

# THE TULSA BLUES

WILLARD ROBISON (1918) *SLOWLY* I KNOW A MAN WHO HAS A BAND, A JAZZ

F Dm6 C7 F C7m F7 A Bb / Bb Bbm F/C / F

BAND IN TUL-SA TOWN... PLEASE BE-LIEVE ME, THAT MUS-IC MAKE A RAB-BIT WHIP A

F / / F / / G7 / / F Gm F7 / F7

HOUND. HE HAS A TUNE A JAZZ CROON IT SIMPLY SAT-IS-FIES MY SOUL. THEY CAN

Bb Bb Bb C F F7 Bb D Db7 C7 F CHO.

PLAY IT MORE WAYS THAN A MONKEY CAN CLIMB A POLE, OH,

F F7 Bb Bbm

THOSE TUL-SA 'BLUES! HEAR THAT FEL-Low BOUNCE UP-ON AN' POUNCE UP-ON A

Db / / F/C / / C C7 F Gm7 F/A Bb

CHORD, LORD. THAT GUY WITH THE SAX-O-PHONE PLAYS AN OBLI-GATO TO THE

F7 G7 C7 C#m Gm7 C7 F

SLIDE TROM-BONE. AND THE DRUMMER, HE IS A HUMMER, TOO. THERE'S VERY FEW JUST LIKE HIM. OH,

F F7 Bb Bb Gm F° A/E A A/E D7

THAT MEL-O- IDY, SOMEHOW I CAN'T RE-FUSE. THERE NIN'T NO USE. IF YOU

D7/A D7+ D7 D7/A D7+ G7 C7 Ab+

EVER COME DOWN TO TULSA SOME DAY, DON'T FORGET TO HEAR THAT JAZZ BAND PLAY. PLAY THOSE WEARY,

C7 Ab+ G7 C7 F / C7 F

TAN-TA-LIZ-ING BLUES: THE TULSA BLUES. BENNY MOTEN'S KANSAS CITY ORCHESTRA (w/ HARRY COOPER & HARLAN LEONARD) ON OKEH 8184 IN 1924

3401

(EDITED)

A DIFFERENT SONG WITH THE SAME TITLE  
RECORDED BY BOTH BESSIE SMITH & F. HENDERSON.

—INSTRUMENTAL—

(1916)

# MONEY BLUES

Fox Trot  
by  
HUGO FREY



price 30 cents  
NO DISCOUNT

FOX TROT [A] F F<sup>o</sup> C7 F Db7 2

1. F Bb7 Ab7 C7/G

2. F A7/E E7 Am Dm/A Am Dm/A

Am Dm/A Am D7 Gm Em/G Gm Cm/G Gm C/Eb

A7 Gm6 A7 Gm6 A7 C7/B [B] 8

F F7 F#0 C7/G C7#9

D7 G7 C7 F [FINE] [C] A7 / Bm7 A° A7 ~ ~ Dm 2

C7 Dm7 C C7 ~ ~ Fm 2 [D] G7/D G7 G7/B F/C F/C D7/A

Gm E7 Db ~ ~ [D.S. al FINE]

TEMPO DI BLUES

**SLEEPY BLUES** Em Em B7 Em

DEWEY BAIRD, BILLY SMYTHE,  
& J. FORREST THOMPSON (1943)

THAT NEW SEN-SA-TION'S ALL THAT'S IN MY MIND.

Am Am E7 Am D7 D7 / D#0

I SAW IT 'ROUND THE MASON DIX-ON LINE. — IT'S DANCED FROM MIDNITE 'TIL THE BREAK OF DAY,

A7/E Eb7+ D7 / D7 D7 G G/D B# F#7

IN EV-RY CAB-A-RET. — WHEN YOU'RE SLEEPY AND YOU SHOULD BE IN YOUR BED, SOME ONE STARTS THE

SLEEPY BLUES - CONT.

JOY. YOU WAKE UP BRIGHT, YOUR FEET GET LIGHT. HERE'S ONE DANCE YOU'LL ENJOY. BOY!

**CHO.**
  
  
 YOU ROCK YOUR SWEETIE, SWAY HER TO AND FRO. LOCK YOUR KNEES TO-GETHER, WHILE YOUR FEET MOVE SLOW.

YOUR DANCING HAS THAT OR-I-EN-TAL STYLE, THERE JAZZIN' ALL THE WHILE. "PLEASE GO 'WAY AND

LET ME SLEEP. THAT'S THE KIND OF MEL-O-DY TO ROCK YOUR BABY TO. YOU FEEL A THRILL YOU'D ALWAYS

LIKE TO KEEP WHEN YOU DANCE A-WAY THE SLEEP-Y BLUES.

THE "FIVE HARMANIACS"  
ON BRUNSWICK TOOZ ('27)

**OLD MAID BLUES**
  
 WORDS BY WEB MADDOX (1943)
   
 MUSIC BY DAVID EUJON (1943)

1. GETTING OLD:
   
 2. I'M IN-FORMED:

TWENTY-FIVE TO DAY I'VE BEEN TOLD.
   
 MAR-RIED LIFE IS SOME TIMES A STORM.

DON'T LIKE SIT-TING, CATS OR KNIT-TING. NO!
   
 BUT I DO NOT CARE FOR SIM-PLE LIFE.

WANT A MAN TO KEEP ME ON THE
   
 RATH-ER HAVE A LIT-TLE MAR-RIED

**CHO.**
  
  
 OH IF YOU WANT ME, OH IF YOU'LL HAVE ME, JUST COME AND
   
 CROSS YOU, I'LL NEVER BOSS YOU. I'LL NEVER

TAKE ME, JUST COME AND MAKE ME O-BEY YOU AND DO AS YOU
   
 GRIEVE YOU, I'LL NEVER PEEVE YOU. I'M NOT BOLD, JUST

CHOOSE.
   
 I'LL NEVER GOT THE OLD MAID BLUES.

**C**
  
 OPTIONAL REPEAT TO THE SECOND VERSE & THEN CHORUS.

JAMAICA GINGER BLUES MED. SLOW



(PUBLISHED IN PAWBUSSKA, OKLA.)

F Dm<sup>b</sup> C<sup>7</sup> F C<sup>7</sup><sub>sus</sub> F

I AM FEELING AWFUL LONESOME. I AM FEELING AWFUL

F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m F Gm<sup>b</sup> G<sup>b</sup> A<sup>b</sup> B<sup>b</sup> A<sup>b</sup> F

BLUE. I'M UP A-GAINST THE REAL THING AND I DON'T KNOW WHAT TO

C<sup>7</sup> F Dm<sup>b</sup> C<sup>7</sup> F F<sup>o</sup> F F<sup>o</sup> C<sup>7</sup>

DO. FIRST THEY DIDN'T WOR-RY ME, WHEN THEY KNOCK'D OUT ALL THE

F E<sup>b</sup> G<sup>b</sup> G<sup>7</sup> C A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

BOOTLE. BUT WHEN THEY STOPPED THE SALE OF "JAKE", I TOOK CA-MAI-CA GINGER

CHO. (WITH PLENTY OF "BLUE")

C<sup>o</sup> C<sup>7</sup> F A/E Dm F<sup>o</sup> C<sup>7</sup> F C<sup>7</sup> G<sup>b</sup> F<sup>3</sup>/A F<sup>7</sup>

BLUES. I'VE GOT THE BLUES, I'M AWFUL BLUE, I'M FEELING JUST LIKE I COULD CRY. IT SIMPLY

B<sup>b</sup> B<sup>b</sup>m<sup>6</sup> F F/A A<sup>b</sup>7 G<sup>7</sup> C

BROKE MY HEART WHEN WE HAD TO PART, WHEN I HAD TO TELL OLD "JAKE" GOOD-BYE. NOW YOU CAN

F A<sup>b</sup>/E A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> D<sup>b</sup>7 C<sup>7</sup> F D<sup>7</sup>

HAVE YOUR WHISKEY, BEER AND WINE, BUT JUST A LIT-TLE BIT OF "JAKE" FOR MINE. I GOT THE HEART BREAKING,

G<sup>7</sup> G<sup>b</sup>/B C<sup>7</sup> F C<sup>7</sup> F

HEAD BURST-ING, JA-MAI-CA GIN-GER BLUES. (AWFUL BLUES!)

**FIRESIDE BLUES**  
BY HAROLD DIXON (1921)

LAMENTOSO

Ab Ab+ Ab<sup>6</sup> Ab+ Ab Ab+ Ab<sup>6</sup> Ab+ 1. B<sup>b</sup>7 Eb<sup>7</sup> Ab

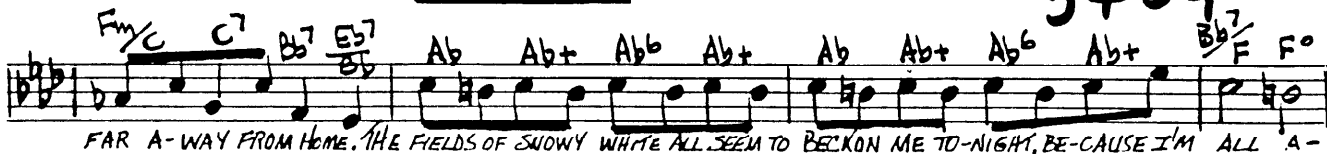
I RE-GRET THE DAY I LEFT MY OLD KEN-TUCK-Y HOME, BE-CAUSE I'M SAD AND BLUE.  
I RE-GRET THE DAY I LEFT THE FIRESIDE JUST TO ROAM. BUT NOW THOSE

2. B<sup>b</sup>7 F<sup>o</sup> E<sup>7</sup>-5 Eb<sup>7</sup> Eb<sup>7</sup> Ab Ab+ Ab<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

DAYS ARE THROUGH. THINGS ARE MIGHTY DIFF-'RENT, WHEN YOU START TO ROAM. LIFE IS JUST A BAT-TLE,

FIRESIDE BLUES - CONT.

3404

*Fm/C C7 Bb7 Eb7*  


FAR A-WAY FROM HOME. THE FIELDS OF SNOWY WHITE ALL SEEM TO BECKON ME TO-NIGHT, BE-CAUSE I'M ALL A-

*E7s Eb7 CHO. Ab Ab7 Db Ab Db*  

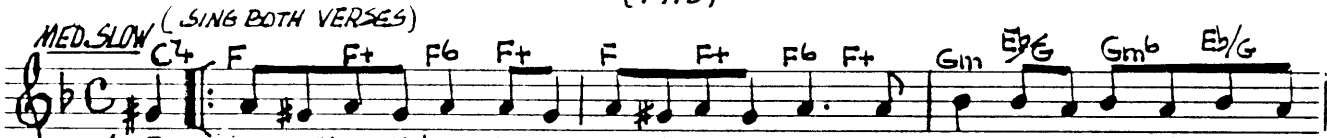

-LONE. I'VE GOT THE FIRE-SIDE BLUES, FOR MY OLD KEN-TUCK-Y HOME. DON'T YOU WEEP NO MORE, MY GRIP ALL PACKED, AND THERE AN'Y NO TIME TO LOSE. IT'S THE ON-LY CURE I

*Ab G7 1. Bb7 Bb7 Eb7 2. Bb7 Eb7 Ab*  

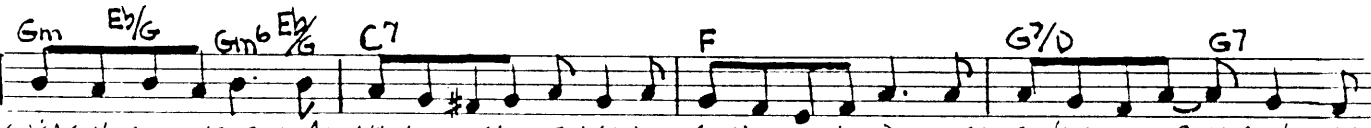

MAM-MY. NO MORE WILL I ROAM. I GOT MY FIRE-SIDE BLUES.

DE WASH TUB BLUES

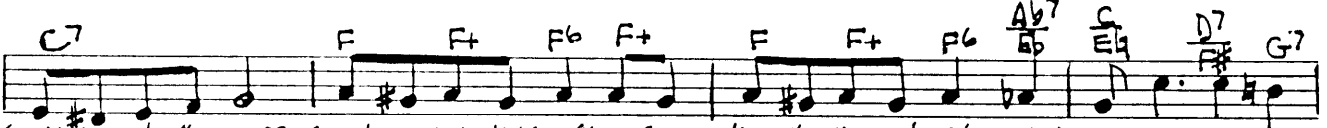
LYRICS BY OLIVIA FARISS DINKINS (1918) MUSIC BY CHARLES M. SMITH

MED. SLOW (SING BOTH VERSES)  
*C7 F Ft Fb Ft F Ft Fb Ft Gm Eb/G Gmb Eb/G*  


1. I WASHED THAT WOMAN'S CLOTHES AND I HUNG 'EM ON THE LINE. MY BACK MOST A-BREAKIN', I WAS  
 2. I TOOK MY SELF BACK HOME, 'AND I WORRY ALMOST SICK. MY OL' MAN COME FROM 'NORK, AND I

*Gm Eb/G Gmb Eb/G C7 F G7/D G7*  


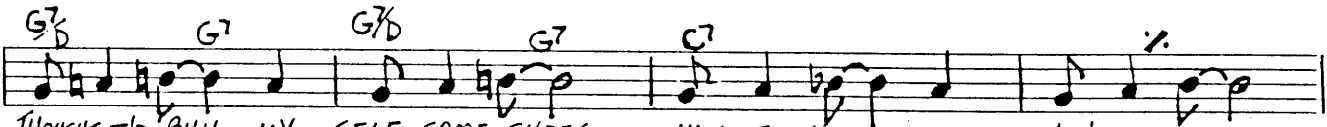
SWEA'IN' ALL THE TIME. AND WHEN I GOT 'EM FINISHED, I TOOK 'EM TO HER DOOR. SHE FUSS'D AND SHE QUAR-REL'D, AND I HIT HIM WITH A BRICK. HE HAD AN AW-FUL NERVE TO HAVE ON THAT VERY SHIRT. AND, MERCY MY CHILD, -

*C7 F Ft Fb Ft F Ft Fb Ab7 C Eb D7 F# G7*  


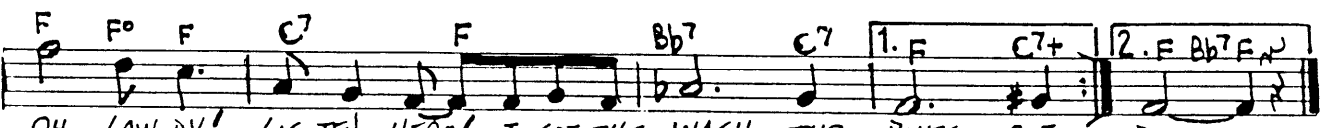
SLUNG 'EM ON THE FLOOR. CLAIM'D THEY WERE'N'Y ALL THERE. SAID I KEPT HER HUSBAND'S SHIRT AND LEFT IN ALL THE DIRT FOR THE DIRT. NOW I GOT TO SUFFER. I THINK IT IS A SHAME: THAT MAN, HE IS TO

*C C7 CHO. F F C7 F F/c F Db7 F/c F*  


DIRT. BLAME. OH, LAW-DY! LIS-TEN HERE! I'M MIGHTY WEAK, YOU HAVE TO COME RIGHT NEAR.

