCAL BY IVIE ANDERSON AND DUKE ELLINGTON ORCH. (1941). ON VICTOR 27637 IN HOLLYWOOD.

VOCAL BY LOE TURNER WITH THE FREDDIE SLACK TRIO ON DECCA 4093 IN 1941.

(A GOSPEL SONG) MED. BRIGHT FOUR

## MY SWEET LORD

GEO. HARRISON (1970)

INSTR. INTRO.

**VOCAL** **A**

MY SWEET LORD, UM, MY LORD, UM, MY LORD.

MY SWEET LORD

3268

Fm Bb Eb Cm Eb

I, REAL-LY WANT TO SEE YOU, REALLY WANT TO BE WITH YOU.

Cm Eb E° Fm Bb

REAL-LY WANT TO SEE YOU LORD, BUT IT TAKES SO LONG, MY LORDS. MY SWEET LORD, GROUP SING

GROUP: Hal - le - lu - - jah!

Fm Bb Fm Bb Fm

Hal - le - lu - - jah! UM, MY LORD. Hal - le - lu - - jah! UM, MY LORD, Hal - le - lu -

Bb Eb Eb7

I REALLY WANT TO SEE YOU. REALLY WANT TO SEE YOU. REALLY WANT TO

- - jah!

C7 D F F#° Gm

SEE YOU, LORD. REALLY WANT TO SEE YOU LORD, BUT IT TAKES SO LONG, MY LORD. Hal - le - lu -

C Gm C Gm C

MY SWEET LORD. Hal - le - lu - jah! UM MY LORD. Hal - - le - lu - jah! MY SWEET LORD.

REPPEAT AD LIB and FADE-OUT

MED. BRIGHT

**GLENDORA** C Gm Fm7 C Fm7/Bb7

RAY STANLEY (1956) I'M IN LOVE WITH A DOL-LY NAMED GLEN - DOR - A. SHE

Ab7 Eb Db7 Eb Dm7/G7 Cm7 F7 Bbm7 Eb7

WORKS IN THE WINDOW OF A BIG DE-PART-MENT STORE-A. EYES OF BLUE AND HAIR LIKE GOLD. SHE'S

Ab7 G7+ Ab7 G7+ Cm Ab7 G7+ Cm // Fm6

NEVER BEEN YOUNG, BUT SHE'LL NEVER GET OLD. OH GLEN-DOR-A, I WAN-NA SEE MORE OF YOU.

CHO. Cm Gm7 Cm Gm7 Cm Ab7 G7

OH, GLEN-DOR-A! OH, GLEN-DOR-A! OH GLEN-DOR-A, I WANNA SEE MORE OF

Cm

YOU.

**PERRY COMO** ON VICTOR RECORDS | **JACK LEWIS** ON CREST RECORDS

WANTED: 3 MORE VERSES

# 3269

## SAN ANDREAS SHAKE

LU WATTERS

(1963)

VERSE

Cm Ab7

Cm Cm Ab7 Cm Cm Ab7 Cm Ab7 G7

G7 Cm % ^ Ab7 % Cm %

Cm G7+G7 Cm G7+ Cm Ab7 Cm Cm Ab7 Cm

Cm Ab7 Cm C#0 Bb7 CHO. Eb %

Ab7 % Eb Fm7 Bb7 Eb %

G7 % Cm % F7 %

Bb7 % Eb % Ab7 %

Eb7 % Ab A0 Eb/Bb Eb Eb7/G

Ab Abm/Cb Eb/Bb Cm7 F7 Fm7 Bb7 Eb

LU WATTERS COMPOSED THIS TUNE IN MAY OF 1963, JUST BEFORE THE BODEGA EPISODE. THE TITLE LU USED WAS SAN ANDREAS SHAKE, BUT THE RECORD WAS TITLED SAN ANDREAS FAULT.

# MY HANDY MAN AIN'T HANDY NO MORE

BY { ANDY RAZAF  
EUBIE BLAKE (1930)

MOD  $\text{♩}$

ONCE I USED TO BRAG A-BOU MY HAN-DY MAN — BUT I AIN'T BRAGGIN' NO MORE.

SOME-THIN' STRANGE HAS HAPPENED TO MY HAN-DY MAN. HE'S NOT THE MAN HE WAS BE- FORE.

WISH SOME-BODY COULD EX-PLAIN TO ME. — A- BOUT THIS DU-AL PERSON-AL-I -TY. — HE

CHO.

DON'T PER-FORM HIS DU-TIES LIKE HE USED TO DO. — HE NEV-ER HAULS THE ASHES 'LESS I  
WAY HE USED TO HANDLE THINGS WAS "TOO BAD JIM!" THAT MAN WAS SO EF-FI-CIENT, FULL OF  
HE WON'T MAKE A SIN-GLE MOVE UN-LESS HE'S TOLD. HE SAYS HE IS-N'T LA-ZY, CLAIMS HE

TELL HIM TO. — BE- FORE HE HARDLY GETS TO WORK, HE SAYS HE'S THRU. MY HAN-DY MAN AIN'T HANDY NO MORE.  
PEP AND VIM. — AL-THO' HE LOOKS THE SAME I KNOW IT IS-N'T HIM. MY  
IS-N'T OLD. — BUT STILL HE SITS A-ROUND AND LETS MY STOVE GET COLD. MY

THE HAN-DY MAN AIN'T HANDY NO MORE. HE'S FOR-LOT — TEN

HIS DO-MES - TIC SCI-ENCE. — AND HE'S LOST ALL OF HIS SELF RE-

CODA

LI - ANCE. — HAN-DY MAN AIN'T HAN-DY NO — MORE.

RECORDED BY EDITH WILSON (acc. by 9-PIECE BAND)  
ON VICTOR NO. V-38624 IN 1930.

# 3271

MED. BLUES

## DO YOUR DUTY

J. WILSON (1933)  
(AS RECORDED BY BESSIE SMITH)

YOU POUT OFF 3 TIMES A DAY, BA-BY. COME 'N' DRIVE MY BLUES

Chords: D7, D7/A, Bb7, F/A, F, D7/F#, G7, E7

A-WAY. WHEN YOU COME BE REA--DY TO PLAY. DO YOUR DU-TY.

Chords: F, F/C, A7/C#, A7, A7, D7, D7/A, Bb7

IF YOU WANT TO HAVE SOME LOVE, GIVE YOUR BA-BY YOUR LAST BUCK. DON'T COME QUACK-IN'

Chords: F/A, D7/A, Ab7-5, Gm7, C7, F, A7

LIKE A DUCK. DO YOUR DU-TY. I HEARD YOU SAY YOU DIDN'T LOVE ME, BA-BY.

Chords: D7, G7, C7

HERE'S TO THE END MRS. BROWN. I DON'T BELIEVE A WORD SHE SAID. SHE'S A LEARN'ED WOMAN IN TOWN.

Chords: Fm6/c, C, F, F/C, A7/C#, A7, A7, D7, D7/A

AW BABE, WOMEN NEED A CHAS-IN AT HOME. I'LL JUST CALL YOU ON THE TEL-E-PHONE.

Chords: Bb7, F/A, F, D7/F#, Gm7, Gm7, C7, F

FROM YOURSELF, DON'T SEND YOUR FRIEN' JOE. DO YOUR DU-TY. IF MY RADIATOR

Chords: A7, A7, D7, Bb7, F/A, D7

LET'S TOO HOT, COOL IT OFF, 'TIL I'VE LOTS OF SPOTS. GIVE ME ALL THE SERVICE YOU'VE GOT.

Chords: G7, C7, F, A7, A7

DO YOUR DU-TY. IF YOU DON'T KNOW WHAT IT'S ALL A-BOUT, DON'T SET A-ROUND MY

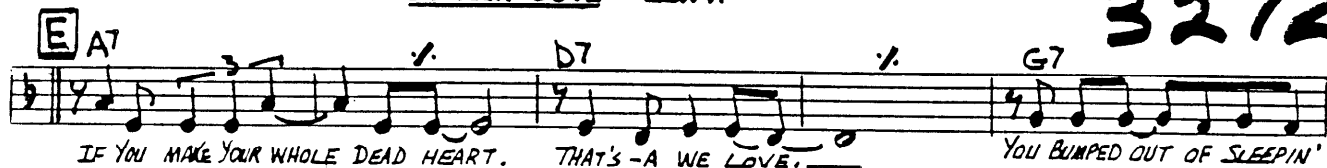
Chords: D7, Bb7, F/A, Fm6/Ab, Gm7, C7, F

HOUSE AND POUT. DO YOU CATCH YOUR MA-MA KIP-PIN' OUT. DO YOUR DU-TY.

DO YOUR DUTY - CONT.

3272

**E** **A7** **D7** **G7**



IF YOU MAKE YOUR WHOLE DEAD HEART. THAT'S-A WE LOVE. YOU BUMPED OUT OF SLEEPIN'

**G7** **E7** **Bb7** **F** **F/C** **A7/C#** **A7**




BY MY-SELF, YOU'RE TOO DUMB TO RE-AL-IZE. AW BABE, I'M NOT TRYIN' TO MAKE YOU FEEL BLUE. I'M

**A7/C#** **A7** **D7** **Bb7** **F** **D7** **G7**



NOT SAT-IS-FIED WITH THE WAY THAT YOU DO. I'VE GOT TO HELP YOU FIND SOME-BO-DY TO DO YOUR

**C7** **F**



DU - TY.

