

# WALL STREET BLUES

3352

WDS BY MARGARET GREGORY & W.C. HANDY  
MUSIC BY W.C. HANDY (1929)

**MED. SLOW**

I CAN SING THE BLUES FROM THE BOTTOM OF MY HEART. I CAN NEVER  
HAD THE BLUES LIKE THE BLUES I'M BLUE WITH NOW. SING THE BLUES FROM THE BOTTOM OF MY HEART. ALL MY PRO-FITS GONE,  
HAD THE BLUES LIKE THE BLUES I'M BLUE WITH NOW. OH WHAT I RE-CALL,

BEFORE I EV-EN GOT A START. NEVER WAIL-ING  
OF THE STREETCALL'D WALL. AND HOW!

WALL, OH JE-RU-SA-LEM! THERE'S ONE IN NEW YORK, TOO. WHERE I GOT A WHALIN': NOW I'M AIL-IN',

WAIL-IN' CAUSE I'M BLUE. MORE MAR-GIN: THAT'S THE BRO-KER'S CALL.  
OH, WALL STREET: YOU'VE GOT ME DE- PRESSED.

MORE MAR-GIN: I CAN'T MEET HIS CALL. NO MORE  
DOWN-HEART-ED, YOU CAN GUESS THE REST. RIV-ER'S

MAR-GIN. NOW HE'S GOT IT ALL. REPEAT THIS  
EAST END. GRAVE-YARD'S AT THE WEST. BLUE REFRAIN

(SWING INSTRUMENTAL) MED. GROOVE

## KICKING THE BLUES

ERNEST WILKINS (1957)  
(BASIE BAND MUSICIAN & ARRANGER)

1. Gm7 C9+ 2. F (MODULATION) B2 #7  
G7 G#7 A7 Bb7

B7 C7 C#7 D7 C G Am7 D7 G G7 C7

G G/B C#7 D7 D#7 E7 Am D7 G 1. Am7 D7 2. G

3353

# THE MEANEST KIND OF BLUES

B. LOU JACKSON (1924)

I NEVER HAD THE BLUES BE-FORE.  
I DON'T KNOW WHAT HAS BRO'T 'EM ON,

Now they come knockin' at my door... they won't leave me, tho' I rave and I  
 But ev-er since my sweet-ie's gone, they hang 'round me, right from dusk 'til dawn.

ROAR.

CHO.

I've got the mean-est kind of blues. Law-dy, don't you dare re-fuse.  
 They've got me shak-in' in my shoes.

SAVE ME FROM THOSE MEANEST KIND OF BLUES.

**LOUISIANA RHYTHM KINGS**  
 (INCL. NICHOLS, KRUPA, G. MILLER)  
 ON BRUNSWICK 4845 (1930)

**FLETCHER HENDERSON ORCH.**  
 (INCL. ARMSTRONG, BAILEY & THE  
 USUAL PERSONNEL.)  
 ON COL. 249 D IN 1924.

# THE BROADWAY BLUES

WORDS BY ARTHUR SWANSTROM  
MUSIC BY CAREY MORGAN (1920)

WHEN YOU HEAR YOUR FEET ECHO IN THE STREET,  
WHEN YOU HANG YOUR HAT IN AN EMPTY FLAT,

AND IT'S LATE AND IT'S RAIN-ING, AND YOU'RE THINKING OF THE SLEEP YOU'RE GONNA LOSE;  
 AND YOU'RE FEELIN' SO LONE-LY; THEN YOU'RE GETTING THOSE

BROAD - - WAY BLUES.

WHEN YOUR HEART IS ACHING FOR THE  
WHEN YOUR CLOUD HAS LOST ITS SILVER

TREES, WHEN YOU LONG TO HEAR THOSE BUZZIN' BEES,  
 LINE, AND THE COLORS IN YOUR AND WHEN YOU

WANT TO EAT A CAKE JUST LIKE YOUR MAMMY USED TO BAKE, AND YOU FIND YOU'VE GOT A WISH

TO HOOK AN UN-SUS-PECT-ING FISH;

RAIN-BOW CEASE TO

SHINE: \_\_\_\_\_ PIN YOUR FAREWELL ON YOUR DOOR. CATCH A TRAIN AND DON'T CARE WHERE IT'S LEAVING FOR. \_\_\_\_\_ YOU'VE GOT THOSE BROAD-WAY BLUES. \_\_\_\_\_

*Chords: Bb7, Eb/Bb, Cm7, F7, F7, Bb7, F/C, B7-5, Bb7, Eb, Eb°, Fm7, Eb°, Eb*

THE ORCHESTRA OF  
**NOBLE SISSLE** with **EUBIE BLAKE** on PIANO.  
 ON EMERSON 10296 IN 1920

**KU KLUX STEPPIN' BLUES**

WORDS BY HARRY L. ALFORD (1923) MUSIC BY BILLY-O-NEWTON

A CROWD OF MEN NEAR HORSESHOE BEND WERE MEETING IN A KANSAS LANE WITH WHITE RE-GAL-IA ON MOS'IN' ROUND TO MAKE THEIR USUAL MIDNITE SPREAD. THEY RE-MARKED 'BOUT SOME CROOK-ED MEN AND DAMES OF THE FLIRT-Y CLASS, WHEN MOSES JOHN-SON HAPPENED TO BE STROLLING IN THEIR PATH. HIS BLACK FACE SHINED AS HE HIT FOR THE PINES, AND THIS MEL-O-DY HE CROONED: I GOT THE KU KLUX STEPPIN' BLUES. I MAKES ME NUM-BER, SO GOOD-BYE. I MUST BLOW SHIM-MY IN MY SHOES. I'VE HEARD A-BOUT THEM BOYS IN WHITE. THEY CALLED ON ME AT TWELVE ONE-NITE. FROM THE WATCHFUL EYE. NOW BA-BY DON'T YOU FOL-LOW ME, FOR I MAY CROSS THE DEEP BLUE SEA. I WAS SO AW-FUL SOR-RY THAT I WAS HOME. AND WHAT THEY TOLD ME SURE DID STAY IN MY DOME. SO THE NEXT DAY I TOLD THAT GAL OF MINE: HON-EY, I'M DRIFTING DOWN THE LINE. THEY HAVE MY ITCHING, AND I MUST TRA-VEL ON. YES, WHAT THEY TOLD ME IS STILL IN MY OLD DOME. OH MAMA, IT GIVES ME THE KU KLUX STEPPIN' BLUES

*Chords: Dm, B°, A7, Dm, F°, D7, Gm, Gm/D, Eb, C7/E, C7, F, Dm7, G7, C7, Fm, Db7, Fm/E, Db7, Fm/C, Bbm, C7, F(MAJOR), Gm7/D, Db7, F/C, G7, C7, Gm7, C7, Dm7, G7, C7, F, G7, C7, Fm, F°, C7/E, Fm, C7, Fm, F7, Bbm, Bb°, F7, Bbm, E7, Bbm, Bb°, F7, Bbm, Bbm, F, Gb7, 1. E/G, Dm7, Eb°, C7/E, Fm, Db7, Fm, 2. F, C7/E, Cm, G7/D, C#, Dm6, G7/D, Eb7, C/E, Fm, Dm, Db7, C7, D7, D7, G7, Dm7, Bb7, G7, Dm7, G7, Gb7, C7, F#, C7/E, C7, C7, C7, F*

# 3355

SLOW-ALA BLUES TEMPO

## THEM DOGGON'D TRIFLIN' BLUES

WORDS and MUSIC BY WILL SKIDMORE (1917)  
(COMPOSER OF "PRAY FOR THE LIGHTS TO GO OUT")

WELL I

LOVE-A MY MAN JUST AS MUCH AS A WO-MAN COULD. AIN'T NOTH-IN'

I WOULDN'T DO FOR HIM: WASH EV'N SPLIT HIS WOOD. BUT WHEN THE TRI-FLIN' BLUES THEY GET ME, I'M NO

GOOD. THAT TRI-FLIN' FEEL-IN' IT COMES A STEAL-IN'. HAUNT ME. IT SEEMS TO TAUNT ME.

IT'S SO AP-PEAL--IN' WHEN I LOOK AT YOU. IT SEEMS TO

IT MAKES YOU WANT ME,

THEM DOGGON'D TRI-FLIN' BLUES.

PUBLISHED BY SKIDMORE MUSIC CO. KANSAS CITY, MO.

(A FEMALE'S LAMENT)

## FOUR WALLS (AND ONE DIRTY WINDOW) BLUES

(1956)

WILLARD ROBISON

DID YOU EV-ER GET LONE-LY, DIS-GUST-ED AND SAD? LOSE THE

ONE, AND ONE ON-LY, TRISTED FRIEND YOU EV-ER HAD. DID YOUR MAN EV-ER DE-CEIVE YOU FOR

REA-SONS WHO CAN TELL, AND LEAVE YOU A-LONE AND HUNGRY IN A CHEAP HO-TEL? I GOT THE

CHO. FOUR WALLS AND ONE DIRTY WINDOW BLUES. FOUR WALLS AND

ONE DIRTY WIN-DOW BLUES. I TOSS IN BED AT NIGHT AND CATNAP THRU THE DAY. BUT GOOD THIS ROOM OF MINE IS ON THE SECOND FLOOR. I'D

FOUR WALLS... CONT.

3356

G7 Ab A7 Fm7/Bb Eb C7  
 NOTHIN' IS WORKIN' RIGHT FOR ME SINCE HE WENT A-WAY. GOT THE  
 DIVE THRU THAT DIRTY WIN-DOW. I CAN'T STAND IT NO MORE.

A7 Abm A7 Abm Fm7/Bb Eb / Eb7 Cm7 F7 Bb7sus Eb E°  
 FOUR WALLS AND ONE DIRTY WINDOW BLUES. IT'S

2. Eb / Eb7 Cm7 F7 Bb7sus Eb Eb7 Ab Eb7 Bb7 Eb7  
 EMP-TY HALLS, NO HOPES TO PIN TO.

Ab Eb7 Abm7 A7 Bb7+ Bb7 Eb7  
 NO PHONE CALLS, NO FU-TURE TO LOOK IN-TO. FOUR WALLS AND

Fm7 Eb7/Gb Bb7+ Eb7/Bb A7 Abm Fm7/Bb Eb7 Ab7 Eb  
 ONE DIR-TY WINDOW, ONE DIR-TY WIN-DOW BLUES.

**TURK'S BLUES** (A) Fm7/Bb G° Gb° Bbm7/F F7 Bb7 Eb7 Cm7 C7+  
 TURK MURPHY (C. 1942)  
 (arr. J.F. BOANIEL)

Fm Bb7 C7 Fm7/Bb G° Gb° Bbm7/F F7 Bb7 Eb7 Cm7 F7 Bbm  
 4p bp p bp p 4p bp 4p bp

C7 2 = Bbm C7 2 = 2. Fm7 > Db7 C7 2 = Eb7 Fm7/Bb G°  
 4p bp

Gb° Bbm7/F Fm7/Bb Db7 C7+ Fm Bb7 Eb7 [B] SOLOS  
 4p bp p bp p p

C7 C° F7 Bb7 Eb7 Ab F7 Bb7

C7 F7 Bb7 Eb7 Ab F7 Bb7 Eb7 Ab D.C. al ♩

**CODA** Ab Ab F7 Bb7 Eb7 Ab

3357

med. slow

(IN 4)  
MOD TO

# JAZZ BABY BLUES

ISADORE KÖPPERL (1923)

MY EARS ARE FAIRLY ACHING, MY HEART IS FAIRLY BREAKING JUST TO

C C7 G#° D7 G

HEAR PLAIN OLD JAZZ. IT'S A WORD NEVER HEARD AND AB-SURD THRU' YOUR HIS-TOR-Y.

G7 C G#° D7 G

AND WHEN THE MUS-IC STARTS TO PLAY, YOU SIMPLY HAVE TO SAY: WELL IT'S A JAZZ BA-BY,

Ab7 G7 G7 Cm Fm Cm G7 CHO. C C7 F Fm C D/A Ab7

JAZZ THAT MYS-TER-Y. OH, JAZZ BA-BY BLUES! JUST LISTEN TO THAT JAZZ BABY BLUES,

C/G 1/2 D7 G7

ANGEL CHILD. IT SETS ME WILD THE WHOLE NITE THRU, THE WHOLE NITE THRU. NOW

C 1/1 2 Ab

HON-EY BOY OF MINE: TWO STEP AND WALTZES MAY BE FINE. BUT WHEN I WANT A GOOD TIME, I'LL TAKE THAT

Cm/G Ab7 G7 C F7 C

JAZZ BABY, JAZZ BA-BY, JAZZ BABY BLUES OF MINE.

