

3301

IN TWO (♩=84)

DEEP DOWN SOUTH

COLLINS and GREEN (1930)

INSTRUMENTAL VERSE

Chords: Gb7, Gbm7/Aq, Db/Ab, Ebm7/Ab, Ab6, G7-5, Ebm7, Ab7+, Db, Gb7

Chords: F7, Bb7, Eb7

Chords: Ebm7, Ab7, D.C. al

CODA
Chords: Ebm7, Ab7, Db

B VOCAL

Chords: Db, Gb7, Gbm7/Aq

SWALLOW A-GREE, WHERE THERE'S A TREE, A SHACK SETTIN' UN- DER A BOUGH, — A

Chords: Db/Ab, Ebm7/Ab, Ab6, G7-5, Ebm7, Ab7+, Db

FIG MIGHTY AR-RIVE, BUT ROSE GAR-DENS THRINE DEEP — DOWN — SOUTH. I WANT TO RE-T

Chords: Db, Gb7, Gbm7/Aq, Db/Ab, Ebm7/Ab, Ab6, G7-5

EV-ER BE PRESS'D IN ARMS MADE TO HOLD ME, AND HOW! HERE'S WHERE YOU FIND FOLK'S GOOD AND KIND:

Chords: Ebm7, Ab7, Db, F7, Bb7

DEEP — DOWN — SOUTH. EACH MEL-O-DY, RO-MAN-TIC-LY, BREATHE'S JOY DOWN THERE,

Chords: Bb7, Eb7, Ebm7, Ab7

WHERE YOU CAN SEE TRAN-QUIL-I-TY, NO TROUBLES OR CARE.

Chords: Db, Gb7, Gbm7/Aq, Db/Ab, Ebm7/Ab

I WANT TO EAT OL' MAM-MY'S SWEET CORNPOPP' THAT MELTS IN YOUR MOUTH. SO I RE-FEAT:

Chords: Ab6(9), G7-5, Gbm7, Ab9, Db6/1, Db, Bbm7

INTERLUDE

DON'T TIE MY FEET. DEEP DOWN SOUTH.

Chords: Ebm7-5, F7, Bb, Eb7

CORNET SOLO (AS PLAYED BY BIX)

DEEP DOWN SOUTH - CONT.

3302

Musical notation for "Deep Down South" (continued). The score includes a main melody line and a clarinet part. Chords are written above the notes.

CLAR. AD LIB

ENS.

BIX BEIDERBECKE ORCH. WITH T. DORSEY, J. DORSEY (ALTO), BENNY GOODMAN, BUD FREEMAN, JOE VENUTI, GENE KRUPA, EDDIE LANG.
 VOCAL BY WESTON VAUGHAN. ON VICTOR 23018 IN 1930.

POOR OLD JOE

HOAGY CARMICHAEL (1939) POOR OLD JOE IS GONE AT LAST. LEADS TO HIS RE-WARD. POOR OLD JOE LED LIFE TOO FAST. HERE IS THE STO - RY: POOR OLD JOE LIKED HIS LIQ-UOR STRAIGHT AND POOR OLD JOE, HE WAS ON-LY FOR-TY STRONG. YES POOR OLD JOE LIKED WO-MEN LEAN AND LONG. BUT TRIED TO TIND, BUT DID-N'T KNOW THE THINGS HE SHOULDN'T DO. SO NOW HE'S GO AT MUCH TOO FAST A CLIP. CASH'D HIS FI-NAL CHIP FRI-DA/ EVE-NING, FRI-DA/ WHY THE BELLS ARE RING-ING, AND EV'RY-BO-DY'S SING-ING FOR POOR OLD JOE.

ONE OF THE FEW SONGS FOR WHICH HOAGY CARMICHAEL WROTE BOTH LYRICS AND MUSIC.

3303

(USE EXACT RHYTHMS)

SLOWLY

THIS NEGRO MINSTREL SPOOF WAS TYPICAL OF BLACK COMPOSERS MAKING FUN OF THEIR RACE. DUNBAR & COOK ARE FAMOUS "COLORED" WRITERS OF THE EARLY NINETEEN HUNDREDS.

WHO DAT SAY CHICKEN IN DIS CROWD?

WORDS BY PAUL LAURENCE DUNBAR
MUSIC BY WILL MARION COOK (1898)

THERE WAS ONCE A GREAT ASSEMBLAGE OF THE CULLUD POPULATION. ALL THE SPEAKERS THERE FROM GEORGIA AND SOME MORE FROM TENNESSEE WHO WERE

Em B7 1. Em

CUL-LUD SWELLS WAS THERE. THEY HAD GOT THEMSELVES TO-GETHER TO DIS-CUSS THE SIT-U-A-TION, AND THE MAK-ING FEATHERS

B7 Am B7 2. E7 Am

RUMORS IN THE AIR. THERE WERE FLY. WHEN A ROOS-TAH IN A BAHN-YA'D FLEW UP

E7 Am A7 D7 CHO. (DBL. TIME)

WITH THOSE FOLKS COULD SEG. THEN LOS DABKIES ALL DID CRY: WHO DAT SAY CHICKEN IN DIS

G x. G D7 B7 E7 A7 D7 x. E7

CROWD? SPEAK DE WORD A-GAIN AND SPEAK IT LOUD. BLAME DE LAH', LET

E7 Am x. G G/B A7 D7 G

WHITE FOLKS RULE IT. I'SE A LOOK-IN' FO' A PUL-LET. WHO DAT SAY CHICKEN IN DIS CROWD?_

MED. FAST

YES, YES

LON CONRAD and CLIFF FRIEND (1931)

I'M ON MY WAY, I'M ON MY WAY. I'M BU-SY, 'CAUSE I'M ON MY WAY. DON'T GON-NA DO THAT CERTAIN THING, I'M GON-NA BUY A

Ep Eb Gp Eb7/F Bb7 Eb Eb Gp 1. Bb7 Bb7

STOP ME NOW: I MUST BE ON MY WAY. I'M WED-DING RING. I'M GONE, BUT I DON'T

F7/A (F7) F7 Bb7 8. CHO. Eb Eb Bb7/F Bb7

CARE! GOT A BRAND NEW LOVE AF-FAIR. "YES, YES" MY BA-BY SAID "YES, YES!"

Bb7/F Eb Bb7/F Bb7 1. Eb Cm7 F7 Bb7 2. Eb Eb

"SUN-DAY, I DID-'NT SAY MONDAY." "YES, YES!" MY BA-BY SAID "YES, YES!"

Eb7 Eb7+ Ab Eb7 Abm Eb Cm7

I'M GLAD SHE SAID "YES, YES" IN-STEAD OF "NO, NO." NEXT GO. IT'S GOT-TA BE "SUN-DAY." WE'RE READ-Y TO I'M GLAD SHE SAID "YES, YES" IN-STEAD OF "NO, NO."

C1 F7/Fc Abmb Cb Bb7 D.S. al f

SHE TOLD ME SO.

CODA

Eb B7 Fm7 Bb7 Eb R

NO.

AMBROSE AND HIS ORCH. ON HIS MASTER'S VOICE B-6777 IN LONDON (1931)

BUT SHE'S MY BUDDY'S CHICK

3304

CHOLLY ATKINSON & SY OLIVER

(1946)

MET A GAL THE OTHER NIGHT, YIPPEE! SHE'S REALLY SLICK!
 STARTED ONCE TO MOVE RIGHT IN. CHANG'D! MY MIND BUT QUICK!
 THAT'S THE WAY THE STORY ENDS. I NIXED OUT BUT QUICK.

AND SHE ON-LY KNOCK'D ME OUT, BUT SHE'S MY BUDDY'S CHICK.
 SHE COULD SEND ME YES SHE COULD, BUT " " " " " "
 BUT I'M SORRY TO MY SOUL, THAT " " " " " "

WHEN SHE PASS'D BY LOOKIN' CUTE AN' FLY, MAN! SHE REAL-LY CAUGHT
 MY EYE FROM HER QUAINY LITTLE HAT, DOWN TO HER BOOTS, WAS THE FINEST OF
 SCENIC ROUTES.

CODA

FELL AND BROKE MY HEART

DUKE ELLINGTON & DON GEORGE

(c. 1940)

MOD to

WHEN YOU PUSH'D ME OUT OF HEAVEN, I FELL AND BROKE MY HEART. JUST AS NA-TURAL AS
 SEV-EN, I FELL AND BROKE MY HEART. WHEN YOU TURN'D OFF THE MOONLIGHT, I TUMBLED FAR, OH
 SO FAR! YOU HAD ME FEELING LIKE A FALL-ING STAR. MUST HAVE LOST MY FOUR-LEAF
 CLO-VER IN PAR-A-DISE, SOME-WHERE. SOME ONE ELSE HAS TAK-EN OV-ER MY
 CAS-TLE IN THE AIR. YOU FOUND AN-OTH-ER AN-GEL, AND HIP-SET MY AP-PL E
 CART. WHEN YOU PUSH'D ME OUT OF HEAVEN, I FELL AND BROKE MY HEART.

Sightation BRAND

3305

MOD^{to}

BON BON BUDDY

WORDS BY ALEX ROGERS
MUSIC BY WILL MARION COCK (1907)

F F^o F F F^o F

WHEN I WAS A LITTLE PICK, — SAY,

F F F^o F F F^o F C7

JUST 'BOUT SO — YEARS OLD, — THE FOLK'S NICK-NAMED ME "BUD-DY". THAT IS SO, I HAVE BEEN

C⁷/G A^b C⁷/G C7 C7 F

TOLD. I SPENT MOST OF MY YOUNGER DAYS WITH GRANMOM AND GRAN-POP. AND

C G7 C7 F

GRANMA USED TO ALWAYS CALL ME "GRAN-NY'S CHOC-LATE DROP." NOW "CHOC-LATE DROP" AND

C7 F/C F/C C7 Fm Fm⁷/E^b Fm^b/D

"BUD-DY" SEEMED TO STICK TO ME SOME HOW. THEN SOMEONE ADDED "BON BON," SO

G7 C C^o C⁷ CHO. F

HERE'S WHAT THEY CALL ME NOW: — BON BON BUD-DY, THE CHOC-O-LATE DROP,

C7 F F

THAT'S ME. BON BON BUD-DY IS ALL THAT I WANT

G7 C7 B^b7 A7 D7 Dm⁷-5

TO BE. I'VE GAINED NO FAME, BUT I AN'T 'SHAME. I'M

G7 C7 F

SAT-IS-FIED WITH MY NICK-NAME. BON BON BUD-DY, THE CHOC-O-LATE DROP,

F F⁷/E^b D7 Gm⁷ C7 F

DAT'S ME, DAT'S ME.

3306

SLOWLY WITH A STEADY SWING

SWING LOW SWEET CHARIOT

TRADITIONAL NEGRO SPIRITUAL
(ARR. BY L. ROSAMOND JOHNSON)

Musical score for 'Swing Low Sweet Chariot' in G major, 4/4 time. The score consists of five staves of music with lyrics and guitar chords. The lyrics are: 'SWING LOW SWEET CHAR-I-OT, COMIN' FOR TO CARRY ME HOME. SWING LOW SWEET CHAR-I-OT, COMIN' FOR TO CARRY ME HOME. O, HOME. I LOOK'D OV-ER JORDAN AND WHAT DID I SEE, - COMIN' FOR TO CARRY ME YOU GET-A THERE BE - FURE I DO, - HOME. A BAND OF ANG-ELS COMIN' AFTER ME. COMIN' FOR TO CARRY ME HOME. IF TELL ALL MY FRIENDS I'M COMIN' TOO. CODA: HOME. COM-IN' FOR TO CARRY ME HOME. (* OPT. TAG)'. Chords include G, C, D7, G/B, A7, D7, G, C, D7, G, D7, G, C, G, Gm6, D.C., G, C, G, Am7-5, D7, Db7, G, and Gm6.

CASA LOMA ORCH.
ON DECCA 1396
IN 1937

B. GOODMAN ORCH. ON MCA EX. 3788 IN 1937	T. DARSEY ORCH. ON VICTOR 36399 IN 1941	MILDRED BAILEY acc. BY ALEC WILDER OCTET COL. (NOT RELEASED)	FATS WALLER (VOCAL & ORGAN) HMV 9818 (LONDON)
--	---	---	--

NOBODY KNOWS THE TROUBLE I'VE SEEN

TRADITIONAL NEGRO SPIRITUAL

Musical score for 'Nobody Knows the Trouble I've Seen' in G major, 4/4 time. The score consists of four staves of music with lyrics and guitar chords. The lyrics are: 'NO-BODY KNOWS THE TROUBLE I'VE SEEN, NO-BODY KNOWS MY SOR-ROW. NO-BODY KNOWS THE TROUBLE I'VE SEEN, GLO-RY HAL-LE-LU-JAH! SOME-TIMES I'M UP SOME-TIMES I'M DOWN. OH! YES, LORD. SOME-TIMES I'M AL-MOST TO THE GROUND. OH, YES, LORD. OH, -LU-JAH!'. Chords include G, Em, G, G, C7, G, G, G, G/B, F#7, E7, G/B, Am7, D7, G, G/B, G, G/B, G, E7, A7, D7, G, G/B, G, G/B, Em, Am, D7, G, and D: Final.

JACK TEAGARDEN ORCHESTRA
(TEAGARDEN: VOCAL WITH DANNY BOLO)
ON DECCA 4317 IN 1941.

HARRY JAMES ORCHESTRA
(DAVE MATHEWS: TENOR & ARRANGER)
ON COLUMBIA 36412 IN 1941.

LARRY CLINTON ORCH.
BLUEBIRD B-11018('41)

MILDRED BAILEY, acc. by
ALEC WILDER OCTET
COL. 35348 (1939)

LOUIS ARMSTRONG, VOCAL
W/ LYN MURRAY CHORUS
DECCA 2085 (1938).

3307

RHYTHMIC EIGHT (IN LONDON)
ON ZONOPHONE 5839 IN 1931

TEARS (FOR SOUVENIRS)

Ballad

LYRICS BY FRANK CAPANO (1930)
MUSIC BY BILLY LHR

TEARS FOR SOU-VEN-IRS ARE ALL YOU CON-SO-
TEARS HAVE BEEN MY ON-LY F+ Fm
A Ab

LEFT ME; MEM-'RIES OF A LOVE YOU NEVER MEANT.
-LA - TION; BUT TEARS CAN'T MEND A BRO-KEN HEART, I MUST CON-

I JUST CAN'T BE-LIEVE YOU COULD FOR-GET ME, AF-TER ALL THE
G7 C7/G

HAP-PI HOURS WE SPENT TO -GETH-ER. CODA D7/A Ab7-5 G7 Ab7 G7
-FESS. LET'S FOR-

IVE AND FOR-GET, TURN OUR TEARS OF RE-GRET, ONCE MORE, TO TEARS OF HAP - PI -
E_b E^o B_b/F Fm^b/Ab G7+ G7 C7 Cm7-5 F7

-NESS. TEARS HAVE BEEN MY ON - LY CON-SO - LA - TION; BUT TEARS CAN'T -
B_b / / Ab7 G7 C A7 D7

MEND A BROK-EN HEART, I MUST CON-FESS. LET'S FOR- GIVE AND FOR-GET, TURN OUR
G7 E7/B B^b7-5 A7 A7+ A7 Dm A Dm B7/E#

TEARS OF RE- GRET, ONCE MORE, TO TEARS OF HAP - PI - NESS.
C/G Gm^b/B_b A7+ A7 D7 D7/A Fm^b/Ab G7 C Fm^b C

LET THAT BE A LESSON TO YOU

Mod^{er}

ISHAM JONES (1932)

YOU THO'T YOU'D TRY A NEW LOVE,
YOU KNEW JUST WHAT YOU WANT-ED,

'CAUSE YOU WERE TIRED OF ME. YOUR OLD LOVE WAS YOUR TRUE LOVE: THAT'S WHAT YOU COULD-N'T SEE.
SO WE TWO HAD TO PART. YOU FOUND THE ONE YOU

WANT-ED WAS NOT YOUR REAL SWEET-HEART. YOU TRIED SOME -BO-DY ELSE-'S
G7 2. B7 B7 E7 B7 G7 G7 CHO. C E^o Eb^o
FOUND YOURSELF A -BO-DY ELSE-'S

KISS-IN' BUT WHEN YOU FOUND THERE WAS SOMETHING MISS-IN'; YOU CAME A - RUN-NIN' STRAIGHT HOME
NEW SONG, BUT WHEN YOU FOUND IT WAS JUST A BLUE SONG,
PET-TIN' AND WHEN YOU FOUND JUST WHAT YOU WERE GET-TIN';

F Fm 1. D7 G7

TO YOUR ONE AND ON-LY. NOW LET THAT BE A LESSON TO YOU. YOU THO'T YOU

2. C G7 G7 C 2 - C7

LET THAT BE A LESSON TO YOU. FOR-GET-TIN' YOUR TRUE LOVE, YOU THO'T THAT YOU WERE WISE.