*G7 G7 G7 G7 C7*  


THOUGHT I'D BUY MY-SELF SOME SHOES, NOW I KNOW IT AIN'T NO USE.

*F F C7 F Bb7 C7 1. F C7+ 2. F Bb7 F#*  


OH, LAW-DY! LIS-TEN HERE! I GOT THE WASH-TUB BLUES. 2. I BLUES.

3405



IN TWO

$E\flat 7$   $Gm$   $D7$   $Gm$   $E\flat 7$   $Gm$   $D7$   
 I'M A MAN WHO'S FOND OF PEACE. BUT I'M WARNING THE PO-  
 $Gm$   $D7$   $Gm$   $D7$   $Gm$   $D7$   
 -LICE TO GET READY FOR AN-OTHER WAR, IF A  
 $Gm$   $Gm7$   $A7$   $E\flat 7$   $D7$   $E\flat 7$   $D7$   $E\flat 7$   $Gm$   $D7$   
 CER-TAIN SONG DON'T CEASE. OH I'VE SUFF-ERED LONG E-  
 $Gm$   $G7$   $G7$   $Dm7$   $G7$   $Em$   $Gm$   
 NOUGH FROM THAT VO-DO-DO-DO STUFF. SO LISTEN BOYS: CUT  
 $Gm7/F$   $A7/E$   $E\flat 7$   $D7 / Am7 D7$   
 OUT THE NOISE, OR I'LL START GET-TING ROUGH!

CHO.

$Gm$   $Gm7$   $C7$   
 STOP PLAYING THAT CRA-ZY THING: CRA-ZY WORDS WITH THE CRA-ZY SWING. I'VE GOT THOSE  
 STOP SAYING THOSE CRA-ZY RHYMES! GEE I'VE HEARD 'EM A MIL-LION TIMES!  
 $G\flat 7$   $F7$   $B\flat$   $D7 / Am7 D7$   $A7/E$   $A7$   $A7/E$   $A7$   $D$   $E\flat 7/D\flat$   
 VO-DO-DO-DE-O BLUES. I'VE GOT A FORTY-FOUR THAT I'LL USE, IF  
 $D$   $E\flat 7/D\flat$   $D$   $G7$   $Em$   $Em7$   $A\flat$   $Gm$   $Em7$   $F7$   
 YOU RE-FUSE. ALL NIGHT LONG I HEAR THAT SONG UP-ON MY RA-DI-O. IN CAB-A-RETS AND  
 $F7$   $B\flat$   $Em$   $E\flat 7$   $D7$   $Gm$   $D7$   $Gm$   $G7/F$   
 AT THE PLAYS THEY VO-DO-DO-DE-O. I HATE IT! THAT DARN RE-FRAIN IS  
 $Em/E\flat$   $G7$   $Em$   $E\flat$   $E\flat$   $B\flat/F$   $D7/F\sharp$   $Em$   $Fm7$   $G7$   $C7$   $F7$   $B\flat$   
 DRIVING ME IN-SANE. STOP! PLEASE! HELP ME LOSE THOSE VO-DO-DO-DE-O BLUES.

CALIFORNIA RAMBLERS (A. ROLLINI)

- ED KIRKEBY ON THE VOCAL -  
ON COL. 1038-D IN 1927.

IRVING KAUFMAN ORCH.

(ARTHUR SCHUTT, PIANO)  
ON HARMONY 424-H (1927)

VARSITY EIGHT (ADE LINCOLN), TRB -

STAN KING, DRS - ADRIAN ROLLINI, BS. SAX)  
ON CAMEO 1209 IN 1927.

VOCAL BY VAUGHN DE LEATH

(W/ EDDIE LANG & RUBE BLOOM)  
ON OKEH 40844 ('27)

3406

DEDICATED TO  
KINSTON, N.C.

INSTR.  
FOX-TROT [A]

# THE TAR-HELL BLUES

J. TIM BRYMAN  
(ARR. EUGENE PLATZMANN) (1915)

Chords: Cm, Gb, B7/F#, Em/G, A7, Bbm6, G7/B, E7, A7, D7

Chords: 2. G/B, G, Eb7, G/D, D7, G, B, G, E7, Am, Eb7, D7, G

Chords: Em7/G, G#, D7/A, D7, F#, G, G, E7, Am, Am6, G7

Chords: B7, C, Bbm6, G/D, Eb7, G/D, D7, G

Chords: G/B, G/D, G, Eb7, G/D, D7, G, G7, Dm7, G7, G7

Chords: G7, C7, F, Fm, C, G7

TRIO

(BS: A G F E D G)

Chords: C, Am, C, Am, Dm, G7, C, E, A7, D7

Chords: G7, C, FINE, G7/B, E7

OCTAVES

Chords: E7, Am, C, Eb7, G/D, Eb7, Am7, D7, G, G7, Dm7

OCTAVES

Chords: G7, G7, G7/B, G7

D.S. al FINE

(BS: A G F E D)

# 3407

MED. FAST

## ALIMONY BLUES

LYRIC BY RENNOLD WOLF  
MUSIC BY A. HIRSCH (1918)

IN ME YOU SEE THE DEEPEST DEPTHS OF AB-JECT & GLOOM.

I'M JUST A-BOUT AS JO-L-LY AS A CHURCHYARD TOMB. FIVE DIF-F'ERENT A WIFE I'VE

WED. — AND THEN, IN TURN, EACH ONE I'VE SHED. IT'S ALWAYS HAIL TO THE BRIDE, BUT HELL TO THE

CHO. BROOD. — I'VE GOT THE AL — — — I — MO — NY BLUEZ. FROM PAY-ING MAT — — — RI — MO — NY DUES.

2. YOU'LL FIND YOUR BANK-ROLL SPRINGS AN AW-FUL LEAK, WHEN YOU HAVE TO PAY FIVE WIVES EACH WEEK. I'VE GOT THE

AL — — — I — MO — NY BLUEZ.

## DEEP IN THE BLUES

WORDS BY GEORGE WHITING (1931)  
MUSIC BY ALBERT VON TILZER

SLOWLY AN-OTH-ER DAY HAS PASSED A-WAY, I DON'T KNOW WHAT TO DO. A LONELY ROOM, A NIGHT OF GLOOM, AN-OTH-ER DREAM OF YOU.

1. I WISH YOU'D STOP FOOL-IN' 'ROUND MY HEART. 2. ON-LY TO FIND IN THE

MORN-ING, WE'RE STILL FAR A-PART. THE ONE I WANT I'LL TELL THE WORLD THE BIRDIES SING DON'T SEEM TO WANT ME. IT'S NOW OR NEV-ER. AND TRY TO CHEER ME

THE OTHER KIND A LOVE LIKE MINE BUT LOVE'S A THING ALL SEEM TO HAVNT ME. WHILE EV-'RY-BO-DY IS HAP-PY, I'M DEEP IN THE

BLUES. BLUES. I'VE TRIED MISTER MOONLIGHT. I GUESS I DON'T LIVE RIGHT.

NO HOPE FOR ME, NO SYM-PA-THY. NOTHIN' BUT LONESOME NIGHTS.



CODA

G Dsus G

BLUES...

**GENE KRUPA ORCHESTRA ON OKEH 5961**  
 (VOCAL BY IRENE DAY) IN 1940.

**THE BLUES DON'T CARE WHO'S GOT 'EM** <sup>(\*EASY TWO\*)</sup>

WORDS & MUSIC BY VIC ABRAMS and MURRAY BERLIN (1957) THE BLUES DON'T CARE WHO'S SOME-ONE'S HEART IS

E7 E7-5 A7 A7b9 Dim Dim7

LOT 'EM BRO-KEN, THE THE BLUES DON'T CARE WHO CRIES. AND THE NIGHTS DON'T CARE WHO'S LONE-LY, OR WHOSE TEARS ARE IN WHOSE EYES. WHEN

C9 F#m7 F6 Bb bb/F E7-5 G#m7 A7+ A7 D.C.

**CODA** A7b9 A7 Dim Dim7/F D7/F# D7 A° D7 G#m7 Gm

NOT TO BLAME, 'CAUSE THE BLUES DON'T CARE WHO'S GOT 'EM,

G#m7/F Dim A7 Dm / E7-5 A7sus Dim6

SO THEY UUST ADD-ED MY NAME.

**CHASIN' THE BLUES**  
 BOB GREEN, AL BERNARD & AL PIANTADOSI (1920)

MED. FOUR BEAT Eb7 Bb7 Eb

I JUST HEARD OF A NEW IVANCE RIGHT FROM HONK-Y TONK TOWN.

Eb Eb/G Gb7 Bb/F G7 C F7 Bb7

IT'S A BIRD OF A BLUE DANCE THAT IS EAIN-ING RE-NOWN. IF YOU'RE DANCING MAD,

CHQ. Bb7 C7 F7 Bb Bb7 / Eb

TAKE YOUR PEN AND PAD, AND UUST CO-PY THIS DOWN: BRING YOUR BA-BY CLOSE UP TO YOUR CLIMB RIGHT ON YOUR TOES AND DO IT

SIDE. NEAT. Bb7 C7 F7 1. Cm7 F7 Bb7 Bb° Bb7 Em/G A°

FALL IN-TO A SLOW AND EASY STRIDE - SWING RIGHT A-LONG WITH THE MEL-O-DY. HOP-STOP, SHUFFLE TO THE RIGHT AND THEN RE-

Bb7 Eb 2. F7 Bb7 Cm Eb7/Bb A° D7 Gm Gm7

THEN YOU KNOCK YOUR KNEE. -PEAT- AND IF YOU WANT TO MAKE IT A HIT, SHAKE YOUR

C7 Bb7 Bb° / Bb7 Cm F7 Bb7 Eb

SHOULDERS A BIT. Do it UUST AS OFTEN AS YOU CHOOSE. THAT'S THE DAVE CALLED CHASIN' THE BLUES.

3409

TEMPO DI BLUES

# The BATHING BEAUTY BLUES

Lyrics by Andy Lawrence



Melody by Ray Cooper

G A7 D7 G A1 D7 G  
THERE'S A NEW TUNE IN TOWN, SPREADING ALL A-ROUND,  
E7 D7 G B7  
CALLED THE BATHING BEAUTY BLUES. MEN ARE HUM-MINK-IT,  
E11 Em7 A7 B7 A7 D  
JAZZ BANDS STRUM-MING IT, DANCERS WEARING OUT THEIR SHOES.  
A7 D7 G A7 D7 G  
GOLFERS PLAY NO MORE. YOU'LL FIND 'EM AT THE SHORE. YOU  
E7 D7 G D D7  
JUST CAN'T CHASE 'EM HOME. FOR WHEN THE BATHING GIRLS ARE

D D7 B7 A7/E E7-5 D7 A11 D7 CHO. B7/F# E11 B7 E11 E11  
ON PA-RADE, YOU CAN HEAR THE WILD WAVES MOAN: I'VE GOT THE BATHING BEAUTY BLUES, THE KIND OF

G7/D G7 G7/D G7 C7 % G  
BLUES THAT ROCK YOU LIKE A SHIP AT SEA: THE BATHING BEAUTY BLUES. SOUND NIGHT, GOIN' TO ME.

G 1 1 2 D7 All. F7 D7/F# D7 G G7 C E11 G7/D G  
THEY KEEP THE MEN FROM SWIMMIN', LOOKIN' AT THE WIMMIN' IN THEIR COAT OF TAN.

E7/C# B7/F# G7 E7/E# E7 A7 A7/E E7-5 D7 G7  
BIG FAT LADIES, EVEN LITTLE BABIES PLAYING IN THE SAND. BATHING BEAUTIES WITH

G7 C % A7 E11 A7 E11 A7/E#  
BIG BROWN EYES. LONG ONES, SHORT ONES, AND EV-RY SIZE. STROLLING UP AND DOWN, TO SAT-IF-IFY THE

D7 OR SPOKEN G7 %  
CROWD! (what da ya think they went the one-piece suits for?) FOR-TY FEL-LAS DROWN'D YES-TER-DAY:

C G/G C G/E E7-5 A G B7/F# D7/F# E7 E11 E7 D7  
LIFE 'ARD LOOKIN' THE OTHER WAY! GO DOWN TO AN-Y BEACH YOU CHOOSE, YOU'LL GET THE BATHING BEAUTY

G Dsus G7  
 BLUES.

CHARLIE STRAIGHT'S CHICAGO DANCE ORCHESTRA  
 ON PARAMOUNT NO. 20264 IN 1932.