## LULLABY BLUES

WORDS BY AL. M. KENDALL  
MUSIC BY U. RUSSEL ROBINSON  
(1919) & THEO. MORSE

(with a life) D7 Am7 D7 G Am7

I KNOW A DEAR OLD MAMMY, DOWN VIR-GIN-IA WAY. AND WHEN HER WORK IS THRU, JUST STARTS TO SING HIM SOME-THINGS SOFT AND LOW: SOME LITTLE CROON THAT ON-LY

D7 G F#° G 1 5/B G B7/E Fm

AT THE CLOSE OF DAY, PICK-A-NIN-NY CLIMBS UP-ON HER KNEE AS HE

A7 D7 2 G/B Em B7 G°

ASKS HER TO ROCK HIM TO SLEEP. AND THEN SHE PLAINTIVE MELO-DY, WITH ITS

B7/E E7 A7 A° A7 A7/E Eb7 D7 G

SOOTH-ING HARMO-NY, PUTS HER WEE SUGAR LUMP TO SLUMBER DEEP. IN THE

CHO. C C7 C° C7 F F7

EVE - - NING, THE LAZY SOUTHERN MOON, IN THE EVE - - NING,  
EVE - - NING, HER LITTLE HONEY LAMB NEV-ER WOR - - RIES

F / G# F/A F Dm/F Fm/Ab Em E A7

PEEK'S IN THE CABIN ROOM. AS THE SOFT SHADOWS CREEP, BA-BY FALLS A SLEEP, WHILE A-BOU THE BOOGIE MAN. WISE OLD

D7 G F# G Dm7 G7 2. Dm/F Dm A/E Dm/F

DEAR MAM-MY COOS HIM THE LUL-LA-BY BLUES. IN THE OWL, HIGH UP IN THE TREES, SEEMS TO

Cmaj7 Am/C Gm/Bb A7 B° A7 D7 G7 C / Dm7 C / D

CRY: "BLUE IT MAMMY PLEASE," WHEN SHE COOS HER LUL-LA-BY BLUES.

SLOW BLUES

**ME AND THE BLUES** Bb Eb7

LYRIC BY TED KOEHLER (1946) MUSIC BY HARRY WARREN

WHEN LOVE WALKED OUT ON ME, A STRANGER WHEN I WANT TO BE A-LONE, I'M

D7 D7 Bb Gm7 1. Cm7 F7 2. Cm7 Bb7 Cm Fm C Em6 Cm7

CAME TO KEEP ME COM-PA-NY. HAUNTED ALMOST CON-STANT-LY. JUST NEVER, NEVER THO'T I'D EVER

F7 F7-5 Gb7 F7 Bb Bb7 Bb° Ebm6 Bb Cm7 F7 CHO. Bb Cm7

KNOW SUCH MIS-ER-Y. ME AND THE BLUES WE, NO-BO-DY KNOWS THE I'M THRU WITH LOVE, THE

D7 Ebm Eb° Bb G7 G7 F7 C7 Cm7 F7 Eb7

SPEND A LOT OF TIME TO-GETH-ER. LONELY HOURS WE SPEND TO-GETH-ER. BEST YOU GET IS NOTHIN' BUT TROU-BLE.

ME AND THE BLUES, WE'RE TRAWLIN' ON THAT GETTIN' NOWHERE.

Bb Bb7 Bb° Ebm6 Bb / Cm7 F7 2. Cm7 Ebmaj7 Cm7 Cm7 F#° Gm7 / Gb7 F7

ROAD. GETS MIGHTY WEAR-Y TOT-IN' THIS TROUBLESOME LOAD.

(BREAK) Bb Em7-5 A7 Dm7 Gm7 C7 C7+

I'LL NEVER KNOW WHY MEN ARE SO DE-CEIT-FUL. THEY NEVER TREAT YOU LIKE THEY SHOULD.

F6 C° Gm7 C7 C° Gm7 C7 F7 E°

THEY LOVE YOU AND DE-CEIVE YOU. THEN THEY UP AND LEAVE YOU. WHAT MAKES THEM SO NO-GOOD?

CODA

F7 / A7 / D.S. al f Cm7 Eb° Ebm7 / Ab7 Bbmaj7 A7+ Ab7-5

NO MORE RO-MAN-CIN'. I'LL DO MY DANCIN' WITH ANY-ONE I CHOOSE.

G7 Cm7 A7+ D7 Gb9 F9 Bb° Bb7 C7 Bbmaj7 Bb°

THAT'S ONE WAY CERTAIN OF SEPARATIN' ME AND THE BLUES.

(GOOD CHANGES - ED.)

3359

(SUGGESTED FOR CLARINET SOLO)

(MODIFIED)

MED. SLOW (SUSTAINED)

# PRAIRIE BLUES

SEGER ELLIS (1925)

RECORDED BY SEGER ELLIS  
PIANO SOLO ON VICTOR  
# 19755 IN 1925.

HE WAS A PIANIST & ARRANGER FOR PAUL  
WHITEMAN IN EARLY 30'S. LED HIS OWN  
ORCH. ('36-'37) CALLED THE BRASS CHOIR.  
(4 TPTS-4 TRBS-1 SAX and RHYTHM)  
HE DISCOVERED & MANAGED THE MILLS BROS.



3360

(EDITED) SLOWLY

# BEACH BLUES

E. VERSCHUEREN (BELGIUM)  
(EARLY 1980'S)

**A** F9 Abm6 Bb7 Eb9 G6 / Ab6 Db9

Gm7 C7 F | 1. Ab9 G9 Gb9 | 2. Am9 D7 | G9 Gb9 Fmi7 Bb9 A9 Ab9 G9 Gb9

**B** F9 Abm6 Bb7 Eb9 G6 G+ Ab (b) Db9 | 1. Gm7 C7

F Ab9 G9 Gb9 | 2. Gm7 C7 F Am9 D7

G9 Gb9 F Bb9 A9 Ab9 G9 Gb9

**CODA** F9 Gb9 F9

D.C. al. 2ND ENDING

(INSTRUMENTAL)

# PERDIDO STREET BLUES

LIL ARMSTRONG (1926)

**A** Dim

Dm A7 Gm7 Dm Dm A7+ Bb7 A7+

Bb7 Gm7 Dm Gm7 A7+ Gm7 Dm Gm7 C7 **B** F

F F7 Bb7 F C7 Bb7

F Bb7 F C7+ F

LOUIS ARMSTRONG ORCH.  
SIDNEY BECHT, ZITTY  
SINGLETON, LOUIS RUSSELL.  
DECCA 18090 (1940)

NEW ORLEANS WANDERERS  
KID ORY, J. DODDS, LIL  
ARMSTRONG, J. ST. CYR.  
COL. 698 D (1926)

3361

MYSTERIOUS  
ANDANTE (♩=96)

DAISY MARTIN & TAMPA BLUE JAZZ BAND - OKEH 8013

# NIGHTMARE BLUES

W/ A. BEHME & WALTER HIRSCH  
MUSIC BY FRANK L. ELLEN (1921)

Em n n B7 Em n n B7 Em/G / B7 /

WHEN AT NIGHT YOU GET AN AW-FUL  
TO YOUR SIGHT COME THINGS IN GHOST-LV

Em 1. Am6 F#m7-5 B7 / / C7 B7 2. Eb7/D6

FRIGHT: THAT'S A NIGHTMARE. IT MAKES YOU FEEL SO SCARY. COV-ER YOUR  
WHITE.

G/D Em7 D7 G / / Bb° A G° Db° C

HEAD BE-FOR-E THEY KNOCK YOU DEAD. THEY START SHRIEKIN'!

Bb° Bb7 D/F# Bb7 E7 E7+ A7 D7 D° D7

WEAK-EN! OR YOU WILL GET THE NIGHTMARE BLUES. **CHO.**

G Dm7 E7 A7 D7 D7+ G / G° G

EV-RYTHING IN THE PLACE WHEN YOU WALK IN YOUR SLEEP. UJST REEKS WITH GLOOM, THAT MEANS YOU'VE GOT IT. (GOT WHAT?)  
WHEN YOU JUST MUST KEEP RIGHT ON YOUR

D7 D7+ G B B/F# F° F#7 n n /

YOU'VE GOT A NIGHTMARE. GHOSTS LOOK YOU RIGHT IN THE FACE. IN TIGHT EM-BRACE, THEY

F#7 n n / B Bb A Ab G D D7 Am F7

PLACE YOU IN A FEAR-FUL MOOD THAT'S TEARFUL. **CODA**

Am Em E° Em Am Em Em7 D7 A#° G NC NC G D

START TO SCRAMBLE. IF BY CHANCE YOU SHOULD DREAM YOU SAW YOUR MOTHER-IN-LAW, HA!

Eb7/D6 D7 G

HA! YOU'VE GOT THE NIGHTMARE BLUES.

# NEGLECTFUL BLUES

EVERETT SANDERSON (1920)

MODER C Ab7 C G7 G7+ C/G G° G° C C/E

JOHNSON LEE FROM TEN-NES-SEE: LONGING FOR HIS CHILDHOOD DAYS A-GAIN TO SEE. PROUD TO SAY

Ab7/Eb D7 G7 G7/b C C/E Ab7/Eb Ab7

MAMMY GRAY USED TO ROCK THIS BABY BOY TO SLEEP EACH DAY. AS HE CAME DOWN THE LANE,

C/G G7 C C#° G D7 (NC) D7

MAMMY GRAY SHE GREETED HIM, BUT NOT THE SAME. THEN THERE CAME A RECK'NING. MAMMY WAS NEG-LECTING. AND I HEARD HIM

NEGLECTFUL BLUES - CONT.

3362

G / / 2 CHO. C

SAY: OH WON'T YOU DRIVE THAT MEAN NEG-LECTFUL BLUES A-WAY. OH HEAR MY PLEADING, CAN'T YOU

F / / Fm / C C7 C° Fm C G7

UN-DER-STAND, MY DEAR OLD MAMMY GRAY? YOU KNOW I'M LONGING FOR DEAR OLD TEN-NES-SEE,

E7/G# E7 Am E+ Am A7 D7

AND EV'RY LITTLE THING YOU GAVE TO ME. WHEN I WAS BUT A BA-BY, YOU USED TO YODLE ME TO

G7 / / / C G7 G7 C / / E Cm Eb

SLEEP IN SYNCO-PATION, BY SINGING: "GO TO SLEEP MY OH MY LITTLE BA-BY,

G7/D G7 Bm7 E7 F Fm G7

OH MY LITTLE BA-BY, OH MY ANGEL CHILD." WON'T YOU TAKE ME ON YOUR KNEE, AND SING THAT

C / / Em7 A7 D7 / / Ab7 G7 C F7 C

SAME OLD LIL-LA-BY TO ME. OH WON'T YOU DRIVE THAT MEAN NEG-LECT-FUL BLUES A-WAY.

ALLEGRO Bb7 Eb E° Bb7 Bb7+ Eb

### NO MORE BLUES

PAUL DENNIKER (1933) THERE'S A FEELING IN THE AIR. IT'S QUITE A NEW ONE, LIGHTER THAN THEY WERE. SO TRY SOME CLOWNING,

Eb/G Fm7 Eb° 1. Fm7 Bb7 Fm7 Bb7 Eb F9 Bb9 Bb7 2. D7 D° D7

NOT A BLIE ONE, STRANGE TO SAY. HEARTS ARE FROWNING. AND CHANGE TO-

G Bb7 G° / CHO. Fm7 Bb7 C7 F7 / Bb7 / / C7 F7 / Bb7

-DAY. NO MORE BLUES. THEY HAVE HAD THEIR DAY. SEND THEM ON THEIR WAY. USE AN-Y SAD-NESS NOW. WE NEED GLAD-NESS NOW. NEWS: EV'RY-THING'S O-KAY. JOY IS HERE TO STAY.

Bb7 Eb E° 2. Eb / / Eb7 Ab Fm7 Gm7 C7

NO MORE BLUES! WE CAN'T BLUES. THE SUN'S ON HIGH IN THE SKY: SO GOOD-

Fm7 Eb / / / Ab Fm6 Gm7 C7 F7 / Bb7 / G° /

-BYE TO RAIN. THE WORLD'S BEEN WRONG FAR TOO LONG. SING A SONG A-GAIN. SPREAD THE

Abm6 Eb

**CODA**

EDDY SOUTH - VOCAL | KENTUCKY JAZZ BABIES  
VICTOR 24324 | VICTOR 38616 in 1929.  
(1933)

# 3363

## NO NEWS - JUST BLUES

DAVE RINGLE (1922)

I TELL YOU, STRANGER, THAT I'VE GOT THE BLUES.

C G#° D7 G G A7/E A7

I'M SAD AS I CAN BE. NOW THERE'S A MANGER WHERE AN OLD COW MOOS: CALLING FOR HAY, YOU

D7 Eb7 G D7 G

SEE. I USED TO FEED THIS COW IN, DIX-IE-LAND, EACH MORNING, NOON AND NIGHT.

Eb7 A7/E A7 D D7 D7+

I STRAY'D A-WAY, THO'T THAT IT WOULD BE GRAND. NOW I AIN'T FEEL-ING RIGHT. — NO—

CHD. G7+ C / Am7 D7 G G C#° G D7 G G7+ C Bb6

NEWS, JUST BLUES, SINCE I LEFT MY DIXIE HOME. HARD TO FIND FOLKS SO KIND; MAKES NO

D/A A7 D7 G G/G C#° G A7 D7 G G7 C E7+E7

DIF-F'RENCE WHERE I ROAM. HOMEMADE PIE IS JUST ONE REA-SON MEM'-RIES ALWAYS KEEP ON TEASIN'.

A7 D7 D7 D7+

IT SEEMS TO ME I SMELLA CHICKEN FRY, — AND SOUTHERN CHICKENS ALWAYS MAKE ME SIGH. — WANNA

G G7+ C / Am7 D7 G G7 C D7+ G G7+ C C#°

STRAY FAR A-WAY TO THE DAYS OF OLD LANG SYNE. NO— NEWS, JUST BLUES FOR THAT

G/D G/B Bb° Am-5 G

### ORIOLE BLUES

DIX-IE HOME OF MINE.

W/ JACK STANLEY (1922)  
M/ ROY MAXON, TED FIORITO

THERE'S A PLACE I KNOW BY THE CHES-'PEAKE  
WHERE THE SCENTED FLOW'RS FILL THE EVENING

D7/A D7/E° D7/F# G Eb7/Bb D7/A

SHORE, BREEZE, ON THE ROAD THAT LEADS IN-TO BAL-TI- MORE, AND EV-'RY  
WHERE THE SONG BIRDS NEST IN THE SWA-DY TRRS, OUTSIDE MY

A7 D7 G C7 1. G / G° D7 2. G 4E Eb7 CHO.