F A7/E A7 D7/A Ab7-5 G7

YOU THO'T THAT YOUR NEW LOVE WOULD BRING YOU PAR-A-DISE. YOU TRIED SOME *D.S. al fine* *RAT END*

LOUIS ARMSTRONG (ORCH. & VOCAL) ON DECCA 1661 (1938)

BENNY GOODMAN (TILTON-VOCAL) VICTOR 25708 (1937)

COON-SANDERS ORCH. (JIM SANDERS: VOCAL) VICTOR 22950 (1932)

CODA

THE BARNYARD BAND

JIMMY LITTLEFIELD, HARRY FILLER and JOHNNY FORTIS (1944)

MED. SWING

G7 C Am7 Dm7 G7 C Am7 Dm7 G7

I LOVE A REAL JAM SESSION IT CAN SEND ME LIKE A "FOUR A-LARM". I HEARD A

C Am7 Dm7 G7 C F C (#° Dm7 G7 C Cm

REAL JAM SESSION WHEN I VIS-IT-ED THE OLD HOME FARM. WHAT HEP! WHAT JIVE! IT'S A

D7 G7 CHO. C (#° Dm7 G7 C (#°

PLEASURE JUST TO BE A-LIVE. THERE'S A

Dm7 G7 C G7 F F#° G7 C G7

BUDYIN' HIS HORN. THE BIRDS ARE SINGIN' IN THE EAR-LY MORN, TO THE RHYTHM OF THE BARNYARD BAND. THERE'S A
 BAA-IN' A-WAY. THE TUR-KEYS LOBBLE AND THE HOR-SES NEIGH, TO THE
 CLANK-E-TY CLANG. THE FLIV-VER SHIMMIES WITH A BIFF-BOOM-BANG, TO THE

2. C C9 C7

(FAND). WHEN THE BILL-FADS CROAKS FROM THE RIV-ER BANK, WHAT A JAM-BO-REE! EV'RY

D7

BEE AND HIS COUSIN IS A BUZZIN' AND A-BUZZIN'. THE WOOD-PECKER'S PECK-IN' ON A

G7

POP-LAR TREE. WITH THE

(^aFLIVVER^m = OLD CAR)

CODA

C/G G7 C

RHYTHM OF THE BARNYARD BAND.

3309

BOYD SENTER ORCH. ON PATHE-ACTUELLE IN 1925.
BEN BERNIE LED THE HOTEL ROOSEVELT ORCH. IN N. Y. C.

BALLAD FOX-TROT

CRAVING

BEN BERNIE, PHILIP CHARIG & KEN CASEY

(1925) SOME HOW IT SEEMS THIS WORLD IS ALL IN VAIN. _____ SINCE

Ab Fm7 Bb7 Eb7 Ab6 Ab+ Ab

WE HAVE PART-ED MY HEART'S FILLED WITH PAIN. _____ I'M PRAYING EV-'RY DAY THAT

C/E C7 Fm7 Abm Eb/Bb Fm7-5 Bb7 Eb7 Dbm6 Eb7

LOVE WILL FIND A WAY AND FATE WILL BRING YOU BACK TO MY ARMS A-GAIN. _____ I'M

CHO. Ab Abm Ab Bb7

CRAV-ING, DEAR, FOR YOU. _____ IT SEEMS THAT'S ALL I DO. _____

Bbm7 Eb7 Ab Fm7 Bb7 Eb7

LIFE'S SO LONG-ELY WHEN YOU'RE A - WAY. THERE'S ONE ON-LY FOR WHOM I

Bbm7/Eb7 Ab Abm Ab Ab7 Ab7+

PRAY. TO HAVE, TO LOVE, TO HOLD, _____ AND IN MY ARMS EN-

Db Bb7 Ab Eb Bbm7 Bb C Ab C D0 Eb7

FOLD. _____ I NEV-ER KNEW THAT I COULD BE SO BLUE, WHILE CRAV-ING,

Bbm7 Eb7 Ab Bbm7 Ab

DEAR, FOR YOU. _____

BAD NEWS SLOW BLUES

RAY EVANS and JAY LIVINGSTONE (1953) YOU WANNA KNOW WHY I'M CRAIN' THE BLUES, KNOW WHY I'M BUYIN' THE BLUES,

F/A F/A Ab C/G Gm7 C/E Eb0 Dm7 G7 2. E/G G7

AND WHY I'M FEELIN' SO BAD? _____ YOU WANNA MISER 'BLY, FRIGHT-FUL-LY,

C/E Eb0 Dm7 G7 C G7+ G7 CHO. C C9 3

MOURN-FUL-LY, RIGHTFUL-LY SAD? _____ WELL NOW I HAD A GUY. HE TOOK A TRAIN. WHY DID HE FAIR. THO' HE WAS KIND. FUN-NY HOW RIGHT. GUESS I DID WROING. NIM, EN-RY

F 3 Fm C Bb7 A7 Dm7 G7 C C6

GO! LIFE CHANGES YOUR MIND. WHO CAN EX-PLAIN? IT WAS A GREAT LOVE STOR-Y. NOW IT'S LUST BAD NEWS. LINGERS TOO LONG. YES IT WAS SOME LOVE STOR-Y.

C/C7 C C9 Fm Bbm6 Eb7

THO' HE WAS HE WAS MY ONE AND ON-LY. NOW I'M LADY LOWELY, WON-DRIN' WILL HE RETURN?

BAD NEWS - CONT.

Fm Fm7 Bb9
 MY HEART IS ACH-ING. HERE'S THE POINT I'M MAKING: WOMEN DON'T, WOMEN WON'T LEARN.
Dm7 Dm7-5
 CODA
G7 TRIED TO DO
C IT WAS A GREAT LOVE STOR-Y. NOW IT'S JUST BAD NEWS.
Gm Eb A7 Dm7 Dm7 G7 C NEWS.
C7 C6

SUNG BY ROSEMARY CLOONEY IN THE PARAMOUNT FILM "RED GARTERS"

Modto
KISS BY KISS
 WORDS BY JACK MESKILL and (1931) I NEVER BOTHERED WITH LOVE BE-FORE. BUT NOW IT'S BOTHERING RAY KLAGES. MUSIC BY VINCENT ROSE
E7/G Ebm/Gb F7 ME. I'VE GOT A LOVESICK HEART AND THERE'S NO CURE. YOU'VE GOT ME WANTING YOU
Eb Bb7+ Gm D7 Gm7-5 C7 Fm7 Bb/F F#0 C7/G MORE AND MORE. WHO-EV-ER THOUGHT IT WOULD BE? SOME-HOW I'VE GOT A FEEL-ING
F7 Bb7/Bb0 Bb7 I'M FALLING SLOW BUT SURE. **CHO.** *Eb Eb/G Gb0 Fm7 Bb7* KISS BY KISS YOU'RE MAKING ME CRAZE. I KNOW THIS: I KISS BY KISS YOU'RE LEADING ME ON. IN THIS BLISS, I WITH EACH KISS YOU'RE CARING A LOT. WHAT IS THIS GREAT
Bb0 Bb7 Eb Cm7 Fm7 Bb7 Bb7 Eb Bb7 BETTER BE-WARE - KISS BY KISS I'M FEEL THAT I'M GONE. KISS BY KISS I'M POWER YOU'VE GOT? KISS BY KISS I'M FALLING IN LOVE WITH YOU. LEARNING WHAT LOVE CAN
2. Eb Ab Eb Eb7 Bbm7 Eb7 Bbm7 Eb7 Ab DO. LOVABLE CHILD, I'M SIMPLY WILD. LOVE IS A STRAN-GER TO ME.
Ab F7 Cm7 F7 Cm7 F7 Bb7/Bb0 Bb7 TOO MANY TRIPS TO YOUR SWEET LIPS. LOOKS JUST LIKE DAN-GER TO ME.
CODA
Bb7 Fm7 Bb7 Bb7+ Eb Ab7 Eb FALLING IN LOVE WITH YOU.

3311

DON'T LET YOUR LOVE GO WRONG

W/G. WHITING + NAT. SCHWARTZ 1934 music J.C. JOHNSON IN OLD MADRID I MET A

Chords: Fm7 Bb7/1 Eb Fm7 Gm Bb+ Eb/1 Gm Eb7 Eb0 F7 Eb C7

SWEET - IE NOT VER-Y LONG-A-GO AND ALL WE DID WAS SIGN A TREAT-Y TO

Chords: Bb F7 Bb7 C#0 B7 +5 Eb Eb0 Fm7 Bb7/1

LOVE EACH OTH-ER WHERE EV-ER WE GO IT WAS-N'T JUST A SCRAP OF PA-PER -

Chords: Eb Fm7 Gm Bb+ Eb C7 Bb Ebm Bb Eb

'CAUSE WHEN I'M ALL A-HONE I CALL UP SPAIN & SING A-GAIN THIS

Chords: Bb F7 Bb7 C#0 Bb7 (+5) Eb

SWEET RE-FRAIN. OV-ER THE TEL-E-PHONE DON'T LET YOUR EYES GO GO - GO - DON'T LET THE MIND-LIGHT GET YOLL DON'T LET YOUR NERVES GO HA - HA

Chords: Eb Bb7

DON'T LET YOUR MIND GO 'GA-GA' DON'T LET YOUR-SELF GET HOT-CHA DON'T LET A STRAN-GER PET YOU DON'T LET A KISS UP - SET YOLL DON'T LET YOUR HEART GO BOOM-BAH DON'T LET YOUR MIND GO 'GA - GA'

Chords: Eb Bb7 Bb7 Eb Bb7 Bb7 Eb

DON'T LET YOUR LOVE GO WRONG DON'T LET YOUR LOVE GO WRONG RE-

Chords: Eb7 Ab Eb7 Ab Ab7 G7 Gb7

MEM-BER WHO YOU'RE PROM-ISED TO NO MAT-TER WHERE OR WHEN YOU

Chords: F7 Dm Dbo F7 / Bb7 C#0 Bb7 (+5) D.S.

FEEL A THRILL A-GAINST YOUR WILL - COUNT UP TO TEN & BE YOUR-SELF A-GAIN

FEMALE VOCAL

MED. SLOW

I GOT WHAT IT TAKES

CLAR. WILLIAMS & H. JENKINS (BESSIE SMITH: COL. 14435-D IN 1929.) (1922)

OLD STINGY GINNY SAVED UP ALL HER PENNIES.

FEATURED BY THE YELLOW DOG JAZZ BAND

I GOT WHAT IT TAKES - CONT.

3312

STRAIGHT TO THE BANK SHE WOULD GO. THE SHARKS DID HOUND AND HANG A-ROUND HER,
 BUT NONE COULD GET HER DOUGH. GIN-NY'S FELLA WAS A SLICK HI-YEL-LA, SENT A-WAY TO JAIL ONE
 DAY. HE CRIED FOR BAIL AND TURNED REAL PALE, WHEN HE HEARD GIN-NY SAY: "I
 GOT WHAT IT TAKES, BUT IT BREAKS MY HEART TO GIVE IT A WAY. IT'S IN DE-MAND,
 THEY WANTS IT EV-RY DAY. I BEEN SAV- - IN' IT UP FOR A LONG LONG TIME. TO
 GIVE IT A WAY WOULD BE MORE THAN A CRIME. YOUR EYES MAY ROLL, YOUR TEETH MAY GRIT, BUT
 NONE OF MY MONEY WILL YOU GET. YOU CAN LOOK IN MY BANK BOOK, BUT I'LL NEVER LET YOU FEEL MY PURSE.
 'CAUSE I'M ONE WO-MAN BE-LIEVE IN SAFE-TY FIRST, SAFE-TY
 FIRST. WELL, YOU WANT MY MON-EY? HERE'S MY PLAN: I'M NOT SAV-IN' IT UP FOR NO
 SNAKE-HIP MAN. I GOT WHAT IT TAKES, BUT IT BREAKS MY HEART TO GIVE IT A - WAY.!!

1PT. BREAK

ENS.

(CLARENCE WILLIAMS WASHBOARD BAND (VOCAL BY MARGARET WEBSTER) OKEH 8738 IN 1929)

33/3

(IN TWO)

STOP IT!

WORDS BY HARRY KERR
MUSIC BY MEL KAUFMAN

(1920)

HUR-RY
-PEALING,

HON-EY
STEAL-ING

COME ON WITH ME,
IN-TO MY BRAIN.

WHERE YOU WONT SEE
DRIVES ME IN-SANE,
MUCH DIG-NI-TY.
I CAN'T EX-PLAIN. AL-

MUS-IC WE'LL HEAR.
TICKLES THE EAR,
AND MAKES YOU FEEL QUEER. IT'S SOAP-

-THO' IT FAS-CIN-ATES,
YET IT AG-GRA-VATES! STILL I MUST HEAR IT A-GAIN.

OH WHEN THE
BAND BE-GINS A - JAZZ IN' THE BLUES,
ALL

THE MUSIC GOES TO MY SHOES.
WHEN THEY TEASE THAT SAX-O-PHONE,

MAKE IT MOAN,
I GET ALL EX-CI-TED. SEEMS TO STEAL MY

SEN-SES A-WAY.
MAKES ONE SHAKE THE SHIMMY AND SAY:

OH! STOP IT!
PLEASE! STOP IT!
STOP A JAZZIN', RAGGIN' THAT

TUNE.

RECORDED BY BILLY ARNOLD'S NOVELTY BAND

AT MIDDLESEX, ENGLAND ON
COL. NO. 3015 IN 1930.