# BLUE NOTE BLUES

SNAPPY &  
 JAZZY

(1922) - INSTRUMENTAL - BILLY JAMES

The musical score consists of ten staves of music in a single melodic line. The key signature has one flat (Bb) and the time signature is 4/4. The score includes various chords such as G7, C7, F7, Bb, Eb, and Ab. Performance markings include accents, slurs, and dynamic markings like 'TRIO'. There are also some handwritten notes like 'CHROM. 6ths 3' and 'BASS 3L'. The score is divided into sections with letters [B] and [C] in boxes. The first staff starts with a G7 chord and a 7/8 time signature. The second staff has a first ending marked '1. C7' and a second ending marked '2. Eb'. The third staff has a first ending marked '1. F7' and a second ending marked '2. F7'. The fourth staff has a first ending marked '1. Eb' and a second ending marked '2. Eb'. The fifth staff has a first ending marked '1. Eb' and a second ending marked '2. Eb'. The sixth staff has a first ending marked '1. Eb' and a second ending marked '2. Eb'. The seventh staff has a first ending marked '1. Eb' and a second ending marked '2. Eb'. The eighth staff has a first ending marked '1. Eb' and a second ending marked '2. Eb'. The ninth staff has a first ending marked '1. Eb' and a second ending marked '2. Eb'. The tenth staff has a first ending marked '1. Eb' and a second ending marked '2. Eb'.

3411

MOD  $\text{to}$

# RODOLPH VALENTINO BLUES

LUCK FROST

(1922)

G Eb7 D7 G / G7 G6  
 PRETTY LITTLE MA-RY BROWN

G Eb7 D7 G G7 C G#0 G/ Eb7 Eb G/D Em6 Eb7  
 NEVER CARED TO GO A-ROUND WITH AN-Y VIL-LAGE FEL-LONS. IT SEEMS SHE ALWAYS TURN'D THEM

D7 G Eb7 D7 G / G7 G6 G G/ D7/F# G Gb+FE A7  
 DOWN. BOYS ALL USED TO WONDER WHY. SO THEY PEEK'D IN ON THE SLY. AND SAW HER SITTING

D7 E A7 D D0 D7 n CHO. D7  
 WITH HER KNITTING. THEN THEY HEARD HER SIGH: OH MISTER RO - DOLPH VAL - EN -  
 PLAY - ING HEA - VY

D7 G G/D  
 - TI - NO, I KNOW I'VE GOT THE RODOLPH VALENTINO BLUES. AND WHEN YOU COME UP - ON THE  
 LOV - ER, OUT ON THE DESERT OF SA - HARA IN "THE SLEIK" JUST THINK OF ALL THE GROUND YOU

Eb7 G/D Eb7 G/D Eb7 G/D G D7  
 SCREEN, OH! YOU'RE SO RO - MAN - TIC I GO FRANTIC AT THE VIEWS. YOU'VE GOT A WAY OF MAKING  
 COV - ER: I SAW YOU

D7 G G/D D7 G A7/E A7  
 LOVE, THAT WAL - LY REID KNOWS NOTH - ING OF. AND THE LADY THAT YOU'RE WOO - ING

A7/E A7 E A7 D7 D.S. al f  
 DON'T KNOW WHAT YOU'RE DO - ING. YOU MUST HAVE TAKEN LESSONS FROM A TURTLE DOVE. I SAW YOU

**CODA**  

 Eb/G G Eb/G B/F# B7 n E E7  
 MAKING LOVE IN "FRISCO" THAT SAME WEEK. BUT WHEN YOU WALK UP - ON THE CUR - TAIN, I'LL SAY YOU

A7 Eb7 G/D Eb7 G/D Eb7  
 CER - TAIN - LY DO KNOW THE KIND TO CHOOSE. THAT'S WHY I'VE GOT THE MOVIE SCENE, OH, THE YOU KNOW WHAT I MEAN. OH! THE

G/D Ein7 D7/F# G  
 RODOLPH VALEN - TI - NO BLUES.

# BITTER SWEET BLUES

JAMES DIETRICH and BOBBY LEWIS (1928)

MOD  $\text{to}$  Eb Ab7 Eb Fin7 Bb7 Eb B7 Bb7  
 I'VE HAD MY SWEET BED OF ROS - ES, I'VE HAD SOME DEEP SCR - ROWS

BITTER SWEET BLUES - CONT.

3412

Eb Eb/Bb Am7-5 D7-9 Gm Gm7 Eb7 Gm/b Cm 3 Gm D7+ / Gm Gb7  
 TOO. I'VE LEARNED TO TAKE ALL THE BITTER AND SWEET,  
 Bb/F Bb/D Db° F7/C F7 Bb / Ebm/Bb Bb° Bb7 Eb E7 F7 CHO. Gb7 F7 E7 Eb7  
 I MUST CON-FESS TO YOU. I'VE GOT THOSE BIT-TER SWEET BLUES,  
 Eb7 Bbm Db C+ Bbm6 Fm / / Fm7 Bb7 3 Eb E°  
 THEY'RE NOT SO TAS-TY. BITTER SWEET BLUES, BOTH NIGHT AND DAY.  
 Fm7 Bb7 Gb7 F7 E7 Eb7 / / Bbm Db C+ Bbm6 Fm / / Fm7 / Bb7 3  
 NEI-ER RE-FUSE, DON'T BE TOO HAS-TY, WHEN SWEETNESS OF LOVE

Bb7 3 Eb Ab7 Eb Eb7 Ab  
 COMES STEALING YOUR WAY. IF YOU SHOULD CHOOSE ONE BON-BON

Gm C7+ Fm / / E° Fm F7  
 SWEET-ER THAN SWEET, NEAT-ER THAN NEAT: MAKE HER YOUR OWN TAKE CARE THAT YOU DON'T  
 Bm° Bb7 Gb7 F7 E7 Eb7 / Bbm Db C+ Bbm6 Fm Abm° Eb/Bb Eb/G  
 LOSE HER. BITTER SWEET BLUES, HOW THEY UP-SET YOU, GET YOU. YOU GET THE NEWS,

Eb7 D7 Db7 C7 Fm7 Bb7+ Eb  
 YOU GET YOUR DUES: THOSE BIT-TER SWEET BLUES.

**AFRICAN BLUES**  
SAM MANNING and FRED HALL (1925)

Bb Bb° F7 Cm E° Bb/F G7 G7+  
 I WAS BORN WAY DOWN WEST INDIES. AND MY LOVING MAMMY TAUGHT ME: LOVE THE FIELDS OF  
 BUT OF LATE I'VE HAD A TEACHING THAT HAS SET MY HEART A-REACHING: FOR A LAND A

C7 F7 Bb 1. Bb Cm 2. Bb F7+ CHO. Bb Bb° Bb F7 F7+ Bb F7+  
 CORN WHERE I WAS BORN. COUNTRY MAN, GEE I'VE GOT THOSE AFRICAN BLUES. COUNTRY  
 LONG WAY A-CROSS THE FOAM...

Bb Bb° Bb C7 B° F/G Ab7 F7/A Bb Cm7 Fm° Ab  
 MAN, 'TIS A BLUES THAT I CAN'T RE-FUSE. THEY SAY SUNNY SKIES UJST HARMONIZE WITH MY

Cm/G C7 F7 Bb Gb7 Bb  
 EB-O-NY SKIN AND MY COAL BLACK EYES. COUNTRY MAN, TRUE, I'VE GOT THOSE AFRICAN BLUES.

3413

MED. SHUFFLE

# FORGET ME TOMORROW BLUES

WORDS and MUSIC BY JOHNNY GLUCK & CARL LAMPL (1953)

Musical notation for the first part of the song, including lyrics and chords.

DON'T WANT THOSE MEET ME TO-DAY  
 HONK-Y TONK

LOVE ME TO-NIGHT, AND FOR- -GET ME TO- MOR- ROW BLUES. DON'T WANT THOSE  
 GIVES YOU THE EYE, YOU CAN END UP AS

MEET ME TO-DAY, THRILL ME TO-NIGHT, AND YOU'LL WRITE ME TO - MOR-ROW

BLUES. TO LOVE A ONE-LOVE MAN AS A LIFE-LONG PLAN: THAT'S THE KIND OF A

LOVE THAT I CHOOSE. FOR WHEN A

DON'T WANT THOSE MEET ME TO-DAY, LOVE ME TO-NIGHT, AND FOR-

-GET ME TO- MOR-ROW BLUES.

**CODA** Bb6 A7 Eb7-5  
 Bb6 F E

FRONT PAGE NEWS.

# WEIRD BLUES

JABBO SMITH (1929)

Musical notation for the second part of the page, including lyrics and chords.

SLOWLY

3

1. Eb Bb7 2. Eb G7 Cm

Cm F7 Bb7 Eb Eb7 Eb

Eb7 Ab 3 Bb7 3 Eb Ab7 Eb TAG F F7

F F7 Bb 3 C7 3 F Bb7 F

JABBO SMITH (TPT-TRB-VOCALS) WORKED WITH CLAUDE HODKINS ORCH. AMONG OTHERS. SMITH, A PROFICIENT PIANIST, ALSO DID SOME JAZZ COMPOSING.

3414

# BLOODY RAZOR BLUES

SPENCER WILLIAMS & FATS WALLER (1924)

Chorus A: Eb Ab7 Eb Eb Ab7

Chorus B: Eb G7 Cm G7 Ab Bb Cm D7 G Bb7 Eb Bb7

Verse: Eb Ab7 Bb7 Eb Eb7 Abm7 Abm7 Bb7 Eb Eb/E°

Bridge: Bb7/F Bb7 Eb Ab7 1. Eb Bb7 2. Eb

THE CHOOCHOO JAZZERS  
BOB FULLER (CL.) PERFORMER  
GRAINGER (PNO) - ON  
AUMX 17071 IN 1924.

# GOOD TIME FLAT BLUES

SPENCER WILLIAMS (1924) MISS LIZ-ZIE GREEN, IN NEW OR-LEANS,

Verse 1: E7 Eb7 Ab Ab B° Bbm7 Eb Ab F7 Eb/F Bb7 E7-5 Eb7

Verse 2: Ab Db Eb7 Ab Ab7 Gb2 F7 Eb7 Eb7 Ab Eb Bb7 Eb Eb°

Chorus: Bb7/F Eb7-5 Eb7 CHO. F7 F7 Ebm6 F7 Bb7 Fm7

1. CAN'T SELL NO WHISKEY, I CAN'T SELL NO GIN.  
2. I CAN'T KEEP OP-EN, SON-NA CLOSE THE SHACK.

Verse 3: Bb7 Fm7 Bb7 Eb7 E7 Eb7 Eb7 Ab Ab Eb°

Verse 4: F7 F7 Ebm6 F7 Bb7 Fm7 Bb7 Fm7 Bb7 Eb7

AIN'T GOT NO MONEY TO BUY MY WINTER COAL.  
THE CHIEF OF PO-LICE DONE TORE MY PLAYHOUSE DOWN.

Verse 5: Eb7 1. Ab G7 / Eb7 2. Ab Db7 Ab

TO SAVE MY DOG-GONE SOUL. I'M GONNA LEAVE THIS TOWN.

RECORDED BY MAGGIE JONES (VOCAL) acc. by  
FLETCHER HENDERSON (PNO) & LOUIS ARMSTRONG  
ON COLUMBIA 14055-D IN 1924.

3415

(♩=188) INTRO

# BULL FIDDLE BLUES

JOHNNY LODDS (1928)

Chord progression: Eb7, Ab, Db7, Ab, Eb7, Ab

Section: **A**

Chord progression: Ab, Ab7, Db, Dbm6, Ab

Chord progression: Eb, Eb7, Ab, Db7, Ab, Eb7

Section: **B** (PNO.)

Chord progression: Ab, Ab7, Db, Dbm7, Ab

Chord progression: Ab/C, Eb°, Bbm7, Eb7, Ab, Db7, Ab, Eb7

Section: **C** ENS. (BAND)

Chord progression: Ab, (BAND) Ab7, Db, Dbm7, Ab, Db7, Ab

Chord progression: D°, Eb7, D°, Eb7, Ab, Db7, Ab

Section: **D** SOLOS (OCCASIONAL BKRD)

Chord progression: Ab7, Db, Dbm7, Ab

Chord progression: Ab, Ab7

Section: **E** ENS. (LAST TIME)

Chord progression: Db, Dbm6, Ab, Eb7

Chord progression: Eb7, Db7, Ab, Db7, Ab

JOHNNY LODDS WASHBOARD BAND  
VICTOR 21552 (1928)



**DIET**

# MOJO BLUES

TOMMY LADNIER  
(1925)

3416

$\text{♩} = 120$  Gm CLAR. Tpt.

**B** Gm Eb7

Gm Gm/D D7 Gm D7

Gm Eb7

**TO REPEAT**  
Gm7 Gm7/D D7 Gm D7 Gm D7

FOR SOLOS REPEAT B. AFTER SOLOS: D.C.

LAST Gm Gm/D D7 Gm D7 Gm

LOVIE AUSTIN ON PARAMOUNT 12283 IN 1925. (LADNIER: TPT.)  
JIMMY GORDON ON DECCA 7702 IN 1939.

3417

FAST 2-BEAT  
(♩=206) Eb

# BLUE WASHBOARD STOMP

JOHNNY DODDS (1928)

## RECORDED BY JOHNNY DODDS WASHBOARD BAND

(DODDS: CLAR.) HONORE DUTREY (TRB), BABY DODDS (WSHBD)  
ON VICTOR 21552 IN 1928.

(THIS AND THE THREE JOHNNY DODDS TUNES TO FOLLOW WERE  
TRANSCRIBED BY DOUGLAS SMINK, JR. OF GAITHERSBURG, MD.)