EYE-NING, — BE-NEATH THE SOUTHERN MOON, — LAST NIGHT, A - LONE, —  
WIN-DOW, — I HEAR A MOURNEFUL TUNE: — — — — —

G Eb7 D7 G B7 F° Em6 A7 A7/E Eb7 D7+ D7 G

— SOME OR - I - OLE — WAS SAD-LY, SINGIN' THE BLUES, — RIGHT FROM HIS SCUL.. —  
— HIS LOVE SHE STOLE. — AND NOW HE'S SINGIN' THE BLUES, — POOR OR - I - OLE. —

ORIOLE BLUES - CONT.

3364

You SHOULD HAVE, HEARD THE MEL-O-DY THAT BAL-TI-MOR-I-OLE BIRD

POURED OUT TO ME. I WISH THAT I COULD FOR-GET THAT TWEET-TWEET-TWEETIE SONG.

POOR BIRDIE, I WONDER WHERE HIS SWEET-SWEET-SWEETIE'S GONE. SHE WENT A-

CODA || *RUSSO and FIORITO'S*  
*LAUREL ORCHESTRA*  
*BRUNSWICK 2300 (1922)*

**TOMAHAWK BLUES**

WORDS and MUSIC by CAL DE VOLL & MERLE YAGLE (1922)

BIG CHIEF WALAWALA LIVED OUT WEST ON AN IN-DIAN RES-ER-VA-TION. BIG CHIEF WALAWALA

SENT HIS SON FOR A COLLEGE ED-U-CA-TION. LITTLE CHIEF CAN'T LEARN WHITE MAN'S BOOKS,

FEELS BLUE ALL THE DAY LONG. LITTLE CHIEF DON'T LIKE WHITE MAN'S LOOKS. SO HE SINGS THIS

SONG: I'VE GOT THOSE TOM-A-HAWK BLUES, THOSE  
 OUT WHERE THE BUFFALO ROAM, I'M

MEAN OLD TOMAHAWK BLUES. I'M FROM THE TRIBE OF THE SIOUX.  
 MUCH-A LONESOME FOR HOME.

IN MY TEE-PEE, WHEN I WAS SLEEPY, I'D DREAM OF HEAR A BIG A POW-WOW.

CODA DRINKUM LOTTA MOONSHINE, PAINT UM FACE RED. HITUM UP A WARPETH, KNOCKUM ALL DEAD.

I'VE GOT THOSE TOMA-HAWK BLUES.

3365

TEMPO DI BLUES

# POOR RELATION BLUES

JACK MAHONEY

(1923)

THERE ARE A HUN-DRED KINDS OF BLUES, AND THEY ALL

COME IN DIF-FERENT HUES. I'VE GOT THE BLUEST KIND, AND THEY'RE THE NEWEST KIND. I KNOW I'VE

GOT 'EM. OH CAN'T YOU SPOT 'EM? I'LL TELL YOU THE REA-SON WHY I'D LIKE TO LAY ME DOWN AND

DIE: I'VE GOT ENOUGH RE-LA-TIONS TO START A LEAGUE OF NA-TIONS. LIS-TEN WHILE I SIGH. I'VE GOT THE

CHO.

POOR RE-LA-TION BLUES AND THEY'RE VE-RY HARD TO LOSE. MY BIG FAM-ILY TREE HAS BRAN-CHES

'ROUND THE MAP. I AM NOT A BRANCH, I'M JUST A SAP. AND THERE'S NOTHING THEY RE-FUSE TO

TAKE OR PICK OR CHOOSE. WHEN DINNER'S ON THE TABLE, I CAN NE-VER EAT, FOR

TWENTY-SEVEN COUSINS HAVE A RINGSIDE SEAT. OH, I'VE GOT THE POOR RE-LA-TION BLUE-OO-OO-OO-

# LONESOME WILLIE BLUES

-005. HERMAN SALYDER & LEW TOBIN (1925)

DJA EVER FEEL SO DOGGONE OH, DID YOUR SWEETIE EVER

SAD AND BLIE? LONESOME TOO. DIDN'T KNOW WHAT TO DO. THAT'S JUST THE WAY I'M FEEL-ING TO TAKE HER HAT, SAY "THAT'S THAT" LIKE TO LEAVE YOU FLAT? OH, THAT'S WHAT MINE DID.

-DAY. THAT IS WHY I SAY EV'RY NIGHT AND DAY: I'VE GOT THOSE

CHO.

LONESOME WILLIE, LONG-SOME WIL-LIE BLUE - OO - OOS. I TRY TO DODGE 'EM,

LONESOME WILLIE BLUES -CONT.

3366

Bbm F / B7 C7 / C7 C7 C7

BUT, GEE, IT'S REAL-LY NO USE. THEY GOT ME GO-IN'; — THEY GOT ME COM-IN';

F7 E7 Eb7 D7 / / / G7

I DO DE-CLARE. — THEY MAKE ME STAND ON MY HEAD. THEY MAKE ME WISH I WERE DEAD.

C7 C7

HOLY SMOKE, I'M GO-IN' NUTS, FOR FAIR. I'VE GOT THOSE

Bbm Bbm6 A7 Em7 A7 / / / D7

THEY'RE DRIVIN' ME TO BOOZEB. — MY SWEETIE LEFT ME, WAY LAST MAY, — AND

G7 / / / Gm7 C7 F/A F Dm6 Db7 C7 F Bbm6 F

THAT'S WHAT MADE ME WHAT I AM TO-DAY. I'VE GOT THOSE LONESOME WILLIE, LONESOME WILLIE BLUES.

CODA

Bb

SLOW BUT SURE,

LOW DOWN TEMPO

SIXTY-THIRD AND HALSTED BLUES

LORNING X. PALE (1949)

There's a place call'd THIRTY-THIRD AND HAL-STED. THAT'S A PLACE I'LL ALWAYS LONG TO 'TIL I'M BACK AT THIRTY-THIRD AND HAL-STED,

Bb7 Eb Bb7 Ebm Bb7 Ebm

BE. I'LL JUST SING THIS MEL-O-DY:

SIXTY-THIRD AND HALSTED BLUES: SIXTY-THIRD AND HALSTED BLUES: SIXTY-THIRD AND HALSTED BLUES: GUESS THAT I WILL NEV-ER LASE SIXTY-THIRD AND HALSTED

Bb7 Eb Bb7 1. Eb Bb7 Bb7

BLUES, YOU CAN GO THERE TO SHOP — FOR A RING OR A MOP, — OR TO FIND A RD-MANCE, SO FAIR. BLUES. IF YOU'RE UP THERE AT NIGHT, EV'RY-THING IS SO BRIGHT. AND YOUR BLUES. BUT IF I COULD JUST STOP AT THE

2. Eb Cb7 Eb / Bb7 D7 D7 Eb7 Ab

FRIENDS WILL ALL MEET YOU THERE. FIRST YOU WALK A-ROUND THEN GO UP AND DOWN SEAR'S ES-CA-LA-TOR.

Ab F7 Bb7

WHELAN'S AND THE ACE DOWN IN KRESGE'S BASE. AND LAT-ER, TO THE THE-

Bb7

CODA

Bb7 Eb

-A-TER. ENGLEWOOD FUR SHOP, — OR YELL: HIRSCH! HIRSCH! HIRSCH!

C7 F7 Abm6 Eb

LOSE THOSE OLD SIXTY-THIRD AND HAL-STED BLUES.

THE AREA REFERRED TO IS A SECTION OF CHICAGO. (ENGLEWOOD)

# 3367

## LOUISIANA BLUES

HOWARD C. WASHINGTON (1920)  
and JAMES S. WHITE

DOWN IN LOU-SI-AN-A, WHERE THE MEL-ONS GROW,

LIVES THE SWEETEST LITTLE GIRL THAT I LOVE SO. MY OH MY, HEAVENS A-BOVE, HOW SHE CAN LOVE.

WHEN SHE STARTS A-LOV-ING, I'M IN HEAVN A-BOVE. BE-FORE LONG YOU'LL SEE ME GOING ON A-TRAIN,

THAT I'M SURE WILL CARRY ME RIGHT BACK A-GAIN. OH DEARIE, I'M HOME-SICK AND SO LONE-LY, I CAN BE CURED BY YOU ON-

-LY. OH! I'VE GOT THE BLUES THE LOU-SI-AN-A BLUES. MY HON-EY, HOW I'M LONGING JUST FOR YOU.

BA-BY I'M WON-D'RING IF YOU ARE STILL TRUE. AND THAT IS WHY I FEEL SO BLUE. I CAN'T FOR-GET, DO YOU RE-

-MEMBER THE LOVE AND KISSES THAT YOU GAVE TO ME? HOW I MISS YOU, YOUR LOVING KISS. YOUR LOVE, SO

TRUE, 'T WAS JOY AND BLISS. OH I'VE GOT THE WEARY BLUES THE LOU-SI-AN-A BLUES, THOSE WEARY LOU-SI-AN-A

BLUES.

## HOLLERIN' AND CRYIN' THE BLUES

WORDS & MUSIC BY BIG BILL BROONZY (1962)  
(NOTE 16 BAR BLUES FORM)

LAWD, I'VE BEEN HOLLER-IN', HOL-LE-R-IN' AND CRY-IN'. HOL-L'RIN' AND CRYIN' ALL NIGHT

LONG! YES BA-BY, I'VE BEEN HOLLERIN' AND CRY-IN', LAW, CRYIN' ALL NIGHT

LONG! THAT WO-MAN THAT I'M CRYING A-BOUT, OH, LAW, LAW!



TO REPEAT LAST

LAWD, I DON'T KNOW WHERE SHE'S GONE.  
(EXTRA CHORUSES TO ABOVE)

She left me, left me in Chicago  
Laws, she did'nt even say one word  
Laws she left me in Chicago  
She did'nt even say one word  
Laws I know, know the reason  
Laws she was listenin' to what she heard

I'm goin' down to New-Orleans  
Baby I'm just gonna look around  
Laws I'm goin' down to New-Orleans  
Laws I'm just goin' to look around  
Laws if I don't find find that woman  
Laws you'll know I'm Texas bound

Now if anybody happen to see that woman  
Tell her I'm on my way  
Laws, if anybody should happen to see that woman  
Tell her Bill is on his way  
Laws I gotta find find that woman  
Laws if I have to walk the rest of my days

Yes, she was born in Louisiana  
Laws but Texas is where I brought her from  
Laws she was born in Louisiana  
Laws but Texas is where I brought her from  
Laws I'm in love with that woman  
I hope she don't love no other one

I was born in Mississippi  
Laws but Arkansas is where I'm from  
Laws I was born down in Mississippi  
Laws but Arkansas is where I'm from  
Laws, I fell in love with a woman  
Laws that's why my friends all call me dumb

Laws if I ever can get lucky  
Laws and that sweet woman I will find  
Laws if I ever can get lucky  
Laws that sweet woman I will find  
Laws I'm gonna rest my worried mind  
Laws did you ever ever love a woman  
One that you hate to loose

MED. SLOW (WITH A LIFT)

# SAME OLD BLUES

LYRIC BY BUD GREEN  
MUSIC BY RUBE BLOOM (1947)

PEOPLE WONDER WHY I SIT HERE NIGHT-LY, WHY I PRE-  
I CAN'T TAKE A BRO-KEN HEART SO LIGHT-LY. AND THO' IT

-FER THIS MOOD TO SOMEONE'S COMPA-NY. MAY SEEM STRANGE THERE IS NO CHANGE IN ME. I'VE GOT THE

SAME OLD BLUES, LIKE THE BLUES THE NITE BE-FORE. WHAT'S TOMORROW GOT IN STORE?  
TO EN-THUSE, WHEN THE MOON IS BRIGHT A-BOYE. IT'S A SAD RE-MIND-ER OF I GUESS, THE  
I RE-FUSE TO MAKE A DATE WITH SOMEONE NEW, KNOWING THAT IT CAN'T BE YOU.

SAME OLD BLUES. NO REASON THE VERY SAME OLD BLUES. I TRY TO FOOL MY-SELF INTO BE-  
LIEV-ING THAT OLD AF-FAIR WILL HAUNT ME NO MORE. BUT MY IM-AG-I-NATION IS DE-CEIVING, BECAUSE MY

HEART REALLY KNOWS THE SCORE. EACH EVENING,

CODA

SOME-HOW I'D RATH-ER CHOOSE THE SAME OLD BLUES.

3369

(PROTESTING SUNDAY "BLUES LAWS")

# BLUE SUNDAY BLUES

(1926)

WORDS and MUSIC by FLOYD HINCHEY

*SLOW DRAG (with a lift)*

YOU FOLKS ALL KNOW ME BY NAME. I'VE GOT MY SELF LOTS OF FAME. I'M GOING TO TELL JUST WHAT I BUY GAS-O-LINE - TO RUN YOUR BIG LIM-OU-SINE. ASK FOLKS WAY DOWN IN TEN-NES-

DID. WHEN OUR SOLDIERS WENT A-WAY TO FIGHT O-VER THERE, I STRUCK THIS COUNTRY WHILE THE I-ROD WAS -SEE. "DON'T DO THIS" AND "DON'T DO THAT" IS ALL THEY CAN HEAR. THEY SIT A-ROUND AND LOOK SO SAD AND SO

HOT. I PUSHED THAT WELL-KNOWN PRO-HI - BI - TION, - WHICH WON AP - PROV-AL ON THE DREAR. BUT TEN-NES - SEE HAS LOTS OF COMP-'NY, THERE'S OTHERS IN THIS U. S.