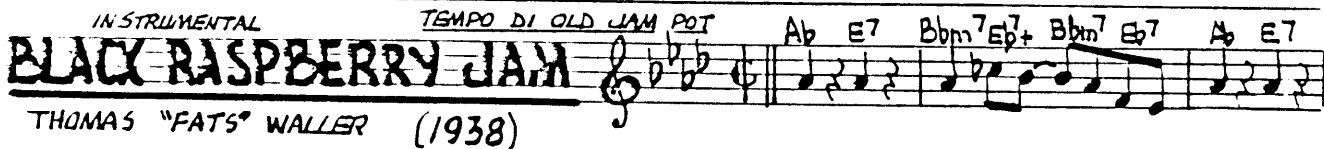
**BESSIE SMITH acc by BUCK AND HIS BAND. FRANKIE NEWTON (TRPT.), JACK TEAGARDEN, B. GOODMAN, CHU BERRY, BILLY TAYLOR (BASS), "BUCK" WASHINGTON (PNO.). ON OKEH 8945 IN 1933. (WASHINGTON IS THE BUCK OF BUCK & BUBBLES DANCE TEAM OF CABIN IN THE SKY.)**

*INSTRUMENTAL* *TEMPO DI OLD JAM POT*

**BLACK RASPBERRY JAM**

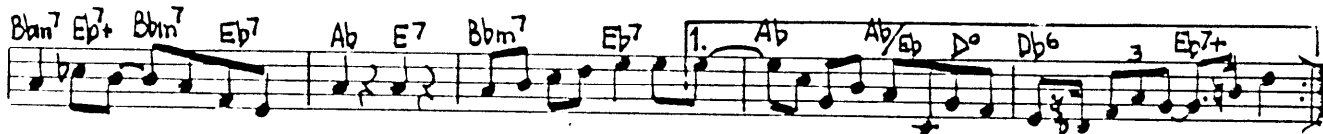
THOMAS "FATS" WALLER (1938)

**Ab E7 Bbm7 Eb7 Bbm7 Eb7 Ab E7**



**Bbm7 Eb7+ Bbm7 Eb7 Ab E7 Bbm7 Eb7**

1. **Ab Ab/eb D0 Db6 3 Eb7+**



2. **Ab/C B0 Eb7/Bb Ab Eb7+**

**BRIDGE**

**Ab7 Ab9 Db9**

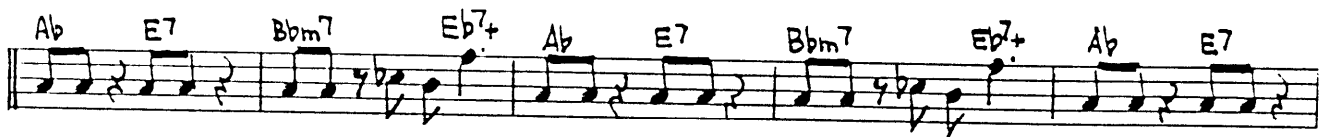


**F7 Bb7 Eb7**

**BREAK**



**Ab E7 Bbm7 Eb7+ Ab E7 Bbm7 Eb7+ Ab E7**



**Bbm7 Eb7 Ab/C B0 Bbm7 Eb7 Ab B0 Bbm7 Eb7 Ab**



# 3273 FATHER, DEAR FATHER, COME HOME WITH ME NOW!

HENRY CLAY WORK (1926)

**A** G E C#° G/D D7

(SING ALL 3 VERSES) FATHER, DEAR FATHER, COME HOME WITH ME NOW! THE CLOCK IN THE STEEPLE STRIKES { ONE. — YOU TWO. — THE THREE. — THE

G C C#° G/D D7 G

SAID YOU WERE COMING RIGHT HOME FROM THE SHOP, AS SOON AS YOUR DAY'S WORK IS DONE. — OUR NIGHT HAS GROWN COLDER AND BEN-NY IS WORSE. BUT HE HAS BEEN CALLING FOR YOU. — OUR HOUSE IS SO LONELY, THE HOURS ARE SO LONG, FOR POOR WEEPING MOTHER AND ME. — IN-

D7 G G7 C A7 D7

FIRE HAS GONE OUT, OUR HOUSE IS ALL DARK AND MOTH-ER'S BEEN WAIT-ING FOR YOU. — WITH -DEED HE IS WORSE. MA SAYS HE WILL DIE, PER-HAPS BE-FORE MORN-ING SHALL DAWN. — AND WE ARE A- LONE. POOR BENNY IS DEAD AND GONE WITH THE AN- GELS OF LIGHT. — AND

**B** G C C#° G/D D7 G D7 G

POOR BROTHER BENNY SO SICK IN HER ARMS, WITH-OUT YOU OH WHAT CAN SHE DO. — COME HOME, COME HOME, COME THIS IS THE MESSAGE SHE SENT ME TO BRING: "COME QUICKLY OR HE WILL BE GONE." COME HOME, COME HOME, COME THESE WERE THE VE-RY LAST WORDS THAT HE SAID: "I WANT TO KISS PA-PA GOOD-NIGHT?" COME HOME, COME HOME, COME

C G/D D7 G CHO. D7 G

HOME. — PLEASE FATH-ER, DEAR FATHER, COME HOME. — HEAR THE SWEET VOICE OF YOUR OWN LITTLE CHILD, AS SHE HOME. — HOME. —

Em7 A7 D7 G C C#° G/D D7 G

TEARFUL-LY BESS YOU TO COME! — OH, WHO COULD RE-SIST THIS MOST PIT-I-FUL PRAY'r. PLEASE FATHER, DEAR FATHER, COME HOME!

**C** INSTRUMENTAL Ab Db D° Ab Eb Eb7 Ab Db D°

Ab Eb Eb7 Ab Eb7 Ab Ab7 Db Bb7 Eb7 **D** Ab

Db D° Ab Eb7 Ab Eb7 Ab Db Ab Eb7 Ab

**CHO.** Eb7 Ab Fm7 Bb7 Eb7 Ab Db D° Ab Eb7 Ab



3274

NOT TOO FAST (2 BEAT)

# IN THE JAILHOUSE NOW

JIMMIE RODGERS (1928)

I HAD A FRIEND CALLED RAMBLING BOB,  
HE PLAY'D A GAME CALLED PO - KER,

C

WHO USED TO STEAL AND GAMBLE AND ROB. HE THO'T HE WAS THE SMARTEST GUY IN TOWN. BUT  
PI-NO-CLE, WHIST AND EU - - CHRE. BUT SHOOT-ING DICE WAS HIS GREATEST GAME. NOW

Dm A7+ A7 Dm A7+ A7 D7# F# D7 D7# D7

I FOUND OUT, LAST MON-DAY, THAT BOB GOT LOCKED UP SUND-DAY. THEY GOT HIM IN THE JAILHOUSE WAY DOWN TOWN.  
HE'S DOWN TOWN IN JAIL. NO ONE TO GO HIS BAIL. THE JUDGE DONE SAID THAT HE RE-FUSED A FINE.

G7 1. G7 2. G7 / / x 3. CHO C

HE'S IN THE JAILHOUSE NOW, HE'S IN THE  
JAILHOUSE NOW, JAILHOUSE NOW, WE'RE IN THE

F G7 Dm7 G7/b D7 G7 Dm7 G7 Dm7 F#

JAILHOUSE NOW. I TOLD HIM AT LEAST ONCE OR TWICE TO QUIT THE CARDS AND  
JAILHOUSE NOW. I TOLD THE JUDGE, RIGHT TO HIS FACE, I DID-N'T LIKE TO

G7/b D7 G7 C F

SHOOT-ING DICE. HE'S IN THE JAILHOUSE NOW. HE'S IN THE JAILHOUSE NOW. OH  
SEE THIS PLACE. WE'RE IN THE JAILHOUSE NOW, WE'RE IN THE JAILHOUSE NOW. OH

G7 G7/b D7 G7 C FINE (VAMP) C G7 G7

(LYRICAL) LAY-EE, LAY-EE-OO. HE'S IN THE JAILHOUSE NOW. (MAY BE USED FOR INTRO, ALSO)  
LAY-EE, LAY-EE-OO. WE'RE IN THE JAILHOUSE NOW. FINE

C

I WENT OUT LAST TUES-DAY, MET A GIRL NAMED SUS-IE. I TOLD HER I WAS THE SWEETEST MAN IN

G7 G7/b G7 / F# A7 Dm A7+ A7 Dm A7+ A7

TOWN. WE STARTED TO SPEND MY MON-EY. SHE STARTED TO CALL ME "HONEY". WE

D7# F# D7 D7# D7 G7

TOOK IN EV-RY CAB-A-RET IN TOWN. WE'RE IN THE (NAT GONELLA and TED HEATH)  
D.S. al FINE BLUE MOUNTAINERS BROADCAST LABEL (LONDON-1932) TRUMPET TROMBONE

3275

BARNYARD TEMPO

# THE DUCK'S QUACK

HANNIBAL MAGUIRE (1923)

OLD DUCK WEBFOOT GAVE A BALL, DOWN AT THE BIG BARN-YARD.  
HE IN-VI-TED ONE AND ALL... DANCIN' CONTEST WAS THE CARD... YOU SHOULD HAVE SEEN 'EM FRANCLIN'  
'ROUND ON THE POULTRY MEETIN' GROUND... LIT-TLE PIGS WERE ALL A-SQUEALIN' AND THE CHICKENS THEY WERE REELIN', WHAT A  
TIME THE TURKEY GOBBLE TRIED HIS VERY BEST TO WABBLE, IT WAS  
TIME! WHAT A TIME! NOW THE LOOSE AND GANTER'S DAUGHTER SHOOK THE SHIMMY IN THE WATER, BUT IN RHYME, SO SUB-  
FUN, LOTS OF FUN. WHEN THE OWLS COMMENCED A-AODIN' YOU COULD HEAR THEM ALL SA-LUT-IN': EV-'RY ONE, EV-'RY  
-LIME! AND THE LITTLE BANTAM ROOSTER STEPPIN' 'ROUND LIKE HE WAS USED TO BEING KING AND EV-'RY-  
-THING. 'TIL CHANTICLEER SAID, "LISTEN HERE! STAND BACK!" EV-'RY

Musical notation for the first line of the song, including notes and chords (C/E, Eb°, G7/D, G7, C/E, Eb°, Dm7, G7).

Musical notation for the second line of the song, including notes and chords (C, G7, C/E, Eb°, G7/D, G7, C#, D7/A, D7, G, G7, G7+).

Musical notation for the third line of the song, including notes and chords (D7, Am7, D7, G7, Dm6, E7, Dm6).

Musical notation for the fourth line of the song, including notes and chords (E7, A7, A7+, A7, D7, Am7).

Musical notation for the fifth line of the song, including notes and chords (D7, A7, D7, G7, G7+).

Musical notation for the sixth line of the song, including notes and chords (E7, C7, D7).

Musical notation for the seventh line of the song, including notes and chords (G7, C, C°, C7, A7, D7, G7).

Musical notation for the eighth line of the song, including notes and chords (C).

# I'M CRAVING FOR THAT KIND OF LOVE

LYRICS and MUSIC by NOBLE SISSLE & EUBIE BLAKE (1921)  
(FROM "SHUFFLE ALONG")

MELODY SWING (GIRL VOCAL)

Musical notation for the first line of the second song, including notes and chords (C, G7).

I'M WISHING AND FISHING AND WANT-ING TO HOOK A MAN KIND LIKE YOU FIND IN A BOOK.  
HE MAY BE THE BA-BY OF SOME VAMP, OH BABE! AT VAMPIN' AND LAMPIN'

Musical notation for the second line of the second song, including notes and chords (A7, D7, G7, C, C, C, G7).