3418

JOHNNY DODDS TRIO  
HMV UK-2179 (1928)

(♩=110)

# BLUE PIANO STOMP

JOHNNY DODDS (1928)

INTRO (NC)  $G^{\circ}$   $A\flat 7$

(NC)  $G^{\circ}$   $A\flat 7$  **A**  $D\flat$  **PIANO**

$D\flat$   $D\flat 7$   $G\flat$   $G\flat/B\flat$   $G\flat m 7/A\flat$   $D\flat/A\flat$   $G\flat 7$   $F m 7$   $B\flat m 7$   $E\flat 7$

$A\flat 7$   $G\flat 7$   $D\flat$   $B\flat m 7$   $E\flat m 7$   $A\flat 7$  **B**  $D\flat$   $G\flat/B\flat$

$D\flat$   $E\flat m 7$   $A\flat 7$   $D\flat 7$   $G\flat 7$   $G\flat m 7$   $D\flat$   $A\flat 7$

$D\flat/F$   $F^{\circ}$   $G\flat$   $E\flat m 7$   $A\flat 7$   $A\flat 7/C$   $D\flat$   $G\flat 7/D\flat$   $D\flat$

# BLUE CLARINET STOMP

JOHNNY DODDS (1928)

(♩=104)

$B\flat$   $B\flat 7$   $E\flat 7$   $F 7+$

$B\flat$   $E\flat 7$   $E\flat$   $B\flat^{\circ}$   $F 7/C$   $F 7$   $C m 7$   $F 7$   $B\flat$

$B\flat$   $E\flat 7$   $B\flat$   $E\flat 7$   $B\flat$   $B\flat 7$

$E\flat$   $E\flat 7$   $B\flat$   $E\flat 7$   $B\flat$   $B\flat^{\circ}$   $F 7/C$   $G 7/B$

$C m 7$   $F 7$   $F 7$   $B\flat$   $E\flat 7$

ANDY KIRK ORCH.	JOHNNY DODDS TRIO
W/ MARLOW WILLIAMS	VICTOR 21554
BRAMS. 4694 (1927)	(IN 1928)

# 3419

## DING-DONG BLUES

(d=110) **A** B $\flat$  B $\flat$ 7

BENNIE MOTEN (and STATEN) (1927)

E $\flat$ 7 B $\flat$  D7 Gm7

B $\flat$  B $\flat$ ° C7 F F7 B $\flat$

G $\flat$ 7 F7 B $\flat$  Gm7 G $\sharp$ ° B $\flat$  B $\flat$

G7 C7 F F7 **B** B $\flat$

G $\flat$ 7 B $\flat$  E $\flat$  E $\flat$ 7 B $\flat$  A7

D7 Gm7 C7 F7

F7 **C** B $\flat$  B $\flat$ /F D7/F $\sharp$  D7 A7 D7 E $\flat$ 7

E $\flat$ 7 B $\flat$  B $\flat$ 7 E $\flat$ 7 D7 Gm7 F $\sharp$ 7

B $\flat$ /F F $\sharp$ ° G7 A° - C7 F7 B $\flat$  (Pickups)

### **D** SOLOS

1 FULL CHO. (B & C) || 1 HALF-CHO. (B ONLY)

### **E** ENS.

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

DING-DONG BLUES - CONT.

3420

Bb Bb7 Eb D7 Cm7 Gb7s Bb/F F#F#7 G7 C7

F7 Bb / / ~ Gb7 F7 Bb

**BENNIE MOTEN'S K.C. ORCHESTRA**  
ON VICTOR 21199 IN 1927

**RITE TITE**

BOB CLEMMONS and BENNIE MOTEN (1929)

(♩=144) **A** Eb D7 C7 D7 Eb

Bb Bb Eb° C7 F7 Bb7 3

**B** Eb G7 C7

F7 Bb7 Eb

**C** Eb G7 C7

F7 Bb7 Eb

**SOLOS** (as at B) **LAST CHO:** Bb7

**D** Eb G7 C7 F7 Bb7

BEND BEND BEND BEND

BEND BEND

**BENNIE MOTEN BAND ON VICTOR V-38104.**  
BOB CLEMMONS WAS THE VOCALIST WITH THE  
band, but this tune has no vocal or lyrics.

3421

RECORDED ON VICTOR  
V-38048 (1928)  
BENNIE MOTEN BAND

(♩=176)

# KANSAS CITY BREAKDOWN

BENNIE MOTEN and WOODY WALDER (1928)

Staff 1: Musical notation with chords **A** G7 and C7.

Staff 2: Musical notation with chords F, Bb7, F, C7, F.

Staff 3: Musical notation with chords G7, C7, F, **B**, F, C7.

Staff 4: Musical notation with chords F, C7, F, Bb7.

Staff 5: Musical notation with chords Bb7, F, C7, F, **C** SOLDS (REPEAT C TO D AD LIB).

Staff 6: Musical notation with chords G7, C7, F, 1. C7, 2. F, Bb7.

Staff 7: Musical notation with chords F, Bb7, F, C7.

Staff 8: Musical notation with chords G7, C7, F, **D**, G7, C7, F.

Staff 9: Musical notation with chords G7, C7, F, Bb7, F, A7, D7.

Staff 10: Musical notation with chords G7, C7, **E**, G7, C7, F.

Staff 11: Musical notation with chords G7, C7, F7, Bb7, F.

Staff 12: Musical notation with chords D7(#9), G7, C7, F, F7, Bb7, C7, F.

WOODY WALDER WAS A  
SAX PLAYER WITH  
MOTEN'S BAND

RECORDED BY BENNIE MOTEN BAND ON VICTOR V-38021 IN 1928.  
THE COMPOSER WAS A MEMBER OF THAT BAND ON TROMBONE.

3422

(♩=188) **A** B $\flat$

**SHE'S NO TROUBLE (SWEETHEART)** 3

THAYMON HAYES (1928)

B $\flat$  F7 3

B $\flat$  F7 B $\flat$  F7

F7 B $\flat$  F7 **B** B $\flat$  3

B $\flat$  F7 E $\flat$ 7

D7 Dm7 G7 C7

F7 E $\flat$ 7 B $\flat$

BENNIE MOTEN 13-PC BAND  
VICTOR V-38072 (1929) (♩=144)

**MOTEN'S BLUES** E $\flat$ 7

BENNIE MOTEN (1929)

A $\flat$ 7 E $\flat$ 7 B $\flat$ 7 A $\flat$ 7

E $\flat$  A $\flat$ 7 E $\flat$  B $\flat$ 7 **B** E $\flat$  E $\flat$ 7 A $\flat$ 7

E $\flat$  B $\flat$ 7 A $\flat$ 7 E $\flat$  B $\flat$ 7

**TAG**  
E $\flat$  E $\flat$ 7

3423

BENNIE MOTEN'S K.C. ORCH.  
VICTOR V-38091 (1929)

**KANSAS CITY SQUABBLE** (♩=168) [A] F C7

BENNIE MOTEN & ED LEWIS (1928)

C7 F F7 Bb7

D7 A A G7 B° C7 **BREAK**

[B] F C7 **BREAK**

F Bbm F A7 A A D7

D7 A G7 C7 F F7 Eb7 D7 Gm7 C7

F PICKUPS [C] F C7 **SOLOS ON A & B**

C7 A7 D7

G7 F F7 E7 Eb7 D7 Gm7 C7 F

(♩=192) **ORIENTAL**  
**TOUGH BREAKS**

HARLAN LEONARD and BENNIE MOTEN (1928)

1. 2. [A] Eb Eb/Bb Bb7 Bb9

Bb7 G7sus G7 1. Fm7 Bb7 2. F7 Bb7 Eb Eb7



TOUGH BREAKS - CONT.

3424

**B** SOLOS

Ab Eb Bb7 Eb Eb7 Ab

TO REPEAT

Ab Gm7 C7 Fm7 Bb7 Eb Eb7

LAST

Bb7 Eb Bb7 Eb Bb7 Eb

BENNY MOTEN ORCH.  
ON VICTOR V-38037  
(IN 1928)

**SLOW MOTION** (♩=128)

**A** Gb

BENNIE MOTEN  
VICTOR V-38037 (1928)

1. Ab7 Db7 2. C° Db7

**B** SOLOS (BLUES)

Gb Gb Cb7 Gb Eb7 Cb7 Gb

**C** Gb G° Db7/Ab - Db7 3

4 Gb G° Db7/Ab Db7 3 Gb

5 Cb7 Ab7 3 Db7

BASS AD LIB

**D** Gb G° Db7/Ab Db7 3 Gb

6 Cb7 C° Gb/Db

7 Eb7 Ab7 Db7 3 Gb Gb° Gb

3425

# JAPANESE

w/ ALFRED BRYAN  
M/ JOHN KLENNER

(1927)

B $\flat$  B $\flat$ ma $\flat$ 7 B $\flat$  Eb7

MY TEARS WILL SPRINKLE YOUR PET-ALS EACH DAY, MY

F7/C F7 B $\flat$  / B $\flat$ 6 B $\flat$ ma $\flat$ 7 B $\flat$  F7+ B $\flat$  B $\flat$ ma $\flat$ 7

PAN - SY OF UA - PAN. THOUGHTS OF MY LOVE WILL KEEP

B $\flat$ 6 Dm6 F/C C7 F7

WINTER A - WAY UA - PAN - SY OF UA - PAN.

CHO. B $\flat$  B $\flat$ ma $\flat$ 7 B $\flat$ 6 Dm7/F Cm7

THERE'S NOT A VI - LET BLUE, THAT E'ER IN A GARDEN GREW, THAT CAN HALF COMPARE WITH  
MY HEART IS LIKE THE FAN, THAT YOU HOLD WITHIN YOUR HAND. IT SWAYS, BUT WHEN YOU COM -

F7 B $\flat$  1. F7 / 2. B $\flat$  / D G9 D

YOU, UA - PAN - SY. SHY BUT - TER - FLY, THO' I KISS YOU GOOD -  
- MIND, UA - PAN - SY.

D $^{\circ}$  D $\flat$ 7 F/C Gm7 C7 Cm7/F F7 B $\flat$

- BYE, RE - MEM - BER THAT I LOVE YOU. WAIT FOR ME LOVE, I

B $\flat$ ma $\flat$ 7 B $\flat$ 6 C7/G C7 Cm7/F F7 B $\flat$

PRAY, UN - TIL I RE - TURN SOME DAY. O, DON'T DROOP AND FADE A - WAY, UA - PAN - SY.

INSTR. CHORUS B $\flat$  B $\flat$  B $\flat$ ma $\flat$ 7 B $\flat$ 6 Dm7/F Cm7

F7 B $\flat$  1. F7 2. B $\flat$  D G9 D

D $^{\circ}$  / D $\flat$ 7 / F/C Gm7 / C7 / Cm7 F7 SOCK IT! B $\flat$  B $\flat$ ma $\flat$ 7

B $\flat$ 6 C7/G C7 Cm7/F F7 B $\flat$  (FILL) Eb7 (FILL) B $\flat$ /D (FILL)

F7+ (FILL) B $\flat$

RECORDED IN 1937 BY JIMMIE NOONE ORCH (NOONE & CLAR.)  
(C. SHAYERS, PETE BROWN, DWIGL SPENCER - BRS. & VOCAL)  
ON DECCA NO. 1621

RECORDED BY MOTEN  
VICTOR V-38072 (1929)

BENNIE MOTEN (PIANIST) LED A 5-PIECE BAND IN THE EARLY 20'S.  
BY THE LATE 20'S IT HAD BECOME A "BIG BAND," INCL. SIDEMEN  
COUNT BASIE, LIPS PAGE, EDDIE DURHAM & JIMMY RUSHING.

3426

**LET'S GET IT**

BUSTER & BENNIE MOTEN (1894-1935)  
(1929)

Musical notation for the first staff of "LET'S GET IT". Includes a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 130. The staff contains several measures of music with various chord symbols above it, including C, G7, and A7.

Musical notation for the second staff of "LET'S GET IT". Includes a treble clef and various chord symbols above the staff, including C7, F7, C, B7, A7, Ab7, C7, Bmi7, Bb, and A7.

Musical notation for the third staff of "LET'S GET IT". Includes a treble clef and various chord symbols above the staff, including A7, Dm7, G7, C, A7, D7, G7, and C.

BUSTER MOTEN WAS BENNIE'S NEPHEW AND ACCORDIANIST IN HIS BAND. HE LED THE BAND FOR A SHORT TIME AFTER BENNIE'S PRE-MATURE DEATH IN 1935, AT AGE 41.

**THAT'S WHAT I'M TALKING ABOUT**

BENNIE MOTEN (1929)

(♩=112)

Musical notation for the first staff of "THAT'S WHAT I'M TALKING ABOUT". Includes a treble clef, a key signature of two flats (Bb), and a tempo marking of quarter note = 112. The staff contains several measures of music with chord symbols above it, including F, Bb7, F, and F7.

Musical notation for the second staff of "THAT'S WHAT I'M TALKING ABOUT". Includes a treble clef and various chord symbols above the staff, including Bb7, F, and F7.

Musical notation for the third staff of "THAT'S WHAT I'M TALKING ABOUT". Includes a treble clef and various chord symbols above the staff, including C7+, C7, F/C, C7, F, Gm7, C7, and F.

Musical notation for the fourth staff of "THAT'S WHAT I'M TALKING ABOUT". Includes a treble clef and various chord symbols above the staff, including F, Bb7, F, and F7.

Musical notation for the fifth staff of "THAT'S WHAT I'M TALKING ABOUT". Includes a treble clef and various chord symbols above the staff, including Bb7, F, and F7.

Musical notation for the sixth staff of "THAT'S WHAT I'M TALKING ABOUT". Includes a treble clef and various chord symbols above the staff, including C7, F/C, C7, F, C7, and F. The staff ends with a "SOLO" marking and a "RUBATO" instruction.

Musical notation for the seventh staff of "THAT'S WHAT I'M TALKING ABOUT". Includes a treble clef and various chord symbols above the staff, including F7. The staff ends with a "DROP" instruction and a spoken line: "THAT'S WHAT I'M TALKIN' 'BOUT!"

RECORDED BY BENNIE MOTEN  
ON VICTOR V-38081 (1929)

# 3427

## DEEP HARLEM

FRANK SIGNORELLI and  
MATTY MALONECK (1930)

(d=Bb)  
SLOWLY

[A]

E<sub>b</sub>

A<sub>b</sub>7

E<sub>b</sub>

F<sub>m</sub>7

E<sub>b</sub> G E<sub>b</sub> A<sub>b</sub>7 B<sub>b</sub>7 F 3 B<sub>b</sub>7 E<sub>b</sub> F<sub>m</sub>7 G<sub>m</sub>7 3 C7 (F#) B<sub>b</sub>7 F<sub>m</sub>7 B<sub>b</sub>

A<sub>b</sub>° A<sub>b</sub>7 B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub> E<sub>b</sub>° B<sub>b</sub>7/F F<sub>m</sub>7/B<sub>b</sub> F<sub>m</sub>7/C B<sub>b</sub>7 B<sub>b</sub>7 E<sub>b</sub> A<sub>b</sub>7

E<sub>b</sub> A7 CLAR. D<sub>m</sub> C<sub>m</sub>7 B<sub>b</sub>MAJ7 (CLAR.)