SPT. I'VE OTHER, TRICKS UP MY SLEEVE, WHICH SOME FOLKS WOULDN'T BE-LIEVE. I PUT ONE O-VER ON THE FOLKS DOWN JERSEY A. AND SOON I'LL PUT ONE A-CROSS, THAT'LL THROW YOU ALL FOR A LOSS. I'LL SHOW YOU ALL THAT BLUE LAW SUNDAY IS THE

WAY. I PUT THE BLUES IN SUN-DAY AND TOOK ALL YOUR JOYS. I'M JUST A HIGH-HAT BLUE SUN-DAY BOSS.

BLUES. YOU CAN'T EN-JOY YOUR SMOGES, OR GO OUT WITH THE BOYS, OR EV-EN READ THE SUN-DAY I WEAR A HIGH SILK HAT AND A BOW TIE TO MATCH. I'M LOOKING FOR SOME TROUBLE TO

NEWS. YOU CANNOT KISS OR PET, - OR A BIG FINE YOU'LL GET. - YOU NEVER EV-EN DREAMED THAT I COULD HATCH. I DON'T EN-JOY MY-SELF, - IN DOING THINGS YOU DO. - I'M NEVER HAPPY, 'TIL I MAKE YOU

MAKE YOU RE-GRET, YOU DO NOT LIVE NO MORE. YOU - ON-LY EX-IST, BECAUSE OF HIGH-HAT BLUE SUN-DAY UN-HAP-PY TOO. YOU'LL WAKE UP, SOME FINE DAY, WITH FOLKS MOURNIN' FOR YOU.

BLUES. YOU CAN-NOT BLUES. B - L - U - E S - U - N - D - A - Y SUN-DAY BLUES.

(EXTRA VERSE AND CHORUS ON NEXT PAGE)

3rd. CHORUS

I put the blues in sunday and took all your joys  
 I'm just a high hat Blue Sunday Blues  
 Because my nose is red  
 Don't think that I drink  
 Because I don't (cept when I'm alone)  
 And folks before I'm through  
 Enacting laws for you  
 You'll wish our flag was red and white but nix on the blue  
 You'll even wish that blue was out of the sky  
 Because of high hat Blue Sunday Blues

3rd. VERSE

Just give me plenty of rope  
 With lots of money and hope  
 And I will fix this country right  
 Make you go to bed at nine and get up at five  
 And do away with everything that brings joy  
 I'll make you give me all your money  
 Not even one cent will you keep  
 I'll cut out all of your jazz  
 Don't try to give me the razz  
 If you don't b'lieve it then just listen once to this ;

STORYVILLE BLUES

MACEO PINKARD (1918)

COURTESY OF THE BUCK CREEK JAZZ BAND

The musical score for 'Storyville Blues' is written in G-flat major (three flats) and 4/4 time. It consists of ten staves of music. The first staff begins with a boxed 'A' and a key signature change to three flats. The second staff continues the melody. The third staff includes a boxed 'B' and a key signature change to two flats. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff includes a boxed 'C' and a key signature change to one flat, with a handwritten note: '(THIS STRAIN ADDED BY TURK MURPHY)'. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff concludes the piece with a double bar line.

3371

*SLOWLY WITH A BEAT*

(RHY TACET)

# TALKIN' TO THE BLUES

WDS: JIM LOWE MUS: MARVIN MOORE  
RECORDED BY JIM LOWE ON DOT RECORDS (1957)

TALKIN' TO THE BLUES,  
SIGHIN' TO THE BLUES,  
TALKIN' TO THE BLUES,

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

SINCE MY BA-BY LEFT ME I'VE BEEN TALKIN' TO THE BLUES.  
MORN-ING AF-TER MORN-ING AL-1 - BI-IN' TO THE BLUES. GOOD MORNIN' BLUES.  
SINCE MY BA-BY LEFT ME I'VE BEEN TALKIN' TO THE BLUES. SIT DOWN BAD NEWS. HOW YOU FEELIN' TO-  
YEAN THE COFFEE'S STILL  
OL' BUDDY BLUES, TAKE MY LAST CIG-A -

Musical staff with notes and chords: F, C7, Bb7, F

DAY? (YOU DOG!) MIGHT AS WELL PULL UP A CHAIR. LOOKS LIKE YOU'RE HERE FOR QUITE A STAY.  
HOT. I'M GON-NA TAKE GOOD CARE OF YOU 'CAUSE YOU'RE THE ON-LY FRIEND I'VE GOT.  
-ETTE. (YOU DOG!) HAVE A MILLION LAUGHS ON ME, BUT

(BRIDGE) Musical staff with notes and chords: Bb7, F

HELP ME RE-MEMBER NOW: WHERE WERE WE WHEN I FIN-LLY FELL A- SLEEP?

Musical staff with notes and chords: Bb7, F, Dim7, Gm7, C7

I RE-MEM-BER, I WAS TELLIN' HOW HER CHEATIN' CUT ME DEEP.

CODA Musical staff with notes and chords: Bb7, F

PLEASE TEACH ME TO FOR- GET.

# SHIPWRECK BLUES

BESSIE SMITH (1931)

CAP-TAIN TELL YOUR MEN TO GET ON

Musical staff with notes and chords: Bb, Bb7, Eb7, Bb

BOARD. HUSH YOUR SAIL, MUST PULL IN TO AN-OTH-ER SHORE.

Musical staff with notes and chords: Bb / Gm7, Gb7, F7, Gb7, F7, Bb / Bb° A°, Bb, F7, Bb

I'M DREAR-Y IN MIND AND

Musical staff with notes and chords: Eb7, Bb, Bb7, Eb7

I'M WOR-RIED IN HEART. ALL THE BEST OF FRIENDS SURE HAVE GOT TO FALL.

SHIPWRECK BLUES - CONT.

3372

Bb / / Gm7 Gb7 F7 Gb7 E7 Bb / Bb° A° Bb F7

[C] Bb F7 F7+ Bb Bb7

BLOW

Eb7 3 / Bb 3 /

YOUR WHISTLES CAP-TAIN, SO YOU'RE MEN'LL KNOW WHAT TO DO. WHEN A WO-

F7 Eb7 Bb Bb° Ebm Bb F7 [D] Bb

-MAN BETS DREAR-Y AIN'Y NO TELLIN' WHAT SHE WON'Y DO. IT'S CLOUD-Y OUT DOORS-

F7 F7 Bb Bb7 Eb7 Bb

AS CAN BE. OH IT'S CLOUD-Y AS CAN BE.

Bb F7 Eb7 Bb Bb° Ebm Bb F7 F7sus

IT'S THE TIME I NEED - MY GOOD MAN WITH ME. IT'S RAIN-

[E] Bb F Eb7 Bb Bb7 Eb7

-IN' AND IT'S STORM-IN' ON THE SEA. IT'S RAIN-- IN', IT'S STORM-IN' ON THE SEA...

Bb F° F7 Eb7 Bb Bb° Ebm Bb

I FEEL - LIKE SOME-BO-DY HAS SHIPWRECKED FOR ME.

AS RECORDED BY BESSIE SMITH accomp. by ED ALLEN (CORNET), CHARLIE GREEN (TRB.), CLAR. WILLIAMS (PNO.), FLOYD CREEY (DRS.) ON COL. 14663 IN 1931.

SARAH MARTIN acc. by CLARENCE WILLIAMS on piano. ON OKEN 8412 IN 1926.

CLARA SMITH with LOUIS ARMSTRONG & FLETCHER HENDERSON ON COL. 14077-D IN 1925.

SLOW AND BLUESY

# WOMAN ALONE WITH THE BLUES

WORDS & MUSIC BY  
WILLARD ROBISON

(© 1955)

FOR MY LOVE-SICK-NESS,  
MEM-RIES OF  
BACK SOME DAY,

Chords: G7/d, Db7-5, Ab/C, Db7, Ebm7 / F7, Bbm7, Eb7

THERE'S NO PHY-SI-CIAN. WHAT COULD HE TELL ME TO USE? NO LIQ-UID OR PILL, I'M SURE,  
THE MAN THAT I LOVE HAVNT ALL MY MEN-TAL RE-VIEWS. FOR ALL OF THE PAIN I FEEL,  
TO BEG FOR-GIVE-NESS BLUSHING WAY DOWN TO HIS SHOES. NO MAN IN THIS WORLD CAN FIND

1. Chords: Ab, Gb6, F7, Eb/Bb, Bb7+, Eb, Fm7, F7, Eb7  
2. Chords: Ab, Gb6, F7

EV-ER DID OR WILL CURE A WOMAN A-LONE WITH THE BLUES. BURNING HIS TWO LOV-IN' ARMS COULD HEAL A

Chords: Bbm7, Eb7, Ab, Dbm, Ab, G7+, Cm, G7/B, Bbm7-5, C7

WOMAN IN LOVE WITH THE BLUES. TO A BLUE MEL-O-DY WARM AND HU-MAN I COULD

Chords: F7, C7, NC exp, Fm6/Ab, G7, Dm7-5, G7

POUR MY SOUL OUT IN SONG. AND THE WORDS WOULD BE A-BOUT A GOOD WO-MAN WHO BE-

Chords: Cm, Cm7/Bb, Fm/Ab, G, Am7, Bbm6, Eb7

- LIEVED IN HER MAN, RIGHT OR WRONG. HE'LL COME HAP-PI-NESS OR PEACE OF MIND AND

Chords: Bbm7, Eb7, Gb6, F7, Bbm7, Eb7+, Ab7, Ab6, Ab, Ab

BREAK AN-Y HEART HE MAY CHOOSE. AND LEAVE HIS WO-MAN A-LONE WITH THE BLUES.

CODA

Chords: Am7-5

SLOWLY with a beat

# THE LADY SINGS THE BLUES

LYRIC BY WILLIAM ENGVICK  
MUSIC BY ALEC WILDER [1907-80] (1956)  
(WROTE I'LL BE AROUND)

THE LA-DY SINGS THE  
LA-DY SINGS THE  
EA-SY THING TO

Chords: D7+, D7, Gm7, C7+(b9), Fm7, Bb7

BLUES. THE LA-DY WALKS A-LONE. SHE'S GOT NO DREAM AT ALL. THE  
BLUES. BUT NO ONE HEARS HER SONG. SHE'S WEEP-IN' IN THE NIGHT. BE  
LOSE. IT HAUNTS YOU NIGHT AND DAY. THE MEM-RY OF IT CLINGS, AND

Chords: Ebm7, Ab7, Gmaj7/G6, Bb7-5, Bb7, Ebmaj7, Fm7, Bb7, FA

HEART SHE USED TO CALL HER OWN HAS TURNED TO STONE. THE WRONG. SHE

THE LADY SINGS THE BLUES -CONT.

3374

**B** (Bridge) *G#m7 Bm7* *F#m A G#7* *Gmaj7 F#m7* *F#m7 B7b9* *E9 A7*

CRIES "LET ME FOR-GET — LET ME FOR-GET, — LET ME BE SMART." SHE TRIES, — TRIES TO GET

*Dmaj7 Gmaj7* *C9-5 B9* *Fm7 Bb / Bb7* **D.C. ad**

FREE, — BUT WHO CAN FREE — A HEART? LOVE IS-N'T AN

**CODA** *F#m7* *B7* *Ebmaj7* *Cbmaj7* *Gbmaj7* *Ebmaj7*

SO THE LA-DY SINGS THE BLUES.

**SORROWFUL BLUES** *F F6 F7 F6 F F6 F7 F6*

BESSIE SMITH (1924) IF YOU CATCH ME STEAL-IN, I — DON'T MEAN NO

*F F6 F7 F6 F F7 / /* *Bb7* *C7*

HARM. ——— IF YOU CATCH — ME STEALIN', I DON'T MEAN NO

*F* *Bb7* *C7*

HARM. ——— IT'S A MARK IN MY FAM-'LY, AND IT MUST BE CAR-RYIN'

*F* **TO REPEAT** *C7* *F9* **LAST** *C7* *F9*

ON. ——— I GOT

Additional Lyrics

2. I got nineteen men and won't want more;  
I got nineteen men and won't want more.  
If I had one more I'd let that nineteen go.
3. I'm gonna tell you, Daddy, like Solomon told the Jew;  
I'm gonna tell you, Daddy, like Solomon told the Jew.  
If you don't likee me, I sure don't likee you.
4. It's hard to love another woman's man;  
It's hard to love another woman's man.  
You can't catch him when you want him, you got to  
catch him when you can.
5. Have you ever seen a preacher throw a sweet potato pie?  
Have you ever seen a preacher throw a sweet potato pie?  
Just step in my backyard and taste a piece of mine.

RECORDED BY BESSIE SMITH, accomp. by ROBERT ROBBINS (VLN.),  
JOHN GRIFFIN (GTR.) ON COLUMBIA # 14020-D IN 1924.  
(ALSO RECORDED BY TRIXIE SMITH)

3375

(THE SALESMAN'S SONG)

# I'VE GOT THE TRAVELLING "CHOO-CHOO" BLUES

WORDS BY LEW BROWN (1921)

MUSIC BY ALBERT VON TILZER

MODERATO

G7 C Fm C E7 Am Fm6 Am Eb°

I HAVEN'T GOT A CO-ZY FLAT, WHERE I CAN HANG MY COAT AND HAT. I'VE BEEN A

G7/D G7 C A7 D7 D7/A Em6 Ab G7 Dm7 G7 C Fm

ROV-ER THE WORLD OV-ER, AND BE-LIEVE ME I DON'T LIVE IN CLO-VER. I SELDOM LAY MY

C E7/5 Am Fm6 Am Am D/F# D7 G G#°

HEAD ON A NICE SOFT FEA-THER BED. I'VE GOT A HOME THAT RUNS ON WHEELS, WHERE THEY

D7/A D7 A7/E D7/F# G1/1 G7/B Bb7 F/A Bb7/Ab D7/A D7/F# D7

DON'T SERVE HOME-MADE MEALS. IT'S TRAIN ON TRACK TWO! DING-DONG, CHOO-CHOO. LET ME TELL YOU HOW IT

G7 1/2 N [B] CHO C G7 C/G C/E Eb° Dm7 Dm7 1/2 Dm7

FEELS. IT'S LOUISVILLE TO NASH-VILLE, BIRMINGHAM TO KNOX-VILLE. ALL A-BOARD! ALL A-BOARD!  
ON-LY SEE MY MOTH-ER, DAD-DY AND MY BRO-THER FOR A DAY. THEN I'M A-WAY.