I MEAN A MODERN RO-ME-O. I DO NOT WANT A PHO-NE-D. I'M THE CHAMP. AND IF

Musical notation for the third line of the second song, including notes and chords (G7, D7, G, D7, G, Em7, A7, D7, G7, Dm7, G7, C, C).

I ONCE GET HIM, WHY I'LL LUST SET HIM BE-NETH MY PAR-LOR LAMP, AND LET HIM KISS ME, KISS ME,

C E7 A7

KISS ME WITH HIS TEMPTING LIPS. (SWEET AS HONEY DRIPS) PRESS ME, PRESS ME, PRESS ME TO HIS LOV-ING

D7 G7 C E Cm E7

BREAST, WHILE I GENTLY REST. BREATHE LOVE TEN-DER SIGHS, WHILE I GAZE IN-TO HIS EYES.

G/D 1 G Eb7 Am7 D7 G7 D7 G7 C

EYES THAT WILL LUST HYP-NO-TIZE. THEN I KNOW HE'LL WHISPER, WHISPER, WHISPER TO ME SOFT AND

E7 E° A7 E° A7 Dm E°

LOW. SOMETHING NICE YOU KNOW. HONEY, HONEY, HONEY WHEN THERE'S NO ONE NEAR. MY BA-BY

Dm Fm<sup>b</sup> C A7

DEAR WILL HIDDLE ME, CUDDLE ME, SING TO ME, CLING TO ME, SPOON TO ME, CRON TO ME, SIGH TO ME, CRY TO ME.

D7 G7 C G7 C

I'M CRAVING FOR THAT KIND OF LOVE.

**NOBLE SIZZLE ORCHESTRA**  
EMERSON 10513 IN 1922.

(MALE VOCAL)

**STOP DOGGIN' ME 'ROUND**

VAN ARMAN & ELMER HUGHES (1924)

TALK OF VAMPS, LOV-IN' CHAMPS: THAT'S MISS LI-ZA RU-FUS SMALL SURE DID FALL, WHEN THEY MET ONE

C E7/B F F#°

GREEN. OH WHAT A HIGH-BROWN QUEEN. SHE'S NOTHIN' ELSE BUT MEAN. SHE'D LUST TEASE, BUT

DAY.

G D7 G D7/A D7 G E7 CHO. Am F7 E7

WOULDN'T SQUEEZE, 'CAUSE SHE LOVED TO HEAR HIM SAY: HEY! IF YOU DON'T WANT ME, STOP DOGGIN' ME

Am Am E7 Am F7 E7 Am Am

'ROUND. IF YOU DON'T WANT ME, STOP HANGIN' A-ROUND.

Am E7/G# Am<sup>b</sup> F# E7

I'VE GOT A WIFE AND CHIL-DREN TOO. MY WIFE DON'T LOVE ME, BUT MY CHILDREN DO. IF

Am F7 E7 Am G# Am

YOU DON'T WANT ME, STOP DOG-GIN' ME 'ROUND.

3277

**ZOMA** *FOX TROT* [A] F C7+ F C7+ F F0  
 E. S. LITCHFIELD (1920) INSTRUMENTAL

F7 D7 1. G7 C7 2. D7 C7 F [B] F Am7 Ab°

Gm7 C7 F Am7 Ab° Gm7 C7 F 1. A7/E Dm C Bb F/C Db C7

2. F D7 Gm7 / C7 / F C7 [C] VERSE C7+ F

IN EGYPT, BY THE RIVER NILE, E-GYPTIAN MAIDS YOUR HEART BE-  
 THERE I MET ZO-MA ON THE SANDS, THE QUEEN OF ALL THE DES-ERT

C7+ F F0 1. F Eb D7 G7 C7 2. F Eb D7

- GUILT, EYES EN-TRANCE WHEN THEY DANCE. THERE'S A THRILL IN EACH GLANCE. MAID OF AR-A-BY,  
 BANDS. HEAR MY PLEA,

Db7 C7 F F7 CHO. Bb Am7 G° Bb D7 Gm

WHILE I SING TO THEE. ZO-MA MY OWN, ZO-MA MY OWN,  
 CLOSE TO MY HEART, WE'LL NEVER PART.

F0 Cm Eb G7 Cm Gm7 Eb/Bb 1. Bb/F C7 F7 2. Bb/F C7 F/A Bb / /

I WANT YOU, DEAR-EST, TO BE MINE A-LONE. ZO-MA, MY OWN.

**NOBODY ELSE CAN LOVE ME LIKE MY OLD TOMATO CAN**

WORDS BY BILLY DOWNS (1923) MUSIC BY BILLY BASKETTE

IN TWO Gm 1. F

WOMEN ALWAYS FLIRT WITH PAT, AND PINCH HIM IN THE CHEEK. HE MAKES A BIGGER  
 HE, "I MEET A MIL-LION GIRLS, BUT I JUST PASS THEM BY. I

F 2. C7 F F#° Gm D7 Gm Bb C7

HIT WITH THEM THAN AN-Y LIV-ING SHEIK. SAYS NEVER EV-EN TIP MY HAT, AND HERE'S THE REA-SON

F F7 CHO. Bb 1 / Gm7 / C7 Bb/E Gb+

WHY: I LOVE MY OLD TO-MA-TO, MY OLD TO-MA-TO, 'CAUSE NO-BO-DY ELSE CAN

Eb/G Ebm Gb Bb/F Bb F7 1 Eb/G F/A Bb Eb Bb D/A

LOVE ME LIKE MY OLD TO-MA-TO CAN. HER CORN BEEF AND CAB-BAGE IS WAY A-BOVE THE

Gm7 C7 G7 C7 F Eb

AVE-RAGE, AND I'M PROUD TO BE HER MAN. YOU CAN HAVE YOUR SAL-LY'S

F Bb F F F7 D.S. al f

AND YOUR MA-RY LANES, 'CAUSE NONE OF THEM COM-PARE WITH MY OLD BALL AND CHAIN. I LOVE MY

Bb F7 Bb

**CODA** OLD TO-MA-TO CAN.

**TWENTY-FOUR HOURS IN GEORGIA**  
AL. U. NEIBURG, MARTY SYMES & CLARRY LEVINSON (1934)

NOT FAST Fm7 Bb7 Bb7+ Eb Fm7 Bb7 Bb7+ Eb Gm11

IF THE SKIES ARE FRIEND-LY, OV-ER-HEAD, FROM THE TIME YOU RISE 'TIL YOU GO TO BED,

F7 Ab Bb7 Eb E° Bb7/F Bb7 Fm7 Bb7

YOU'RE IN GEORGIA SOUTHLAND'S PAR-A-DISE. IF YOU SEE PEACH BLOSSOMS

ALL A-ROUND, AND SNOW-WHITE COT-TON ON THE GROUND: YEAH THAT'S GEORGIA, RIGHT BE-FORE YOUR

CHO. Eb Ebm Bb7

EYES.

MORNING, NOON AND NIGHT, THE FOLKS YOU MEET GREET YOU WHEN YOU'RE WALK-IN'

EV-RYWHERE YOU GO, YOU HEAR A SONG. THAT'S THE REASON SOUTH FOLKS

EV-RY CAB-IN DOOR IS O-PEN WIDE. THAT'S A SIGN THEY WEL-COME

C7 F7 Bb7 1. Eb E° Fm7 Bb7+

DOWN THE STREET. LIKE THE HON-ey FROM THE COMB, YOUR DAY IS SWEET: TWENTY-FOUR HOURS IN GEORGIA.

LIVE SO LONG. THEY LIJST SING THEIR BLUES A-WAY WHEN THINGS GO WRONG: TWENTY-FOUR HOURS IN GEORGIA.

YOU IN-SIDE. YOU'VE BEEN MISSIN' HEAVEN IF YOU'VE BEEN DE-NIED:

2. Eb Bb7+ Eb FINE Eb7 Ab

TWENTY-FOUR HOURS IN GEORGIA... EIGHT HOURS WORK, EIGHT HOURS PLAY, AND EIGHT MORE HO-URS TO

Ab Ab° F7/A F7 Cm7 F7 Fm7 Bb7 Bb7+ D.S. al FINE (2ND ENDING)

REST. IN-BE-TWEEN THEIR PLAY, THEY TAKE TIME TO PRAY. THAT'S ONE THING A DARK-Y LOVES BEST.

RECORDED BY JOE HAYMES ORCH. - VOCAL BY CLIFF WESTON.

with PEE WEE IRWIN (TPT), WARD SILLWAY & JOE YUKL (TRBS.),  
TOOTS MONDELLO (CLAR.), BUD FREEMAN (TENOR).

ON BANNER # 33193 IN 1934.

3279

FOX TROT

A

CRAZY JO

HARRY F. RESER

(1922)

Musical notation for section A, first staff. Chords: Eb+, Bb+, Eb+, Bb+, Eb. Includes a 'BREAK' box.

Musical notation for section A, second staff. Chords: F7, Bb7, Eb, Eb, G7. Includes a 'BREAK' box.

Musical notation for section B, first staff. Chords: Cm, F7, F#o, Eb/G, Ab7, Cm, Fm, Cm. Includes a 'BREAK' box.

Musical notation for section B, second staff. Chords: G7, Cm, D7/A, G7, G7, Cm, Ab7, G7+, G7.

Musical notation for CODA and TRIO sections. Chords: Cm, Bb7, Eb, Eb7, Ab, Bb7, Eb7, Ab. Includes a 'D.C. al fine' box.

Musical notation for CODA/TRIO section, second staff. Chords: Ab7, Eb7, Ab7, D9, E7, Ab/Eb, F7, F7/A, Bbm, Bbm.

Musical notation for CODA/TRIO section, third staff. Chords: Bb7, Eb7, Ab, D7, Eb7, E7, F7, Gb7, G7, Eb7, Ab, Eb7, Ab.

HARRY RESER (GUITAR-BANJO) LED THE CLIQUEOT CLUB  
ESKIMOS and RECORDED WITH RED NICHOLS, LIOE VENUTI.  
 HE PLAYED IN DOZENS OF OTHER BANDS, INCLUDING  
 SAM LANIN and PAUL WHITEMAN. HE COMPOSED BANJO  
 SOLOS WHICH WERE QUITE DEMANDING, TECHNICALLY. CON-  
 SEQUENTLY, THESE PIECES WERE NEVER KNOWN TO THE PUBLIC.  
 THE ABOVE NUMBER WAS A BANJO SOLO WITH PNO. ACCOMP.