A7 D<sub>m</sub> C<sub>m</sub>7

B<sub>b</sub>7 A7 D<sub>m</sub> D<sub>m</sub> F D<sub>7</sub>/F# D7

G<sub>m</sub> A<sub>b</sub>° D<sub>m</sub> A. B<sub>b</sub>7 A7

D<sub>m</sub> G<sub>m</sub> D<sub>m</sub> B<sub>b</sub>7 5 [C] DBL. TIME ENS. E<sub>b</sub> (ENS.)

E<sub>b</sub>7 A<sub>b</sub>7 E<sub>b</sub> 1. E<sub>b</sub>

TEMPO I° B<sub>b</sub>7 3 A<sub>b</sub>7 3 B<sub>b</sub>7 DBL. TIME E<sub>b</sub>

DEEP HARLEM - CONT.

3428

TEMPO I<sup>o</sup>

Handwritten musical score for 'DEEP HARLEM - CONT.' in B-flat major, 4/4 time. The score consists of four staves of music. The first staff begins with a key signature of two flats and a tempo marking 'TEMPO I<sup>o</sup>'. The second staff starts with a 'D' time signature. The music is heavily annotated with chords such as Eb, Ab7, Bb7, Eb, Bb7(69), Eb, Bb7, Bb7/F, Bb7, Eb, Fm7, Eb, E<sup>o</sup>, Bb7/F, Fm7, Eb, Ab7, Bb7, Eb, E<sup>o</sup>, Fm7, F7, F7/C, B7, Bb7, Eb, Ab7, and Eb. The notation includes various rhythmic values, accidentals, and articulation marks.

FRANKIE TRUMBauer ORCHESTRA w/ VOCAL BY TRUMBauer  
 INCL. BILL RANK (TRB), JOE VENUTI (VLN), EDDY LANG (GTR).  
 ON OKEH 41431 IN 1930.

IRVING MILLS' MERRYMAKERS w/ BIX BEIDERBECKE,  
 JACK TEAGARDEN, BENNY GOODMAN, GENE KRUPA  
 ON BRIMS WICK 4983 IN 1930.

NAT GONELLA AND HIS GEORGIANS (OF LONDON, ENGLAND)  
 ON PARLOPHONE F-443 IN 1936.

(♩=116)

CRYIN' AND SIGHIN'

JOHN NESBITT (1928)

Handwritten musical score for 'CRYIN' AND SIGHIN'' in B-flat major, 4/4 time. The score consists of two staves of music. The first staff includes a tempo marking '(♩=116)'. The music is annotated with chords Eb, Bb7, and Eb. The notation includes various rhythmic values and articulation marks.

Continuation of the handwritten musical score for 'CRYIN' AND SIGHIN'' on a single staff. The music is annotated with chords Eb7, Ab, A<sup>o</sup>, and Bb7. The notation includes various rhythmic values and articulation marks.

1. 2. 3.

LAST

MCKINLEY'S COTTON PICKERS  
 (DON REDMAN, LEADER)  
 ON VICTOR V-38000-1928.

Handwritten musical score for 'MCKINLEY'S COTTON PICKERS' in B-flat major, 4/4 time. The score consists of one staff of music. The music is annotated with chords Bb7, Eb, Ab, A7, Bb7, and Eb. The notation includes various rhythmic values and articulation marks.

3429

# SUMP'N 'BOUT RHYTHM

LYRIC BY MANNY KURTZ & IRVING MILLS  
MUSIC BY DUKE ELLINGTON (1935)

SOMETHIN' 'BOUT RHY-THM  
SOMETHIN' 'BOUT RHY-THM

Gm7 G7 C7 C7 F F/A Ab° Gm7 G7 C7+

SETS YOU TAP-PING. FOR WITHOUT RHY-THM, YOU'D BE NAP-PING.  
THAT'S SO SNAP-PY. SOMETHIN' 'BOUT

F7 F° F7 Bb F7 Bb Bb7 A7 A7 G7 G°

A RHY-THM SONG IS LIKE A TON-IC WHEN YOU'RE DOWN. YOU CAN'T GO

G7 C7 C7+ D.C. al

WRONG, JUST GO RIGHT TO TOWN.

CODA F7 Bb

RHY-THM MAKES YOU GET SO

Bb Bbm6 F7 E7 Eb7 D7 Db7 F

HAP-PY. SO LET IN TO THE SWING; CARES WON'T MEAN A THING. SOMETHIN' 'BOUT

F/A Ab° Gm7 Gm7-s C7 F6

RHY-THM DOES SOMETHING TO YOU.

## MAZIE

W & M BY LEW GOLD, ELI DAWSON  
and SIDNEY CAINE (1921)

MED. TWO F C7 F/A F/C F Em7-s A7

COME O -- VER, 'TIL I WHISPER IN YOUR EAR: I'M SCARED

Dm G7 C7 C7/E Gm6 Eb D7 Am7 D7 Gm

SOMEONE ELSE MAY HEAR. I HAVE MA-NY THINGS I'D LIKE TO SAY:

G7 Dm7 G7 C D7 G7 Gm7 C7 EHO. F A7

JUST SINCE I MET YOU I FEEL THIS WAY. MA-ZIE, MY PRETTY MA-ZIE,

A7 D7 C° D7 D7 Gm D7 Gm C7 C#°

I'D LIKE TO BE YOUR BEAU. I COULD KISS AND

Dm A7/E Dm/F G7 C7 Bb C7/G F

LOVE YOU SO, TEASE AND HUG 'TIL YOU SAID "OH! PLEASE LET GO!" MA-ZIE,

F A7 D7 Gm6 Cm6 Bb Gm7-5

OH DARLING MA-ZIE: MY LOVE DI-VINE. I'VE MET

C7 F A7/E Dm Dm7 G7 C7 F Db9 F

GIRLS, BUT YOU ARE SO DIFF'RENT, DEAR MA -- ZIE MINE.

also known as "MARTHA", THIS TUNE WAS  
RECORDED BY THE NEW BLACK EAGLES  
ON SWAMP OFF RECORDS.

REUBEN "RIVER" REEVES & HIS RIVER BOYS  
(A 12 PC. CHICAGO ORCHESTRA)  
ON VOLATION 2723 IN 1933.

FEATURED IN LEW LESLIE'S PRODUCTION "BLACKBIRDS OF 1934"

**YOUR MOTHER'S SON-IN-LAW**

LYRIC BY **MAVIN HOLINER**  
(FEMALE VOCAL)

(1933)

MELODY BY **ALBERTA NICHOLS**

Gm D7 Gm D7 Eb7 D7 Gm D7

SINCE I FIRST BE-GAN TO GIVE SOME THO'T TO MY PRINCE CHARMER I PICTURED AN EX-

Gm D7 Cm7 F7 Bb / Bb7 / Eb Gb7 F7 Eb Bb7

-E-CU-TIVE OR SCI-EN-TIF-IC FARMER, SOME IN-FLU-EN-TIAL SQUI-RE. BUT,

Eb Gb7 F7 Bb D/A Gm Cm Eb7 / D7 Eb7

JUST BE-TWEEN US TWO, -- THOSE BRAWD I-DEAS WENT HIGH-ER THAN A KITE, WHEN I MET YOU.

**CHO.** D7 Gm Eb7 D7 Gm D7

YOU DON'T HAVE TO HAVE A HANK-ER TO BE A PRO-KER OR A BANK-ER.  
NEED N'T EV-EN THINK OF TRY-IN' TO BE A MIGHT-Y SO-CIAL LI-ON,  
YOU DON'T HAVE TO SING LIKE BLEED-SEE, AND YOU CAN TELL THE WORLD I SAID SO.

Gm Gm Gm7 F E0 Eb7 Gm Eb7 D7 Gm / Eb7 D7 2. Gm E0

NO SIR-EE, JUST SIM-PLY BE MY MOTH-ER'S SON-IN-LAW.  
SIP-PIN' TEA, IF YOU WILL BE MY MOTH-ER'S SON-IN-LAW.  
CAN'T YOU SEE YOU'VE GOT TO BE MY MOTH-ER'S SON-IN-LAW.

Bb7/F E0 Bb7/F Bb7 Bb7 Eb Bb7 Eb C7 C0

AIN'T GOT THE LEAST DE-SIRE -- TO SET THE WORLD ON FIRE. -- JUST WISH YOU'D

C7 Cm/Eb Eb7 D7 D7 D7

MAKE IT PROP-ER TO LALL MY OLD MAN "PA-PA".

**CODA**  
Gm

**BENNY GOODMAN ORCHESTRA** - VOCAL BY **BILLY HOLIDAY**  
**CHARLIE TEAGARDEN** - **JACK TEAGARDEN** - **GENE KRUPA** and others.  
ON COLUMBIA 2856-D IN 1933.

RECORDED IN LONDON BY THE **SIX SWINGERS** (SAM BROWN, VOCAL)  
ON REGAL NO. 1468 IN 1934.

3431

F. HENDERSON ON VOCAION 14726 IN 1923.  
(W/ COLEMAN HAWKINS & DON REDMAN)

# CHARLESTON CRAZY

PETER GRAINGER & ROBERT RICKETS

(1923)

(♩=189) [A]

Ab Eb7 Eb7+ Ab

Ab Eb7 Eb7+ Ab Ab7 Db Bb7/D Ab/Eb

F7 Bb7/F Bb7 Eb7+ B [B] Ab Eb7 Eb7+

Ab Ab Ab7 Db Db Bb7/D

Ab/Eb Db7 Em7 F7 Bb7/D Bb7 Ab Eb7 Ab FINE

[C] [D] [E] NC A7 Ab7 Db

2 SOLOS as @ [A] | 1 SOLO AS @ [B]

NC A7 Ab7 Db NC A7 Ab7 Db

Db7 Eo F Bb7 Eb7 D.C. of FINE

# I NEVER KNEW JUST WHAT A GAL COULD DO

BRIGHTLY

WORDS & MUSIC BY ELMER SCHOEEL

(1923)

MY LIFE IS

Am7 Ab7 G7 C C Am7 Ab7 G7 D7+

BUB-BLING OV-ER. TELL YOU WHY. I FIND THAT I'M IN CLO-VER, RID-IN' HIGH. NOW

G D7 G D7 G G D7 G D7

EV-'RY LIT-TLE THING IS JUST AS IT SHOULD BE, EV-ER SINCE THE DAY YOU SAID, "O

G G7 C G7/Eb A7

FROM-ISE ME":

I NEV-ER KNEW JUST WHAT A GAL COULD DO, 'TIL  
 I NEV-ER KNEW JUST WHAT A TALK-IN' TO COULD  
 I NEV-ER KNEW JUST WHAT A GAL COULD DO, 'TIL



1. D7 G7 C Am7 Dm7 G7 | 2. D7 G7

I FELL IN LOVE WITH YOU. DO 'TIL I FELL FOR YOU.

D7A Fm6 G7 G7+ C7 B7 C7 Gm7 C7 D#°C7 E F#° Gm7 C7 F E7 F E7

Am E7 Am G6 F#° D7 | G7 G7+ D.S. al (1ST ENDING)

CODA G7+ C F9 C

LOVE WITH YOU.

SANTO PECORA'S BACK ROOM BOYS  
 (SHIRLEY SHEROCK & STAN WRIGHTSMAN)  
 COLUMBIA 36159 IN 1937.

NEW ORLEANS RHYTHM KINGS  
 (PAUL MARES & LEDN ROPPOLD)  
 OKEN 40422 IN 1925.

F. HENDERSON ORCH. on AJAX 17023 in 1924 (w/COLEMAN HAWKINS) (♩=220) D7 G7

**DARTOWN HAS A GAY WHITE WAY**

SHELDON BROOKS (1924)

C Dm7 G7 C

D7 G7 C Am7 D7 Am7 D7

G7 [B] C D7 G7

C E7 Am Am7 D7 Am7

A7 D7 G7 [C] C^ D7

G7 E7 A7

D D7 G7 C G7 C

3433

# CAN'T GET LOVIN' BLUES

ROY TURK & L. RUSSEL ROBINSON (1921)

MISS DES-DE-MONE - SAY ALL A-

- LONE - DOWN AT HER HOME, ALL THE DAY, SHE KEPT SINGING THE BLUES. POOR MISS DES-DE-

- MONE. DADDIES SHE COULD GET BUT THEY'D LEAVE HER CRY-ING! TO CATCH 'EM IN HER NET, SHE WAS

ALWAYS TRY-ING! WHEN THEY WOULD LEAVE HER HOW IT WOULD GRIEVE HER. SHE'D SAD-LY

CHO.   
 MOAN: I'VE GOT THOSE TUR-TLE DOV-ING, THOSE WARM AS ON-EN, BUT CAN'T GET LOVIN' BLUES.   
 TRY-TO-PLEASE 'EM, BUT FOR NO REA-SON, I CAN'T GET SQUEEZY BLUES.

SEEMS EACH MAN I EV-ERY BEAU I LOVE DON'T CARE FOR ME. WHY MUST IT BE? JUST WHEN I

LOVE ONE AND THINK HE IS MINE, - SOME OTHER FISH TAKES THE BAIT OFF MY LINE. WHEN IT COMES TO

LOOKS AND STYLE, I KNOW - I'VE GOT 'EM BEAT A MILE. I'VE GOT THOSE

CODA ALWAYS SEEM TO LOSE. - SO WHAT'S THE USE? THEY THINK JUST AS MUCH OF POOR

ME AS A YELLER DOG THINKS OF A FLEA. - I'VE GOT THOSE WARM AS OVEN BUT CAN'T GET LOVIN' BLUES.