B° E7 B° E7 Em7 A7 Em7 A7 G/B E° D7/F# G

THAT'S ALL I EV-ER HEAR: SOMEBODY YELLING IN MY EAR. I MAYBE MEET A NICE GIRL

A7/E Eb7 D7 G7/B D/A G7 D7/A G7 Dm7 G7/B

WHERE I AM, AND THEN I GET A TELEGRAM TO GO TO AL-A-BAM. I

CODA B° / B7 E7 Am Ab° C7/G / C7 Dm7 F Dm

WAIT UN-TIL THEY SEND ME THE NEWS. I MET A GIRL IN TEN-DES-SEE, NOW

D7/A D7 C/G F#° G7/E A7/E A7 D7 D° D7

JUST FOR EX-AM- PLE. WHEN SHE GOT THRU, SHE DIDN'T EV-EN LEAVE ME A SAM- PLE. THAT'S WHY I'VE

G7 G#° Dm7 G7/B Ab7 C Ab7 G7 C 2

GOT THOSE TRAV-LIN' CHOO-CHOO, CHOO-CHOO BLUES.

## PAJAMA BLUES

WM. K. WELLS (1922)

C/E Eb° G7/D C F

PA - JIA - MA BLUES. TO BED I LOVE TO CREEP, AND LAY ME DOWN TO SLEEP. FA - OF ALL THE GAMES THEY PLAY,



PAJAMA BLUES - CONT.

3376

E7 A7/E D7 Am7 D7 G7  
 JA - MA BLUES. NO CRAZY PERSON BUILT THAT THING THEY CALL A CRAZY QUILT. WHEN IT'S TIME TO  
 G7 / 1 C A7/C# Em/B Am7 D7 Am7 D7  
 RISE I JUST CAN'T OP-EN UP MY EYES. I WAN-NA LAY THERE, STAY THERE: NEVER NO MORE TO  
 G G7 CODA C7  
 TAKE AN-Y EX-ER-CISE. SLEEPIN' IS THE IN-DOOR SPORT I  
 F Dm Dm7/F Em/G C/G  
 CHOOSE: - I LOVE TO SNOOZE. I WAN-NA WAKE UP WHEN I PLEASE. A-LARM CLOCKS ARE MY  
 C/G A7 D7 G7 Dm7 G7 C / C° Fm6/C C  
 EN-E-MIES! I'VE GOT THE PA-JA-MA BLUES.

MOD 4/4  
**RED-HOT BLUES**  
 WEN HALL (1923) LAST NIGHT I HEARD A RED-HOT BAND. THEY HAD A HOT-DARN  
 C7 F Bb Bbm F7 Bb Bbm F  
 TROMBONE MAN. HE PLAYED A TUNE CALLED RED-HOT BLUES. (HA-HA-HA-HA-HA)  
 C7 Gm7 C7 F F7 F° Bbm6 F Eb7 D7 Db7 C7  
 HE MADE THE SLIP'RY SLIDE JUST CRY. BUT WHEN HE MADE IT  
 C7 F Bb Am C7 F Bb7 F° CHO. F  
 LAUGH: DAWG-GONE! I THO'T I'D DIE. I'VE GOT A FEELIN', I SAID A FEELIN'  
 C7 F F7 F° Bbm F Dm7 G7  
 THAT'S CALLED THE RED-HOT BLUES. (HA-HA-HA-HA) IT CAME A-STEALIN', I SAD A-STEALIN', GOT IN MY DANCIN'  
 Gm7 C7 F F7 Bb Db7 C7  
 SHOES. MY SHOULDERS JIGGLIN', I GET A GIGGLIN', I'M UJST A WIGGLIN' FOOL. GET RED-HOT!  
 CODA F C7 F Bb7 F F° F7 Bb7 F Bb7 F°  
 -HA) CALLED THE RED-HOT BLUES. - THEY'RE PRETTY WARM, PRETTY WARM.

# 3377

VOCAL BY LEM JOHNSON ON DECCA 7895 IN 1942.

(FEMALE VOCAL)

## CANDY BLUES

HELEN ARDELLE and JOHN DALLAVO (1928)

F F/C E7/B Eb/Bb D7A D7

YOU KNOW THAT FOLK'S HAVE GOT THE CAN-DY FAD, —

Gm7 C7 F C7 F F/C E7/B Eb/Bb D7

EV-'RY-WHERE THAT YOU GO. AND IT'S THE BEST ONE THAT THEY'VE EV-ER HAD, —

G7 C7 F7 Bb D7 G7 C7

BE-CAUSE THEY LOVE IT SO. GOD-EY CHENS WE LOVE TO MUNCH. CRACKER JACK YOU'LL SEE US CRUNCH.

F F/C E7/B Eb/Bb D7A G7 C7 F FA Ab° C7 G CHO. F F7 E7sus Eb7-6

IF AN-Y-BODY WANTS TO GET IN RIGHT, SEND ME CANDY EV-'RY NIGHT. 'CAUSE EV-'RY - BOD - -

D7 G7 F D7 Dm6 C7

-Y IS EATING CANDY NOW. AND SOMEHOW I WANT THE WORLD TO KNOW I'VE GOT THE CAN-DY

F C7sus F FA Ab° C7 F F7 E7sus Eb7 D7 Dm6 G7 Dm7 G7

BLUES. IF HE SENDS CAN - DY, I DON'T CARE WHO HE IS: IF HE'S A

Dm6 G7 Dm7 G7 C7 B7 Bb7 A7 Ab7 Ab7 G7 G7 F7 F7 F7

DOC-TOR, LAW-YER, MERCHANT CHIEF. WHY, HE COULD EV-EN BE A THIEF. CHOC-LATE CREAMS

F7 F7+ F7 Bb Bb C7 F7 Bb F7 Bb Eb D7+ D7 D7+ D7

IN MY DREAMS. FUDGE AND CARMELS: THEN MY FACE BEAMS. IF HE MISSES MY CANDY KISSES, IT

G7 C7 FA Ab° C7 F F7 E7sus Eb7 D7A D7 G7

SPOILS THE DAY FOR ME, SO IT SEEMS. I'VE GOT A SWEET TOOTH AND AN AP-PE-TITE THAT

G7 C7 F D7/F# G7 C7 F F7 F° Bbm7 F C7 F#

I CAN'T FIGHT. I WANT THE WORLD TO KNOW: I'VE GOT THE CAN-DY BLUES.

(APOLOGUES TO EUDAY BOWMAN + 12TH ST. RAG)

## TWELFTH STREET BLUES

BILLY HEGANNEY (1924)

E7 Am Dm Am Dm Am / Ab7 G7

IT'S UJIST A YEAR SINCE I WAS SIT-TIN'

C E7+ Am Dm Am Dm Am / Ab7 G7+ C Dm7

PRE-TY, IN MY OLD HOME DOWN IN KAN-SAS CI-TY.

TWELFTH STREET BLUES - CONT.

3378

I WAS IN RIGHT BUT I NEVER KNEW IT. HAD NOTHIN' TO DO, AND LOTS OF TIME TO DO IT.  
 NOW I SIT AND MOAN STU-DY-IN' 'BOUT MY HOME. I'VE GOT THOSE LONE - SOME 12TH ST.  
 BLUES, JUST LONG-IN' FOR SOME HOMETOWN NEWS. I NEVER  
 GET NO SYM-PA-THY. NO ONE PITIES ME. MY EX-PLAIN-IN' AINT AN-Y  
 USE. THAT 12TH ST. RAG I LONG TO HEAR. MISS-OUR-I  
 TOWN I'M DRAWING NEAR. I'LL RUN 'TIL MY PUPPIES GET HOT, JUST  
 SHOUT-IN' "LOOK OUT THERE! I'VE GOT THOSE LONE - SOME 12TH ST. BLUES."

TONY PARENTI and his  
 MELODY BOYS  
 ON VICTOR 19647 IN 1925

TED LEWIS ORCHESTRA  
 IN FEB. 1925  
 (NEVER ISSUED BY COLUMBIA)

VOCAL BY ROSA HENDERSON  
 ON AXAX NO. 17081 IN 1924

FLETCHER HENDERSON ORCHESTRA with LOUIS ARMSTRONG,  
 BUSTER BAILEY, COLEMAN HAWKINS et al. (DON REDMAN, too.)  
 ON PATHE-ACTUELLE 036214 IN 1925.

3379

(INSTRUMENTAL)  
MED. SWING

# FLOCK O' BLUES

RUBE BLOOM (1924)

**A**

Chords: G, A7

Chords: A7, D7, D7, D7, G (BREAK), D7

**B** (Charleston)

Chords: G, C7, D7, G, G7, C, C°, G7, C, C°, G7

Chords: C, C°, G7, C (BREAK), C, Dm7, G7

**C**

Chords: C, C7, C, C7, F7, C

Chords: C, D7+, G7, F7, C, Dm7, G7, A7, D7, D.C. al

**CODA**

Chords: G, C7, G

**SIoux CITY SIX** (BIX BEIDERBECKE - M. MOLE - F. TRUMBAUER - R. BLOOM.) - GENNETT 5569 IN 1924.

(FEMALE VOCAL) *SLOWLY*

# DYING WITH THE BLUES

Chords: E7, Bb

W. ASTOR MORGAN and F.H. HENDERSON, JR. (1921)

I'VE LOST MY HAPPY IS-N'T IT A

Chords: Bb, Bb7, Eb, Bb, Bb, Cm/Eb, E°

HOME. SIN MY BA-BY TOLD ME TO DRIVE YOUR BA-BY TO PACK MY TRUNK AND ROAM. MY HEART IS FAIR-LY HE POINTED TO THE

Chords: F7, Eb7, Bb, F7, Bb, Bb7, Bb°, Cm7, Bb, F7+

BREAK-ING, FRONT DOOR, TO HAVE TO GO. OH HON, "GO!"

**CHD.**

Chords: Bb, Bb, Eb7-5, E°, Bb, Eb7, E°, Bb, Eb7, E°, Bb, F7, Bb7

I'LL AL-MOST GO IN-SANE WHEN I LEAVE YOU "DADDY

Chords: Eb7, Eb7-5, E°, Bb, Eb7, E°, Bb, Eb7, E°, Bb, Bb, Bb°, B°, F7/C

DO-RIGHT, MOAN-ING LIKE A TRAIN. FOR THERE'S NO OTH-ER.

DYING WITH THE BLUES - CONT.

3380

F7 Eb7 / E° Bb Eb7 / E° Bb Eb7 / E° Bb F7+ Bb / F7 Bb Eb7 / F7

DAD- DY WON'T YOU CHANGE? OH HOW, I'VE GOT THE BLUES

Bb Eb7-s E° Bb Eb7 / E° Bb / F7 Bb7 Eb7

RUN-NING THRU MY SOUL. TAKE ME BACK, SWEET DAD-DY. I AM GROWING

Bb Eb7 Bb Eb7 / E° Bb Bb B° F7/C F7 Eb7 / E° Bb Eb7 / E°

COLD, BURN-ING, FOR THERE'S NO OTH-ER WHO CAN EASE MY PAIN.

Bb Eb7 / E° Bb Eb7 / Bb7

DY- ING WITH THE BLUES. (OPT. HOLD)

(INSTRUMENTAL)  
**BAG OF BLUES**  
AL GOERING and JACK PETTIS (1928)

(♩=116)

F D7 G7 C7

1. F C7 2. F C7+ F A7

D7 G7 C7

1 BREAK D.C.

**CODA** F Bb7 F

JAZZ SOLOS AD LIB and REPEAT ENSEMBLE.

RECORDED BY MILLS MUSICAL CLOWNS w/ BENNY GOODMAN,  
 JACK PETTIS (MELODY SAX) & AL GOERING (PNO.)  
 ON PATHE-ACTUELLE NO. 37054 IN 1929.

RECORDED BY JACK PETTIS AND HIS PETS w/ DON MURRAY  
 ON CLARINET, EDDIE LANG ON GUITAR, SPENCER CLARK ON BASS SAX.  
 ON VICTOR 21793 IN 1928.

RECORDED AGAIN IN 1929 ON OKEN 41410  
 w/ JACK TEAGARDEN, BENNY GOODMAN & DICK McDONOUGH.  
 JACK PETTIS ORCHESTRA

3381

(TRP. SOLO)

(CONCERT KEY)

(♩=92)

*SLOW*

**A**

TO BE PLAYED ONE STEP HIGHER FOR TRUMPET

# BIFF'LY BLUES

HENRY "RED" ALLEN

(1929)

Musical staff 1: Chords Cm, Fm, Dm7, G7. Includes a box with the instruction "TO BE PLAYED ONE STEP HIGHER FOR TRUMPET".

Musical staff 2: Chords Cm, G7+, Cm, G7+, G7.

Musical staff 3: Chords Cm, Gm.