# ROYAL FLUSH

GEORGE BOTSFORD (1911)

RAG

A

B7  
F#

E7

E7  
D

A7  
C#

A7  
E

E7  
D

1. A7/C# A7 D7

BREAK

2. A7/C# D7

OPT. OCT. LWR

B

D7

G

1. D7

G

2. G G7

G/G Cm G C# G D7

G FINE

D.C. al

CODA

G

TRIO

C C C C A7 D7 G7

C

1. C C C C A7 D7 G7

2. A7/C# A7 Dm

G7 C#

D.S. al FINE

GEORGE BOTSFORD ALSO WROTE BLACK & WHITE, CHATTERBOX, etc.  
(and many more RAGS.)

3281

(A NOVELTY SONG, OF COURSE)

# WHEN BANANA SKINS ARE FALLING

A. FRAZZINI, PAUL DE FRANK & IRVING MILLS (1926)

MODERATO

Got a job out  
but when all my

ON A FARM, JUST A GAR-DEN AND A BARN: PICK-ING FRUITS AND VEG'-TA-BLES ALL DAY.  
WORK IS THRU, THEN I'M CRAVING MORE FOR YOU.

SAY! LIS-TEN DEAR TO WHAT I'VE GOT TO SAY: 1. WHEN I'M PICK-ING PICK-ING

THE BEETS DEAR, THAT'S WHEN MY HEART BEATS FOR YOU.  
THE RAD-ISH, LIKE YOUR RED-DISH HAIR IT GLOWS.

WHEN I'M PICK-ING BLUE THE BER-RIES, THAT'S WHEN I FEEL  
WHEN I'M PICK-ING THE TUR-NIP, I CAN SEE YOUR

BLUE FOR YOU. WHEN I'M PICK-ING THOSE ON-IONS, THAT'S THE  
TURN-UP NOSE. WHEN I'M PICK-ING THE GAR-LIC, THEN I'LL

ON-LY TIME I CRY FOR YOU. BUT WHEN BA-NA-NA SKINS ARE  
BREATHE MY LOVE TO YOU SO TRUE.

FALL-ING I'LL COME SLI-DING BACK TO YOU. 2. WHEN I'M YOU.

BRIGHTLY

# TELL-TALES

CHAS. O'FLYNN, LOU VARDI and BOBBE ROBINSON (1931) FOR-TUNE TELLERS NEV-ER TOLD ME, BUT

STILL THE FU-TURE'S CLEAR. I CAN SEE THINGS OH SO

PLAIN-LY, EV-'RY TIME I HOLD YOU NEAR.

TELL - TALES, YOUR TWO PRETTY EYES ARE LIT-TLE TELL - TALES.



TELL TALES - CONT.

3282

G7 / / G° G7 Gm7 C7/C#° / Am7 A7 Dm D+

THERE'S ONE SE-CRET THEY RE-VEAL SO CLEAR - LY, SIN - CERE - LY: YOU

G7 / C7 F // C7+ F C7+

LOVE ME SO DEAR - LY. TELL - TALES, THO' YOUR LIPS SAY

F Am7 D7+ D7 Gm / / Bb G7/Bb B°

"NO," YOUR TRUTHFUL EYES WON'T TELL LIES. AND THAT YOU LOVE ME IS

F/C C7/G G#° F/A D7 Gm Gm7 G7 C7 F Bb7 F

PLAIN AS A - B - C, DEAR, IN YOUR TELL-TALE EYES.

DICK ROBERTSON, VOCAL, with GENE KARDOS ORCHESTRA  
 ON VICTOR 22897 IN 1931.  
 (also featured by ISHAM JONES ORCH.)

**LADY OF DREAMS** MOD  $\text{E}^{\flat}$  Ab Ab/C B° Eb7/Bb Eb7

LYRIC BY ELLIS KAHN  
 MUSIC BY CHARLEY STRAIGHT (1920)

YOU SAY WE NEV-ER MET, BUT YOU ARE WRDNG.  
 I'VE HEARD YOUR VOICE IN EV-RY TEN-DER SONG.

Ab Ab/C B° Eb7/Bb Db° C7 Fm7 Bb7 Eb7 Bbm7 Eb7 CHO. Ab

I SAW YOUR EYES IN EV-RY STAR THAT GLEAMS: BEAU-TI-FUL LA-DY OF DREAMS. LA-DY OF DREAMS,  
 NOW THAT WE MEET,

Ab B° Bbm7 Eb7/Bb Eb7 Db Eb7 Bbm7 Eb7 Eb7 Eb7+

I CALL YOU LA-DY OF DREAMS. FOR I HAVE KNOWN YOU IT SEEMS THRU ALL THE  
 YOU MAKE MY WHOLE WORLD COM-LETE. THE SKIES, THAT ONCE LOOKED SO GRAY,

Ab° Abmaj7 Ab° Cm7 B° Cm7 C7/G C7 E° G° C7 C° C7 Fm

YEARS. I NEV-ER MET YOU BY DAY, BUT WHILE IN DREAMLAND I'D STRAY.

Fm7 Fm7 Bb7 / Eb7 / D.S.  $\text{al}^{\text{to}}$

YOUR EYES WOULD BRIGHTEN THE WAY. YOUR LIPS WOULD SAY: "SOMETIME WE MAY ROAM HERE TO-GETHER."

EB7 Eb° Bbm7 C7 / F7 Ebm6 F7

CODA ARE BLUE TO-DAY. THAT'S WHY I SAY: TO SHOW I'M GLAD I FOUND YOU,

Bb7 / Eb7 D° Ab Eb7 Ab Db° Ab

I'LL BUILD A WALL OF LOVE A-ROUND YOU. LA-DY OF DREAMS, YOU CAN NEVER GET A-WAY.

3283

MED. TWO-BEAT

# WHAT'S WHAT? AND WHO'S WHO?

WORDS BY JAMES BURRIS (1909) MUSIC BY CHRIS SMITH

THERE'S SOME MORE SCANDAL  
 GO-ING 'ROUND. 'TIS STRANGE HOW NEWS WILL SPREAD. THEY SAY JIM GREEN AND SU-SAN BROWN, LAST

WEEK WAS 'BOUT TO WED. WHEN JIM'S FIRST WIFE, EX-CI-TED-LY, AP-PEARED UP-ON THE SPOT, SHE

YELLED TO PARSON DEN-KIN JONES: "DON'T YOU DARE TO TIE THAT KNOT!" JIM SAYS, "THERE'S SOME MIS-TAKE, THIS

KNOT SHE'LL NEV-ER BREAK?— THEN PARSON JONES SAYS, "LOOK HERE JIM, LET US GET THIS THING HERE

STRAIGHT. WHAT'S WHAT?— AND WHO'S WHO? THAT'S ALL I WANT— TO KNOW.— WHAT'S WHAT? AND WHO'S

WHO?— YOU'VE GOT YO' DATES MIXED, SHO'.— I COME HERE FOR TO BIND YOU TWO. EX-

-PECTS MY FEE WHEN I GET THROUGH. BUT THERE AIN'T NOTHIN' DOIN' 'TIL I FIND OUT FROM YOU: WHAT'S

WHAT?— AND WHO'S WHO? WHAT'S WHO?"

# TWENTY YEARS (CRUEL JUDGE GRIMES)

WORDS BY HENRY CREAMER (1919) MUSIC BY TURNER LAYTON

CRU-EL JUDGE GRIMES  
 GOT HIS NAME BE-CAUSE FOR THE SIMPLEST CRIMES HE COULD FIND TEN LAWS. I'LL

MENTION THE CASE OF SAMUEL JACKSON BOLE, WHO SLIPPED ON A PEEL-ING AND FELL IN A HOLE. THEY

HALED HIM IN FRONT OF OLD JUDGE GRIMES, WHO CHARGED SAM WITH THIS LIST OF CRIMES: SLIDING ON THE SIDEWALK WITH-

Am<sup>b</sup> D7 G7 C7

- OUT A PER-MIT... FALL-ING ON AND RUIN-ING WHAT-EVER YOU HIT... UN-LAWFUL SPEEDING, AND THAT ISN'T ALL...

F Gm F/A Bb F/A Gm F D7 G7

IM-PRO-PER WIGGLING JUST PRI-OR TO THE FALL. BREAKING THE SABBATH AND GROANING A-LOUD... BLOCKING THE TRAFFIC BY

G7 Bb Db/B F/C D7 Gm Dm/A Bb Gm

CAUSING A CROWD. LI-BEL AND SLANDER-OUS TALK WHEN YOU FELL. YOU MIGHT HAVE SAID "HEAVEN" BUT IT

Am/C C7/Bb A° / Bb Gm7 C7 F

SOUND-ED LIKE: WELL, FOR THAT TAKE TWEN-TY YEARS.

STORY BY CHAS. A. HUNTER  
**MODULATING MAUDE**  
 LYRIC BY BALLARD MACDONALD  
 MUSIC BY U. ROSAMOND JOHNSON  
 (1911)

D7 G C#° D7 G D7 D7

A PRIZE PI-A-NIST WAS MISS MAUDIE JONES. HER PI-A-NO COST A THOU-SAND DOL-LARS. SHE

G D7 G B A/E A7 A7/E D7

PUSHED ON THE PED-ALS FOR DIP-LO-MAS AND MED-ALS, AND BROUGHT OUT LOVE-LY, LIQUID, LINGERING TONES. THE

G C#° D7 G G7 C

FIRST BAP-TIST CHURCH ONCE GAVE A CONCERT SO GRAND: MAUDIE AND MEN-DEL-SOHN CAME HAND IN HAND. SHE

C7 A7/C# D G7 A/E Eb7 D7

PLAYED MOD-U-LA-TIONS AND SHE GAVE EX-PLA-NA-TIONS, SO THE "LOW-BROW" FOLKS WOULD UN-DER-STAND; "I

**CHD.** (NOT FAST)

G E7 Am C° B D7 G G7

STARTS MY INTRO-DU-C-TION IN THE KEY OF G. THEN I PRELUDES A-ROUND TO THE KEY OF B. AND THE FIRST THING YOU KNOW I'M IN THE

C E7+ A7 A7 D7 B7 / / B7 B7 Em

KEY OF C. THEN I TRILLS IN A AND RE-TURNS TO D. I TAKES SHARP F IN THE BOLD BASS CLEF. THEN

G7 E E7 Am D7 G Eb Eb° G/B

SKIPS RIGHT BACK IN-TO E. I END MY INTER-LUDE WITH THE 'BARBERSHOP CHORD'. THAT'S WHY THEY AL-WAYS CALL ME

A7 D7 G G7 C/G Cm° G

CAP-TI-VA-TING, FAS-CI-NA-TING, MOD-U-LA-TING MAUDE."