## I'LL NEVER HAVE TO DREAM AGAIN

WORDS BY CHARLES NEWMAN (1932) MUSIC BY ISHAM DUNES

IN MY DREAMS YOU COME TO DREAM GIRL, WILL YOU EV-ER ME, BE LIKE A PHANTOM MEL-O-DY. MINE IN ALL RE - AL - I - TY? NOW YOU'RE HERE, AND WITH THE

D7/F# G7 C G7 | 12. C/G E7 Am/E D7 Dim7 G7

DAWN, YOU'RE GONE. WHEN CAN I STOP DREAMING ON AND ON? IF

**CHO.** C C/G EIm Am/E C

I SHOULD WAKE AND FIND YOUR ARMS A-ROUND ME, I KNOW I'LL NEVER HAVE TO  
ALL MY DREAMS IT SEEMS THAT YOU ARE NEAR DEAR, BUT WHEN I WAKE YOU ALWAYS

C/G A7 x. Dim Dim7-5 C/G C

DREAM A-GAIN. IF I SHOULD WAKE AND FEEL YOUR LIPS SUR-REN-DER TO-  
DIS-AP-PEAR. IF I SHOULD WAKE TO HEAR YOU SAY YOU'LL AL-WAYS RE-

A7 Am7 D7 f#D7 G7 2. G7

MINE, I'D JUST BE, WAST-ING PRECIUOUS TIME IN DREAM-ING. IN DREAM A-  
-MAIN' THAT'S WHEN I'LL NEV-ER HAVE TO

C # (OPT.) C EIm Am/E

-GAIN. **INSTRUMENTAL**

C A7 x. Dim Dim7-5

C/G C A7 Am7 D7 f#D7 G7 2. G7

C B° C **BUG HOUSE** Ab

RED NORVO & TEDDY WILSON (1937)

Ab Bb7/F Eb7/G A° Eb7/Bb f#1. Ab Bb7 Eb7

2. Ab 3 3/4. Dim7 Gb7 Cm7 F7 Bm7 E7 Bbm7 Eb7

Ab Bb7 Eb9 Ebm6 Eb7 **CODA** Ab

D.C. al

**RECORDED BY RED NORVO'S SWING OCTET (BERIGAN, CHU BERRY, J. DENNEY, T. WILSON, GEO. VAN EYS, G. KRUPA) 1937**

3435

# WHAT DO YOU KNOW ABOUT LOVE?

WORDS BY MACK DAVID (1938) MUSIC BY JERRY LIVINGSTON

*Abm6 Eb*  
 You know a million

*Eb / Bb7 / Eb Abm6 Eb Eb / Cm7 D7+ Gm Cm6/G Gm Gm7*  
 LOVE WORDS. THEY'RE AT YOUR FINGER-TIPS. BUT, DARLING, ALL YOUR LOVE WORDS ARE

*Cm7 F7 Bb7 CHO. Eb Eb Bb D/A D7*  
 NOT FROM YOUR HEART, THEY'RE JUST ON YOUR LIPS. YOU SAY YOU LOVE ME, YOU SWEAR THAT YOU DO. BUT YOU SAY YOU MEAN IT, HOW HAPPY WE'LL BE. BUT LIKE TO BELIEVE YOU THAT WE'LL NEVER PART. HOW

*D9 Db/Ab C/G C7 Fm7 Fm7/Bb Bb7 Fm7 Eb F7/Bb7*  
 HOW CAN YOU LOVE ME AND BE SO UNTRUE? OH! OH! WHAT DO YOU KNOW ABOUT LOVE? CAN I RE-LIEVE YOU WHEN YOU BREAK MY HEART?

*2. Eb Eb° Fm7 Eb° Eb A° Eb/bb Eb7 Bbm7 Eb7 Ab*  
 LOVE? IT'S FUNNY: WHEN YOU HOLD ME TIGHT, IT THRILLS ME SO MUCH IT'S A

*Ab/Eb G7/b Db° F7/C F7 Cm7 F7 Fm7 Bb7 Bb7+ D.S.*  
 SIN. — BUT HONEY, WHEN YOU HOLD ME TIGHT: THAT ISN'T LOVE, IT'S THE MOON THAT YOU'RE IN. I'D

*Eb Fm7 Eb*  
**CODA** LOVE? **ERSKINE HAWKINS (the 20th century Gabriel)**  
 HIS ORCH. — VOCAL BY IDA JAMES ON BLUEBIRD B-10012 IN 1938.

**ELLA FITZGERALD'S SAVOY EIGHT** TOMMY DORSEY ORCH. — VOCAL BY EDITH WRIGHT — with YANK LAWSON, JOHNNY MINCE, SKEETS HERFURT, BABE ROSSIN, CARMEN MASTREN, DAVE TOUGH. ON VICTOR 26140 IN 1938.

# UP IN THE CLOUDS

LYRIC BY BERT KALMAR (1927) MUSIC BY HARRY RUBY

*Gm C7 F A7 C#°*  
 IF MY MIND'S A TRIFLE HA-ZY AND MY ACTIONS RATHER I KNOW I'VE BEEN MADE A FOOL OF. STILL I'M IN A STATE OF

*Dm F7 Bb Gm7/C 1. C7 F 2. Dm/G G7 C7*  
 QUEER, BLISS! IF I SEEM A TRIFLE CRA-ZY, PAR-DON ME MY DEAR! WHY I FEEL LIKE THIS: YOU WILL UNDER-STAND WHEN YOU LOVE,

*Gm7 C7 Gm7 C7 F Cm Eb Cm D7/A Cm D7 Gm*  
 DON'T KNOW THE TIME DAY OR THE SEASON. I JUST KNOW THAT I'M LOSING MY REASON. I'VE FALLEN IN LOVE, AND I NEVER KNEW UP TO THE PRESENT THAT SKIES WERE SO BLUE. LIFE WAS SO PLEASANT. I'M TREADING ON AIR, THERE'LL COME A TIME, JUNE IS THE SEASON. THE THING LONG WILL COME. YOU ARE THE REASON: THE REASON THAT I'M

*Bb+ C7 F 1. Gb9 F9 2. F7 Bb*  
 SINCE I'M IN LOVE, I'M UP IN THE CLOUDS. I CAN'T SLEEP. I JUST KEEP COUNTING THE HAVEN'T A CARE I'M UP IN THE CLOUDS UP IN THE CLOUDS AND

UP IN THE CLOUDS - CONT.

3436

Bb Bbm<sup>6</sup> Am<sup>7</sup> Eb A Dm Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>/b Db<sup>7</sup> C<sup>7</sup>

STARS A-BOVE. THEY KNOW TOO, ALL NITE THRU, WHO I AM THINK-ING OF.

F Gm<sup>7</sup> C<sup>7</sup> F

**CODA**

THE EVER-BRIGHT BOYS, A RECORDING BAND ORGANIZED BY PERCIVAL MACKET, A LONDON THEATRE CONDUCTOR. METROPOL 1141 (1929)

**FIFTY CENTS (THE ORIGINAL)**

WORDS & MUSIC BY SAM DEVERE (1885)  
 (Compare with "I HAD BUT FIFTY CENTS" from 1937 on page 1853)

NOTE HOW THE COMPOSER PUTS HIMSELF INTO THE SONG IN VERSE THREE. -ED.

MEDIUM 2-BEAT **A** SING ALL VERSES

1. IF YOU COULD ON-LY SEE THE GAL I TOOK TO A FANCY BALL. YOU COULD SPAN A-ROUND HER  
 2. THEN AF-TER PUT-TING ALL THIS A-WAY, SHE SMILED SO VE-RY SWEET. SHE SAID SHE WAS-N'T  
 3. TO FIN-ISH UP, THIS DEL-I-CATE GIRL CLEA'D OUT AN ICE CREAM CAN. SHE SAID, "OH SAM, I'LL

LIT-TLE WAIST SO NEAT AND VE-RY SMALL. I THO'T, A-BOUT TWO OYS-TERS SURE WOULD  
 HUN-GRY, AND SHE WISHED THAT SHE COULD EAT. FOR ONE SMALL GAL YOU BET YOUR LIFE, SHE  
 TELL MY MA YOU'RE SUCH A REAL NICE MAN." SHE SAID SHE'D BRING HER SIS-TERS 'LONG, NEXT

FILL HER UP COM-PLETE, SUCH A DAIN-TY DEL-I-CATE LIT-TLE THING. BUT THIS IS WHAT SHE  
 HAD A TER-RI-BLE TANK. SHE WAS ON-LY A LITTLE THIRSTY TOO, BUT THIS IS WHAT SHE  
 TIME SHE WENT FOR FUN. WHEN I SHOW'D THE MAN MY FIF-TY CENTS, WHY THIS IS WHAT HE

EAT: A DOZ-EN RAW WITH A PLATE OF SLAW, AND A FAN-CY BOS-TON ROAST. A  
 DRANK: X BRAN-DY AND GUM AND A BIG HOT RUM AND A SCHOON-ER OF LAB-ER BEER. THREE  
 DONE: HE BRUKE MY NOSE, HE TORE MY CLOTHES, AN' HE SHOOK ME OUT OF BREATH. I

BIG BOX STEW WITH CRACK-ERS TOO, AND A SOFT CRAB ON TOAST. THEN  
 WHISKEY SKINS AND A COUPLE OF GIN'S DID QUICK-LY DIS-AP-PEAR. I  
 TOOK THE PRIZE FOR A COUPLE BLACK EYES, HE CLUBBED ME HALF TO DEATH. WITH A  
 GAVE

NEXT SHE TRIED SOME OYS-TERS FRIED, HER AP-PE-TITE WAS IM-MENSE. WHEN SHE  
 BOT-TLE OF ALE AND A GIN COCK-TAIL SHE AS-TON-ISHED ALL THE CENTS. I  
 ME NO CHANCE, BUT MADE ME TANLE, AN' HE FIRED ME D'ER THE FENCE. SO TAKE  
 SO TAKE

YELLED FOR PIE, I THO'T I'D DIE, FOR I HAD BUT FIF-TY CENTS!  
 ON THE FLOOR WHEN SHE CALL'D FOR MORE, FOR I HAD BUT FIF-TY CENTS!  
 MY AD-VICE: DON'T TRY IT TWICE, WHEN YOU'VE GOT BUT FIF-TY CENTS!  
 (THEN TO)

3437

**THAT CERTAIN MOTION** (♩=158) **[A]**

BENNIE MOTEN & THAMON HAYES (1929)

**BENNIE MOTEN'S KANSAS CITY ORCHESTRA**  
**VICTOR V-38104 IN 1929**  
 (HAYES was a trombonist in the band.)

(STOMP TEMPO) **[A]** Eb D7 C7

**TERRIFIC STOMP**

BENNIE MOTEN & BOOKER WASHINGTON (1929)

TERRIFIC STOMP - CONT.

3438

Musical notation for the continuation of 'TERRIFIC STOMP'. The score consists of five staves of music. Chord symbols include Bb7, Eb, Eb°, Dm7, G7/D, Db7, Cm7, F7, Cm7, Gb7, F7, Fm7, and Bb7. A box labeled 'FINE' is present above the first staff. A box labeled 'D.C. al FINE' is present below the fifth staff.

MOTEN BAND ON VICTOR V-38081  
WASHINGTON PLAYED  
CORNET ON THE 1929 RECORD

**GET LOW-DOWN BLUES** (NOT FAST) (♩ = 128) [A] Db

BENNIE MOTEN (1928)

Musical notation for 'GET LOW-DOWN BLUES'. The score consists of nine staves of music. Chord symbols include Db, Ab7, Db7, Gb7, G°, Db/Ab, Ab7, Db, Ab7 Gb7, Db Ebm7 Ab7, Db, Db7, Gb7, G°, Db/Ab, Db/F, Ab7, Gb7, Db, and Ab7. Section markers [A], [B], and [C] are present. A box labeled 'TO REPEAT' is above the eighth staff, and a box labeled 'LAST' is above the ninth staff.

RECORDED BY BENNIE MOTEN'S KANSAS CITY BAND  
ON VICTOR NO. 21693 in 1928.

# 3439

## TAKE YOUR BLACK BOTTOM OUTSIDE

LYRIC BY EDDIE GREEN  
(A GOOD MAN IS HARD TO FIND)

MUSIC BY CLARENCE WILLIAMS  
(1927)

MA - LIN-DA SMALL RAN A

DANCING HALL WHERE THEY DANCED BOTH NIGHT AND DAY. TILL HER LOVIN' MAN, MISTER DAN-LIN' DAN, TOOK AN-

- OTHER GAL AND RAN A-WAY. THINGS WENT BAD SO HE CAME BACK AND WALK'D IN-TO THE DANCING

HALL. SAID "LISTEN EVRYBODY, I'VE GOT A BRAND NEW DANCE I'M GONNA SHOW YOU ALL. IT'S CALL'D THE

BLACK BOTTOM. IT'S ALL RIGHT!" AND THEN MA-LINDA YELL'D WITH ALL HER MIGHT: TAKE YER BLACK BOTTOM

OUT OF HERE. I DON'T WANT IT IN MY DANCING HALL. TAKE YER BLACK BOT-TOM OUT OF HERE, 'CAUSE

I CAN'T USE IT, THAT'S ALL. NOW I'LL TELL YOU RIGHT TO YOUR FACE, I DON'T WANT YOUR BLACK BOT-TOM

IN THE PLACE. I'VE GOT A BRAND NEW MAN WITH LOTS OF SPEED TO TEACH ME ALL THE NEW STEPS THAT I NEED. HIS STYLE OF

DAN-CING: IT IS THE BEST. TO SEE HIM STEP IT FILLS MY HEAVY WITH PRIDE. YOU SAY THAT YOUR BLACK BOTTOM

SURE IS HOT, BUT YOUR BLACK BOTTOM IS ALL YOU'VE GOT. IT GIVES ME PAIN, BUT I MUST SAY A-GAIN:

TAKE YOUR BLACK BOTTOM OUT SIDE!"

CLARENCE WILLIAMS WASHBOARD FIVE

(VOCAL BY CLARENCE WILLIAMS)

ON OKEH 8462 IN 1927

ETHEL WATERS with a cornet,  
alto sax and piano.  
COL. 14214-D (1927)

SARA MARTIN, VOCAL, ACC. BY CLAR. WILLIAMS BLUE FIVE  
WITH CHARLIE JOHNSON (TRB) - BENNY WATERS (CLAR.) -  
ARVILLE HARRIS (ALTO) - PLUS BASS & PIANO.  
ON OKEH NO. 8461 IN 1927.