Musical staff 4: Chords Bb, E7, Cm, C/F, Bb, Bb7.

**B**

Musical staff 5: Chords Ebm.

Musical staff 6: Chords Ab7, Eb.

Musical staff 7: Chords Bb7, Eb.

Musical staff 8: Chords E7, Bb7. Includes a "BREAK" box.

**C**

Musical staff 9: Chords Ebm, Eb, Cm, Eb7, Ab7.

Musical staff 10: Chords G7, Ab7, G7, Eb7, Eb7+.

BIFF'LY BLUES - CONT.

3382

Musical staff 1: Chords: Ab7, Eb. Includes a "BREAK" instruction.

Musical staff 2: Chords: Eb, Eb7. Includes triplet markings.

Musical staff 3: Chords: Ab7, Eb. Includes triplet markings.

Musical staff 4: Chords: Bb7, Eb, Cm7, Fm7, Bb7. Includes triplet markings.

Musical staff 5: Chords: F7, Bb. Includes a "BREAK" instruction.

Musical staff 6: Chords: Eb, Eb7. Includes triplet markings.

Musical staff 7: Chords: Ab7, G7, Fm7/Ab, G7. Includes triplet markings.

Musical staff 8: Chords: Eb7. Includes triplet markings.

Musical staff 9: Chords: Ab, Eb7, Ab7, Eb, Ab7, Bb7, Eb. Includes triplet markings.

HENRY "RED" ALLEN AND HIS NEW YORK ORCHESTRA  
 with G. C. HIGGENBOTHAM (TRP) - ALBERT NICHOLAS (CLAR) -  
 LUIS RUSSELL (PNO & CELLO) - POPE FOSTER (BASS)  
 ON VICTOR V-38073 IN 1929.

# 3383

LYRIC BY ARTHUR JAMES — MUSIC BY FRANK WRIGHT

*Slowly*



## WASH TUB BLUES (1920)

F B $\flat$  F/A Gm $^7$  C $^7$

UP AND DOWN THE WASH-BOARD ALL DAY LONG, LINDY

F C $^7$  F B $\flat$  F/A G $^7$  C $^7$  F B $\flat$  F/A Gm $^7$

LOU, LINDY LOU, ALL YOU DO, — YO' MOAN A-BOU' YOUR DADDY

C $^7$  C $^{\sharp}$  Dm Dm $^7$  G $^7$  C $^7$

DONE YOU WRONG. SAY THAT HE WAS GOOD TO YOU. —

F F $^{\circ}$  F C $^7$ /G F

ALL I EV-ER SEEN HIM DO WAS WATCH YOU TURN THE WRINGER.

F G $^7$ /F B $\flat$ m $^7$ /F F/C C $^7$  F

NEV-ER CAME A-ROUND 'CEPT WHEN YOU GOT YOUR PAY. —

G $^7$ / $\flat$  G $^7$  G $^7$ + C C+ Am D $^7$  A $^7$  A $\flat$  $^7$  G $^7$  C $^7$  / 1  $\acute{2}$  3

YOU CAN LIVE WITH-OUT HIM. I FOR-GOT A-BOU' THIM, 'TIL I HEARD YOU SAY: — DAD-DY COME

**CHO.** F Dm $^7$  G $^7$  D $\flat$  $^7$  C $^7$  F F (3) D $\flat$  F Dm $^7$  G $^7$  D $\flat$  $^7$

HOME! — YOUR MA-MA'S WANTING YOU! — SINCE YOU'VE BEEN GONE, — NO OTHER MAN WILL DO.

C $^7$  F F $^{\circ}$  F $^7$  B $\flat$  A $^7$  D $^7$

THE ON-LY WORK THAT YOU HAVE TO DO — WILL BE TO LOOK FOR MORE WORK FOR

G $^7$  D $\flat$  $^7$  C F Dm $^7$  G $^7$  C $^7$  D $\flat$  $^7$  1 1 1 2 3 F Dm $^7$

ME. I'LL BUY YOUR CLOTHES, — I'LL EVEN SHINE YOUR SHOES. — DAD-DY COME HOME! —

G $^7$  D $\flat$  $^7$  C $^7$  F D $\flat$  $^7$  / F  $\acute{2}$

I'VE GOT THE WASH TUB BLUES.

**SINCE MY GAL IS GONE  
I'VE GOT THE BLUES**  
WORDS: AL HERMAN (1918) MUSIC: ADNER SILVER

B $\flat$  Cm $^7$  F $^7$  B $\flat$  B $\flat$  $^7$  F $^7$  B $\flat$  $^7$  E $\flat$  E $\flat$ m $^7$

MY GAL HAS LEFT ME ALL A-LOWE. — THAT'S WHY I'M FEELING BLUE. — IF SHE DON'T COME BACK

B $\flat$ /F B $\flat$  $^7$  B $\flat$  B $\flat$  Cm $^7$  F $^7$  B $\flat$

MIGHT-Y SOON, — I DON'T KNOW WHAT I'LL DO. — I GET A LETTER EV-RY DAY. —



SHE TELLS ME NOT TO FRET. BUT I'M UN-HAP-PY. I'M SO UN-HAP-PY. SEEMS I NEVER CAN FOR-  
 GET. SINCE MY GAL IS GONE, I'VE GOT THE BLUES. EV-'RY DAY, I'M WAITING FOR SOME  
 SINCE MY DEAR SWEET MA-MA'S GONE A-WAY, I CAN'T EAT MY THREE SQUARE MEALS A  
 NEWS. I'M WOR-RIED ALL DAY LONG. I SING A CRYING SONG.  
 DAY. IT'S TOUGH WHEN YOU MUST LOSE THE BA-BY DOLL YOU CHOOSE.  
 LORDY, HOW I MISS HER. HOW I LONG TO KISS HER. GEE, MY LOVE IS STRONG! SINCE MY GAL IS

FROM THE MOVIE: "NEW ORLEANS"  
**THE BLUES ARE BREW-IN'**

LYRIC BY EDDIE DE LANGE (1946)  
 MUSIC BY LOUIS ALTER

GONE I'VE GOT THE BLUES.  
 MED. SLOW  
 WHEN THE MOON'S KIND-A DREAM-Y, STARRY EYED AND DREAMY, AND NIGHTS ARE LUSCIOUS AND LONG,  
 WIND THRU THE WIL-LOW BLOWS A-CROSS YOUR PIL-LOW, AND TELLS YOU SLEEPIN' IS WRONG,  
 LAWD UP A-BOVE YOU SENDS SOME-ONE TO LOVE YOU, THE BLUES ARE SWARTHIN' YOU LESS.  
 IF YOU'RE KIND-A LONE-LY AND ALL BY YOUR ON- LY, THEN NOTHIN' BUT THE BLUES ARE  
 IF YOU'RE LOVE GOES A-THIRSTIN' TILL YOU FEEL LIKE BURSTIN', THAT "NIN" GOT NO TIME FOR  
 IF YOU'RE DO- IN' THE THINGS THAT SER DO-IN' THAT LOVE NIN' GOT NO TIME FOR  
 BREW-IN' THE BLUES ARE BREW-IN'. WHEN THE S'POSE YOU WANT SOME-BO-DY, BUT  
 (BASS)  
 YOU AN'T GOT NO-BO-DY, YOU ON-LY GOT A GLEAMIN YOUR EYE, 'TIL SOME-BO-DY'S FOUND YOU AND  
 PUTS THEIR LOVIN' ARMS A- ROUND YOU, YOU GOT THE FEELIN' YOU WANNA DIE. BUT WHEN THE

CODA  
 BREW-IN' THE BLUES. (NO MORE BLUES BREW-IN')

COMPOSERS OF "DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS" \*

THE MOVIE FEATURED LOUIS ARMSTRONG'S JAZZ BAND (KID ORY, BARNEY BIGARD, MENDE LUX LOUIS, RED CALLENDER). ALSO WOODY HERMAN ORCH. (HARRIS, LAMOND, GETZ)

(\* ONE OF THE BEST KNOWN OF DIXIELAND TUNES. "DO YOU KNOW WHAT IT MEANS" IS ANOTHER SOAG FROM THE UNITED ARTISTS PICTURE OF 1947. (P. 651)

# 3385

(PLAYED BY SOUSA'S BAND)

## MARCH OF THE BLUES

IRVING BIBO

(1927)

**MARCATO**

**A**

**FANFARE STYLE**

NO BASS

NO BASS

NO BASS

**ENSEMBLE**

**ADD BASS**

**C**

**FANFARE STYLE**

NO BASS

**ENS.**

Bb7

Bb7 Bb7 Eb7 Ab/Eb Abm Eb Eb Ebm/Bb

**D**

F7

Bb7

Bb7

Eb7

1. Eb7

Ab

G

C7

Ebm6

2. Eb7

Ab

**TRIO**

Ab

Eb7

Ab Eb7

Ab Eb7

Ab

Gb7

Bb7

Fm7

Bb7

1. Eb D7maj7

C7

F7

F7

Bb7

Gb7

Db7

Bb7

2. Eb D7/A Eb/Bb

MARCH OF THE BLUES - CONT.

(CRASH)  $Cb7$   $Bb7$   $Eb$   $Eb$   $E$   $G7$   $F^\circ$

NO RHY. UNISON BASS

$F7$   $Cm$

UNIS. BASS NO RHY. UNIS BASS

$Bb7$   $Eb$   $Bb7$   $Eb$   $Eb$   $Eb$

CODA

$Ab7$   $Gb7$   $Eb7$   $Gb7$   $Eb7$

HOME FOLKS BLUES

ARNOLD JOHNSON and FRED ROSE (1923)

MED. SLOW  $F$

LOOK AT ME, AND YOU'LL SEE I'M IN NEED OF SYM-PA-THY. LISTENING

$Fm$   $G7$   $C$   $G^\circ$   $G7$   $G^\circ$   $G7$   $G7$

DANCE I KNEW WHAT TO DO - WHEN I START-ED FEEL-ING BLUE. BUT I STRAYED

$C$   $C^\circ$   $C$  1.  $C7$   $C^\circ$   $C$   $G7$  2.  $C7$   $C^\circ$   $Dm7$   $G7$   $B$   $C$   $Eb7$

TO THE WHIP - POOR - WILL'S SONG, FAR A - WAY - FROM MY HOME. CALLING ME - BACK TO WHERE I BE - LONG. EV - RY DAY - EV - RY NIGHT I'M ALONE.

$C$   $Eb7$   $Ab7-s$   $D7/A$   $G7$   $Ab7-s$   $D7/A$

MY OLD MAM - MY AND DAD, NOW MY WEAR - Y HEART ACHES,

$G7$   $C$   $G7$   $C$   $G7$   $C$   $G7$

EV - RY FRIEND THAT I HAD, HAD TAKES. PLEADED WITH ME TO STAY. I KNOW NOW I WAS WRONG. STILL I WAN - DERED A - I KEEP SING - ING THIS

$G7$   $C$   $G7$   $C$   $G7$   $C$   $G7$

-WAY. SONGS: HOME IN FOLKS MY BLUES, MIND, HOME ALL THE FOLKS THE

$C$   $F$   $C$   $A7/C\#$   $A7$   $D7$

BLUES. TIME, EACH I NEW DAY, SOME NEW WAY, THEY

1.  $D7$   $G7$  2.  $G7$   $C$

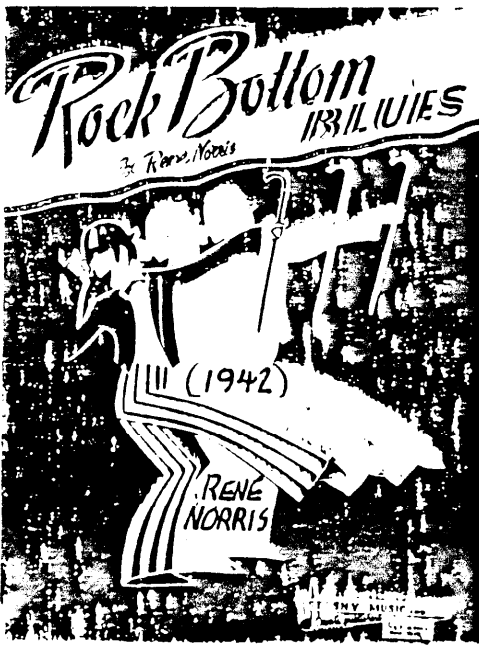
PUR - SUE. FOLKS BLUES.

RECORDED BY THE BERNIE CUMMINS ORCH. ON GENNETT 5395 IN 1924.

3387

(BOOGIE RHYTHM)

SWING "FEEL"



Cm Gm7 Cm Cm Gm7 Cm Cm Gm7 Cm  
Woe is me! Woe is me! Woe is me!

F Cm Ab7 G7 Ab7 G7 Cm Ab7 G7  
Why, oh why, does bad luck seek and find me?

2. Eb/Bb A° Ab7 Cm/G 3 G7+  
No one in this wide, wide world is more miser-a-ble than

Cm Fm7 Bb7 / / 2 3 CHO. Eb Ab7 Eb  
me. 'cause: I got the rock bot-tom blues,

Eb Bb7 Cb7 Bb7 Eb Ab7  
All my en-er-gy and all of my pep is gone.  
Blues that leave me in a rock-bot-tom, des-per-ate mood.