(LOUIS ARMSTRONG VOCAL)
FROM THE MOVIE: "PENNIES FROM HEAVEN"

THE SKELETON IN THE CLOSET

WORDS BY JOHN BURKE

(1936)

MUSIC BY ARTHUR JOHNSTON

MED. SWING

THERE'S AN OLD DE-SERT-ED MAN-SION ON AN OLD FOR-GOT-TEN ROAD, WHERE THE BETTER GHOSTS AND
 GHOSTS ALWAYS HANG OUT. AND ONE NIGHT THEY THREW A PAR-TY IN A MAN-NER A-LA-
 MODE. AND THEY COR-DIAL-LY IN-VI-TED ALL THE GANG OUT. AT A DARK BE-WITCHING
 HO-UR WHEN THE FUN WAS LOUD AND HEART-Y, A NO-TOR-I-OUS WALL FLOWER BE-CAME THE LIFE OF THE
 PAR-TY. THE SPOOKS WERE HAV-ING THEIR MID-NITE FLING. THE MER-RY MAK-ING WAS
 GHOST-LIN GIGGLED WITH FIENDISH GLEE. A SHOUT RANG OUT FROM A
 IN FULL SWING. THEY SHRIEKED THEMSELVES IN-TO A CHEER-FUL TRANCE. WHEN THE
 BIG-BAN-SHEE. A-MAZE-MENT WAS IN-TO EV-ERY GHOSTLY GLANCE.
 SKELE-TON IN THE CLO-SET STARTED TO DANCE. A DANCE. ALL THE
 WITCHES WERE IN STITCHES WHILE HIS STEPS MADE RHYTHMIC THUMPS. AND THEY NEAR-LY DROPPED THEIR
 BROOM-STICKS, WHEN HE TRIED TO DO THE BUMPS. YOU NEVER HEARD SUCH UN-EARTH-LY LAUGHTER, OR
 SUCH HIL-AR-I-OUS GROWS: WHEN THE SKELETON IN THE CLOSET RAT-TLED HIS BONES.

LOUIS ARMSTRONG, VOCAL
w/ JIMMY DORSEY BAND
on DECCA 9449 in 1936.

ARTIE SHAW ORCHESTRA
w/ TONY PASTOR - Z. ZARENY
ON BRUNSWICK 7771 in 1936.

PITNEY DANDRIDGE, VOCAL
acc. by EDDIE CONDON COMBO.
On VOCALION in 1936.

MELODRAMA SECTION



IN ADDITION TO THE NEXT 9 SONGS, OTHER "TEAR-JERKERS" MAY BE FOUND ON THE FOLLOWING PAGES, PREVIOUSLY ENTERED IN THIS COLLECTION.

- P. 3275 FATHER, DEAR FATHER, COME HOME WITH ME NOW
- P. 3075 THE PICTURE THAT'S TURNED TOWARDS THE WALL
- P. 664 IN THE BAGGAGE COACH AHEAD
- P. 1259 THE CURSE OF AN ACHING HEART
- P. 2108 THE LITTLE LOST CHILD
- P. 71 MOTHER WAS A LADY
- P. 1935 DON'T GO OUT TONIGHT, DEAR FATHER

— SEE NEXT PAGE FOR MORE SAD SONGS —

(SING BOTH VERSES)

MELO. SLOW

AT THE COST OF A WOMAN'S HEART

WORDS BY HARRY BRAISTED (1897)
MUSIC BY STANLEY CARTER

1. THE DANCE WAS NEARLY ON-ER, AND
2. HIS ANGER QUICKLY VANISHED, AND

AS I LEFT THE HALL, A COUPLE STOOD THERE TALKING IN A SHADOW NEAR THE WALL. I SAW THE MAN WAS AN-GRY, AND AS I LINGERED NEAR I SAW HIM STOOP AND KISS HER AS HE BRUSHED A-WAY A-TEAR. THEY STOOD A-WHILE IN SI-LENCE, AND

OVERHEARD HIM SAY: "NOW NELL DON'T BE A CHILD, I'LL TELL YOU WE'LL BE WED SOME DAY. YOU KNOW I CANNOT MARRY NOW, I'VE THEN HE'GENTLY SAID: "COME NELL DON'T CRY I'LL BE A MAN, TO-MORROW WE'LL BE WED.

OF TEN TOLD YOU SO. MY FATHER WOULD DIS-OWN ME IF I EVER LET HIM KNOW." SHE HEARD HIM THRU IN SILENCE, THEN MADE ME ACT UN-TRUE. WE'LL GO TO HIM TO-MORROW, AND

SLOW-LY RAISED HER HEAD. AND WITH A LOOK OF SADNESS, IN A SOB-BING VOICE SHE SAID: IF I'M TURN'D A-WAY, I'LL EARN A HOME FOR YOU MY-SELF, AND YOU SHALL NEVER SAY:

CHORUS (VERSE IN ONE)

"PART-ED THROUGH FAM-I-LY PRIDE, I GAVE UP ALL FOR YOU, JACK.

I LEFT MY DEAR MOTHER'S SIDE, THINKING THAT YOU'D BE TRUE, JACK.

IF YOU'VE GROWN WEARY OF ME, IT'S BETTER WE SHOULD PART.

YOUR FATHER'S PRIDE WILL BE SAT-IS-FIED AT THE COST OF A WO-MAN'S HEART."

OTHER SAD SONGS PREVIOUSLY ENTERED:

P. 779 WHY BEGIN AGAIN?	P. 2102 NEVER HIT YOUR GRANDMA WITH A SHOVEL
P. 829 JUST A LITTLE WHILE TO STAY HERE	P. 2106 THE BOOTLEGGERS DAUGHTER
P. 1113 THE TORCH	P. 2112 DON'T PUT YOUR FOOT IN MY FACE, DEAR
P. 1251 DON'T LEAVE ME, MAMMY	P. 2186 MY MOTHER'S ROSARY
P. 1290 DEATH OF FLOYD COLLINS	P. 3231 BACK TO MOTHER'S KNEE

I'LL MARRY THE MAN I LOVE

MONROE H. ROSENFELD (COMPOSER OF "TAKE BACK YOUR GOLD") —1897—

MODERATO (SING BOTH VERSES)

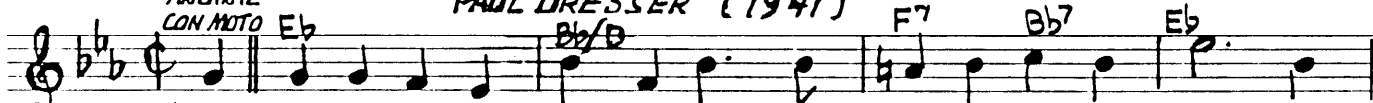
ONE DAY A RICH MAN CALLED HIS PRETTY DAUGHTER TO HIS SIDE AND SAID: "A WEALTHY FRIEND OF MINE WANTS
IN AN-GER PROUD HE STORM'D & RAGED & POINTING TO THE DOOR SAID: "GO! I CAST YOU OFF, AND LET ME
YOU TO BE HIS BRIDE. LAST NIGHT HE SPOKE TO ME AND I HAVE PROMISED HIM YOUR HAND. SO
SEE YOUR FACE NO MORE! YOU DARED TO DIS-O-BEY ME, BUT YOUR FOL-LY YOU'LL RE-PENT! FOR
WHEN HE CALLS SAY YOU'LL BE HIS. RE-MEMBER MY COM-MAND!" THE MAIDEN SAID, "WHY FATHER DEAR I
OUT OF ALL MY MILLIONS, YOU SHALL NEVER HAVE A CENT!" SHE SADLY TURN'D TO GO, BUT STOPP'D BE-
CANNOT BE HIS WIFE, BE-CAUSE I LOVE AN-OTH-ER, YES, FAR DEARER THAN MY LIFE!" AND
-SIDE THE DOOR TO SAY: "T'IS YOU, NOT I, WHO WILL RE-GRET YOUR CRU-EL WORDS THIS DAY!" AND
WHEN HE STERNLY TOLD HER SHE MUST WED HIS CHOICE, IN-STEAD, OR ELSE HE'D DIS-IN-HER-IT HER. SHE
WHEN HE SAID: "WELL, I'LL FORGIVE IF YOU WILL ON-LY WED THE MAN I'VE CHOSEN FOR YOU DEAR." ONCE
WEPT BUT STAINCHLY SAID: I'LL MARRY THE MAN I LOVE! NO OTHER MY HAND SHALL
MORE SHE BRAVELY SAID:
CLAIM! FOR I'VE GN-EN MY HEART TO HIM, DAD, AND SOMEDAY I'LL BEAR HIS
NAME. RE-MEMBER THAT GOLD CAN'T BUY OR CONQUER A WO-MAN'S
HEART. AND I'LL MARRY THE MAN I LOVE, DAD, 'THO FROM YOU I PART!"

3317

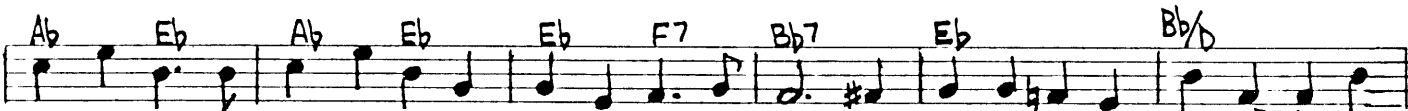
HERE LIES AN ACTOR

PAUL DRESSER (1941)

ANDANTE
CON MOTO



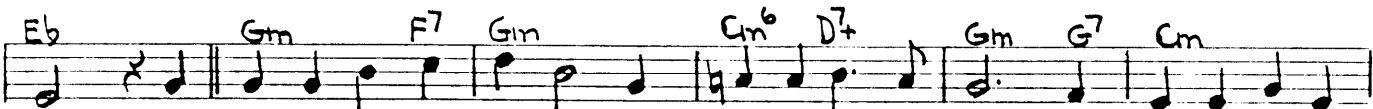
SING ALL VERSES | 1. ONE EVENING I' WAS STROLLING THRU THE CI-TY OF THE DEAD WHERE KNEW NOT WHENCE THEY CAME. THE
2. MANY PEOPLE PASS'D THE GRAVE THAT DAY. I IN-NO-CENCE AND GRACE. SHE
3. WHILE PON-D'RING THERE, A LIT-TLE CHILD WITH



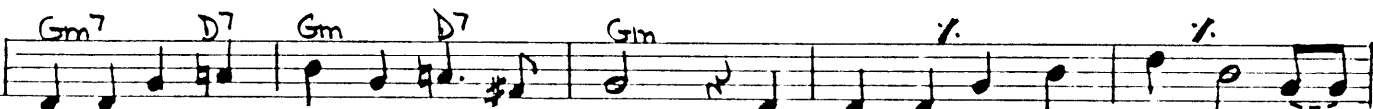
FOLKS HAVE SLEPT FOR MA-NY YEARS WHILE BIRDS SANG OV-ER HEAD. THE LITTLE MOUND OF PA-BY, OF OLD, THE YOUNG, THE DEAF, SOME GRAY, DE-CREP-IT, BLIND AND LAME. A SILENT THROING OF FA-CES, THEY SEEM'D TO ME CEL-ES-TI-AL, A BABE WITH AN-GEL FACE, CAME UP AND SCATTERED D'ER THAT SPOT SOME



FATHER AND MOTHER DEAR — TO SEE THEM THERE U-NI-TE'D, FILLED MY EYES WITH MANY A
MOVED WITH GENTLE TREAD. — EACH SEARCHING FOR A LOVED-ONE IN THE CI-TY OF THE
FLOW-ERS RICH AND RARE. THEN KNEELING BY THE ACT-OR'S GRAVE, BOW'D DOWN HER HEAD IN



TEAR. I SAW THE GRASSY PLOT WHERE MY DEAR OL GRAND-PA LAY. BROTHERS, SISTERS
DEAD. THE ONE SPOT LOOK'D FOR-SAK-EN. NO ONE, IT SEEMED DREW NIGH. NO TEARS WERE SHED, UN-
PRAY'R. OH GOD, PRO-TECT MY PA-PA, THRU-OUT THE NIGHT AND DAY. I BEG YOU TREAT HIM

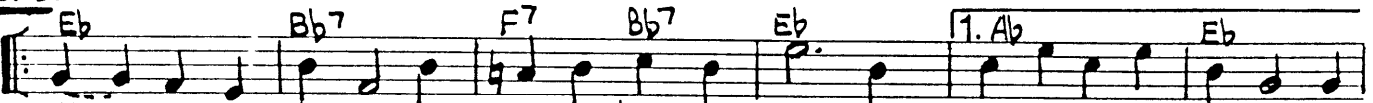


SCATTERED ROUND, A MASS OF SI-LENT CLAY. BUT THAT WHICH MOSTLY TOUCH'D ME WAS AN
-LESS PER CHANCE THEY CAME DOWN FROM THE SKY. BUT BE-ING NAUGHTY BUT STRANGER, WITH
KIND-LY HE'S 'MONG STRANGERS FAR A- WAY. FOR "OH WE LOVED HIM DEAR-LY," SHE

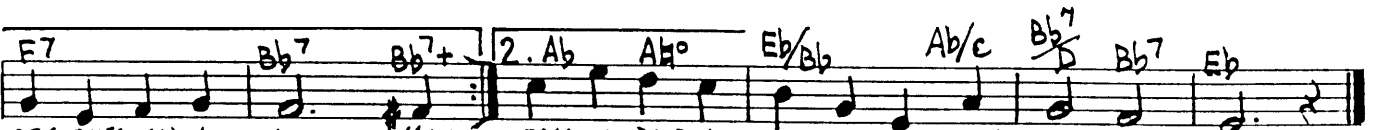


OP-EN SPOT OF EROUND. THESE WORDS UP-ON A TOMB-STONE, I SAW A-BOVE THE MOUND:—
NOTHING ELSE TO DO: THOSE WORDS IM-PRESS'D ME VIVID-LY, A- GAIN I READ THEM THROUGH:—
SAID IN AC-CENTS MILD. PLEASE HEED THE PRAY'R, OH FATHER, OF AN ACTOR'S ON-LY CHILD:

CHO.



HERE LIES AN ACT-OR, IN LIFE PLAY'D MA-NY PARTS. HE HAD HIS JOYS AND SOR-RAWS, WAS
HIS SLEEP HERE BE PEACE-FUL, BE- NEATH THE BRIGHT BLUE SKIES. WHILE



OFY TIMES SAID AT HEART. MAY PASS-ING, DROP A FLOW-ER WHERE AN ACT-OR LIES.

DON'T BE ANGRY WITH THEM, DEAR!