3285

(AN INSTRUMENTAL)

MED. 2-BEAT

INTRO

# ONCE IN A WHILE

LOUIS ARMSTRONG, LIL HARDIN  
and WM. H. BUTLER (1927)

Chords: Eb, E<sup>o</sup>, Bb/F, G7

Chords: C7, F7, Bb, A, Bb, G<sup>o</sup>, F<sup>7</sup>/C, F7

BREAK

Chords: F7, Cm7, F7, E<sup>o</sup>, F7, Bb, G<sup>o</sup>, F<sup>7</sup>/C, F7

Chords: F7, F<sup>o</sup>, C7, Bb, Bb

B

Chords: D<sup>7</sup>/A, D7, Gm, Bb<sup>7</sup>, 1. Eb, E<sup>o</sup>

Chords: Bb/F, G7, C7, F7, 2. Eb

Chords: E<sup>o</sup>, Bb/F, G7, C7, Cm7, F7, Bb, Eb<sup>7</sup>, Bb

Chords: F, F<sup>o</sup>, C/G, A7, D7, G7, C

C

BREAK

Chords: C, C, F<sup>o</sup>, G7, Dm7, G7, F<sup>o</sup>

D

Chords: G7, C, C, F<sup>o</sup>, G7, G7 / #G<sup>o</sup>, D7, D7, F<sup>o</sup>, G7

Chords: G7, C, E7, Am

E

Chords: C7, 1. F, F<sup>o</sup>, C/G, A7, D7, D7, F<sup>o</sup>

Musical notation for the first system of "ONCE IN A WHILE - CONT." with chords G7, F, F#, C/G, A7, D7, Dim7, G7.

**LOUIS ARMSTRONG'S HOT FIVE with KID ORY (TRB) - JOHNNY DODDS (CLAR) - LIL ARMSTRONG (PIANO).**  
ON Okeh No. 9566 in 1927.

**WON'T YOU BE MY SWEET MAN** (1924)  
LO TRENT and WILL DONALDSON (1924)  
DIS-CON-TENT-ED, I AM LOVE-SICK, AND I'M SO FRIENDLESS, HONEY WON'T YOU PLEASE

Musical notation for the second system of "WON'T YOU BE MY SWEET MAN" with chords F, F7, Bbm, F, Bb7, D7, C7, C7, F, E+, Cm, Eb, D7, D7, C7, F.

BLUE PHONE? GOT TO HAVE AF-FECTION. LAWD SEND ME A SWEETIE THAT WILL THRILL ME THRU, SICK AND TIRED WAIT-IN'. I'M SO RESTLESS, SITTING HERE - ALL A - LONE.

'CAUSE I NEED PRO-TEC-TION. I DON'T BE AG-GRA-VA-TIN'. I WANT A DADDY WHO IS NICE AND KIND. I NEED THE KIND OF LOVE YOU READ A - BOUT. I WANT A DADDY WHO IS I MEAN THE KIND THAT MAKES YOU

MINE ALL MINE. SING AND SHOUT. EV-'RY NIGHT, TREATS ME RIGHT, AND WILL NEVER FIGHT. TAKES RIGHT HOLD, FILLS YOUR SOUL, SOMETIMES MAKES YOU BOLD. SWEET

MAN, SWEET MAN, MY HEART'S A-BURNIN'; HOW IT'S SEARNIN'; CHURNIN' FOR YOU. SWEET MAN, SWEET MAN, SWEET MAN, MUST SERVE ME HONEY, TAKE MY MONEY, WHAT'S MINE IS YOURS. SWEET MAN, SWEET MAN, BE KIND, YOU KNOW I'LL EVER BE TRUE. YOU HAVE GOT ME GOIN' DADDY. PLEASE DON'T DOG ME A- AND I'LL EAT OUT OF YOUR HAND. YOU CAN'T LOSE ME, DON'T A-BUSE ME. WON'T YOU BE MY SWEET

Musical notation for the third system of "WON'T YOU BE MY SWEET MAN" with chords F, G7, D7, C7sus, F, FINE, C7, D.S. al FINE.

**CALIFORNIA RAMBLERS** with ADRIAN ROLLINI on BASS SAX. ON EDISON 51622 in 1925.

**PEGGY ENGLISH VOCAL**, with PHIL NAPOLEON'S MEMPHIS FIVE (PART) ON VOCALION 15132 in 1925.

**EDDIE DEABODY (BANJO)** with VIN-CLAR-PNO. ON BANNER 1665 in 1925

**TENNESSEE TOOTERS** with MIEFF MOLE, RUBE BLOOM, JOE TARTO. ON VOCALION 15109 in 1925.

**THE VAGABONDS** (ABE LINCOLN, ADRIAN ROLLINI, STAN KING:DRS) ON GENNETT 3137 in 1925.  
(Some of the above credits might be for a different "Sweet Man" written in 1925)

**VARSITY EIGHT** with ABE LINCOLN, TRB. - BOBBY DAVIS (SAX) ON CAMEO 797 in 1925.

# 3287

(ON THE SLOW SIDE WITH A LIFT) (♩=120)

RECORDED BY THE COMPOSERS W/CLAR. WILLIAMS AT THE PIANO. ON OKEH 8459 IN 1927.

## ALIBI-ING PAPA

CHARLES & EFFIE TYLIS (1927)

F Em D° D7 C7 F Em D° D7

WAY DOWN IN MO-BILE AL-A-BAM, THERE LIVED A MAN CALLED AL-I-  
SAM SAID "I'D LIKE TO GO ALRIGHT, BUT I'M SUP-POSED TO MEET MY

C7 B7 A7 Dm C A° G7 C7

-BI-ING SAM. ONE NIGHT HIS WIFE ASKED HIM TO COME AND GO WITH HIM AND THE KIDDIES TO A MOVIE SHOW.  
Lodge TO-NIGHT."

2. G7 C C#° G7 Bbm10 D° C7

"SAM, I SEE IN YOUR EYES, THAT YOU ARE TELLING LIES: TAK-ING YOUR LODGE FOR AL-I- BIES."

F F7 D7 G7 Dm7 G7sus Cm B° F/C C7 F F7 D7

AL-I-BI-ING PA-PA, YOU'VE AL-I-BIED LONG E- NOUGH, E- NOUGH. AL-I-BI-ING PA-PA, YOU

G7 C7 F E7 F Gm7 A7 Dm A7 E A7

CAN'T AL-I-BI NO MORE, NO MORE. YOU MADE A FOOL OF ME LONG E-NOUGH, AND NOW YOUR MAMA'S GONNA

Dm A7 E Ain7 A° F/C A° G7 C7 C#° G7 C7 F F7 D7

SIRUP HER STUFF. LIS-TEN TO WHAT I SAY, THIS VE-RY DAY! AL-I-BI-ING PA-PA, YOUR

G7 Dm7 G7 Cm B° F/C F7 Bb Bb7 A7

MAMA IS TIRED OF YOU, OF YOU: FOOLIN' A-ROUND, ACT-IN' THE WAY YOU DO, MUST LIKE YOU

A7 / / D7 / / G7 / /

DO. NOW WHEN YOU STAY OUT LATE, YOU SAY YOU'RE TENDING YOUR LODGE. NEXT TIME I'LL TAKE A STICK, AND GIVE YOUR

G7 C7 F F7 D7 G7 C7 F F7 D° Bbm10 D° F/C G7sus F A7

HEAD A MASSAGE. AL-I-BI-ING PA-PA, YOU'VE AL-I-BIED LONG E- NOUGH!

## AT THE CHOCOLATE BON BON BALL

PEASE, NELSON and EDELHEIT (1920)

MED. FAST TWO C C#°

AT TWELVE O' CLOCK LAST NIGHT, I GENTLY

G7 G7 C A° C C#° G7

DIMMED MY LIGHT. THEN I FELL IN TO A SLUM-BER. I HAD A DREAM SO RARE,

Dm6 G7 D7 G G

AND I KNOW YOU'LL DE-CLARE IT WAS A MAR-VEL-OUS WON-DER. CHOC' LATE

G D7 G7 D7 G7 D7 G7 D7 G7

BON BON'S GAVE A BALL FOR THE CANDIES, ONE AND ALL.

F/C C G7 Dm6 G7 Dm6 G7 C

DAN-CING AT THAT CHOC'LATE BON BON BALL. PRAN-CING 'ROUND THAT SUGAR COAT-ED HALL. -  
BRAN-DY DROPS WERE PASSED A-ROUND IN JARS, WHEN THEY OP-ENED UP THOSE

C E Eb° G7/D G7 Dm G7 C

AD-AMS, WITH A BLACK-JACK IN HIS HAND, LEADS THE BAND. SOME YOUNG FELLOW

C G7 C CODA G/E

NAMED MARSH-MEL-LOW PLAYS A MEAN AND WICK-ED CEL-LO. AL-MOND BARS. AND A

F F/C B° C Em7 A7 Em7 Eb° D7 Fm6 Ab G7 C

LOL-LY POP LET MISS LEM-ON DROP AT THE CHOC'LATE BON BON BALL.

**"MOVIN' MAN DON'T TAKE MY BABY GRAND"** MED. SLOW  
G Bm7 Bb° D7/A Am7 D7 G

WORDS BY BERT KALMAR MUSIC BY TED SNYDER (1911) PI-AN-O LOE WAS HAN-NAH'S BEAU. HE DIDN'T LOVE MISS HANNAH, BUT HE BA-BY GRAND YOU UN-DER-STAND MISS HANNAH ON-LY MIR-ED 'CAUSE HIS

G G#° 1. D7/A D7 G A7 D7 D7+

LOVED THE GRAND PI-AN-O IN HER HALL. AND HE'D CALL EV-RY DAY WJST TO SIT THERE AND PLAY. SAY! THAT PLAY-ING SHE AD-MIR-ED. BUT ONE

2. D/A D D#° F# Gm7 Eim7 Emb A7 D D° D7 E7 Am E7+ E7

DAY, SHE COULDN'T PAY. THEY CAME TO TAKE THIS GRAND A-WAY. UP - ON HER KNEES, SHE

Am Am Cm D7 Am7 F° D7 G/B Bb° D/A G E7/G# E7+ A7 Bb7 A7

PLEAD-ED WITH THE MOV-ING MAN THIS WAY: PLEASE DON'T TAKE MY BA-BY GRAND! DON'T YOU DARE TO

A7/E D7 A7 D7 Am7 G#° D7/A D7 G G D7

LAY A HAND ON THAT BOX OF LIDS, THAT MUS-IC TOY. FOR IF IT'S GONE, I'LL LOSE MY HON-EY BOY. OH!