Eb Bb7 Eb Ab7 Eb Bb7 Eb Cm7 F7 Cb7 Bb7  
Got the rock bot-tom blues. All my world is up-side down, since my sweetie went a-

Ebsus Eb Eb Eb7 Ab Eb6 Eb7 Ab Abm  
Way from me. I'm so low down in the heart, there's only one level lower I can

Eb Bb7/F Eb Ab7 Eb Eb6 E° Bb7/F Bb7 D.S. al f  
Go: That's a-way down to ha-des, with old man me-phis-to. I got the

CODA Eb (14 TWO) Eb Ab7 Cb7 Bb7  
**BLUE ISLAND BLUES** WENDELL HALL, HARRY GEISE AND EMORY O'HARA (1923) THERE'S A FEELIN' STEALIN' ON-ER

Eb Cb7 Eb Cb7 Eb Ab7 Cm Eb/Bb Abm C7/G C7 Fm C7 Db7 Fm Ab Ab  
me. Got a hunch that soon I'm gon-na be back a-gain and

Bb7 Bb7 Eb Bb7/F F#° Eb C7 F7 Cm7/G F7/A F7  
Knocking at front door of my ba-by's flat. Old blue is-land gal, soon I'll

Bb7 Eb7 Bb7 A° Bb7 CHO. Eb Cb7 Bb7  
See. I lie a-wake, my heart will break, I just can't shake  
ev-ry thing I do, tells me I'm blue  
win, that day I lose those yes-ter-day's

BLUE ISLAND BLUES - CONT.

3388

Bb7 Bb7+ Bb7 Eb / Eb° 1. Eb Bb7 A° Bb7 2. Eb Eb7 Ab  
 BLUE IS-LAND BLUES. I RECK-ON I'VE GOT A TICK-ET FOR CHI-  
 FROM MISSING YOU. BLUE IS-LAND  
 Ab Eb/G Eb Eb Cm7 F7 Bb7 A° Bb7  
 -CA-EO. TO-MOR-RON MORN, IT WILL BE USED. THE DAY I

Eb Eb7 Ab7 Bb7 Eb  
 CODA BLUES. (INSTRUMENTAL)  
**THE GREEN SHEET BLUES**  
 CLIFF AUBUCHON (1925)

FOX TROT C Ab/C C C7 F F G+ G7

C C7 G7 G7+ G7 C C7 C° Fm/C 1. C/G G7 Dm7 G7

2. C Em A° G7 CHO. E E B° E7 A A7 Em7 A7 D7 G7

D7 G7 C C#° G7 G7 D7 A G7 E

E B° E7 A A7 Em7 A7 D7 G7

G7 F#7 G7 C7 B° F/C E7 Eb7 D7

D7 Dm7 G7 G7 C E7 Bb° A7+ A7

A7 D7 G7 C C7 C° Fm6

C n n n  
 THE GREEN SHEET WAS A SPECIAL SECTION OF A NEWSPAPER OF THE  
 STAR-CHRONICLE ORGANIZATION IN THE 1920'S. (CITY UNKNOWN)  
 (OTHER TUNES WERE WRITTEN ABOUT NEWSPAPERS, INCL. WASHINGTON POST MARCH.)

# 3389

## INSTALLMENT BLUES

WORDS & MUSIC BY WALTER EDWARD DE LAWO  
(1926)

G7 Bb Cm Gm Fm7 Cm

1. OF ALL THE GUYS WHO BOTHER ME THE  
2. I BOUGHT A RING FOR MAN-DY KING. SHE

G D G G7 Bb Cm Gm Fm7 Cm G7 G7+ G7

ONE WHO GETS MY GOAT IS A HATCHET-FACE COL-LEC-TION MAN WHO HOLDS MY PAST DUE  
SAID SHE LOVED ME TRUE. ON-LY ONE BUCK DOWN AND ONE A WEEK WAS WHAT I 'GREGED TO

Cm Bb7 Eb Eb/G Bb7 F7 Bb7 Eb Eb+ Eb6

NOTE. FOR DO. BUT EV-'RY WEEK WHEN I GET PAID, HE'S RIGHT THERE ON THE JOB. A-  
MAN-DY, SHE DONE TOOK THE TRAIN AND LEFT ME ALL A-LONE. NOW THEY'RE

Ab Eb Eb Gm7 E7 Bb7

-WAIT-ING AT THE DOOR FOR ME. OH, I COULD CRY AND SOB.  
HOUNDING ME FOR MON-EY 'TIL I'M 'MOST JES SKIN AND BONE.

**CHO.**

Eb6 Eb+ Eb Eb+ Eb Ab

ONE BUCK DOWN AND ONE A WEEK: THAT PAR-TIAL PAYMENT PLAN. YOU STICK YOUR HEAD IN THE  
ONE BUCK DOWN AND ONE A WEEK: SOUNDS EA-SY AS CAN BE. BUT THE WEEKS COME ROUND MORE

1. Eb G7/b Cm G7/b Bb7 2. Eb C7 F7 Bb7 Eb

"LION'S MOUTH" OF THAT COL-LEC-TION MAN. REG-U-LAR, THAN THE BUCKS COME 'ROUND TO ME.

**THIRD VERSE** →

Since Prohibition came to us	Now, dynamite they use for stumps .
We take an awful chance	And gasoline for cars
The drinks we take would kill a snake	But moonshine is the drink for chumps
Or throw him in a trance	Who want to go to Mars.

MOD Eo Bb° Bb C7 Gb7 F7 Bb° Bb

**LOVIN' BLUES**

HELEN E. WILSON  
(1913)

DARK-Y TOWN: NO ONE A-ROUN'. PAS-TUS BROWN WAS A-

C Gb7+ F7 G7 G7+ G7 C7 F7

FEEL-IN' BLUE. HIS LOV-IN' BA-BY HAD GONE A-WAY: GONE TO STAY DOWN ON TAM-PA BAY.

Bb° Bb C7 Gb7+ F7 G7 C C7

SUMMERTIME AND A WONDERFUL MOON: EV-'RYTHING JUST RIGHT TO SPOON. LONG FOR HIS LOV-IN' GAL,

F C7/G Gb7-s F7 F7+ **CHO.** Bb Bb° Bb

STRONG FOR HIS LOV-IN' PAL, ALL DAY LONG HE'S SIGH-IN': WANT A GAL, THEN I'LL COO AND I'LL TUR-TLE DOVE.

LOVIN' BLUES - CONT.

3390

Bb C7 Gb7+ F7 Bb Bb Bb  
 NEED A PAL 'CAUSE I'M DY-IN' FOR LOVE. GOT THE BLUES, OH! BA-BY WHAT SHALL I DO?

C7 Gb7+ F7 G7 G7 G7 C7  
 LOV-IN' SWEET-HEART, I'M SIGHIN' FOR YOU. LOVIN' YOU SO AM A- GETTIN' ME RIGHT. I'M A-

F7 F#0 Gsus G Bb7/F Bb7 Eb E0 Bb/F Fm6 Ab G7  
 LONGIN' FOR YOU, MORNING, NOON AND NIGHT. AND LOVIN'S THE THING THAT I ALWAYS WILL CHOSE TO

C7 F7 Bb  
 DRINE A-WAY THOSE LOVIN' BLUES.

**I'VE GOT THOSE FOX-TROT BLUES**  
 JAMES WHITE (1917)

Eb0 Eb Eb0 Eb Eb0 Eb Bb7 Eb0 Eb Eb0 Eb Eb0 Eb / Eb0  
 FOX-TROT, FOX-TROT GO A- WAY! YOU KEEP MY TI-RED FEET A-MOVIN' NIGHT AND DAY. WHEN YOU START UP IT'S NO USE. I SET THE BLUES SO BAD, I'VE REALLY NO EX-CUSE.

Bb7/F Bb7 Bb7/F Bb7 Eb0 Eb E0 Bb7/F A7 Bb7  
 YOU ARE TO BLAME, I'M REALLY LAME FROM DANCING. MUSIC SWEET: IT KEEPS MY FEET A- FRANCING. CAN'T GET A-WAY, YOU MAKE ME

2 Bb7/F Fm6 Db7 Bb7/Bb Bb7/Fm Db7 Bb7 CHO. Eb Cm7 Gb0  
 STAY. AND SO MY FEET, THEY START TO BEAT. MY HONEY! IT'S JUST BE-CAUSE I'VE GOT THOSE HOLD TO MY HAND AND LET ME

Bb7/F Bb7 Bb7/Bb Bb7 D0 Bb7 Fm Bb7 Eb  
 FOX-TROT BLUES. (I'm full of pep, full of pep.) I HAD TO BRING A-LONG MY DANCING SHOES. (So DANCE WITH YOU. (Sweet honey mine, Hon-ey mine.) COME SHARE MY BLUES. I'LL TAKE A

Eb G7/D G7 G7/D G7 Cm  
 watch your step, watch your step.) AT FIRST, I STUMBLE A-LARM-ING-LY. THEN GLIDE A-

Cm Cm7 F7 Bb7/D Fm7 Bb7 Bb0 Bb7 D.S. al f  
 ROUND SO CHARMING-LY. NOW SWINGING, NOW CLINGING. PLAY MORE OF IT. SEE, I LOVE IT!

CODA D7/A Ab7 G7 G7/D G7 Fm/Ab A0 Eb/Bb  
 CHANCE WITH YOU. (An-y-time, an-y-time.) OH BABE, I FEEL SO GRAND! COME ON AND FOX-TROT TO THAT

C7 Fm C7 Fm C7/G F7 Bb7 Eb Ab7 Eb  
 "PREACHER MAN". BE- CAUSE I'VE GOT THOSE SNEAKY, FREAKY FOX-TROT BLUES.

3391

(♩=156)

# DEEP ELEM BLUES

Composed by APPLESEY  
in 1936 (AN UNKNOWN)  
NOTE THE UNUSUAL BLUES FORM

WHEN YOU GO DOWN TO DEEP EL-EM,

WITH SEV'RAL OF YOUR CHUMS, YOU BETTER HAVE YOUR FIF-TEEN DOL - LARS WHEN THAT POLICE VAN COMES.

OH SWEET MA-MA, DAD-DY'S GOT THOSE DEEP EL-EM BLUES.

ONCE I HAD A SWEETHEART, MEANT THE WORLD TO ME. BUT SHE HUNG A-ROUND

DEEP EL-EM NOW SHE AN'T WHAT SHE USED TO BE. OH SWEET MA-MA,

DAD-DY'S GOT THEM DEEP EL - - EM BLUES. OH SWEET

MA-MA DAD-DY'S GOT THOSE DEEP EL - - EM BLUES. SAX PICKUPS

## C ALTO SAX SOLO (STABILE)



DEEP ELEM BLUES - CONT.

3392

[C] ALTO COOT.

Musical staff with notes, rests, and a 'Sim.' annotation.

Musical staff with notes, rests, and chord markings G7, C, F, G7.

Musical staff with notes, rests, and chord markings C, G7.

Musical staff with notes, rests, and chord markings C, Dim7, G7. Includes a boxed section labeled [D] 1st. Solo (BERIGAN) with '(Tpt.)' above it.

Musical staff with notes, rests, and chord markings C, G7, C, F7.

Musical staff with notes, rests, and chord markings F, G7, C, Dim7, G7. Includes a boxed section labeled [E] ALTO SAX and the text 'LONG SHAKE: (A TO C)' below it.

Musical staff with notes, rests, and chord markings C.

Musical staff with notes, rests, and chord markings G7, F, G7.

Musical staff with notes, rests, and chord markings C, G7. Includes a boxed section labeled [F] ENS. G7.

Musical staff with notes, rests, and chord markings C, Dim7, A7, G7, C.

DICK STABLE ORCH. w/ DANNY BERIGAN,  
VOCAL BY BILLY WILSON.  
ON DECCA 716 IN 1936  
(BUNNY DIED IN 1942 AT THE AGE OF 34)

3393

"FIJI" IS A EUPHONISM FOR THE PHI GAMMA DELTA FRATERNITY.

MED. SLOW

# FIJI BLUES

PHIL LYON (1923)

[A DOUBLE SONG AT THE CHORUS]

INSTRUMENTAL INTRO.

EV-'RY-BO-DY'S CRA-ZY 'BOUT A CER-TAIN KIND OF BLUES, WHEN EV-ER

EV-'RY-BO-DY'S FEEL-IN' KIND-A SAD.

OTH-ER FOLKS ARE RAV-IN', SOME ARE AL-WAYS CRAV-IN' BLUES THAT MAKE YOU FEEL CON-TEST-ED,

BLUES THAT MAKE YOU FEEL SO GLAD. BUT THERE'S A SORT OF FEELIN' COMES A-STEALIN' ROUN' MY HEART, AND MAKES ME

LOVESOME FOR MY FI-JI HOME SWEET HOME. THERE'S A COM-BIN-A-TION

WAIT-IN' AT THE STA-TION. NOW I'M STARTIN' IN TO ROAM. YOU KNOW WHEN

**DUET**

TALK A-BOU YOUR PLEASURES, A-BOU YOUR PAL-A-CES WHERE E'ER YOU ROAM. YOU'LL NEVER

(MELODY OF 'O TANNENBAUM' USED AS FRATERNITY ANTHEM)

COL-LEGE SONGS AND COL-LEGE LAYS ARE

FIND A PALACE SWEETER, NDR NONE COM-PL-TER THAN MY HOME. I WANT TO BE A-LONE,

FAD-ED WITH THEIR MAK-ERS' DAYS WHEN

FIJI BLUES - CONT.