33/8

MONROE H. ROSENFELD (1898)

MODERATELY

1. A-GAINST HER FATHER'S WILL A GIRL FROM HOME HAD RUN A-WAY TO WED THE MAN SHE LOVED AND THEY HAD
 2. "I DON'T THINK YOU'VE FOR-GOTTEN JOHN THO' TWENTY YEARS HAVE FLED, HOW YOU AND I RAN OFF ONE NIGHT," THE

JUST CAME BACK THAT DAY TO ASK FOR-GIVENESS FROM HER DAD BUT ANGER FILLED HIS HEART AS STERNLY POINTING TO THE DOOR HE
 MOTHER BENTLY SAID. "AND HOW WHEN WE WERE MARRIED WE CAME BACK LIKE NELL TO-DAY TO ASK THE OLD FOLKS TO FOR-GIVE AND

BADE THEM BOTH DE-PART! THE POOR GIRL'S TEARS WERE FALLING AS SHE MURMUR'D WITH A SIGH, "DON'T
 NOT TURN US A-WAY!" THE FATHER HES-I-TA-TED, THEN WITH-IN HIS ARMS HE CLASPED HIS

BE SO CRU-EL FATHER". BUT HE QUICKLY MADE RE-PLY: "YOU'VE DIS-O-BEYED MY WISHES, AND YOUR
 HAPPY-HEARTED DAUGHTER WHILE HER HUSBAND'S HAND HE GRASP'D. THEN LOOKING AT HIS WIFE: "WELL I'LL FOR-

PLACE IS VAC-ANT HERE". BUT AS THEY TURN'D TO GO, HER MOTHER WHISPERED IN HIS EAR:
 -GIVE YOU BOTH" SAID HE. "BUT YOU OWE IT TO YOUR MOTHER FOR THE WORDS SHE SAID TO ME:

CHO. (VALSE)

"DON'T BE AN-GRY WITH THEM DEAR. RE-MEMBER THEY'RE MAN AND WIFE. —
 "HE'S AN HON-EST LAD, AND YOU CAN'T BLAME OUR DAUGHTER" SAID SHE. —

I - DLE WORDS CAN'T PART THEM NOW. LET'S HELP THEM A - LONG IN LIFE." —

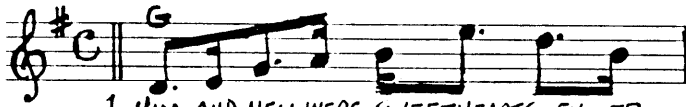
— "FOR YOU DID THE SAME YOUR SELF, JOHN, WHEN YOU MAR - RIED ME!" —

3319

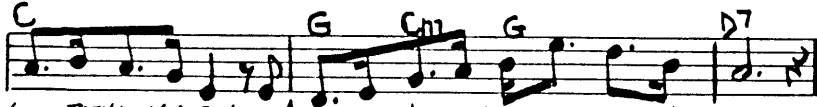
DON'T GIVE UP THE OLD LOVE FOR THE NEW

JAMES THORNTON (1896)

(PLEASE OBSERVE THE SCOTCH SNAP = ♪.♪.)



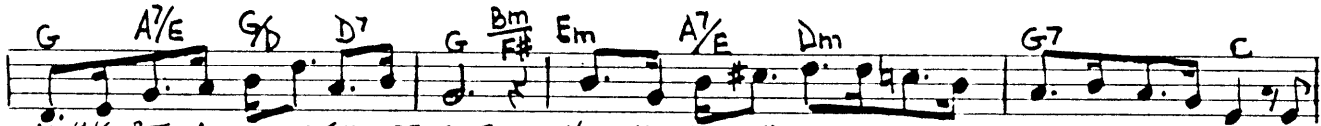
1. JIM AND NELL WERE SWEETHEARTS EV-ER
2. NELLIE LIVES IN SOL-I-TUDE, WITH-



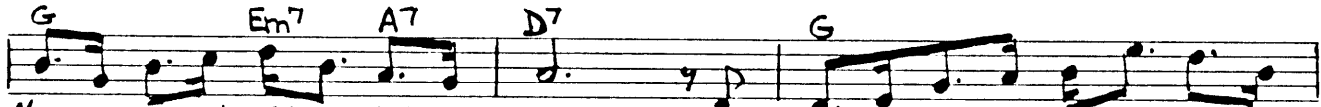
SINCE THEY WENT TO SCHOOL. AS YEARS ROLL'D BY THEY LOVED EACH OTHER MORE.
-IN HER HUMBLE HOME. BUT EV-RY NIGHT FOR JIM SHE'LL SOFTLY PRAY:



BUT ONE DAY THEY QUARRELED. 'T WAS THE FIRST THEY EVER HAD. THEY'D
PLEADING TO HER MAKER TO PRO-TECT HIM FROM ALL HARM, AND



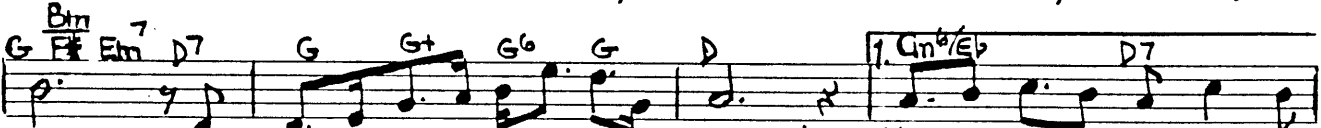
ALWAYS BEEN A LOVING TWAIN BE-FORE. JIM HAD PROMISED NELL THAT HE WOULD MARRY HER IN MAY. BUT
PLEASE TO SEND HIM BACK TO HER SOME DAY. WAR HAD BROKEN OUT, AND JIM WAS SENT TO FIGHT THE FOE. NELL



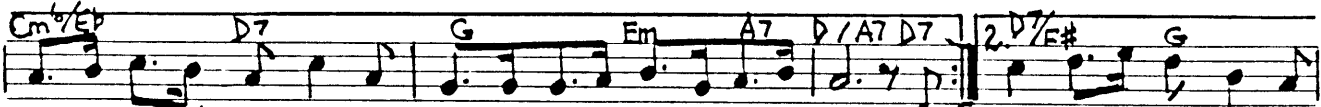
MAY HAD PASSED AND STILL THEY WERE NOT WED. HER JIM WAS GOING TO LEAVE HER NOW, WITH-
JOINED THE RED CROSS SISTER-HOOD THAT DAY. SHE FOUND JIM ON THE BATTLE-FIELD, PUT



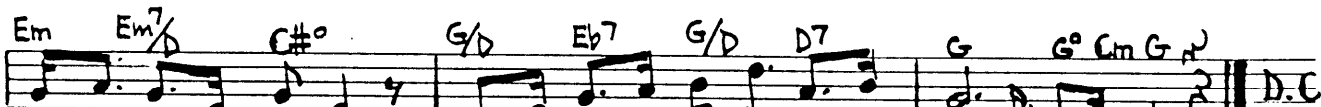
-OUT A WEDDING RING. AND THEN BETWEEN HER SOBS, POOR NELLIE SAID: DON'T GIVE UP THE OLD LOVE FOR THE
WOUNDED UN-TO DEATH. WHILE BINDING UP HIS WOUNDS, NELL DID SAY: DANGER COMES, YOU'LL FIND HER BY YOUR



NEW. JUST STICK TO HER WHO'S PROVEN GOOD AND TRUE! YOU MAY FIND A WORSE LOVE. RE-
SIDE. SHE'LL CLING TO YOU WHAT-EVER MIGHT BE-TIDE,



-MEM-BER SHE'S YOUR FIRST LOVE, AND ALL HER FU-TURE LIFE MAY REST WITH YOU. WHEN STRIV-ING TO CHEER YOU WHEN



TROUBLE HOVERS NEAR YOU. DON'T GIVE UP THE OLD LOVE FOR THE NEW.

THE FATAL WEDDING

MUSIC BY GUSSIE L. DAVIS

3320

WORDS BY W.H. WINDOM
(SING ALL VERSES)

(DESCRIPTIVE WALTZ SONG)

1. THE WED-DING BELLS WERE RING-ING ON A MOON-LIGHT WIN-TER'S NIGHT.
 2. SHE BEGGED THE SEX-TON ONCE A - GAIN TO LET HER PASS IN - SIDE.
 3. THE PAR-ENTS OF THE BRIDE THEN TOOK THE OUT-CAST BY THE ARM.

THE CHURCH WAS DEC-O - RA-TED, ALL WITH - IN WAS GAY AND BRIGHT.
 FOR BA - BY'S SAKE YOU MAY STEP IN THE GRAY HAIRED MAN RE - PLIED.
 WE'LL CARE FOR YOU THROUGH LIFE, THEY SAID. YOU'VE SAVED OUR CHILD FROM HARM.

A MOTH-ER WITH HER BA - BY CAME AND SAW THE LIGHTS A - GLOW.
 IF AN - Y - ONE KNOWS REA - SON WHY THIS COU - PLE SHOULD NOT WED.
 THE OUT-CAST WIFE, THE BRIDE AND PAR-ENTS QUICK - LY DROVE A - WAY.

SHE THOUGHT OF HOW THOSE SAME BELLS CHIMED FOR HER THREE YEARS A - GO!
 SPEAK NOW OR HOLD YOUR PEACE FOR - EV - ER, SOON THE PREACHER SAID!
 THE HUS - BAND DIED OF HIS OWN HAND, RE - FORE THE BREAK OF DAY!

"I'D LIKE TO BE AD - MIT - TED, SIR" SHE TOLD THE SEX-TON OLD.
 "I MUST OB - JECT" THE WO - MAN CRIED WITH VOICE SO MEEK AND MILD.
 NO WED - DING FEAST WAS SPREAD THAT NIGHT. TWO GRAVES WERE MADE NEXT DAY:

"JUST FOR THE SAKE OF BA - BY TO PRO - TECT HIM FROM THE COLD!" HE
 "THE BRIDESROOM IS MY HUS - BAND, SIR, AND THIS OUR LIT - TLE CHILD." - "WHAT
 ONE FOR THE LIT - TLE BA - BY, AND IN ONE THE FATHER LAY. THE

TOLD HER THAT THE WED - DING THERE WAS FOR THE RICH AND GRAND, AND
 PROOF HAVE YOU? THE PREACHER ASKED. "MY IN - FANT" SHE RE - PLIED. SHE
 STO - RY HAS BEEN OF - TEN TOLD BY FIRESIDES WARM AND BRIGHT. OF

WITH THE EA - GER WATCHING CROWD OUT - SIDE SHE'D HAVE TO STAND.
 RAISED HER BADE, THEN KNELT TO PRAY. THE LIT - TLE ONE HAD DIED.
 BRIDE AND GROOM, OF OUT-CAST, AND THE FA - TAL WED - DING NIGHT.

WHILE THE WED - DING BELLS WERE RING - ING, WHILE THE BRIDE AND
 TELL - ING TALES OF FOND AF - FEC - TION, VOW - ING NEV - ER

GROOM WERE THERE, MARCH - ING UP THE AISLE TO - GETH - ER,
 - MORE TO PART.

AS THE OR - GAN PELED AN AIR. MUST AN - OTH - ER

FA - TAL WED - DING, MUST AN - OTH - ER BRO - KEN HEART. SHE HEART.
 THE

3321

(MEDIUM THREE-BEAT)

(SING BOTH VERSES)

THE TEACHER AND THE BOY

WORDS BY EDWARD B. MARK'S
MUSIC BY JOSEPH W. STERN (1895)

1. THE NEW TEACHER CAME TO THE OLD VIL-LAGE
2. A DEEP FLUSH OF SHAME CROSS'D THE KIND TEACHER'S

B \flat Ab 7 -5 G Cm Fm

Cm/G Fm Cm/G C7 F7

F7 Cm 7 F 7 B \flat A $^{\circ}$ B \flat A $^{\circ}$ B \flat Ab 7 -5

G Cm Fm Cm/G

Fm Cm/G C7 F7 Cm 7 F7

CHO.
B \flat A $^{\circ}$ B \flat Ab 7 -5 G7 Cm

Cm Ab $^{\circ}$ Cm/G Cm C7 F7

B \flat A $^{\circ}$ B \flat G7 Cm

Cm Ebm B \flat G 7 B \flat C7 F7 B \flat **FINE**



PAPA, COME BACK TO MAMMA!

(A SAD TALE)

(SING BOTH VERSES) THEO. WENZLIK (1894)

SLOWLY F C7/G F/A F#sus Bb Gm

1. A PLEASANT LITTLE COTTAGE HOME, AND LOVING HEARTS WERE THERE: A
 2. THE YEARS WENT BY, AND, ALL TOO LATE, THE HUSBAND KNEW THE TRUTH: THE

C7 F F# F F C7/G F/A

HUSBAND AND HER GENTLE WIFE TWO CHILDREN BRIGHT AND FAIR. THE WEDDING DAY (FIVE YEARS AGO) THEY
 LETTER FROM HER PLAYMATE WAS HER SWEETHEART WHEN A YOUTH. BUT LONG BEFORE HER MARRIAGE VOWS, HE'D

Bb Gm Bb Bb F/C G7 C7 F Gb G7/F G/E C

KEPT THIS VERY NIGHT. AND BOTH RECALL THAT HAPPY MORN, WITH HEARTS OF SWEET DELIGHT. THE HUSBAND FINDS A LETTER OLD, 'TIS
 WON A BLUSHING BRIDE. OH, SAD THE LINES THAT SEVER'D THEM WITH WORDS OF ANGRY PRIDE. THAT LOVING WIFE WITH BROKEN HEART
 LIES

G7 C Fm7 F# C/G D7 Dm7 G C C7 F F#sus

FILLED WITH WORDS OF LOVE. 'T WAS WRITTEN TO THE WIFE HE THOT, AS SURE AS STARS A-BOVE! HER COLOR CHANGES AS HE READS, AND
 SILENT IN THE GRAY. HIS LITTLE CHILDREN FOLLOW'D HER WITH NONE TO HELP OR SAVE. HE WANDERS NOW AN OUTCAST, SAD AND
 WITH

Bb Bb F/C G7 C7 F CHO. (VALSE) 3/4 F

WORDS OF ANGER FALL. IN MISER-Y, HE LEAVES HIS HOME, NOR HEEDS THIS PLEADING CALL: PA-PA, COME
 'NEATH THE LONELY SKY. WHILE PASSING GLAD AND PLEASANT HOMES, HE HEARS THIS PLEADING CRY:

F Bb Bbm F C7

BACK TO MAM-MA. KISS HER, BE FRIENDS A-GAIN! SEE HOW HER

C7 F G7 C7 F

TEARS ARE FALL-ING. HER HEART IS SAD WITH PAIN. WHAT WILL SHE

F Gm/Bb D7/A Gm Bb

DO WITH-OUT YOU? OH, DO NOT GO A-WAY! PA-PA COME

Bb F/C G7/C C7 F D.C.

BACK TO MAM-MA AND LIT-TLE WILL AND MAY!

3323

VERY WELL-KNOWN IN IT'S DAY

(SING BOTH VERSES)

MED. SLOW

TAKE BACK YOUR GOLD

WORDS BY LOUIS W. PRITZKOW,
MUSIC BY MONROE H. ROSENFELD (1897)

1. I SAW A YOUTH AND MAIDEN ON A
2. HE DREW HER CLOSE UN-TO HIM, AND TO

Lonely city street and thought them lovers at their meeting place,
soothe her then he tried. But she, in pride and sorrow, turn'd a way.

-til as I drew near I heard the girl's sad voice en-treat the one who heeded not her tear-stained
as he sought to comfort her, she wept and soft-ly sighed, "you'll rue your cru-el actions, Jack, some

face. day: "I on-ly ask you, Jack, to do your duty, that is all. You
"Now lit-tle one don't cry," he said, "for tho' to-night we part, and

know you promised that we should be wed." and when he said, "you shall not want, what-
tho' an-oth-er soon will be my bride, this gold will help you to for-get: but

-ev-er may be-fall," she scorned the gold he offered her, and said:
with a breaking heart, she scorned his gift and bit-ter-ly re-plied:

"Take back your gold for gold can never buy me. Take back your bribe, and promise will be true.

Give me the love, the love that you'd de-ny me. Make me your wife. That's all I ask of you."

A BIRD IN A GILDED CAGE. - Arthur Johnson w/ Harry V. Tilzer - 1900 -

she's on-ly a bird in a gild-ed cage, a beau-ti-ful sight to
'tis sad when you think of her wast-ed life, for youth can-not mix with

see you may think she's hap-py and free from care, she's not, though she
age and her

seems to be -
beau-ty was sold for an old man's gold, she's a bird in a

gild-ed cage.