Mod 60

FED-LE GET WISE, WON'T YOU OPEN YOUR EYES: THE  
 BLUES CAN MAKE YOU SIGH. THINK OF THE DAY  
 YOU WENT A-WAY: HOW YOU COULD AL-MOST CRY.  
 I KNOW A TOWN: IF YOU LEAVE IT YOU'LL FROWN. IT'S A GOOD OLD PLACE OF  
 BLISS. UJST TRY IT NOW: IT WILL HAUNT YOU SOMEHOW, AND

MAKE YOU FEEL LIKE THIS: BACK, BACK, BACK TO BIRMING-HAM, IN AL-A-BAM,  
 BACK BACK BACK TO BIRMING-HAM, UJST LIKE I AM,  
 AL-A-BAM. THAT'S WHERE MY GIRL IS CALL-ING, "DAD - - - DY" WON'T YOU PLEASE COME  
 BACK, PUT YOUR HAT BACK ON MY RACK. I HEAR MY TRAIN A-WAITING. MY HEART IS  
 PAL-PI-TA-TING. I'LL WALK RIGHT IN UJST LIKE A LAMB.

I MAY NOT HAVE THE KEY, YET THE FOLKS WILL WEL-COME ME IN BIRM-ING-HAM, WAY  
 DOWN IN AL-A-BAM.

JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS  
 On Columbia A-3541 in 1921.

VOCAL BY EDITH WILSON On Col. A-3558 in 1922.	FAYE WALLER (PIANO SOLO) OKEH 4757 in 1922.	BIRMINGHAM CLUB BAND OKEH 8895 in 1930.
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# 3441

RECORDED BY THE SOUTHLAND SIX ON PATHE-ACTUELLE IN 1922.

FOX-TROT

## BLUE EYED BLUES

BILLY FAZIOLI (1922)

Chords: Eb Eb7 Eb7 Eb7 Eb7 Eb7

EYES OF BLUE, WHY CAN'T YOU, CAN'T YOU BE TRUE?

Chords: Eb/G Eb7 Ab A° Eb/Ab Eb/G Gb°

IF YOU KNEW JUST WHAT YOU'RE MAKING ME DO!

Chords: Fin6 Bb7/B Eb7 Eb/G Eb7 Bbm7 Dbm6

TELL ME WHAT, I KNOW, I KNOW WHAT I'VE GOT: THOSE BLUE EYED

CHO. Chords: Ab Ebm7/Gb F7 Bb7 Eb7 Eb7

BLUES KNOWN ARE MAKING ME BLUE. THOSE BLUE EYED BLUES ALL COME FROM  
THEY COULDN'T BE TRUE. ALTHOUGH THEY'RE BLUE,

Chords: Ab A° Eb/Ab Fin Dbm Ab Ab7 C/G C/G Em7 Eb°

YOU. I KNOW THAT THEY DON'T MEAN WHAT THEY SAY. THEY HAUNT ME,

Chords: G7/b G7 C Db7/Cb Eb7/Ab Eb7

TOO, THE WHOLE NIGHT THRU: HOW THEY STARE, AND THEY TAUNT ME EV'-RY-WHERE. I

2. Chords: Eb7 Eb7 Ab A° Eb7/Ab Ab C7/G F7 Bb7

THEY COULDN'T BE TRUE. IF THEY'RE HERE, IF THEY'RE THERE AN-Y WHERE, I DE-

Chords: Bb7 Eb7 Ab Gb7 Eb7 Ab

-CLARE: IT'S NO USE I CAN'T LOSE THOSE BLUE EYED BLUES.

W: JOE YOUNG M: SAM STEPT 1931

## (Turn That Frown Upside Down) SMILE AT THE COCK-EYED WORLD

Chords: Eb B7 Eb G7 C7

Just laugh and be sun-ry And trou-ler are spoiled,  
Don't wor-ry 'bout mon-ey, It makes you hard-boiled.

Chords: Eb7 D7 Db7 C7 B7 Gdim Fm Bb7 1. Eb Bb7

Turn that frown up-side down, Smile At The Cock-Eyed World.

2. Chords: Eb G D7 G D7 G Gdim

World. What good is hump-ing it, Just rub-ber band-ing it, What good is pil-ling up

Chords: D7 G D7 G D7 G Gdim

dough? Why break your heart with it? You've got to part with it, You can't take a pen-ny when you

Chords: Bb7 Bb+ Eb B7 Eb G7 C7

go, no! Hook up with a hon-ey, Love keeps you un-spoiled,

Chords: Eb7 D7 Db7 C7 B7 Bb7 Gdim Fm Bb7 Eb

Turn that frown up-side down, Smile At The Cock-Eyed World.

# NURSIN' THE BLUES

HAROLD SHAW (1923)

'TEN-TION DANCERS! LISTEN TO ME! THEY'VE GOT A

NEW ONE DOWN IN TEN-NES-SEE. MEMPHIS HONK-Y TONKS HAVE JUST TURNED LOOSE A

FUNNY LITTLE TODDLE CALLED "NURS-IN' THE BLUES". SOUTH-ERN AR-15- TOC-RA CY

HAS FOR-GOT IT'S DIG-NI-TY, EV-EN SHOCKED SO-CI-E-TY. IT'S THE TALK OF TEN-NES-

**CHO.** -SEE. WHEN THAT JAZZ OR-CHES-TRA STARTS PLAYING THOSE LONG BREAKS, THE DANCERS SHAKE TO THEIR KNEES. CLAR-I-NET STARTS SQUEALIN'; THEY JUST REEL IN TO A TIGHT LITTLE SQUEEZE.

THEN THEY DE-LIV-ER A LITTLE QUI-VER THAT MAKES 'EM SAY, "DADDY DO IT SOME MORE!" HE TRIES TO HOLD HER,

TO EV-'RY BEAT, THEY MAKE THEIR FEET RING ON THE FLOOR. AND WHEN THAT

BUT SHE GETS BOLDER. THEN THEY'RE OFF A-GAIN. HE WHIRLS HER ROUND A-BOU, WHILE

IN AND OUT THEY'RE DIPPING. ONCE I HEARD A PRACH-ER SHOUT: "LOOK OUT I'M SLIPPING." THEY'VE GONE

WILD A-BOU THAT DANCE CALLED NURSIN' THE BLUES.

# 3443



## DON'T LET JULIA FOOL YA

BURKE BIVENS, JEROME BRAININ & ALLAN ROBERTS  
(1941)

Ab Bbm7 Eb7 Ab Ebm7 Ab

A COUN-TRY GIRL HAS UUST AR-RIVED IN TOWN,

Bbm7 Eb7 Ab Bbm7

BY THE NAME OF JULIA JONES. — AND HERE'S THE INORDS THE BOYS ARE

Bbm7 Bb7 Eb7 E7 Eb7

SPREADIN' ROUND, BURNIN' UP THE TEL-E-PHONES:

CHO.

Ab Ebm7 F7 Bb7

DON'T LET JULIA FOOL YA! 'CAUSE MAYBE JULIA WILL  
JUST A SIMPLE HONEY, THAT'S FROM PUMPKINVILLE, THAT BLUSHES LIKE A CHILD. BUT I'LL GET YA MONEY SHE'S GOONNA DRIVE YOU WILD.

1. Eb7 Ab Bb7 Fm7 E7 Eb7

MAKE YOU BE-LIEVE SHE REALLY MEANS ALLTHOSE SIGHS, GET YOU IN A DIT-HER WITH 'ER BIG EYEDWIN EYES.

2. Ab/Eb Fb7 Ab/Eb F7

JUL-IA WILL FOOL YA THE DAY YOU BE-LIEVE — SHE'S REALY CORN-FED AND PLENTY NA-IVE.

Bb7 Fb7

SHE CAN DO THINGS TO YA, (RAH-DE-AH-DE-AH) MAKE YOU FEEL PE-CU-LIA. (RAH-DE-AH-DE-AH)

Ab/Eb E° Eb7 Ab

DON'T LET JULIA FOOL YA, SHE'S A WISE GIRL.

WILL BRADLEY ORCH with MAHLON CLARKE,  
PEPE MONDELLO - RAY MCJEWELLY  
(COLUMBIA RECORD OF 1941.)

## ZERO BY SANTO PECORA IN 1934

C C° Dim7 G7 [A] C

Ab7 G7 C C D7/A Ab7 G D7 G/D D7

G D7 G D7 G/D D7 G7 D7 / / G7 [B] CHO. C

ZERO - CONT.

3444

C Em7 A7 D7 1. G7 C Dm7 G7 2. D7/A Ab7  
 (FILL)

G7 C7 F7

F7 F#° A° C Em7 A7

D7 G7 C TO REPEAT G7 (TO B) FINE WINGY MANONE w/ PECORA (TRB), TERRY SHAW (PNO), NADY LAMERE ON OREH 41570 IN 1934.

MARCIA  
**CHING CHONG**  Dm A7

W/ U. WILL CALLAHAN (1917) WAY DOWN IN OLD SAN FRAN. THERE IS A CHI-NA-MAN WHO'S KNOWN FOR  
 M/ LEE S. ROBERTS (1917) EARLY NIGHT THE FESTIVE CHINKS COME THERE TO WINK AND BLINK AND DREAM A-

A7 Dm 1. Dm

MILES A-ROUND. WOND-ER-FUL PLACE HE KEEPS, DOWN WHERE HE EATS AND SLEEPS, WAY  
 WY THE HOURS.

E7/B Bb7 A7 2. D7

UN-DER-NEATH THE GROUND. THEY SING THIS FUN--NY SONG,

Gm G7 C7

WHILE THEY ARE BORNE A-LONG ON BEDS OF POP-PY FLOW'RS.

CHO.  
 F C7

CHING CHONG, OH MISTER CHING CHONG, YOU'RE THE KING OF CHI-NA-TOWN.

C7 Gm C7 C+ F

CHING CHONG, I LOVE YOUR SING SONG, WHEN YOU HAVE TURNED THE LIGHTS ALL DOWN.

F D7 Gm

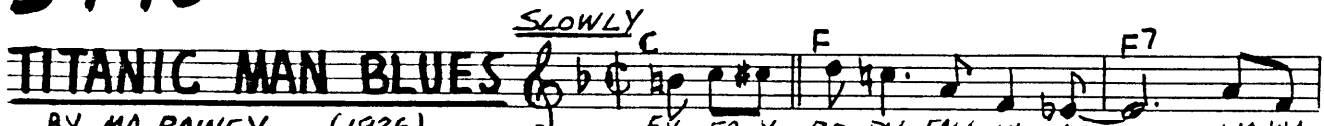
CHING CHONG, JUST LET ME SWING 'LONG, THRU THE REALMS OF DROW-SY LANDS.

Dm Db7 F/C G7/G Db/Ab Gm7 C7 F

DREAM-ING WHILE STARS ARE BEAM-ING, OH MISTER CHING CHONG, SING SONG MAN.

3445-

*SLOWLY*

**TITANIC MAN BLUES** 

BY MA RAINEY (1926)  
& MAYD WILLIAMS (4 VERSES INCLUDED)

EV-ER-Y-BO-DY FALL IN LINE, — WANNA  
I WAS AS GOOD AS I COULD BE, — BUT HE



TELL YOU 'BOUT THIS MAN OF MINE. — BUT IT'S THE LAST TIME, MY DADDY, FARE THEE WELL.  
CERTAINLY MADE A FOOL OF ME. — " " " " " " " " " " " "

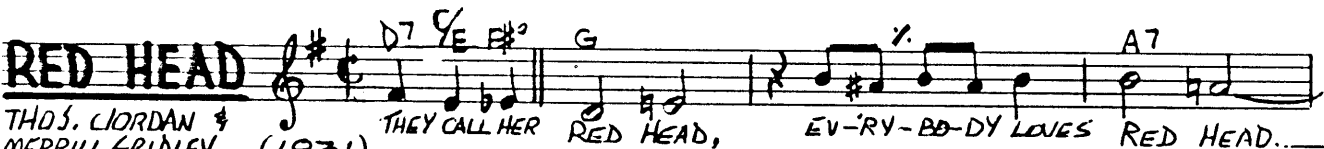


HE ALWAYS HAS SUCH A GRAND GOOD TIME — DRINKING UP ALL OF THE HIGH PRICED WINE.  
HE EATS MY HEART OUT AND DIS-AP-PERS. — IF HE FOUND SOME-BO-DY ELSE: NO TEARS.



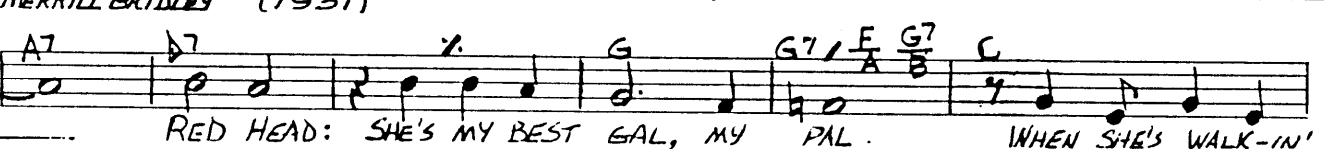
"BUT IT'S THE LAST TIME, MY DAD-DY, FARE THEE WELL.  
CAUSE " " " " " " " " " " " "

MA RAINEY and her GEORGIA BAND with BUSTER BAILEY, COLEMAN HAWKINS,  
FLECHER HENDERSON & CHARLIE DIXON on BANJO. PARAMOUNT 12374 in 1925.