G7 C Cm G G+

MOVIN' MAN, PLEASE HEAR MY PLEA: JUST LEAVE THAT IN-STRU-MENT WITH ME. TAKE THE CHAIRS FROM THE FLAT,

G6 G7 Am F/A D7/A Am Bb° D7/A D7 G

DOG AND THE CAT, COME OFF THE RACK, CLOTHES OFF MY BACK. BUT MOV-IN' MAN, PLEASE LEAVE MY BA-BY GRAND!

3289

# SHELTERED BY THE STARS, CRADLED BY THE MOON

MODERATO

WORDS BY JOE YOUNG

(1932)

MUSIC BY THOMAS WALLER

I'VE GOT A HEART, AND I'VE BEEN TOLD, MY HEART IS WORTH MUCH MORE THAN GOLD. I'VE GOT THE BIRDS,  
 I'VE GOT THE TREES. YOU CAN'T BE POOR, WITH THINGS LIKE THESE: HIGH OVER MY HEAD,  
 I REST IN-BE TWEEN, MY HEAVEN OF BLUE,  
 THERE'S MORE THAN A SHED, SHELTERED BY THE STARS, CRADLED BY THE MOON, COVERED BY THE  
 AN CAR-PETS OF GREEN, MY BLUE ROOM FOR TWO,  
 NIGHT. MOON, COVERED BY THE NIGHT. OH! SUG-AR COATED NOTES, THRU THE EVENING FLATS.  
 LOVE'S BY MY SIDE. HEARTS CAN NEVER MISS IN A TIME LIKE THIS. I'M SAT-IS-  
 FIED. MOON, COVERED BY THE NIGHT.

**CHORDS:** C, Am, Dm7, Fm6, C/G, D7/B, Dm7, G7, C/G, F#m7-5, E/B, Gm, G, F#m7, F#7/C#, B7, E7, C#7, G7, G7, C, Dm7, G7, C, C7, F, E7, Am7, D7, C, Em7-5, A7, Dm7, G7, Cmaj7, C6, Dm7, G7+, 2. Dm7, G7, C, B7, Em, Am/E, Em7, Em7, A7, B7, Em, D#7, Em, Em7, A7, A7-5, Em, G, Am7-5, G/B, D7/A, G7, D.S. al. f., D7, Dm7, G7, C.

**GENE KARDOS ORCH.** | **CHICK BULLOCK, VOCAL, acc. by MANNY KLEIN,**  
**VOCAL BY NICK ROBERTSON | BUNNY BERIGAN, T. DORSEY and J. DORSEY.**  
**ON VICTOR 24081 in 1932. | ON MELTONE # M-12454 in 1932.**

(ISHAM JONES HAS SAME TITLE: P.2602)

**PLEADING**  
 LYRIC BY JACK YELLEN (1931) | MUSIC BY FREDERIC KNIGHT LOGAN  
 CAN'T YOU TELL THE MEAN-ING OF THE LONG-ING IN MY EYES?  
 MUST I KEEP RE-PEAT-ING WHAT I'VE TOLD YOU OER AND  
 DON'T YOU SEE THE SAD-NESS THAT MY SMIL-ING CAN'T DIS-GUISE? O'ER, WHEN YOU KNOW CHIST EX-  
 -ACT-LY WHAT MY HEART IS PLEAD-ING FOR. PLEAD-ING, I'M AL-WAYS PLEAD-ING,  
 -TRESS-ING. YOU KEEP ME GUESS-ING,  
 AND YOU'RE UN-HEED-ING: YOU MADE ME FALL. NOW YOU RE-FILSE ME,  
 WHILE I'M CON-FESS-ING

**CHORDS:** G, D7, D7, 1. G, G, D7, G16/B, Bb7, D/A, D, A7/E, F, D/F#, Bb7, F, Em, A7, D, A7, D7, Am7, D7, G, E7, A7, A7, A7/E, F, D/F#, 1. D7, G, D7, G7, C.



BUT YOU'LL NEVER LOSE ME EVEN THO' YOU USE ME LIKE AN OLD RAG DOLL.
   
 IT'S MIGHTY DIS- MY LOVE FOR YOU. BUT I KNOW, SOMEDAY, I'M GOIN' TO
   
 GET YOU SOME WAY. I'LL JUST KEEP ON PLEADING 'TIL I DO.

**READ 'EM AND WEEP** *SLOW*

WORDS BY AL BERNARD  
 MUSIC BY WALTER HAENSCHEN (1920) OLD BILL FLAT FROM NEW OR-LEANS, (FROM NEW OR-LEANS)

WAS A HIGH-TONED GAM-BLING MAN, DOWN IN NEW OR-LEANS. HE WOULD TAKE A
   
 PAIR OF DICE, AND GET DOWN ON THE GROUND. HE'D SHOOT A BUCK, AND THEN HE'D SING TO THE
   
 BUNCH THAT STOOD A-ROUND: READ 'EM AND WEEP. LOOK AT THAT SEV-EN.
   
 READ 'EM AND WEEP. LOOK AT THAT 'LEV-EN. PLEASE NOW, BONES, DON'T YOU
   
 HES-I-TATE. COME ON SWEET ACE MAKE SIX YOUR MATE. AND LET THESE MEN FOLK'S READ 'EM WHILE THEY
   
 CAN. (COME ON TO PAPA) OH! (COME ON FOR MAMA) STAY OFF OF JOE MISTER RICH-ARD AND FEDE.
   
 I'LL MAKE 'EM CHRIS-TIANS, BE FORE I LEAVE. SO COME ON DICE, AND MAKE 'EM READ 'EM AND WEEP.

3291

MED. WITH A LIFT (IN 4)

# I'VE GOT YOUR NUMBER

WORDS BY ALFRED BRYAN  
MUSIC BY GEO. W. MEYER

(1910)

B $\flat$  B $\flat$ <sup>o</sup> B $\flat$  B $\flat$  B $\flat$ <sup>o</sup> B $\flat$

THEY MET BY CHANCE, MET AT A DANCE.

B $\flat$ <sup>o</sup> B $\flat$  B $\flat$ <sup>o</sup> B $\flat$  B $\flat$  B $\flat$ <sup>o</sup> B $\flat$  B $\flat$  B $\flat$ <sup>o</sup> B $\flat$

HE WON HER HEART, UUST WITH A GLANCE. HE SAID, "MY DEAR, WHEN CAN I CALL?"

C $\frac{7}{6}$  C7 F7

SHE UUST ANSWERED: "NOT AT ALL"! "COME NOW" HE MUR-MURS. "GIRLIE, EX-PLAIN.

B $\flat$  B $\flat$ <sup>o</sup> B $\flat$  B $\flat$ <sup>o</sup> B $\flat$  B $\flat$ <sup>o</sup> B $\flat$

GIVE ME YOUR AD-DRESS, GIVE ME YOUR NAME!" SHE MUR-MURS LOW: "YOU MUST-N'T KNOW."

C $\frac{7}{6}$  C7 F7 CHO. B $\flat$  C $\frac{7}{6}$  C7 F7

BUT HE SAYS: "COME ON, BE GAME". I'VE GOT YOUR NUM-BER, HONEST AND TRUE. I'VE GOT YOUR NUM-BER, AND YOU CAN GET: IF YOU KEEP TEAS-ING,

B $\flat$  B $\flat$ <sup>o</sup> B $\flat$  F7/B $\flat$  D $\flat$ <sup>o</sup> F $\frac{7}{6}$  F7 C $\flat$ <sup>o</sup> F7 E7

YOU KNOW IT, TOO. I'LL GET YOU YET. DON'T KNOW YOUR HOUSE, I DON'T KNOW YOUR FLAT. DON'T KNOW THE STREET WHERE

B $\flat$  C $\flat$ <sup>o</sup> C $\flat$ <sup>o</sup> | 2. G $\frac{7}{B}$  G $\frac{7}{B}$  C7 C $\frac{7}{6}$  G $\flat$ <sup>7</sup> B $\flat$ /F G $\flat$ <sup>7</sup>

YOU'RE LIV-ING AT. BUT DON'T KNOW YOUR AD-DRESS, DON'T KNOW YOUR NAME. BUT I'VE GOT YOUR NUM-BER,

C7 F7 B $\flat$

JUST THE SAME.

**DORSEY BROS. ORCH. w/ SKEETS HERBERT, LOE YUKL, RAY MCKINLEY. ON DECCA 515 IN 1935.**  
(THIS BAND WAS FORMED IN 1934, AND BROKE UP ONE YEAR LATER.)

MODER  $F\flat$   $F\flat$   $E\flat$   $E\flat$   $G\flat$ <sup>7-5</sup>

# A LOVER IS BLUE

LYRIC BY CHAS. CARPENTER  
MUSIC BY JIMMY MUNDY & JIM YOUNG (1939)

F $\flat$   $F\flat$  B $\flat$  C7 F F $\sharp$ <sup>o</sup> G $\flat$ <sup>7</sup> C7 F / /  $\hat{2}$

BLUE? IS THIS HOW IT ENDS? WE'RE NOT EV-EN FRIENDS, AFTER ALL THE JOYS WE KNEW. YES-TER-

CHO. F F $\sharp$ <sup>o</sup> G $\flat$  G $\flat$ <sup>7-5</sup> F $\sharp$  D $\flat$ <sup>9</sup>

-DAY, WE WERE LAY. I WAS HIGH ON A RAIN-BOW, BUT NOW THERE'S NO RAIN-BOW. YOU'VE GONE,  
SWEET, SO COM- PLETE. NOW I SUDDENLY WAK-EN TO FIND I'M FOR-SAK-EN. A- LONE,  
THERE, EV-RY - WHERE. EV-RY SCENE UUST RE-MINDS ME OF SOMETHING THAT BINDS ME TO YOU.

G $\flat$ <sup>7-5</sup> D $\flat$ <sup>7</sup> C7 D $\flat$  G $\flat$ <sup>7</sup> D $\flat$  C7 2. F B $\flat$   $\flat$ <sup>7</sup> F

AND SO A LOVER IS BLUE. LIFE WAS BLUE.

F7 Am<sup>7</sup>-5 D7 Bb<sup>6</sup> Gm<sup>7</sup>-5 Db7 F/C

Do you still re-mem-ber our love af-fair. Does it matter to you what I'll

Dim<sup>7</sup> G<sup>9</sup> Gm C7 D.S. al. F Bbm<sup>6</sup> F

HAVE TO GO THRU, OR DON'T YOU CARE? HERE AND BLUE.