WRINGIN' AND TWISTIN' BLUES

(NOT THE SAME SONG AS ON P. 1528)

(1925)

MA RAINEY

(SING ALL LYRICS TO APPRECIATE THIS SAD TALE)

A

I HAD MY FOR-TUNE TOLD, AND THE GYP-SY TOOK MY HAND. AND SHE
TWISTED MY NER-VOUS HANDS, AND THEN I SHOOK MY HEAD. WENT
LA-TER IN THE MORN, YOU WILL READ THE NEWS. THAT

MADE ME UN-DER-STAND THAT I HAD LOST MY MAN. SHE
HOME AND JUMP'D IN BED. AND THEN I HEARD WHAT SHE SAID. AND
POOR GAL'S DEAD AND GONE WITH THE WRINGIN' AN' TWIST-IN BLUES.

SAID I HAD THE WRINGIN' AN' A-TWISTIN' BLUES. HE
NOW I'VE GOT THOSE WRINGIN' AN' A-TWISTIN' BLUES.
NOW I'VE GOT THOSE WRINGIN' AN' A-TWISTIN'

B

TOLD ME THAT HE LOV'D ME. I FOUND IT WASN'T TRUE. 'CAUSE HE DONE GONE AN' LEF' ME 'CAUSE NOTHIN' ELSE WOULD DO. BUT
HAVE SOME GREEN CUCUMBERS, SOME RANCID RICE AND BEANS, SOME BUTTERMILK AND CODFISH, SOME SO-UR CHITLIN' GREENS. SHE

IF I KNOW THAT WO-MAN THAT CAUS'D MY HEART TO MOAN, I'LL THROW SOME ^{STUFF} TOGETHER, IN - VITE HER TO MY HOME. I'LL
EATS WHATS ON MY TA-BLE, SHE WILL BE GRAVEYARD BOUND. I'LL BE RIGHT THERE TO TELL HER, AND

2. B7 Bb7 Eb

C

SHOVE HER IN THE GROUND. SHE'S THE CAUSE OF ME HAV-IN' THOSE WRINGIN' AN' A-TWISTIN' BLUES. D.C. al f

CODA

BLUES.

MA RAINEY AND HER GEORGIA BAND
(BLISTER BAILEY, COLEMAN HAWKINS, F. HENDERSON)
ON PARAMOUNT # 12357 IN 1929.

3325

SLOW BLUES [A]

BLUE-BLUE

BESSIE SMITH
(AS RECORDED BY) (1931)

Eb Ab7
 BLUE, BLUE, I GOT A TALE TO TELL YOU: I'M BLUE.

Eb Eb7 Ab7 Eb Eb° D° Eb
 SOMETHING COMES O-V-ER ME, DAD-DY, AND I'M BLUE A-BO-UT YOU.

Bb7 Ab7 Eb Eb° D° Eb G7
 LIS-TEN TO MY STOR-Y, AND EV-RYTHING 'LL COME OUT TRUE.

[B] STOP TIME

Cm G7 Cm Bb7
 WHEN YOUR MAN IS GONE, YOUR RENT IS ALL DUE, HE'S NOT COM-IN' BACK, YOU KNOW HE'S ALL THROUGH.

Eb Eb Eb Eb
 YOU WEEP AND CRY, FEEL LIKE YOU COULD DIE. IF YOU WAS A BIRD, YOU'D TAKE WINGS AND FLY.

Eb Eb Eb Bb7
 THERE IS ONE THING WILL MAKE YOU BLUE-BLUE: WHEN YOU AIN'T GOT A DADDY TO TELL YOUR TROUBLES TO.

STEP ON OUT AND SING! (REG. TIME) START RIGHT IN TO SWING! KEEP FEEL-IN' IN YOUR HEART. YOU START RIGHT IN TO DRINK. IF YOU'VE

Eb Ab7 Eb Fm7 F#° Eb/G Bb7 Eb7
 EVER BEEN BLUE, YOU KNOW HOW A WO-MAN FEELS. IF YOU'VE

Ab7 Eb
 EVER BEEN BLUE, YOU KNOW HOW GOOD A WO-MAN FEELS.

Bb7+ F7 Bb7 Ab7 Eb Eb° D° Eb Bb7
 YOU ARE WELL, REACH OUT, HON-EY, YES IN-DEED! PICKUPS

[D] AD LIB CHORUS (BLUES)

Eb Eb7 Ab7 Eb E°

Bb7/F Bb7 Ab7 Eb/G Gb° Fm7 Eb [E] (VOCAL) Eb Bb7 Ab7
 BLUE, BLUE, I HAVE A TALE TO TELL YOU: I WAS BLUE.

Musical notation for the first system of 'Blue-Blue'. It consists of two staves. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef. Chords are written above the notes. The lyrics are: 'SOMETHING FELL ON ME, DAD-DY, AND I WAS BLIE OV-ER YOU. YOU DONE LIST--ENED TO MY STO-RY, AND EV-RYTHING CAME OUT TRUE.'

THE DOWN HOME BLUES

WORDS & MUSIC BY TOM DELANEY (1921)

Musical notation for 'The Down Home Blues'. It consists of seven staves. The first staff is labeled 'VERSE' and 'MED. SLOW (GIRL VOCAL)'. Chords are written above the notes. The lyrics are: 'NEVER FELT SO LONESOME DE-FORE. MY MAN HAS QUIT ME, THIS TIME HE'S GONE FOR SURE. AND HE'S BROKE MY HEART. HOW I'D LOVE TO BREAK HIS FACE. FOR LET-TIN' THAT OTHER WO-MAN EASE IN-TO MY PLACE. BUT I CAN'T KEEP THAT GOOD MAN OFF MY MIND. AND I FEEL JUST LIKE CRY-ING ALL THE TIME. WOKE UP THIS MORNIN', THE DAY WAS DAWNIN', MY LOVIN' DAD-DY WAS NOT A-BOUT. AND HE'S GOT THAT LOVIN' THAT ALWAYS MAKES ME SHOUT. AND I HOPE HE COMES BACK BE-FORE IT ALL GIVES OUT.'

CHO.
 TO REPEAT: C7, E7, G7, / LAST: C7

TOM DELANEY WAS MANAGER FOR ETHEL WATERS WHEN SHE RECORDED THIS ON PARLOPHONE 12169. TOM DELANEY ALSO WROTE "JAZZ ME BLUES."

CHORUS 2
 (He was no true man,
 But then, a new man,

Could never tempt me, or make me glad,
 Yet I need a good man bad,

'Cause I ain't been gotten,
 That don't mean I can't be had.

CHORUS 3
 Why, some men like me 'cause I'm happy.

Some because I'm snappy,
 Some call me honey, quite a few think I've got money,
 Then again, some tell me,
 "Mama, looks like you're built for speed."

So if you put that all together,
 That makes me everything a good man needs.

CHORUS 4
 There's no use grievin',
 Folks, I am leavin',
 I'm broken-hearted and Dixie bound,
 I've been mistreated, ain't got no time to lose.
 My train is waitin',
 And I've got the DOWN HOME BLUES.

JAMES P. JOHNSON	KID ARY'S CREOLE	MAMIE SMITH	FATS WALLER
RIVERSIDE 105	JAZZ BAND	OKEH 4446	VICTOR LP 6001
	GOOD TIME JAZZ 12022		

3327

BAD DREAM BLUES

ROY TURK and
G. RUSSEL ROBINSON

(1921)

MDD to

D7 Gm Eb7 D7 F7 Bb C7

IT'S GETTING SO I DREAD THE VE-RY THO'T OF
SLEEP THE WHOLE NITE THRU, BUT DEAD MEN SLUMBER

1. F7 Bb Gmb D/A Bb+ D/A A7 D7 2. E7

BED, 'CAUSE BED TO ME SPELLS MIS-ER-Y OF THE VE-RY MEAN-EST KIND. I TOO. THAT'S

Bb D7/A Gm D/A D D# A7/E Eb7 D7 D° D7

NOT MY FAIL-IN'. HERE'S WHAT IS AIL-IN': BAD DREAMS JUST HAUNT MY MIND. I'VE GOT THOSE

CHO. G G#° D7/A A#° G/B G G7 C

WEEPIN', CREEPIN', NEVER SLEEPIN', BAD DREAM BLUES. AL-THO' I CLOSE MY LIDS, MY EYES ARE

C G G G F7 E7 E7/B Gm6/Bb A7

NEV-ER HID-DEN FROM VIEW. THOSE BLUES I CAN - NOT LOSE. RED LI-ONS SEEM TO HOUND ME.

D7 F# F7 E7 A7 Em7 A7 Em7 A7 D7

GREEN' DEV-ILS DANCE A-ROUND ME. JUST WHEN I'M DOZ-IN', THEY START IN NOSIN' A-ROUND, AND DRAG ME

D1+ D7 C2 G7 C G/G F#° G/G C Bb7

DOWN IN-TO THE GROUND. I ASK YOU JUST WHAT AM I GONNA DO, TO GET THE SLEEP I CRAVE?

A7 A7/c# D D° D7

GOOD-NESS ME! THE TERRIBLE THINGS I SEE WILL DRIVE ME INTO MY GRAVE. NOW,

Gm D/F# Gm D7

JUST THE OTHER NITE, I HAD THE WORST DREAM OF ALL. I DREAMT MY WIFE'S MOTHER MADE A TWENTY YEAR CALL. I'VE GOT THOSE

G G#° D7/A Bb° D7/A D7 G

WEEPIN', CREEPIN', NEVER SLEEPIN', BAD DREAM BLUES.

BABY SISTER BLUES

MARION SUNSHINE and
HENRY I. MARSHALL

(1922)

Ab Db Ab Ab Bb7 Eb7

WE'VE GOT A SIS-TER. SHE'S TWENTY-ONE. SHE'S OUT EV-RY NIGHT HAVING LOTS OF FUN.

Ab Db Ab Ab Eb7 Ab Bb7 Eb7 Ab Eb Eb/G Bb7/F Bb7

GOES TO PARTYS AND DAN-CES TOO. AND WE SIT HOME WITH NOTHING TO DO. EV-RY TIME HER BEAU COMES NEAR,

B \flat 7 Eb Eb/G B \flat /F B \flat 7 B \flat /F B \flat 7

MA-MA SAYS, "LEAVE THE ROOM, DEAR." NO MATTER HOW YOU FIGURE, IT WELL BE STUNG. WE'LL BE HAPPY WHEN WE'RE

CHO. Eb B \flat 7 Eb7 / Ab Eb7 Ab Eb B \flat 7 B \flat 7 B \flat /F B \flat 7

TWEN-TY ONE. WE GOT THE BA-BY SIS-TER BLUES. OH MA-MA, CAN'T WE PLEASE GO OUT? OH MA-MA,

Eb7 Ab B \flat 7 B \flat 7 Eb7 Ab Ab7

JUST A-ROUND TO THE PIC-TURE SHOW? THINGS AT HOME ARE, OH, SO SLOW! OH MA-MA, DON'T YOU BE SO MEAN. I'LL

Db/F E7 Ab/Eb Eb7 Ab Ab° Ab / / Ab° /

BET WHEN YOU WERE SEVEN-TEEN YOU HAD THE BA-BY SIS-TER BLUES. YOU WOULDN'T FOOL ME. YOU WOULDN'T FOOL ME, CAUSE YOU

Ab Eb7 Ab/Eb B \flat 7 Eb7

KNOW WE'RE AT THE MEAN AGE. OH! THAT JUST BE-TWEEN AGE. JUST TOO OLD TO PLAY WITH TOYS.

Ab B \flat 7 Eb7 Ab Db/F Dbm/F

JUST TOO YOUNG TO GO OUT WITH BOYS. TOO OLD TO PLAY WITH DOLLIES. TOO YOUNG TO SEE THE FOL-LIES.

Ab/Eb B \flat 7 Eb7 Ab Ab7 Ab° Ab

THAT'S WHY WE GOT THE BA-BY SIS-TER BLUES.

AWFUL MOANIN' BLUES

STANLEY MILLER (1923)

C G7 C Cm Fm Cm C G7 C7 Fm

I FEEL BAD. AL-WAYS SAD. TROUBLES, TROUBLES DRIVING ME MAD. OH, I CAN'T EAT, I JUST TO THINK, WHEN I HAD HOSTS OF FRIENDS, A MOTHER AND DAD. BUT, GOOD OLD DAYS OF

Cm Fm Cm C Cm C D7/C G7 C A7 Ab7 G7 1. Cm / Ab7 /

NEV-ER SLEEP. DAYS ARE SHORT AND NIGHTS ARE LONG. SEEMS TO ME THAT THIS WHOLE WORLD'S ALL WRONG, ALL LONG A-GO, ALL ARE GONE TO COME NO MORE, ALL A- LONE, THAT'S WHY YOU HEAR ME

G7 2. Cm Fm Ab Cm G7 F G7 CHO. E Ab/c C6 C7

WRONG. MOAN. LIM - - - LIM - - - LIM - - - LIM

Fm C G7

OH MY HEART ACHES. SOON IT WILL BREAK. I'M ALMOST THRU. WHAT CAN I DO, JUST TO CURE THESE

G7 Ab7 G7 C Dm7 C Ab7 C

AWFUL MOAN-IN' BLUES?

CLARA SMITH, vocal, with FLETCHER HENDERSON on piano. ON COL. A-4000 IN 1923.

3329

(INSTRUMENTAL)

SLOWLY

SWAMP BLUES

BY BURKE BIVENS (1927)

Musical notation for the first system, including notes and chords: Bb , Bb , Eb , Bb , $Gm7$, $Bb7$, Eb , E^o , Bb , Bb , $F7$, $F7$.

Musical notation for the second system, including notes and chords: Bb , Bb , $Loco$, $Bb7$, $(OPT. BVA)$, $CLAR. PICKUPS$, $CLAR. (OPT. BVA)$.

Musical notation for the third system, including notes and chords: Eb , $Loco$, Bb , Bb , $F7$, $(OPT. BVA)$.

Musical notation for the fourth system, including notes and chords: Bb , $Eb7$, Bb , $(ENS.)$, $ENS.$, $Loco$, $(Loco)$.

Musical notation for the fifth system, including notes and chords: $F7$, $Gb7$, $F7$, Bb , $F7$, $ALTO$, $ALTO SAX$, Bb , Cm , $dim.$, $BREAK$.

Musical notation for the sixth system, including notes and chords: Eb , $Bb7$, Eb , Db^o , Bb , $ALTO BREAK$.

Musical notation for the seventh system, including notes and chords: $F7$, $(ALTO)$, Bb , $ENS.$, Gb , $Cb7$.

Musical notation for the eighth system, including notes and chords: Gb , $Db7$, Gb , $Cb7$.

Musical notation for the ninth system, including notes and chords: Gb , $Cb7$, Gb , $Db7$.

Musical notation for the tenth system, including notes and chords: Gb , $Cb7$, Gb , $BREAK$.

Musical notation for the eleventh system, including notes and chords: Gb , $Db7$, E^o , Gb , $Cb7$, Gb , $3-1$.

Albm Db9 Db7 Cb7 1 2 GONG
FLETCHER HENDERSON ORCH. with
BUSTER BAILEY & COLEMAN HAWKINS
 ON PARAMOUNT 12486 IN 1927.

ROY WILSON'S GEORGIA CRACKERS
JACK PURVIS (TRP) - PAT DAVIS (CL)
 ON MELTONE M-12026 IN 1930.

THE LITTLE RAMBLERS
 ON COL. 1103-B
 IN 1927.

ART LANDRY & HIS
"CALL OF THE NORTH" ORCH.
 ON VICTOR 19866 (1925)

SAD 'N' LONELY BLUES MOD to Bb Db F7 C
 PORTER GRAINGER & LENA WILSON (1923)
 I'M NEVER HAP-PIY AN-Y-MORE,
 MY LOVING DAD-DY LEFT ME FLAT.