3394

*E<sub>b</sub>* *B<sub>b</sub>7* *E<sub>b</sub>* *G<sub>m</sub>* *D<sub>b</sub><sup>o</sup>* *C7*

DREAMIN' BOUT A PICTURE, A FI-JI PICTURE. MEM-O-RIES OF COL-LEGE DAYS COME

SOL'S SWIFT WHEELS HAVE MADE US OLD, AND

*F<sub>m</sub>* *C7* *F<sub>m</sub>* *F<sub>m</sub>7* *B<sub>b</sub>7* *B<sub>b</sub>7* *E<sub>b</sub>* *A<sub>b</sub>* *E<sub>b</sub>/G* *F<sup>o</sup>* *E<sub>b</sub>/G* *G<sub>b</sub><sup>o</sup>*

BACK AND MAKE ME YOUNGER. THEY MAKE ME HUNGER FOR THE PLACE I USED TO

COLL-LEGE LIFE'S A TALE THAT'S TOLD, PHI

*E<sub>b</sub>7* *A<sub>b</sub>7*

CHASE A-ROUND A-BOUT THE TOWN WITH MA-RY MAKE HER LIS-TEN TO MY CROON AND WHIN-IN'.

GAM-MA DEL - - - TA, STILL TO THEE, OUR

*D<sub>b</sub>7* *D<sup>o</sup>* *A<sub>b</sub>m/E<sub>b</sub>* *E<sub>b</sub>* *A<sub>b</sub>* *E<sub>b</sub>* *B<sub>b</sub>7*

THEN SHE TOOK THE FI-JI PIN, ONE EVE-NING, UN-DER-NEATH THE FI-JI MOON. I'M PIN-IN'

HEARTS WILL TURN E - TER - NAL - LY. PHI

*C<sub>m</sub>* *C<sub>b</sub>7* *E<sub>b</sub>/B<sub>b</sub>* *E<sub>b</sub>* *G<sub>m</sub>* *D<sub>b</sub><sup>o</sup>* *C7* *C7+* *C*

FOR A SER-EN-ADE OF BARBER-SHOPPERS, A FANCY DRESS PA-RADE OF REAL FI-NA-LE HOPPERS.

GAM-MA DEL - - - TA, STILL TO THEE, OUR

*F<sub>m</sub>* *C<sub>7</sub><sup>E</sup>* *F<sub>m</sub>* *F<sub>m</sub>7* *B<sub>b</sub>7* *B<sub>b</sub>7* *F<sub>m</sub>/G* *B<sub>b</sub>7* *E<sub>b</sub>*

I'VE DONE MY CHOOSIN'. I CAN'T BE LOSIN'. I'VE GOT THE FI-JI BLUES.

HEARTS WILL TURN E - TER - - - NAL - LY.

3395

RECORDED BY WILBUR SWEATMAN'S ORIGINAL JAZZ BAND, ON COL. A-2775 IN 1919.

"SLIPPERY" (A) F



I GUESS YOU'VE HEARD A-BOU' MISTER JAZZ AND THE

HONKY-TONKY TUNES HE USED TO PLAY. BUT I HAVE FOUND A

FELLER THAT HAS WHAT IT TAKES TO SHAKE YOUR WEARY BLUES A-WAY. TALK A-

BOU' MUS-IC MAS-TERS UUST GO DOWN TO THE HAZZ AND YOU'LL

FIND OUT THAT KEL-LY IS THE KING-OF-THEM ALL. FOR, THE MIN-UTE THAT HE

STARTS IN TO PLAY EV-RY-BO-DY IN THE PLACE BE-GINS TO SWAY. KEEP IT UP, KEEP IT UP, DON'T YOU

WANT TO STOP. LORDY, HOW YOUR TROMBONE'S MOANING AND A-SWEEZIN' AND A-GRADAWAY! DON'T YOU LET IT

DROOP. LET HER GO, NICE AND SLOW, ON A RAG-GY STRAIN. YOU CAN HAVE AN-Y THING YOU CHOOSE,

IF YOU'LL UUST PLAY THE BLUES, OVER AND O-VER A GAIN. (INSTR.) OCTAVES

SLIDE, TRB. SOLO KELLY, SLIDE, TRB. SOLO

WHEN YOU START JAZZ-IN' ON YOUR LOVIN' TROMBONE, YOU'D MAKE A QU-A-KER SHAKE IN'R

SIL-VERS AND HOME. EV-ER RE-FUSE TO PLAY THE TROM- BONE BLUES.

MED. TWO-BEAT

# THE IRISH BLUES

WORDS BY J. BRANDON WALSH (1915)  
MUSIC BY ERNIE ERDMAN

B $\flat$  F $^7$  B $\flat$

F $^7$  D $^7$  Gm Gm D $^7$  Gm F/A C $^7$ /G

FIGHTED RACE. TO EVERY WAR YOU'LL FIND THE IRISH SOLDIER. NO MATTER WHAT THE

F C $^7$ /G F/A C $^7$ /G F C $^7$ /G F/A C $^7$ /G F C $^7$ /G F/A C $^7$

FIGHT'S A-BOAT, SOME IRISHMEN GO MARCHING OUT. AND IF THEY CANNOT FIND A WAR, THEY START ONE OF THEIR

F / /  $\pi$  C $^7$  E $\flat$ m $^6$  F / F $^7$  / C $^7$  E $\flat$ m $^6$  F / F $^7$  / D $^7$ /A D $^7$  D $^7$

OWN. NEAR FAR OFF DUBLIN BAY POOR MARY ANN O' SHEA IS GRIEVING FOR HER

C $^7$ /G C $^7$  C $^7$ /G C $^7$  F $^7$  / /  $\pi$  B $\flat$ m $^6$  D $^7$ /A  $\pi$  Gm Gm $^7$  G $^7$  C $^7$ /E C $^7$ /G

SOLDIER BOY AND MOANING ALL THE DAY. OH! OH! OH, I'VE GOT THOSE DARN OLD I-RISH

C $^7$  D $^7$  Gm D $^7$  Gm D $^7$  Gm C $^7$ /G G $\flat$  $^7$  F $^7$  Cm $^7$  F $^7$

BLUES: THE NEAREST KIND, THE GREENEST KIND, THE KIND YOU NEVER LOSE. I DON'T KNOW WHAT THE

Cm $^7$  F $^7$  F $^7$  B $\flat$  F $^7$  B $\flat$  / /  $\pi$  C $^7$ /G C $^7$  F / F $^7$  / C $^7$ /G C $^7$

WAR'S A-BOAT, OR WHERE MY DINNY WENT. BUT I KNOW I NEED HIS KISSES, AND THE LANDLORD NEEDS THE

F $^7$  / /  $\pi$  B $\flat$ m $^6$  D $^7$ /A  $\pi$  Gm Gm $^7$  G $^7$  C $^7$ /E C $^7$ /G C $^7$  F $^7$  F $^7$  F $^7$  C $^7$ /G

RENT. OH! OH! OH, THERE WAS NO NEED FOR HIM TO ROAM. HE COULD HAVE HAD HIS

F/A G $^{\sharp}$  F/A E $\flat$  $^7$ /B $\flat$  D $^7$ /A D $^7$ /E $^{\sharp}$  D $^7$   $\pi$   $\pi$  Gm Gm Gm $^7$

FIGHTING HERE AT HOME. I'M A-FRAID HE'S FIGHTIN' WHERE THE BATTLE'S HOT, AND HE

F C $^7$  F/A G $^{\sharp}$  F/A F $^7$  B $\flat$

MAY BE COMIN' HOME TO ME "HALF SHOT." THAT'S WHY I'VE GOT THOSE DARN OLD I-RISH BLUES.

# THOSE JUAREZ BLUES (TRISTESAS DE JUAREZ)

WORDS BY CLARA ARMISTON MOODY

MUSIC BY BERT BEYERSTEDT

TEMPO DI SPANOLEO DE BLUES (QUASI TANGO)

1919

("and his violin")

OF WINDONA, MINNESOTA

IN JUAR-EZ, ON THE BORDER OF OLD MEX-I-CO THE LAND OF  
 -ES-TA, WITH ITS LURING WAYIS CALL-ING ME TO CAST MY LOT

THE MAN-AN-A WHERE THE CAC-TUS GROW. WHERE THE ROULETTE GAME IS KING,  
 ON THE WHEEL WHERE FORTUNE HOLDS THE KEY. I KNOW I'M SURE TO LOSE,

AND THE BOOZE 'N' DICE 'N' EV-'RY-THING MAKE LIFE WORTH LIV-ING EV-'RY  
 BUT I FIND I SIMPLY CAN'T RE-FUSE. THAT'S WHY I

DAY. THE FI- HAVE THOSE JUAREZ BLUES. OH PLAY FOR

ME THOSE JUAREZ BLUES. THEY SPEAK TO ME, THOSE JUAREZ  
 -GAIN THOSE JUAREZ BLUES. THEY CAUSE ME PAIN,

BLUES, OF HOW I SAW MY MON-EY GO. I HUNT-ED HIGH AND

LOW TO FIND A FRIEND, TO MAKE A RAISE, TO ON-LY HEAR HIM ANSWER "NO!" OH, PLAY A-

CODA THOSE JUAREZ BLUES. AND WHEN I WAKE UP NEXT DAY, JUST

TAKE THAT "SUFF" A-WAY, AND PLAY FOR ME "THOSE JUAREZ BLUES."

D.S.  
al  
ff

3398

TEMPO DI BLUES

# BARBARY COAST BLUES

SPENCER WILLIAMS (A.S.C.A.P.) (1937)

HOP A-BOARD MY DREAM SHIP,  
YOU'LL ENJOY THE GLA-MOUR

C7 G#° C7/G C7 F Bb7 F F#° 1. C7/G Gm7 C7/G

LET'S GO ON A DREAM TRIP, SAILIN' FOR THE GOLDEN GATE.  
OF ITS PAN-A-RA-MA. TAKE A CHANCE, DON'T HES-I-TATE.

WHERE THE LIGHTS OF FRISCO

C7 F F# F# F# F#° 2. C7/G C C#°

AND THE NIGHTS OF BLISS GO LIKE A MER-RY-GO-ROUND.

LIGHT YOUR MAR-I-JUAN-A,

G7/D 1 1 G7 C Db7-9 C7 F Bb7

I'LL SAY ON MY HON-OR, THAT WE'RE HAP-PI-NESS BOUND.

BAR-PA-RY COAST, BAR-BA-RY COAST,  
REAL WESTERN DAYS - HAUNT ME ALWAYS.

F Am7 D7 1. G7

THAT'S THE PLACE IN SAN FRAN-CIS-CO I LOVED THE MOST. WHERE CARE-FREE LIFE, FAR FROM  
LET ME GO ON SHOUTIN' KEEP ON SINGIN' ITS PRAISE.

C7 Bb° Dm7/A / Ab° / Gm7 / C9 / 2. D7 G7

TOIL AND STRIFE YOU CHOOSE, - CAN'T LOSE. THOSE I JUST CAN'T RE-FUSE, - 'CAUSE I'VE

G9 Bb9 3 F F7/Eb D° Bb9/b F/C 1 F FINE E7/Bb

GOT THOSE LONESOME BAR-BA-RY COAST BLUES. (UNSTR.)

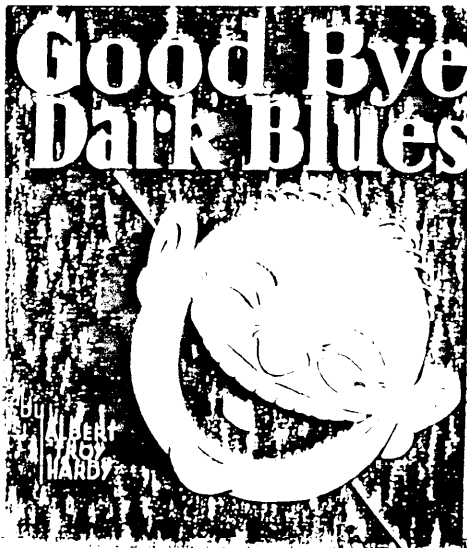
F/C INTERLUDE C7 1 F E7/Bb F/C C7 F F7/Eb D° Bb7

UNIS C7 G7 C7 F/A Ab7 Gm7 C7 cym. D.S. al.

RECORDED BY JOE DANIELS and his "HOT SHOTS IN DRUMSTICKS"  
ON PARLOPHONE F-1187 AT LONDON IN 1938.

3399

SLOW DRAG (SING BOTH VERSES)



(1933)

SONGS THAT MEAN YOU

1. HO EV-'RY-BO-DY! BACK TO HAP-PI-NESS,  
2. SOR-ROR AND SIGH-ING? FAD-ING MEM-O-RY,

FAREWELL TO DARK BLUES. OH WHAT A LIFE! DARK WAS THE DAY - AS JUST A-BOUT GONE. NOW WE'RE CLIMBING BACK, UP ON THE TOP, TO

DARK AS THE NIGHT. WE HARDLY COULD TELL - THE WRONGS. FROM RIGHT. BUT BET-TER DAYS. OUR FUTURE LOOKS BRIGHT IN MAN-Y - WAYS. AND

NOW A NEW DAY DAWNS. (YES SUH) WE WILL ALL BE HAPPY A - LIFE IS SWEET ONCE MORE. (YES SUH) SHOUT IT BROTHER, 'HALLE - LU-

-GAIN. - So COME EV-'RY-BO-DY, SING YOUR HAP-PY SONG!  
-JAH! - So LOVE EV-'RY-BO-DY, SING YOUR HAP-PY SONG!

**CHO.**  
GOOD-BYE WOR-RY. SO LONG SORROW. GOOD-BYE DARK BLUES. AND DON'T YOU

EV-ER COME A-GAIN TO BOTH - ER ME. 'CAUSE I'M A-TELL-ING YOU: GOOD-BYE

DARK BLUES, GOOD-BYE, GOOD-BYE. AND WOR-RY AND TROU-BLE: FARE - -

-WELL. **BASS 16L.** GOOD-BYE. DARK BLUES, YOU BETTER STAY

A - - - WAY. (ROLL Dm chord)  
(RUMBLE: LOW BASS)