**CODA**

**JIMMY MUNDY ORCHESTRA**  
 VOCAL BY MADELINE GREEN.  
 ON VARIETY 8136 IN 1939.

**GENE KRUPA ORCH. - SING BY TREVE DAY.**  
 (WITH SAM DONAHUE ON TENOR)  
 ON COL. 35361 IN 1940.

**T. DORSEY ORCH - JACK LEONARD, VOCAL**  
 (BABE RUSSIN ON TENOR SAXOPHONE)  
 ON \_\_\_\_\_ IN 1939.

**CHARLIE BARNET ORCH. - VOCAL BY JUDY ELLINGTON.** WITH BILLY MAY, SKIPPY MARTIN & CHARLIE SHAVERS.  
 1939 (ALL GREAT ARRANGERS) BLUEBIRD 10511

**CHASING SHADOWS** BALLAD

LYRIC BY BENNY DAVIS (1935) MUSIC BY ABNER SILVER

LIFE WITHOUT A ROMANCE IS A LIFE THAT'S SAD. I

NEVER HAD A LOVE OF MY OWN. EV-RY DAY IS JUST AN-OTH-ER DAY TO ME. WHY MUST I BE A-

(SLOW ROCKING RHY.)

-LONE? CHAS-ING SHA-DOWS, CHAS-ING LOVE DREAMS IN VAIN, SHA-DOWS, ALL IS CLOUD-Y A-BOVE. SHA-DOWS, JUST A DREAM-ER AM I,

WHILE MY HEART KEEPS ON SING-ING JUST A LONE-LY RE-FRAIN. HOP-ING TO FIND A RAIN-BOW, HOP-ING I'LL FIND MY FRAIN. CHAS-ING

2. LOVE, FIND MY LOVE. WHO KNOWS, SOME DAY SOME ONE MAY COME A LONG AND CHANGE MY

LONELY SONG TO HAP-PI-NESS. UN-TIL THE DARKNESS FADES IN-TO THE DAWN, I'LL

**CODA**

JUST GO ON, I GUESS: CHAS-ING WHEN THE SHADOWS ROLL BY.

**LOUIS PRIMA'S NEW ORLEANS GANG** - VOCAL BY PRIMA  
 ON BRUNSWICK 7448 (1935)

**DORSEY BROS. ORCH.** (SILVERHURT & R. MCKINLEY)  
 VOCAL: BOB EBERLE  
 ON DECCA 476 (1935)

**PUTNEY DANDRIDGE ORCH.**  
 (ROY ELDRIDGE & CHU BERRY)  
 ON Vocalion 2982 (1935)

**MY INTRODUCTION TO LOVE** MOD  $\frac{3}{4}$  CHO.

WEM BY HOAGY CARMICHAEL and IRVING CAESAR (1935)

WE NEVER SHARED AN-Y DAN-CES, BUT YOUR AND WHEN AT SUP-PER THEY PLACED YOU WHERE I A NIGHT OF HARMLESS FLIR-TA-TION, LON-VER

G F#7 Dm E7 | 1. Am Bm Em F#7 G A7  
 G-LAN-CES FACED YOU -SA-TION, MET MINE. ONCE MORE, A-LOVE.

D7 | 2. Am7 D7 G Em Am7 D7 G G G# | FINE  
 LOVE. MY HUNGRY EYES STILL EM-BRACED YOU, AND I WAS LOOK-ING AT LOVE. (FINE)  
 A NIGHT OF SWEET PAS-SI-NA-TION, MY INTRO-DUCTION TO LOVE.

Eb F7 Bb Eb F7 Bb  
 WHEN WE TALKED, I FILLED WITH EX-CITE-MENT. IT WAS LUNE, AND YET I WAS CHILLED.

Gm6 A7 Bm Em7's A7 D7 | D.C. or FINE 2ND ENDING  
 WITH YOU THERE I LEARNED WHAT THE NIGHT MEANT. IN A MOMENT I WAS THRILLED.

**I NEVER KNEW WHAT THE MOONLIGHT COULD DO**

SAM COSLOW and LARRY SPIER (1926)

(MEDIUM) 2-BEAT

C G7 C G7 C | I THOT THAT I NEVER COULD BE SENTI-MEN-TAL. PO-ET-RY TO

G7 G7 C Em Eb+ G/D Em6/C# | ME WAS AN AW-FUL BORE. I LAUGHED AT THOSE WHO MADE LOVE IN THE

G7 G7 Em Em6/C# G7 D7 G G7 G7+ | MOON-LIGHT. BUT I'M NOT LAUGHING AN-Y-MORE. FOR,

CHO. C C# Dm7 G7 C# Dm7 G7 | I NEVER KNEW WHAT THE MOON-LIGHT COULD DO 'TIL THE NIGHT WHEN I FIRST MET  
 I DID-N'T DREAM THAT THE WHOLE WORLD COULD SEEM LIKE A SWEET PAR-A-DISE FOR  
 I NEVER KNEW WHAT THE MOON-LIGHT COULD DO 'TIL THE NIGHT WHEN I FIRST MET

1. C Dm7 G7 | 2. C Fm6 / C# C6 C7 | Gm6 C7 Gm6 C7 F | YOU, DEAR. TWO. I NEVER THO'T SUCH HAP-PI-NESS EX-IST-

F F7 Am6 D7 Am6 D7 Dm7/G G7 n G7+ | CODA  
 -ED. CAN'T IM-A-GINE HOW I EV-ER MISSED IT. OH! D.S. al F. YOU.

FEATURED BY ABE LYMAN ORCH.

# CHASING SHADOWS

LYRIC BY BENNY DAVIS  
MUSIC BY ABNER SILVER (1935)

LIFE WITHOUT A ROMANCE IS A LIFE THAT'S SAD. I'VE

NEVER HAD A LOVE OF MY OWN. EV-'RY DAY IS JUST ANOTHER DAY TO ME. WHY

MUST I BE A-LONE. CHAS-ING

VAIN -BOVE. I. WHILE MY HEART KEEPS ON LIKE A SHA-DOW I'M HOPING I'LL FIND A SING-ING DRIFT-ING, JUST A LONE-LY RE- FRAIN. HOPING I'LL FIND MY

CHASING LOVE, FIND MY LOVE. WHO KNOWS, SOME DAY SOMEONE MAY COME A- LON- G, AND CHANGE MY

LONELY SONG- TO HAPPI- NESS. UN- TIL THE DARKNESS FADES IN- TO THE DAWN, I'LL

JUST GO ON, I GUESS. CHAS-ING

CODA RAIN- BOW, WHEN THE SHADOWS ROLL BY.

SWING INSTRUMENTAL

# LET THE ZOOMERS DROOL

DUKE ELLINGTON and JOHNNY HODGES (c. 1940)

1. F C7sus F FINE A7 D7

2. F C7sus F FINE A7 D7

D.C. al FINE 2ND ENDING

3295

ALLEGRO (MODERATO)

# TOO TIRED

GEO. LITTLE LARRY SHAY & ART SIZEMORE (1924)

B $\flat$  B $\flat$  D $\flat$  C $\flat$ 7 F7 B $\flat$  B $\flat$  D $\flat$

IN A ROOM — NEXT TO MINE, — A BRIDE AND GROOM

F $\frac{7}{C}$  F7 F $\sharp$  G $\flat$  C $\frac{7}{G}$  G $\flat$  $\flat$ 5 F7 B $\flat$  B $\flat$  F $\circ$  F7

ALL THE TIME — ARE SPOON-IN' AND COO-IN'. EV-'RY NIGHT MY SLEEP IS RUINED.

B $\flat$  E $\flat$ 7 D7 G $\flat$

"DUCKY" THIS. — "SNOOKY" THAT. — THEY NEAR DRIVE ME WILD. LOVE IS BLIND, —

**CHO.**

F F $\circ$  F7 F $\frac{7}{+}$

SO I FIND. — BUT HERE'S WHAT GETS ME RILED. IS YOU TOO TIRED TO WASH THE DISHES? TOO TIRED TO MAKE SOME CAN-DY?

MIXED TPT.

F7 F7 (WA-WA) F7 / / F $\frac{7}{+}$  B $\flat$  F7 (WA-WA)

TOO TIRED? UMH-HUM. TOO TIRED TO FEED THE FISHES? TOO TIRED? UMH-HUM. TOO TIRED? UMH-HUM. I THINK THAT FUDGE IS DAN-DY. TOO TIRED? UMH-HUM. TOO TIRED? TOO-TIRED.

D $\frac{7}{F\sharp}$  D7 G $\flat$  D7 G $\flat$  G $\flat$ 7 C7

LET'S GO SEE A SHOW. WON'T THAT BE NICE? YES? NO? WHERE'LL WE GO? —

F7 E7 E $\flat$ 7 D7 D $\flat$ 7 C7 F7

IS MOM-SY'S HOT-SY TOT-SY?

**CODA**

E $\flat$

YOU LOVE ME AND

E $\circ$  D $\frac{10}{F}$  C7 F7 B $\flat$  G $\frac{7}{B}$  G $\frac{7}{D}$  B $\flat$  D $\flat$

I'LL LOVE YOU, 'CAUSE THERE'S NOTHIN' LEFT TO DO. THEN MAYBE I'LL GET SLEEPY TOO. TOO

C7 F7 B $\flat$  (WA-WA)

TIRED? UH-UH.

VOCAL BY FATS WALLER

ACC. BY HIS "RHYTHM" (5-PIECE COMBO) ON BLUEBIRD 10779 (1940)

THE AMBASSADORS (PHIL NAPOLEON,

MIFF MOLE, FRANK SIGNORELLI) VOCALION 14928 IN 1924.

ORIGINAL LOUISIANA FIVE ON CARDINAL-TRIANGLE NO. 11417 IN 1924.

JAN GARDNER ORCH. ON VICTOR 19491 IN 1924.

CALIFORNIA RAMBLERS ON BELL P-194 IN 1924.

INSTRUMENTAL ("HOP" TEMPO) [A]

# DINGLE POP HOP

HARRY AUSTIN TIERNEY  
(1911)

Musical staff 1: Treble clef, C major key signature, 2/4 time signature. Chords: C, G7, 2.

Musical staff 2: Treble clef. Chords: C, C7, 1. F, Am7, D7, G7, 2. F/A, Ab7.

Musical staff 3: Treble clef. Chords: C/G, D7/A, Ab7, C/G, C, G7, B, C.

Musical staff 4: Treble clef. Chords: C, 1. G7, C/E, C, Eb, Dm, G7.