F7 Bb 1. Bb/D Db° Cm D7 Gm7 C7
 AL-WAYS SAD 'N' BLUE. I NEVER FELT SO BAD BE-FORE. OH MY, WHAT WILL I
 DID-N'T TELL ME WHY.

F7 2. D7/A D7 Gm7 Gm7 E° Eb° G7 Bb7 C7sus C7 Cm7 F7 F7+
 DO? HE SIMPLY TOOK HIS COAT AND HAT. IF HE DON'T COME BACK, I'LL DIE.

CHO. Bb Gm7 Ebm Gb F7 Bb Bb° Bb F7 Eb
 I'VE GOT THE SAD 'N' LONE-LY BLUES, BECAUSE MY DAD-DY'S GONE. I GOT THE "DON'T KNOW

D7/A Gm7 Gm7 A7 E A7 Dm F7 Bb Bbim°
 WHAT TO DOOS? GUESS I'LL SING THAT SONG: "I'VE GOT MY HABITS ON". JUST LIKE A BABY, HONEST, I

F7/C F7+ C# Bb Bbm° Bb F7/C F7 Bb F/A Fm Ab
 SIT AND CRY, HOPE TO DIE. I'M THINKIN' MAY-BE, BYE AND BYE. HE'LL TUMBLE OFF THE HOSS HE'S

6/8 Gb7-s F7 F7+ Bb Bb7 Eb D D D7
 ON SO HIGH. I'M SAD 'N' LONELY, AN' SO BLUE. MY HEART IS BROKE IN TWO.

G7 C7 C7 Cm7 F7 Bb
 IT'S AWFUL HARD TO LOSE A MAN YOU'VE LEARNED TO LOVE AND UNDERSTAND. I'LL TELL THE WORLD MY

G7/B C7 F7 Bb
VIOLA McCOY, VOCAL
(PORTER GRAINGER, PNO.)
 WOR-RIED NEWS: I GOT THE SAD 'N' LONE-LY BLUES. VOCALION 14632 IN 1923.

ALBERTA HUNTER, VOCAL
TOMMY LAWNER, CORNET
LOVIE AUSTIN, PIANO
 PARAMOUNT 12065 (1923)

EDNA HICKS, VOCAL
(PORTER GRAINGER, PIANO)
 GENNETT 5195 IN 1923.

RUTH GREEN, VOCAL
 IN NEW ORLEANS
 ON OKEN 8140 (1924)

3331

arranged by BOYD RAEBURN

SLOW BOUNCE

INTRO

A NEW SHADE OF BLUES

LYRIC BY RUTH PULL (1949)
MUSIC BY ANDY ACKERS & JOHNNY FARROW

I'M WEARIN' A

CHD.

NEW SHADE OF BLUES, A NEW SHADE OF BLUES, SINCE YOU WALKED OUT MY DOOR, TO COME BACK NO MORE.
NEW SHADE OF BLUES, A NEW SHADE OF BLUES. NOW I'M LAUGHIN' AT ME. HOW DUMB COULD I BE? YOU COULD HAVE BEEN

MY KIND OF LOVE. YOU DIDN'T WANT MY KIND OF LOVE. I'M WEAR-IN' A LOVE.

FOR NOW I FOUND SOME-BO-DY THAT'S NEW. THEY SAY THAT THEY LOVE ME TOO. I'VE BEEN A-

-ROUND AND KNOW THAT AIN'T TRUE. I'M REEL-IN' FROM FEELIN' I'M STEALIN' THAT FEELIN' I HAD FOR YOU. I'M WEARIN' A

NEW SHADE OF BLUES, A NEW SHADE OF BLUES. I'M JUST KIDDIN' MY-SELF. PUT 'EM BACK ON THE SHELF. SO LET ME

TELL YOU, HERE'S MY NEWS: I'VE GOT THE SAME OLD BLUES.

PINEY BROWN BLUES

LOE TURNER and PETE JOHNSON (1940) 1. WELL, I'VE BEEN TO KANSAS CITY: GIRLS AND EV-RYTHING'S

REALLY AL-RIGHT. YES, I'VE BEEN TO KANSAS CITY: GIRLS AND EV-RYTHING'S REALLY AL-RIGHT.

SAY, THE BOYS JUMP AND SWING UN-TIL THE BROAD DAY-LIGHT. 2. I

B

(2) DREAMED LAST NITE I WAS STANDIN' ON EIGHT-EENTH AND VINE. YES, I DREAMED LAST NITE.

I WAS STAND-IN" ON EIGHT-EENTH AND NINE. I SHOOK HANDS WITH PI-NEY BROWN,

DEDICATED TO THE MANAGER OF THE SUNSET CLUB IN KANSAS CITY, WHERE THE COMPOSERS PERFORMED.
AND I COULD HARDLY KEEP FROM CRY-IN'.

(3RD CHORUS)

NOW, COME TO ME BABY, I WANNA TELL YOU WHY I'M IN LOVE WITH YOU.
PLEASE " " " " " " " " " " " "
BECAUSE YOU UNDERSTAND EVERYTHING I DO.

RECORDED BY JOE TURNER
ON DECCA 18121 IN 1940.

RECORDED BY JIMMY RUSHING
ON COLUMBIA CL 963

MED. SLOW A

PINE TOP'S BLUES

PINETOP (CLARENCE) SMITH (1928) (1904-1929) 1. NOW MY WO - MAN'S GOT A HEART LIKE A ROCK...

CAST DOWN IN THE SEA. NOW MY WO - MAN'S GOT A HEART LIKE A ROCK...

CAST DOWN IN THE SEA. THINK'S SHE CAN LOVE EV'RY-BO-DY, AND

MIS-TREAT POOR ME. 2. NOW I COOKED HER BREAKFAST, EV-EN CAR-

-RIED IT TO HER BED. NOW I COOKED HER BREAKFAST, EV-EN CAR-

-RIED IT TO HER BED. NOW SHE TOOK ONE BITE, AND THREW THE TEA-

- CUP AT POOR PINETOP'S HEAD.

WOODY HERMAN ON CAPITOL T-784
PINETOP SMITH ON VORALION 1245 (1928)

3. I'M GONNA BUY MYSELF A GRAVEYARD OF MY OWN.
I'M GONNA BURY THAT WOMAN, IF SHE DON'T LET ME ALONE.
4. I CAN'T USE NO WOMAN, IF SHE CAN'T HELP ME LOSE THE BLUES.
" GOIN' DOWN ON STATE STREET, JUST TO BUY ME A SALLON OF BOOZE.

PINETOP WAS PART OF CHICAGO'S "REMY PARTY" SCENE IN THE 1920'S.
HE DIED IN AN ACCIDENT IN 1929 AT THE AGE OF 25.

3333

COLLECTOR MAN BLUES

WOODY GUTHRIE

(1932)

HEY, HEY, HEY! — SOME-BO-DY KNOCKIN' AT MY

C G7 F7 C Dim7

DOOR. — HEY, HEY, HEY! — SOME-BO-DY KNOCKIN' AT MY DOOR. — SAYS IT

G7 F7 C 1. Em Ebm Dim 2. C

MAY BE THE COL-LEC-TOR. BABY I — SURE DON'T KNOW. — THEY WILL TRY TO TEAR YOUR

2. They will try to tear your house down, Lord, and this is what he will say. They will try to tear your house down, Lord, and this is what he will say. Says, "I've got to have your money, 'cause you didn't give me nothin' last payday."
3. Folks, one thing that I sure can't stand. Folks, one thing that I sure can't stand. Says, your children can't play for hollerin' "Daddy, here comes that collector man."
4. I say, folks, don't buy nothin', Lord, on the installment plan. Don't buy nothin', Lord, on no installment plan. And you will not be worried, Lord, by no collector man.

(A DIFFERENT SONG ENTITLED "PROHIBITION BLUES" IS ON P. 2981)

I'VE GOT THE PROHIBITION BLUES

(1919)

CARL ZERSE

Eb Eb/G Gb7 Bb7/F Bb7 Eb Eb/G Gb7 Bb7/F G7

I'M SO THIRST-Y, THAT I'M BLUE. — OLD FRIEND BOOZE, I LONG FOR YOU. — I NEV-ER KNEW THAT I'D MISS YOU — THE

C7 F7 Bb Bb7 Eb Eb/G Gb7 Bb7/F Bb7 Eb7

WAY I DO. — BOO-HOO, BOO-HOO. AN-HEUS-ER BUSCH HAS CEASED TO BLOOM. NOW MY LIFE IS

Eb/G Gbm6 Fm7 Bb7 Eb/G G7 C7 F7/A F7 Bb7/1 n

FILLED WITH GLOOM. MY TONGUE'S CRACK-IN', I'M SO DRY, SINCE THE COUNTRY'S GONE "PRO-HI!" I'VE GOT THE

CHO. Eb Eb7 Ab Abm Eb/G Cm7 Cb7 Bb7 Eb Eb/Bb F7/A F7

PRO-H- BI-TION BLUES. I'VE GOT THE PRO-HI-BI-TION BLUES. Now WHEN I TAKE A DRINK, THAT

F7/A F7 F7 Bb7 F7 Bb7

"SKY JUICE" AT THE SINK, UUST MAKES ME CRY AND SIGH FOR DEAR OLD ROCK AND ROLL. I'VE GOT THE

CODA

MEM-O-RY OF BEER, I'LL SHED A TEAR, A BITTER TEAR. ALL 'ROUND THE TOWN I TOLD 'EM,
I'M A MOLLY COD-DLE. I'VE GOT THE PROHIBITION BLUES. (FOR MY BOOTIE)

LOUISVILLE BLUES

BOB RICKETTS & MIKE JACKSON (1922)

LOU-IS-VILLE, LOU-IS-VILLE, THAT'S WHERE THE MEL-O-DIES, THAT'LL PLEASE, BLOOM LIKE A

JAZZ TUNES ARE BORN. OLD KEN-TUCK-Y, YOU'RE ONE LUCK-Y STATE.

EV-RY ONE IN TOWN KNOW'S HOW TO SYN-CO-PATE. THERE'S A

CHORUS

PLACE WHERE YOU OUGHT TO GO, WHERE THEY PLAY MUSIC SOFT AND LOW. YOU CAN SHAG AN-Y WAY YOU CHOOSE, SO YOU KEEP ON YOUR P'S AND

SLIDE AND GLIDE, FOX-TROT A-ROUND, 'CAUSE EV'RYBODY'S TRYIN' TO BE A DANCIN' HOUND. YOU CAN

Q'S. WHAT A JAZZ-Y BIG SEN-SA-TION: THOSE LOU-IS-VILLE BLUES. **FINE!**

TRIO

OH BUT THAT MEL-O-DY'S DI-VINE! REAL DARK-EY CHORDS THIS PIECE CON-TAINS. SOME TUNE, I MEAN, AND IT IS SIM-PLY CLOSE HAR-MO-NY, I MEAN SUCH WICK'-ED

FINE! STRAINS! I HEARD IT CROSS THE MA-SON DIX-ON LINE. THEM BLUES MUST SEEM TO LINBER ON MY

BOTH ENDINGS
D.S. al FINE

W.C. HANDY ORCHESTRA
ON OKEN 4789 IN 1923.

THE JOLLY MINERS with
ELMER SNOWDEN on BANJO,
ON VOCALION 15087 IN 1925.

KANSAS CITY FIVE with
BUBBER MILEY on TRUMPET.
ON PATHE-ACTUELLE 360196
(IN 1924)

WOOL-LOO-MOO-LOO-BLUES

LYRICS BY SIDNEY B. HOLCOMB (1942) I'M TIRED TO-NIGHT, AND
MUSIC BY WILL HANDY & CLAR. JONES WITH MY BA - 13Y.

F7 C C° C7 / F7

I'M FEEL-ING SO BLUE. MOON IS SHIN-IN' BUT I'M AW--'FLY BLUE.
I'M LONG-IN' TO BE. SET-TIN' WITH HER, 'NEATH THE WISH-IN' TREE.

C 1. G7 F7 C C° C7 / F7

'CAUSE I'M FAR FROM HOME, AN' MY HON - - EY TOO.

2. G7 F Eb7 G/D A7 G/B D7 G G7

GO-IN' BACK AND STAY THERE TWO. ARE YOU ASK-IN' WHERE? WELL I'M TELL-IN' YOU! I GOT THE

CHO. C G7+ C C7 F7 Eb7 D7

WOOL-LOO-MOO-LOO BLUES, 'CAUSE I'M FAR FROM HOME, WHERE I LEFT MY LOVIN' GAL ALL A-LONE TO ROAM. WAY

G7 Dm7 A G7/B Eb6 Ab G7 F7 C G7+

BACK IN THE LAND OF THE KAN-GA-ROO, A-WAY BACK HOME IN WOOL-LOO-MOO-LOO. YOU HAVE

C E7 F7 D7 G7 Dm7 A

HEARD A-BOU-T GIRLS IN TIMI-BUC-TOO. THEY DON'T COM-PARE WITH WOOL-LOO-MOO-LOO. I'M SO LONESOME TO-NITE, I

G7/B Fm6 Ab G7 F7 C° A7 Eb D7 G7 G7+

CAN'T EN-TISE, 'CAUSE I GOT THEM DOGGONE BOO HOO HOO HOO DOO KAN-GA-ROO WOOL-LOO-MOO-LOO BLUE-OO-OO-OO.

PHANTOM OF THE BLUES

WORDS & MUSIC BY FRED ROSE (1927)

MYSTERIOSA Eb Fm7 Bb7+ A7 Ab / G7 Gb7 F7 Bb7+ Eb

SOMETHING'S CREPT A-ROUND IN MY ROOM, A-BOU-T A WEEK OR TWO. IT'S

Eb Fm7 Bb7+ A7 Ab / G7 Gb7 F7 Bb Bb° Bb7+

JUST A TRI-FLE DARK-ER THAN GLOOM, THE DEEPEST SHADE OF BLUE. IT

G7 / Fm7 G7 / Fm7 Cm G7+ G7 Cm / / Fm7 Bb

NEV-ER SPEAKS, IT ON-LY SNEAKS ALL A-ROUND MY BED. BUT

PHANTOM OF THE BLUES - CONT.

3336

E_b $Fm7$ $Bb7+$ $A7$ A_b / $G7$ G_b7 $F7$
 LAST NIGHT WHEN I SAW IT AP-PEAR, I RAISED RIGHT UP AND SAID:

B_b B_b^o B_b7 / B^o $D7$ $G7$ B^o $D7$ A_b7 $G7$ Cm Cm/G A_b7 / A_b7
 CHD.
 PHANTOM OF THE BLUES, PLEASE LEAVE ME A-LONE.

B^o $D7$ $G7$ $Fm6$ $G7$ Cm A_b7 / C^o $C7$ / C^o
 PHANTOM OF THE BLUES STAY OUT OF MY HOME. I CAN'T SLEEP A WINK. I

$C7$ / / / $F7$ / / / F^o $F7$ F^o
 JUST LAY AND THINK THAT SOME-DAY YOU'LL HAVE ME IN JAIL. WHEN I EAT MY MEALS, YOU'RE

$F7$ B_b A_b E_b/G B_b7 B^o $D7$ $G7$
 RIGHT ON MY HEELS, AND EV-RY-BO-DY SAYS I'M LETTING THIN AS A RAIL. PHANTOM OF THE BLUES,

B^o $D7$ A_b7 $G7$ Cm A_b7 B_b7 E_b7
 STOP PICKING ON ME. THERE'S LOTS OF MEAN FOLKS THAT

E_b7 A_b A_b7 $G7$ $C+$ Fm A_bm6
 YOU CAN KEEP COM-PA-NY. NOW IF YOU DON'T LEAVE, I'LL BE-LIEVE

E_b E_b7 $D7$ D_b7 $C7$ $C7$ $F7$ B_b7
 YOU'RE MADE OF STONE. PHANTOM OF THE BLUES, PLEASE LEAVE ME A-

E_b A_b7 E_b
 -LONE.