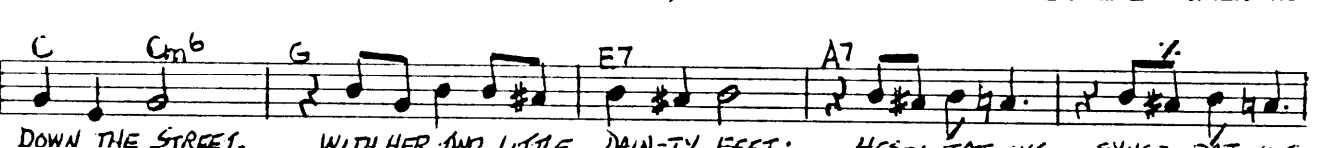
**RED HEAD** 

THOS. JORDAN & MERRILL BRIDLEY (1931)

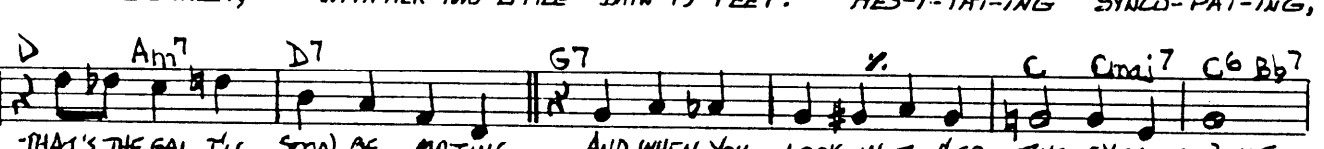
THEY CALL HER RED HEAD, EV-'RY-BO-DY LOVES RED HEAD...



RED HEAD: SHE'S MY BEST GAL, MY PAL. WHEN SHE'S WALK-IN'



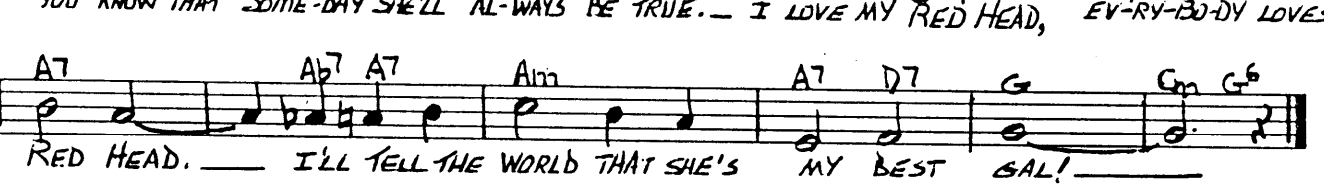
DOWN THE STREET, WITH HER TWO LITTLE DAIN-TY FEET: HES-I-TAT-ING SYNCO-PAT-ING,



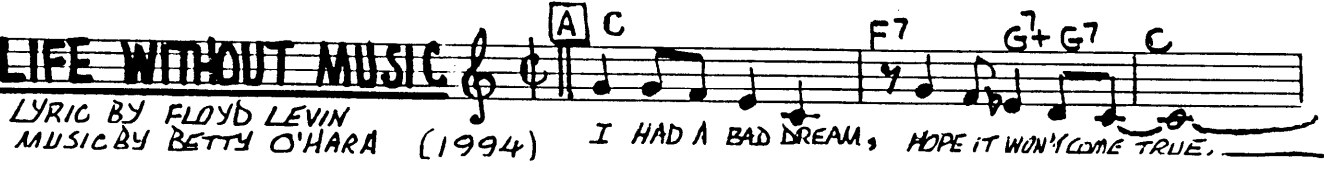
-THAT'S THE GAL I'LL SOON BE MATING. AND WHEN YOU LOOK IN-TO HER TWO EYES OF BLUE,



YOU KNOW THAT SOME-DAY SHE'LL AL-WAYS BE TRUE. — I LOVE MY RED HEAD, EV-'RY-BO-DY LOVES



RED HEAD. — I'LL TELL THE WORLD THAT SHE'S MY BEST GAL!

**LIFE WITHOUT MUSIC** 

LYRIC BY FLOYD LEVIN  
MUSIC BY BETTY O'HARA (1994)

I HAD A BAD DREAM, HOPE IT WON'T COME TRUE.

LIFE WITHOUT MUSIC - CONT.

3446

SAD AS IT MAY SEEM WE'D BE IN A STEW. I DREAMT OF A TIME  
 WHEN THERE WERE NO MORE TUNES. WORDS DID NOT RHYME: NO MORE "MOONS" AND  
 "JUNES". **CHO.** WHAT WOULD OUR LIVES BE IF WE HAD NO MU-SIC? THE I'M  
 WHAT WOULD OUR LIVES BE WITH-OUT A GOOD BEAT? I'M  
 CAN WE GET A- LONG WITH-OUT THAT HAR-MO-NY? WHAT  
 THOUGHT COMES TO ME THAT LIFE SURE WOULD BE BLEAK. I OF-TEN WON-DEY  
 SURE YOU'LL A-GREE THAT LIFE WOULDN'T BE AS SWEET. THERE'D BE NO DAN-CIN' NO  
 GOOD IS A SONG WITH-OUT A MEL-O-DY. LET'S SWING TO-GETH-ER!  
 WHAT WOULD RING OUR BELL. IT WOULD BE A BLUN-DER, IT SURE WOULD BE HELL!  
 NICK-IN' UP OUR HEELS. NO MORE RO-MAN-CIN' I KNOW WE NEV-ER  
 I LOVE ALL THAT BRASS. I KNOW WE NEV-ER  
 JUST SPINNIN' OUR WHEELS. WHAT WOULD WE DO IF HORNS STOPPED  
 BLOW-IN'? WE'D ALL BE BLUE. LIFE WOULD BE BOR-IN'. AND WHAT WILL  
 HAP-PEN IF BANDS STOP PLAY-IN'? IF TOES STOP TAP-PIN'?  
 IF HIPS STOP SWAY-IN'? **D.S. al**  
**CODA** CAN LIVE WITHOUT JAZZ. LET'S SWING FOR-EV-ER! I LOVE ALL THAT  
 BRASS. I KNOW WE NEV-ER CAN LIVE WITHOUT JAZZ. I KNOW WE  
 NEV-ER CAN LIVE WITHOUT JAZZ!

# 3447

Would you rather be a Colonel with an Eagle on your arm  
Than a Private with a Chicken on your knee?

(♩=144) WORDS BY FRED FISHER (1918) MUSIC BY LEO EDWARDS

*(SLOW)* LISTEN, LADDIE, TO YOUR DADDY, JUST FOR ONCE AND ALL. TOO MANY GIRLS HAVE  
*(TWO)* YOU'RE TOO CLEVER, YOU WILL NEVER BE A GENERAL GRANT.

SET YOUR BRAIN A-WHIRL. FOR AN-Y SKIRT, YOU FALL. I SHOULD WORRY. I'M NOT SORRY,

DAD-DY, IF I CAN'T. — WOULD YOU RATHER BE A COL'NEL WITH AN EAGLE ON YOUR ARM, OR A  
PRIVATE, NUMBER SEVEN TWENTY-THREE? NOW I CAN'T HELP THAT ALL THE LA-DIES GO CRA-ZY OV-ER  
PRIVATE WITH A CHICKEN ON YOUR KNEE?

ME. IF YOU'RE TOO GREEN TO SEE WHAT I MEAN, ASK ANY LITTLE SOLDIER THAT YOU SEE: WOULD YOU

**CHO.**  
**FINE**  
**D.S. al FINE**

## YOU'LL NEVER GET TO HEAVEN WITH THOSE EYES

GRANT CLARKE EDGAR LESLIE & JAMES V. MONACO (1924)

FOX TROT

INSTR. VERSE

YOU'LL NEVER GET TO HEAVEN, YOU'LL NEVER GET TO HEAVEN  
WITH THOSE EYES. YOU'RE NEVER GONNA GET THERE, YOU'RE NEVER GONNA GET THERE. YOU'RE TOO  
WISE. YOUR SWEET SMILE MAY GET YOU THIS, GET YOU THAT, GET YOU THOSE.

**CHO.**



YOU'LL NEVER GET... CONT.

3448

C/G E7/G# Am7 D7 Am7 D7 G7 C C7/Bb

YOU MAY FOOL SOME ANGEL, HERE, WITH YOUR SO AND SO'S. BUT YOU'LL NEVER FOOL THE ANGELS, YOU'LL

F/A Fm/Ab C/G E+ F6 D7/F# Fm6 C/E A7

NEVER FOOL THE ANGELS IN THE SKIES. YOU'LL NEVER GET TO HEAVEN, YOU'LL NEVER GET TO HEAVEN

D7 G7 C

FLETCHER HENDERSON ORCH. with  
COLEMAN HAWKINS, DON REDMAN, KAISER MARSHALL  
ON COL. 202-D IN 1924.

SAM LANIN ORCH. with RED NICHOLS ON BANNER 1386 IN 1924. | GEORGE OLSEN ORCH. with RED NICHOLS ON VICTOR 19405 IN 1924.

**FULTON STREET BLUES** F7

CHRIS. SMITH (1926) I'M GOIN' TO THE MARKET IN THE BUTCH-ER MAN THERE, I'M A

F7 Cm7 F7 Bb

MORNIN' ON FUL-TON STREET. GREAT ADMIRER OF HIM. I'M GOIN' TO THE MARKET IN THE MORNIN' ON FUL-TON STREET. A BUTCHER MAN THERE I'M A GREAT ADMIRER OF HIM.

Cm7 C#0 Bb / Bba Bb B0 F/C F7 Bb

GOIN' TO GET MY-SELF, I MEAN MY SELF, SOME MEAT. WHEN HE GETS THRU, IT SURE IS TOO BAD CHIM. A

2. Bb / / C40 Bb C7 F7

I'VE GOT THE FULTON STREET BLUES, FULTON STREET BLUES. HERE'S THE REA-SON WHY.

Bb / / Bb / B0 F/C F F#0 C7/G Gb0 F7

WHY I'VE GOT THE FULTON STREET BLUES, FULTON STREET BLUES. HERE'S MY AL-I-BI: THE

Bb7 Eb7 Eb7 Cm7 Gb7

BAKER USED TO BRING ME PIES AND EV-ER-Y-THING. BUT THE BUTCHERMAN HE'S GOT TO BE A JELLYROLL KING.

Bb7/F Bb7/Ab G7 C7 F7 Bb Ab7-s G7

PULLMAN POR-TERS I CAN'T USE. I GOT THE BUTCHERMAN'S BLUES, I MEAN

C7 F7 Bb

I GOT THE FULTON STREET BLUES. RECORDED BY ROSA HENDERSON ON VOCALION 1011 IN 1926. (BUT NEVER ISSUED FOR SALE)

# 3449

## YOU CAME TO MY RESCUE

LYRIC BY LEO ROBIN  
MUSIC BY RALPH RAINGER (1936)

YOU CAME TO MY RES-CUE, I WAS  
LOW, I WAS FRAN-TIC. YOU CAME TO MY RES-CUE, IT WAS OH SO RO-MAN-TIC.  
I SAW YOU AND A-DORED YOU, AND I BE-GAN TO LIVE. HERE'S ONE THING TO RE-  
WARD YOU: A HEART IS ALL I CAN GIVE. YOU FOUND ME IN DAN-GER OF A  
LIFE EV-ER DREARY. YOU FOUND ME A STRAN-GER: A- LONE, A- LONE.  
SOME ANGEL HAD TO SAVE ME, I PRAY'D TO STARS A- BOVE. YOU CAME TO MY  
RES-CUE WITH LOVE. RES-CUE WITH LOVE.

HELEN WARD &  
GOODMAN BAND  
(PROBABLY 1936)

## YOU GOTTA START OFF EACH DAY WITH A SONG

(IN 2) WORDS & MUSIC BY JIMMY DURANTE (1936)

YOU GOT-TA START OFF EACH DAY WITH A SONG, EV-EN WHEN THINGS  
GO WRONG. YOU'LL FEEL BET-TER. YOU'LL EV-EN LOOK BET-TER.  
I'M HERE TO TELL YOU THAT YOU'LL BE A GO-GET-TER. FOR THE WAY THAT YOU SHAKE MY  
HAND, WILL TELL ME WHERE I STAND. AIN'T IT BETTER TO

F F Fm<sup>6</sup> C G7/D Eb<sup>6</sup> C/E

GO THRU LIFE WITH A SMILE AND A SONG, THAN WALKIN' A-ROUND WITH A FACE THAT'S A

D7/F# G7 C % A7

HUN-DRED MILES LONG? YOU'LL FIND THAT YOU CAN'T GO WRONG, IF YOU

D7 G7 C / D7 Dbmaj<sup>7</sup> C<sup>6</sup>

START OFF EACH DAY WITH A SONG.

**HOMESICK**  
IRVING BERLIN (1922)

C Am7 D7 % G7

I FEEL VE-RY BLUE. YES I DO. CAN'T YOU TELL? WOR-RY QUITE A

G7 / / G7<sup>4</sup> C E7/G# Dm F# E7 B7/F# E7/G# E7 Am E7 B7 E7

LOT, CAUSE I'M NOT FEEL-ING WELL. FRIENDS HAVE COME TO ME, SAYING, "WE CAN

Am D7 C F<sup>o</sup> D7/F# D7/A D7 G7 / / Dm A B<sup>o</sup> CHO.

SEE YOU NEED COM-PA-NY! BUT I'M NOT LONELY, I'M ON-LY HOME-

C / / Dm<sup>b</sup> D#<sup>o</sup> C/E C C7 F / / F#<sup>o</sup>

-SICK. I KNOW JUST WHAT'S THE MATTER. I'M HOME - - SICK, THAT'S

C/G G7 C C/E Eb<sup>b</sup> G7 G7 G7/D F/A G7/B C

ALL. I SEE THAT COZY LITTLE SHACK AND THE LITTLE RED SCHOOL, DADDY ON THE BACK OF A

C Gm/Bb A7 D7 D<sup>o</sup> D7 Am7 D7 G7/A Bb7 G7/B G7/A Dm B<sup>o</sup>

FUNNY OLD MULE, "GOD BLESS OUR HOME" ON THE WALL. THE FIELDS OF

C % / / Dm<sup>b</sup> D#<sup>o</sup> C/E C C7 F / / F7

CLO - - VER THEY SEEM TO SAY: "WHY DON'T YOU COME OV - ER, PAY US A

E7 Dm<sup>b</sup> E7 Am A7 D7 % C/G G7 D#<sup>o</sup>

CALL". I MISS THE COWS AND THE CHICKENS AND THE APPLE TREE SHADY. AND THERE'S THAT

C/E Em<sup>7</sup>-s A7 D7 % G7 C

LITTLE OLD LA-DY. DO YOU WON-DER WHY I'M HOME - SICK?

**BAILEY'S LUCKY SEVEN**  
PHIL NAPOLEON: TPT-LEADER  
OWENBETT 4979 IN 1922.