Musical staff 5: Treble clef. Chords: 2. A7/E, A7, D7/A, D7, C/G, C, Dm7/A, Ab7, C/G, C.

Musical staff 6: Treble clef. Chords: C/G, G7, C, F, TRIO, F/A, Ab7, C/G, C7.

Musical staff 7: Treble clef. Chords: 1. F, A7/E, D7, G7, 2. F, F7/Eb.

Musical staff 8: Treble clef. Chords: Bb, Db7, F/C, D7/A, D7, G7, C7, F, FINE, C, F.

Musical staff 9: Treble clef. Chords: F, C7, F, Dm, G7m, C7, G7, G7, C7, C7/E.

Musical staff 10: Treble clef. Chords: C7, Gm7/D, C7/E, D.S. al FINE.

3297

ALLEGRO MARCATO

# JOSHUA FIT DE BATTLE OB JERICO

(TRADITIONAL SPIRITUAL)

JOSH-UA FIT DE BATTLE OB  
 JER-I- CO, — JER-I- CO, — JER-I- CO. —  
 JOSH-UA FIT DE BATTLE OB  
 JER-I- CO — AN' DE WALLS COME TUMBLIN' DOWN. YOU MAY TALK A-BOU YO' KING OB GID-E-ON. YOU MAY  
 TALK A-BOU YO' MAN OB SAUL. DERE'S NONE LIKE GOOD OLE JOSH-UA AT DE BATTLE OB JER-I-  
 -CO. UP TO DE WALLS OB JER-I- CO, HE MARCHED WITH SPEAR IN HAN'. "GO  
 BLOW DEM RAM HORNS"; JOSH-U-A CRIED, "CUZ DE BATTLE AM IN MY HAN'! DEN DE LAM' RAM SHEEP HORNS  
 BE-GIN TO BLOW, TRUMPETS BE-GIN TO SOUN'. JOSH-U-A COMMANDED DE CHILLEN TO SHOUT. AN' DE  
 WALLS COME TUMBLIN' DOWN. DAT MORN-IN'!

**CODA**  
 DOWN. —

## CLARENCE WILLIAMS SWING BAND

w/ D. BAILEY, R. PROCOPE, CECIL SCOTT  
ON IN 1937.

## LUD GLUSKIN ORCHESTRA

(VOCAL BY THE KENTUCKY SINGERS)  
ON PATHE-PARIS 1932

**LOVE, YOU FUNNY THING!**  
 MOD  $\text{E}^{\flat}$   
 ALL THE WORLD LOVES A LOVER — BUT A  
 LOVER DOESN'T ALWAYS LOVE LOVE. — FOR SOME IT'S VERY BAD, — IT MAKES THEM VERY SAD. FOR  
 SOME, IT'S LIKE A BLESSING FROM A-BOVE.

WORDS BY ROY TURK (1932)  
 MUSIC BY FRED AHLERT  
 (WRITERS OF I'LL GET BY AND MEAN TO ME)

LOVE, YOU FUN-NY THING! LOOK AT WHAT YOU DID TO  
 FIRST YOU COME AND BRING HAP-PI-NESS IN — TO MY  
 I'M JUST WONDERING — WHAT THE END IS GON-NA



LOVE, YOU FUNNY THING - CONT.

3298

G7 Cm G7 Cm 1. Cm7 F7 F7+ Bb F7

ME! HEART. BE. LOVE, YOU THEN! YOU LOVE, YOU FUNNY THING, YOU FUNNY THING, YOU HAVEN'T ANY SYM-PA - THY.

2. Cm7 F7 Bb Eb7 Em7-5 A7 Dm7 Gm6 A7

GO AND TEAR IT RIGHT A - PART. MY LIFE WAS JUST A HEAVEN BE-LOW. - SOMEONE MADE IT SEEM THAT

Dm / A7 Dm Gm6 A7 Dm Dm7 G7 F/C C7 C7+ F7 D.S.

WAY. THEN, FOR NO REASON, SHE LET ME GO. - DO YOU CALL THAT FAIR PLAY?

Coda Cm Cm7 F7 Bb

FUN-NY THING! WON'T YOU BRING HER BACK TO ME?

ALEC WILDER DEVOTES HALF A PAGE TO THIS TUNE IN HIS BOOK: AMERICAN POPULAR SONG

VOCAL BY LOUIS ARMSTRONG  
(acc. by his 10 PIECE ORCHESTRA)  
ON Okeh 41557 IN 1932.

The BLUE MOUNTAINERS (TED HEATH,  
TRB. - NAT BONELLA, TPT. - VOCAL  
BY SAM BROWN) ON BROADCAST 3213  
AT LONDON IN 1932.

FROM "TATTLE TALES"

SLOW FOX TROT

I'LL TAKE AN OPTION ON YOU

WORDS BY LEO ROBIN  
MUSIC BY RALPH RAINGER (1933)

It's LIKE TO MAKE A PROPO - SI - TION, DEAR,  
YOU CAME A - LONG SO UN - OB - TRU - SIVE - LY,

C6 F7 G Ab7/C G/B Eln7 A7

BUT NOT THE KIND THAT YOU SUS - PI - CION, DEAR. I'M SO A - FRAID OF COM - PE - TI - TION, DEAR,  
AND SET ME RAVING SO EF - FII - SIVE - LY. I WANT YOUR SERVICES EX - CLU - SIVE - LY.

Em7 Am7 D7 1. Bm7 Bb7 Am7 Ab7. 2. G / Fm7 Bb7 Eb Cm7 Fm7 Bb7

I'LL TAKE AN OPTION ON You. You. OH! GEE! I CAN FORESEE -

Eb Em7 Fm7 Bb7 D/A B7 Em7 A7 D7 E7

A WONDERFUL FUTURE FOR ME. - I SOLD A HUNDRED PERCENT. - LET'S MAKE IT

Am7 D7 G Em7 Am7 Cm6 F7

PER - MA - NENT. I WISH THAT I COULD MAKE YOU SIGN FOR LIFE. AS PARTNERS, WE COULD BOTH COM -

G G Em7 A7 G Am7 D7 G

- BIDE FOR LIFE. BUT 'TIL YOU SAY THAT YOU'LL BE MINE FOR LIFE, - I'LL TAKE AN OPTION ON YOU.

ROBIN & RAINGER also combined to produce "IF I SHOULD LOSE YOU"  
FOR THE 1935 MOTION PICTURE: ROSE OF THE RANGERS.

3299

MOD to

# BEAUTIFUL DIXIE ROSE

WORDS BY JOSEPH Mc KEON,  
MUSIC BY ARTHUR H. GUTMAN

(1912)

THERE'S A SHA-DY SPOT, THERE'S AN

C G#° G7/D G7 G7/B G7/D G7 G° G7

I-VY GOT IN DEAR OLD DIX--IE. THERE'S A PRE-TY GIRL THAT I A-

C C#° G7/D G7 C C 1 1 C/E Eb7 G7 G

-DORE. SHE IS UUST MY SIZE. SHE HAS BIG BROWN EYES. HER CHECKS ARE RO-SY.

G7/B Gm Bb A7 A7/E F° D7/F# D7 G C G G7 G° G7 G° G7 G°

AND EACH DAY I LOVE HER MORE AND MORE. AND EV'RY NITE AT

G7 D7 G7 D7 G7 CHO. C 1 (C7/Bb) A7+ A7

EIGHT, I SING OUT-SIDE HER GAME: OH MY DIX-IE ROSE, THE SWEETEST

Dm 1 Dm F A7 E Dm G7 1

FLOW-ER THAT GROWS: COME, LOVE, IT'S TIME TO PRO-POSE. NOW ROS-IE,

C/E Cm Eb D7 G7 C 1 (C7/Bb) A7+ A7

DEAR, DON'T YOU FEAR WHEN YOU HEAR, DRAWING NEAR, SWEET ORANGE BLOS-SOME TIME. THE WEDDING

Dm 1 1 1 C#° G7/D G7 G7+ Em G G7

BELLS WILL CHIME. THEN WE'LL GO DOWN TO THE TOWN, PARSON BROWN, WEDDING GOWN. OH MY

D7 G7 C

BEAU-TI-FUL DIX-IE ROSE.

# WHAT DID I DO TO YOU?

WORDS and MUSIC BY BENNY DAVIS & LARRY LONLEY  
(1925)

VALSE MODERATO

Bb C7 F7

SWEET-HEART: YOU'RE BLUE. WHAT'S WRONG WITH YOU? I'D GIVE THE WORLD TO

Bb Bb/F F7 Bb D7/A D7 Gm Gm7 C7

KNOW. TEARS DIM YOUR EYES. I RE-AL-IZE YOUR MIND'S MADE

C C7 F7 Cm7 F7 Cm7 CHO. F7 3 C° F7 Bb 3

UP TO GO. WHAT DID I DO TO YOU? WHY DO YOU FEEL SO  
-MEM-BER YOUR LIT-TLE VOW. WHY SHOULD YOU BREAK IT

1. G7 C7 3 F7 Eb Eb/F

BLUE? WHO'VE YOU BEEN LIST - 'NING TO? I WISH THAT I KNEW. RE-  
NOW? WHAT DID I DO, OH

2. F7 3 Eb Bb7 Eb/F Eb Bb

WHAT DID I DO TO YOU?

SUBTITLED: "ANYTHING" SLOW (♩=78) Cm7 C° C6 3

**THUNDER IN MY DREAMS**

PHIL NAPOLEON (1929)

Dm7 3 G7 Em7 Eb7 Dm7 G7 Cm7 C° C6 D7 Am7/b 3

G G7 F/c D7 Em7 Cm6 Eb Dm7 Em7 A7 Dm7 G7

Cm7 C° C6 3 Dm7 3 G7 Em7 Eb7 Dm7 Db B C 3 G7

C Dm7 C C 3 G7 C C7 F Ab7 Em7 A7 D7

G G7 C F6 C/G 3 3 C F6

Am7-5 Ab7 Em7/G 3 A7+ A7 D7 G / G7 /

**CODA** Am7 D7 Dm7 E7 C

(LEADER ON TRUMPET)

**PHIL NAPOLEON'S EMPERORS** with T. DORSEY, J. DORSEY,  
JOE VENUTI, EDDIE LANG, JOE TARTO (BASS), FRANK SIGNORELLI (PNO)  
TED NAPOLEON (DRUMS). ON VICTOR 38069 IN 1929.

**GENE KARDOS ORCH.** (VOCAL BY JERRY BAKER)  
AMERICAN RECORD COMPANY (ARC) # 7-09-10 IN 1937.