3337

ALEXANDER'S HARMONY BLUES

MOD II

JAMES ALEX MURRAY * (1920)

C C7 F Fm C° C F G7

SLIGHTLY EDITED

F Fm D7 G D7 G7 2. C F/A Fm/Ab C/G Dm/G

C D7/A A G Em7 A7 D7 G G7 C

D7 G7 C C7 F F7 C A7 C#°

G E7 Ain G A D7 Eb° E7 Ain7 D7 G G7

C G G7 C TRIO F F/A Ab Gm7 D7 Db7-5 C7 F C7 Cm7 Eb F7

Bb D7/A D7 Gm Gm7 F C7 F7 F#° C G Ain C Ain Ab7-5 G7

C7 B F F/A Ab° Gm7 D7 Db7-5 C7

F7 B7+ F7/C Gm D7 Gm E7/G#

Ain Gm D7/F# Gm Gm7-5 F/C Bb° F/A Ab° D/F# Eb° Gm7 D G7

* (THE COMPOSER UNDOUBTBLY TITLED THE TUNE FOR HIS MIDDLE NAME: ALEXANDER)

TO NEXT STRAIN **FINE ENDING**

Bbm Db C7 *F Bb Gm^b F A7* *F Bb C7 F*

C *Dm Dm7 G7 Bbm^b Db F/C Gm⁷/C F Gm⁷/F F* *Bb Dm⁷ Bb⁷ A Ab C⁷ G Ebm⁶ Gb*

Bb F Ebm Gb Bb F Bb *Bb D Dm⁷ C Bb^o A7 Dm E⁷/B Bb⁷ A7*

Dm Am Ab⁷s G7 C C7 **(TO TRIO)** **D.S. al FINE ENDING**

THIRTY-FIRST ST. BLUES **MED. SLOW FOUR**

WENDALL HALL & HARRY GEISE (1924) I'M AS HOMESICK AS CAN BE. I FEEL ALL BAD IN-SIDE.

Dm D D D D D Dm D *A7 Bb⁷ Bb^o Bb⁷ Bb^o Dm D Bb⁷ Bb^o*

Dm Gm⁷ D7 Gm D7 Eb⁷ Eb^o Eb⁷ Eb^o Gm Eb⁷ Eb^o Gm Eb⁷ G D7

NOW EN-RY FREIGHT TRAIN PASS-ING ME, JUST BEG-GIN' ME TO RIDE. COME

CHO. *G Eb⁷ G G A7 D7 G Eb⁷ G G G Em⁶ Eb⁷ D7*

ON TRAIN, SLOW DOWN. ROLL ON T'WARD TOWN. RAIL-ROAD TAKE ME BACK. GOT THE THIRTY-FIRST ST. BLUES.

G Eb⁷ G G A7 D7 G7

PLEASE DON'T JUMP THE TRACK, I AIN'T GOT NO TIME TO LOSE. CAN'T GET NOTHIN' WHILE I'M

CODA

C7 F7-s E7 A7 D7 **D.S. al ff**

ROV-IN' ROUND, BUT IT'S ALL GRAVY THERE IN MY HOME TOWN. CAN'T LOSE 'EM.

G Cm⁶ G7 **ORIGINAL MEMPHIS 5** **VOCAL BY LOUISE MILLS**

(M. MOLE, P. NAPOLEON) acc. by F. HENDERSON

EMERSON #1336 GENNETT #5391

IN 1924. IN 1924.

GOT THE THIRTY-FIRST ST. BLUES.

CLARA SMITH and her JAZZ TRIO **FLECHER HENDERSON'S CLUB ALABAMA ORCH.**

Don REDMAN (CLAR.), F. HENDERSON IN/ Don REDMAN COLEMAN HAWKINS and

COL. 14009 IN 1924. KAISER MARSHALL. PATHE-ACTUELLE

(IN 1923) #036042

3339

BROWN, BLACK and YELLOW BLUES

WORDS BY HOWARD JOHNSON

1923

MUSIC BY SAM PERRY

(FROM A WM. SCHULZ ORCHESTRATION)

FOX-TROT

INSTRUMENTAL VERSE

VOCAL

I'VE GOT THE

CHD.

BROWN THE BLACK AND YELLOW BLUES. LORDY, GIMME A GAL, A SHIMMIN' GAL OF

EITHER COLOR YOU MAY CHOOSE. ON HOW I SIGH FOR BROWN OR YELLOW THAT IS

HIGH. I'M LIKE A CHILD: THE GALS HAVE GOT ME RUNNIN'

WILD. I'D RATHER BE SWIMMIN' IN WIMMIN' THAN BOOZE. PEO-PL E SAY THE BLACKER THE BERRY THE

SWEETER'S BOUND TO BE THE LIUCE. THAT'S INHY I'VE GOT

THE BROWN, THE BLACK AND THE YELLOW BLUES.

HOWARD JOHNSON IS ONE OF THE COMPOSERS OF THE WEDDING OF SHIMMING AND JAZZ (1919) OR PAGE 1970. WROTE THE LYRIC FOR GOODBYE SHANGHAI! (ON P. 1580) IN 1922.

FROM THE PARAMOUNT PICTURE "INTERNATIONAL HOUSE" 3340
MY BLUEBIRD'S SINGING THE BLUES

WORDS BY LEO ROBYN
 (EDITED)

(1933)

MUSIC BY RALPH RAINGER

TEMPO DI BLUES

TO ME, THE MUSIC OF THE BIRDS IN THE TREES DOESN'T MEAN AN-Y THING.

I'M SO LOW, THAT I DON'T KNOW IT'S SPRING.

I HEARD A

CHD.

BLUEBIRD SINGING ONE DAY. HE SEEMED A MESSENGER OF HAP-PIE NEWS. HE FILLED THE BLUE EYES WAND'ERED MY WAY, AND HOW WAS I TO KNOW I'D LOVE AND LOSE. BUT NOW MY BLUE SKIES SEEM TO BE GRAY, AND I HAVE PACK'D A-WAY MY DAN-CING SHOES. BE-CAUSE MY

AIR A-BOVE WITH A SONG OF LOVE. BUT NOW MY BLUEBIRD'S SINGING THE BLUES. BLUE BIRD'S NEST IS A BLACK BIRD'S REST. AND SO MY BLUEBIRD'S SINGING THE BLUES. A PAIR OF BIG RO-MANCE WAS A SONG AND DANCE. THAT'S WHY MY

I WAS THE DUMB ONE: LOVE WAS BLIND. OR MAYBE I SHOULD BLAME IT ON THE MOON.

A CERTAIN SOMEONE CHANGED HIS MIND, (HER)

AND MY BLUEBIRD CHANGED HIS TUNE.

CODA

AND NOW MY

BLUE-BIRD'S SINGING THE BLUES.

MADAME TUSSAUD'S DANCE ORCH.
 IN LONDON
 ON EDISON BELLINGER 5580
 (1933)

FRED ELIZALDE ORCHESTRA
 ON DECCA NO. F-6389
 AT LONDON IN 1933.

"BABY ROSE" MARIE at the tender age of 8 years, acc. by
 STERLING ROSE (TPT), TOMMY DORSEY, CHAMMY DORSEY, etc.
 ON BRUNSWICK 6570 IN 1933.

3341

SLOWLY

DADDY, GOODBYE BLUES

MA RAINY (1924)

LEFT MY MAN THIS MORNING, STANDIN' IN MY DOOR.

1 F F7

WHEN I GOT BACK, HE SAYS "I DON'T WANT YOU NO MORE." GOODBYE, GOOD-BYE, DAD-DY, GOODBYE.

2 F F7 Bb Db

CAN'T ALWAYS TELL YOU AIN'T TREATED RIGHT. YOUR MAN GO OUT FROM YOU AND STAY OUT ALL DAY AND NIGHT. GOODBYE,

3 F C7 F / Bb7 / F C7

GOOD-BYE, DADDY, GOODBYE. MY DADDY WROTE ME A LETTER: SAID

F7 Bb Db F F

MAMA PLEASE COME HOME. WHEN I GOT HOME LAST NIGHT I FOUND MY MAN HAD GONE. GOODBYE, GOOD-

4 C7 F / Bb7 / F C7 F Bb

-BYE, DADDY, GOODBYE. DA DA, DA DA, DA DA DA DA, DA DA

5 Db F F C7 F / Bb7 / F C7 F

DA. GOOD-BYE, GOOD-BYE, DADDY, GOOD-BYE. AIN'T GOT NO BO-DY TO

F7 Bb Db F F

TELL MY TROUBLES TO. LAY DOWN IN MY BED, CRIED ALL NIGHT 'BOUT YOU. GOODBYE, GOOD-

6 C7 F / Bb7 / F C7 F F7

-BYE, DADDY, GOODBYE. GOOD-BYE DAD-DY! DADDY PLEASE TELL ME GOOD-BYE. IF

Bb Db F F C7

YOU DON'T WANT ME, DADDY, MAMA WILL SURE LAY DOWN AND DIE. GOODBYE, GOOD-BYE, DADDY, GOODBYE.

F / Bb7 / F C7

CODA

F / Bb7 / F / / MA RAINY ON
PARAMOUNT 12963
IN 1928.

ANDANTE (♩ = 108)

P. D. Q. BLUES

LYRICS BY JOHN SIMPSON (1926)
MUSIC BY CHARLES HENRY (#)

THIS IS THE P. D. AND
Q. LET THE GLO - - RY RING OUT. THIS TRAIN'S MAY-BE GONNA BREAK US OUT,

BREAK US OUT. ALL A-BOARD FOR AL-A-BAM. ALL A-BOARD FOR BIR-MING-

-HAM. COME ON LA-DIES, AND NEVER GO WHERE YOU'VE BEEN BE-FORE. ALL A-

BOARD! ALL A-BOARD! ALL A-BOARD, ME AND YOU. I HAVE MET WITH MY PRETTY MA-

-MA, THE P. D. Q. P. D. Q.

THE PUBLISHER OF THIS INSTRUMENTAL HELD A CONTEST FOR THE BEST LYRIC. JOHN SIMPSON WAS SELECTED WINNER AND WAS GIVEN A RADIO-VICTROLA COMBINATION.

CLAR. WILLIAMS WASHBOARD BAND
VOCAL BY CLARENCE LEE
ON VOCALION 1088 IN 1927.

THOMAS MORRIS and his
SEVEN HOT BABIES
ON VICTOR 20330 IN 1926.

VOCAL BY PRISCILLA STEWART
acc. by JIMMY BLYTHE, PIANO.
ON PARAMOUNT 12465 IN 1927.

FLETCHER HENDERSON ORCH.
ON COLUMBIA 1002-b IN 1927.

3343

THE SPELL OF THE BLUES

WORDS BY DAVE DREYER and HERMAN RUBY (1928) MUSIC BY ARTHUR JOHNSTON

MEDIUM FOUR

BLUES, _____ WE CAN'T RE-SIST YOUR CALL. _____
BLUES, _____ YOU GET THE BIG AND SMALL. _____

RICH MAN BEG-GAR OR THIEF, SOME-HOW THERE'S NO RE-LIEF. _____ BLUES, _____

____ YOU'RE BOUND TO GET US ALL. _____ WHEN YOU TRY SO HARD TO SMILE,
WHEN YOU TRY TO SLEEP, IT SEEMS
SHA - DOWS CHASING AF-TER ME.

AND LIFE DOES-N'T SEEM WORTHWHILE, THEN YOU CAN TELL YOU'RE UNDER THE SPELL OF THE
NIGHTMARES TAKE THE PLACE OF DREAMS. THEN YOU CAN TELL YOU'RE UNDER THE SPELL OF THE
BLUE SKIES YOU'RE A LAUGH TO ME.

BLUES. _____ BLUES, _____ SOME BAD O-MEN, LIKE A HOO-DOO, HOVERING OVER MY

HEAD. NOT A JINX AND NOT A VOO-DOO. SOMETHING MUCH WORSE. GEE IT'S A CURSE.

CODA

GEE BUT IT'S HELL WHEN YOU'RE UNDER THE SPELL OF THE BLUES.

GUY LOMBARDO and his ROYAL CANADIANS
ON COLUMBIA 1653-D IN 1928.

DORSEY BROS. ORCH. - VOCAL BY BING CROSBY
(PHIL NAPOLEON, GLENN MILLER, ARTHUR SCHUTT, EDDIE LANG)
ON OKEH NO. 41181 IN 1929.

NOT FAST

GHOST OF THE BLUES

TIM BRYMN and SIDNEY BECHET (1924)

Em C B7 B7 Em F°

MA - NY LONG YEARS A - GO,

F7 C7 B7+ Em / / / B7 Em A7 Bb7 B7 C7 Em C G B7

IN THAT HUT, STANDING ON THE HILL, LIVED OLD MAN JAZZ

B7/F# B7 Em F° F7 E7 Eb7 D7 G / / / D7 G C B+ Bb

You Know. AND HIS GHOST HANGS A-ROUND THERE STILL.

A Ab G A7/E A7 C#° D Dim7 D6 D+ D A7/E

IN THE MID-DLE OF THE NIGHT, FOLKS CRY OUT

A7 D / Gm6 D° D7 CHO. A7 Em Em7 A7

WITH FRIGHT. WHAT A WICKED BLUES STRAIN I HEAR:

A7 Em Em7 A7 Bm6 Bb7+ A7 D6

HARMONY THAT MAKES YOU FEEL QUEER. LISTEN TO THAT VI -

D7 C° B7 Em Bm6 Bb7+ A7 D7 D°

- O - LIN SIGH - ING. LISTEN TO THE CEL - LO, A - CRY -

D7 / A7 Em Em7 A7 Am7 D7 G7 G°

- ING. WONDER WHY IT HAUNTS AND PUR - SUES. WONDER WHY THIS SOUND

G7 C C° C / C7 B7+ Em7 C7/Eb G/B F7

I CAN'T LOSE. THRILLING ME FROM HEAD TO MY SHOES,

E7 A7/E Eb7+ D7 G G° G G° G G° G

MAY-BE IT'S THE GHOST OF THE BLUES.

FLETCHER HENDERSON'S ORCH. with DON REDMAN (arranger and alto sax) COLEMAN HAWKINS, tenor sax. FELMER CHAMBERS on tpt. EMERSON RECORD NO. 10744. (IN 1924)

A. J. PIRON'S NEW ORLEANS ORCH. Peter Bogage, tpt. = Lorenzo Tio, clar. ON COL. 99-D IN 1924.	EVA TAYLOR, VOCAL w/ CLAR. WILLIAMS HARMONIZERS ON OKEH 8145 IN 1924.
---	---

BLUES TEMPO

DIXIE BLUES

ANTON LADA, JOE CAWLEY,
AL NUNEZ (WDS: JACK MAHONEY)

A7+ A7 A7+ A7 Dm

I'M DODGING PHANTOMS, MY BRAIN IS IN DIS-TRESS.



D7 Gm Cm7 F#° Gm Cm7 F#° G(major)

I'M BEING HAUNTED BY GHOSTS OF LONESOME-NESS.

G A7+ A7 D7 G Cm C

AND WHILE THEY HAUNT ME, BLUE SPIRITS TAUNT ME, TAUNT ME NIGHT AND

G D7

DAY. THEY SEEM TO CHASE ME, AND THEY EM-BRACE ME.

G Cm C G Eb° CHO Dim7 G7/B Eb° Dm7 G7 G7+

THAT IS WHY YOU HEAR ME SAY: I'VE GOT THE DIX-IE 'BLUES, THOSE DREAR-Y DIX-IE 'BLUES: B-
THANK YOU MAAM, JUST MENTION AL-A-BAM' OR

C G+ C Eb° Dm7 G7/B Eb° Dm7 G7 G7+

L-U-E (GREAT BIG B.) I'LL TELL THE WORLD THIS IS TRUE: WHY I AM BLU-ER THAN BLUE. OH
CAR-O-LINE, HOW I PINE. I KNOW MY GE-OG-RA-PHY, I KNOW EACH STATE'S BOUND-A-R-Y. THEY'RE

C G+ C C/G Db7 Ab G° Db7 Ab G° C7 C7+ F C7+

SYM-PA-THY, I NEED THEE. THE MORE I WAN-DER, OL' DIXIE'S NEAR-ER. OH TEN-NES-SEE,

F Am F/A E7+ E7 Am F°/E Eb°

YOU FOR ME. GEORGIA TOO, I'M FOR YOU. THAT'S TRUE. IF YOU WANT

C C/G Ab° C7/G C7 F E/G# F/A

BOUND TO ME. STATE LINES ARE TANG-LED A-ROUND MY HEART STRINGS. IF I HAD WINGS I'D FLY THERE.

E F E F F/C 4 2 Fm° G7 Fm° F/C G7 Cm / Fm7 Fm° Cm

LET ME LIVE AND DIE THERE. 'CAUSE I'VE GOT 'EM, OH YES I'VE GOT 'EM; THE DIX-IE BLUES.

LOUISIANA FIVE ON EMERSON in N.Y. (1919) CAWLEY-NUNEZ-LADA- CHARLIE PANELLI & KARL BERGER	EDITH WILSON JAZZ HOUNDS! ON COLUMBIA in N.Y. 1922 (VOCAL BY WILSON)	JOHNNY DUNN'S ORIGINAL JAZZ BAND N.Y.C. 1923 ON COLUMBIA
---	---	---

MODERATELY SLOW

(OBVIOUSLY, A MALE VOCAL!)

MEAN AND EVIL WOMAN BLUES

HUDSON WHITTAKER (TAMPA RED) (1942)
(RECORDED ON BLUEBIRD B-9204)

NOW I'M SO WORRIED AND BLUE, I HARDLY

Know what to do. BUT MY BIGGEST TROUBLE, MAMA, IS ON ACCOUNT OF YOU. YES DAR-LIN',

YES, I REAL-LY KNOW. I AIN'T GOIN' TO LET YOU

WORRY MY LIFE NO MORE. EV-RY TIME I SEE YOU, YOU'VE GOT A LINE OF LIVE, A

HAND-FUL OF LIM-ME MA-MA, AND A BUNCH OF LIES. YES DAR-LIN', YES, I REAL-LY KNOW.

I AIN'T GON-NA LET YOU WORRY MY LIFE NO MORE.

YOU'RE MEAN AN' EV-IL DAR-LIN', AS A GAL CAN BE. BUT IT'S ALL OVER MA-MA, LILST HANG A-ROUND AND SEE.

YES MA-MA, YES, I REALLY KNOW. I AIN'T GON-NA LET YOU

WORRY MY LIFE NO MORE. I KNOW YOU DON'T LOVE ME, MA-MA,

BY THE WAY YOU DO. WELL IF YOU DON'T LOVE ME DAR-LIN', WHY THEN THE HECK WITH YOU.

YES DAR-LIN YES, I REAL-LY KNOW.

I AIN'T GONNA LET YOU WORRY MY LIFE NO MORE.

NOTE THE SCARCITY OF "BLUE NOTES"

3347

SLOW and RHYTHMIC

BALLAD IN BLUE Ebm^6 Abm^6 Ebm^6 Abm^6

LYRIC BY IRVING KAHAL
MUSIC BY HOAGY CARMICHAEL

(1935) THERE'S A MI-NOR TUNE THE BREEZ-ES CROON, WHEN

Ebm $Bb7$ $F\phi$ $Bb7+$ Ebm Ebm^6 Abm^6 Ebm^6 Abm^6

SUM-MER'S THROUGH. GOOD-BYE ROSE. THERE'S A MOURNFUL SOUND THAT HANGS A-ROUND THE

Ebm $Cb7$ Ebm Bbm Db C° $Cb7-5$ $Bb7sus$ $Bb7$ $F7+$

MEM-'RY OF YOU: THE MU-SIC MY DREAMS COM-POSE. IN THE SOU-VEN-IRS THAT CHAN-SON-ETTE OF

$Bb7-5$ Eb $A7$

SHARE MY TEARS, I FOUND MY BALLAD IN BLUE. IT'S A DEEP RE-GRET AND DREAMS THAT NEVER COME TRUE. IT WAS BORN OF SIGHS AND

$G7$ $Gb7$ $F7$ $E7$ Eb $A7$ $Eb7$ $C7$ $Cm7$

COLD GRAY EYES THAT TOLD ME WE WERE THROUGH. TO THE MEM-D-RY THAT YOU'LL ALWAYS BE, I

$F7+$ $Bb7$ $Bb7-5$ Eb

SING MY BALLAD IN BLUE.

(FEMALE VOCAL)
CABARET BLUES

NOTE THE 9 BAR VERSE

W & M BY CLINTON A. KEMP (1921)
(WRITER OF STINGAREE BLUES-P.58)

SLOWLY $Eb7$

GIVE ME ONE MORE DRINK OF THAT GOOD OLD HOL-LAND GIN, AND I'LL TELL YOU HOW A

$Eb7$ $Bb7$ $Bb7$

BOB-HAIRED WOMAN VAMPED MY GOOD LOOK-ING MAN. HEY LAWDY, LAW-BY, LORD! I'M

$Fm7$ $Bb7$ F $Fm7$ $Bb7$ Eb Eb° $Bb7$

REAL-LY DIS-AP-POINT-ED, I'M SO BLUE. OH I'VE GOT THE CA-BA-RET BLUES.

Eb $Eb7$ $Bbm7$ $Eb7$ $A7$

OH I'VE GOT THE CA-BA-RET BLUES. THERE'S A MEL-AN-CHO-LY, FEELIN' DOWN IN MY HEART. ALL MY HEART IS ACH-IN'. I HAVE BEEN FOR-SA-KEN.

Eb $C7/E^{\circ}$ $F7$ $Bb7$

LAWD WHAT SHALL I DO? OH I'VE GOT THE BLUES. I JUST WEEP AND CRY. LAWDMERE'S THE REA-SON MY MAN'S PUT ME DOWN. I'M LEAV-ING THIS TOWN. AL-A-BA-NA BOUND. I'VE GOT THE LAIS-A-RET

$Eb7$ **CODA**

WHY: THE ON-LY MAN I EVER LOVED HAS MIS-TREAT-ED ME.

BLUES.

SANDMAN BLUES (LOG-CABIN LULLABY)

RAY MILLER and SPENCER WILLIAMS (1921)
A LITTLE ON THE SLOW SIDE

G Bm7 Bb° D7/A D7 D7/F# D7 D7+ G D4
 MOST EV-'RY-DO-DY HAS A FA-VO-RITE SONG, THE ONE THEY LOVE THE BEST.

G Bm7 Bb° D7/A D7 Em7 A7 D7 / / C7
 I'M GON-NA TELL A-BOU-T A WON-DER-FUL SONG. TO ME, IT'S DIF-F'RENT FROM THE REST.

B7 Em B7 Em Em7 A7
 WAY DOWN SOUTH IN AL-A-BA-MY, WHEN I WAS A CHILD OF THREE, EV-'RY NIGHT MY DEAR OLD

D7/F# A7/E D#° B7 Em A7 D D° D7 CHQ. D7
 MAM-MY WOULD COO THE SANDMAN BLUES TO ME. WHEN MAM-MY COOS THE SANDMAN BLUES, A

E7 Am Am7 D7 B7 D#° Em A7/C# A7
 MEL-O-DY THAT CLINGS, I SEE THE GATES OF PAR-A-DISE. I KNOW AN ANGEL SINGS.

D7 Am7 D7 C/G G7 F7 E7 E7+ Am
 I LONG FOR PICK-A-NIN-NY DAYS. THAT FEELIN' 'ROUND MY HEART: IT STAYS.

Em6 A7 D7 C1 G7
 I'M SIGH-IN', I'M CRY-IN'. AND THERE'S NO USE DE-NY-IN' THAT MY SOUL CRIES

C/E C/G E7/G# E7 Am Em6 A7 D A7/E D#° Bb7 F
 OUT FOR DIX-IE. TO FOR-GET IT I WILL NIX-IE. WHEN I THINK OF YES-TER-YEARS, MY

E7 A7 D D° D7 C2 G D7 E7
 EYES ARE FILLED WITH TEARS. SWEET MEM-O-RY DRIPS BACK TO ME, OF DAYS THAT USED TO

Am C/E C1/E# E7 G/D G7 F E7 A7 D7 G
 BE. WHEN MAM-MY COOS THE SANDMAN BLUES, IT SEEMS LIKE HEAVEN TO ME.

RECORDED BY THE RAY MILLER ORCHESTRA
 ON OKEH #4304 in 1921.

3349

SLOWLY

A

MEAN MISTREATER (BLUES) SHE'S A MEAN MIS-TREATER WOMAN.

JAMES GORDON (1934)

SHE DON'T MEAN ME NO GOOD. SHE'S A MEAN MISTREATIN' WOMAN.

SHE DON'T MEAN ME NO GOOD. RINGIN' DOORBELLS ON THE AVE-NUE, MA-MA.

B

BUT I'D BE THE SAME WAY IF I ONLY COULD. YOU SAID YOU WERE GONNA LEAVE

ME, AND YOU SAID YOU'D LEAVE ME SOON- YOU SAID YOU WERE GONNA LEAVE ME,

AND YOU WERE GONNA LEAVE ME SOON. BUT I HAD NO I-DE-A, WOMAN,

THAT YOU MEANT TO LEAVE AT HIGH NOON. **JOE WILLIAMS, with COUNT BASIE ON ROULETTE R 52054**

3. YOU'RE A MEAN MISTREATER,
AND YOU MISTREATED ME ALL THE TIME.
YOU'RE A MEAN MISTREATER,
'CAUSE YOU MISTREATED ME ALL THE TIME.
WHEN I TRIED TO LOVE YOU, BABY,
GIRL, YOU WOULDN'T PAY ME NO MIND.

4. Ain't it lost love livin' by yourself,
When the one that you're lovin',
Is lovin' someone else,
Ain't it lost love stayin' by yourself,
When there's one that you're lovin',
And she's lovin' someone else.

(COMPARE THE CHORUS WITH TIN ROOF BLUES OF 1923)

JAZZIN' BABIES BLUES SLOW BLUES INSTR. VERSE

COMPOSED & ARR. BY RICHARD M. JONES (1922)

CHO.

JAZZIN' BABIES BLUES ARE DRIVING MATTER WHERE I HEAR THOSE JAZZIN'

ME IN A SANE. NOTHING TO THEM BUT THAT LONESOME BLUE RE FRAIN. BUT WHEN THAT CORNET AND THAT FLUTE BE-
BLUES I'LL SHOUT, THIS IS NE-CESS-AR-Y, I MEAN IN AND OUT. THEN I JUST SHAKE MY SHOULDERS AND A

JAZZING BABIES BLUES - CONT.

3350

-GIN TO PLAY, JUST MAKES ME GET RIGHT UP AND THROW MY SELF A-WAY. JUST PLAY THOSE JAZZIN' BAB-IES
 WICKED KNEE. I FEEL JUST LIKE I'VE BEEN OUT ON AN ALL NIGHT SPREE. NOW PLAY THOSE JAZZIN' BAB-IES

BLUES FOR ME ALL NIGHT AND DAY. No ME!

ETHEL WATERS with F. HENDERSON, PNO. BLACK SWAN 14117 (1922)	PIANO SOLO BY THE Composer (R. JONES) GENNETY 5174 (1923)	ALBERTA HUNTER (EUBIE BLAKE, PNO.) PARAMOUNT 12006 (1922)	JOHNNY DUNN'S JAZZ BAND Col. 13004 (1923)
---	--	--	---

PLANTATION BLUES *MELANCHOLY*

WORDS BY WM. TRACEY (1921) MUSIC BY MACEO PINKARD (1921) WHEN THE DAYS ARE DREARY, I GET KIND OF WEARY

WHEN I'M A-LONE, THINK-IN' OF HOME. WHY DID I ROAM? THERE'S A LONE-SOME FEELIN',

'ROUND MY HEART A STEALIN', MORE - EV-'RY DAY. BELIEVE ME, I'VE O-PENED UP MY EYES. AND I RE-A-LIZE

WHY I FEEL THAT WAY. OH! I'VE GOT THE PLAN-TATION BLUES. SOON I'M GOING FLY IF I HAD HEA-VEN-LY WINGS, TIE MY-SELF TO

BACK ON A CRUISE. MAM - MY SURE WILL WELCOME THE NEWS. THINK I'LL SEND A WIRE TO-DAY AND HER A-PRON STRINGS. THOUGHTS OF HOME SWEET

TELL HER THAT I'M ON MY WAY. I'D HOME BRING THOSE PLAN-TATION BLUES. INSTR. FINE

I'M AS TIRED AS I CAN BE. SEEN MOST ALL THERE IS TO SEE.

BUT MY ROAM-IN' DAYS ARE THROUGH. I WANT A LITTLE COMFORT NOW, IN-DEED I DO.

SONNY CLAY'S PLANTATION ORCHESTRA -LOS ANGELES- VOCALION 1000 (1926)	MAE GLOVER, VOCAL (w/ PNO. ACCOMP.) ON CHAMPION 16408 IN 1931.
--	--

3351

(SLIGHTLY EDITED)

SLOWLY

COLORADO BLUES

E.L. BOWMAN (1915)

Section A

Chords: Bb7, Eb7, Ebm/Gb, Bb/F, Bb, Bb, 1. Bb, 2. Bb, Bbm

Section A, second staff

Chords: F7, Bb, F7/A, FINE, Bb

Section A, third staff

Chords: Bb, Bb7, Eb, Ebm/Gb, Bb/F

Section A, fourth staff

Chords: Bb, Bb, Db, F7/C, Bb, Bb, F7, Bb

Section C

Chords: Bb, Bb7, Eb

Section C, second staff

Chords: Eb, Eb/Gb, Ebm/Gb, Bb/F, Bb, Bb, Bbm, F7/C, Bb, F7

Section D

Chords: Bb, Bb, Bb7

Section D, second staff

Chords: Eb7, Bb, Eb7, Bb, Bb, Bbm, Bb, F7/C

Section D, third staff

Chords: F7, Bb, F7/A, Bb

D. C. or FINE

EUDAY BOWMAN also wrote:
 KANSAS CITY BLUES, 12TH ST. RAG
 (and many dance orchestrations)