

THE SHAMROCK BAND - CONT.

3502

C7 F D7 Gm7 C7
FAM-LY. I'VE TAUGHT THEM HOW TO PLAY IN FIFTEEN SHARPS AND TWENTY FLATS, IN FACT IN EV-'K
F F7 Bb Eb Bb Eb
KAY. EV-'RY ONE THAT HEARS US SAY WE'RE WON-DER-FUL AND GRAND. THE MUSIC OF THE
Bb F7 C7 F7 Bb / 1 2 CHO. Bb F7 C
FU-TURE IS THE PRE-TY SHAMROCK BAND. JOHNNY PLAYS HIS NICK-NACKS, PAT-SY DRIVES T.
Bb Eb Bb/d F7 Bb
BOW. JIMMY PLAYS THE BAN-JACKS, KATE THE PI-AN-O. OH! MOLLIE BLOWS THE
Bb Bb/d F7 C Bb F7 Bb/d Eb Bb/d C7 F7
TRAM-BOWE, LARRY HOLDS THE STAND, WHILE I CON-DUCT THE IN-STRU-MENTS OF THE PRETTY SHAMR

Bb / 1 2 || **THE MOON HAS HIS EYES ON YOU**
BAND... WORDS BY BILLY LAWSON (1905) MUSIC BY ALBERT VON TILZER

BALLAD
WHERE THE JESAMINE PER-FUMES THE WILD-WOOD, WHERE THE NINE BIRDS FLUTTER THRU THE AIR:
EV-'RY EVENING FOR A QUI-ET RAM-BLE, FEASTING ON THE MAIDEN'S LOVELY EYES:
1. LOVER TELLING TALES OF FOND AF-FEC-TION TO HIS LITTLE SWEETHEART FAIR.
2. WHEN, HIS ARMS HER WAIST ENTWINE, SOFTLY SAYS "WILL YOU BE MINE". BUT SHE ANSWERS POINTING TO THE SKIES. THE
CHO. MOON HAS HIS EYES ON YOU, * SO BE CARE-FUL OF WHAT YOU DO. EYES WAY UP IN THE SKIES, SO BE WISE, DON'T LET HIM SUR-PRISE.
1. EV-'RY TIME YOU GO A-STROLLING WITH YOUR LADY LOVE MISTER MOON IS WATCHING FROM A-BOVE. BIG
2. DON'T TRY TO TEASE, FOR WAY UP THRU THE TREES, THE MOON * HAS HIS EYES ON YOU.

3503

LITTLE JESSIE JAMES

LYRIC BY HARLAN THOMPSON

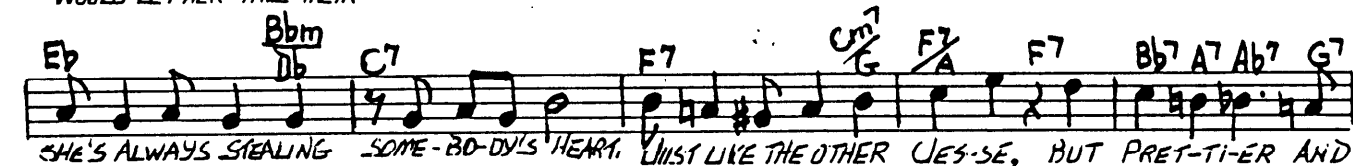
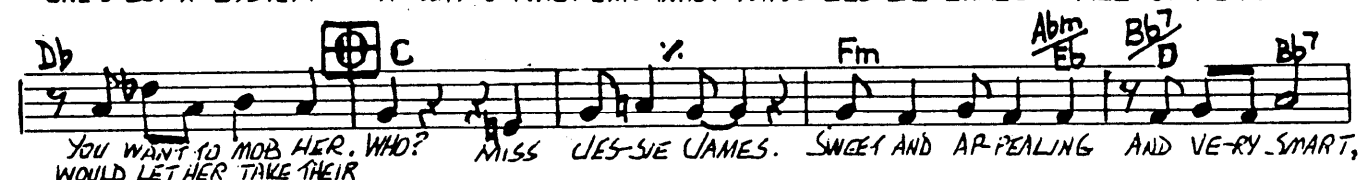
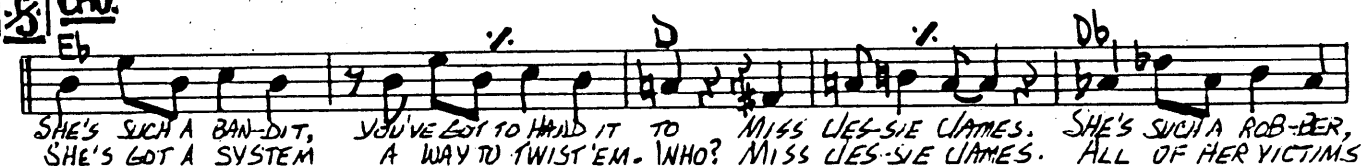
(1923)

MUSIC BY HARRY ARCHER

med. pace



CHO.



CODA



WON'T YOU COME OVER TO MY HOUSE

LYRIC BY HARRY WILLIAMS (1923)

MUSIC BY EGBERT VAN ALSTYNE

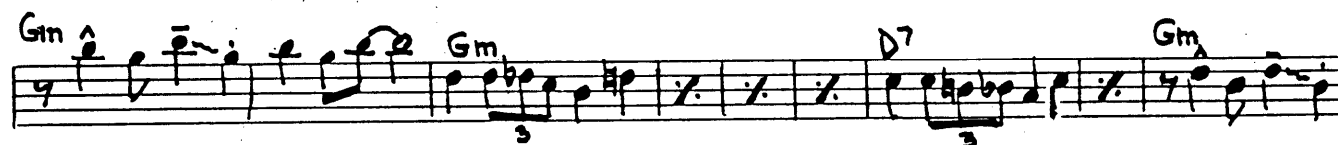
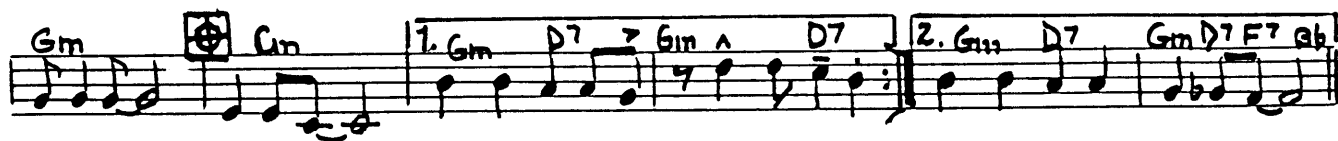
MODERATE WALTZ

THE TIME WAS IN JUNE. THE BEES HUMM'D A TUNE. THE PERFUME OF ROSE FILL'D THE
 AIR. WHEN JUST O'er THE WAY, SAT A BA-BY ONE DAY: ALL A- LONE, AND NO
 ONE SEEM'D TO CARE. BUT ONE PASSER-BY TURN'D AND LOOK'D WITH A SIGH AT THE
 TEARS AND THE EYES SWOLLEN RED. THEN CLOSE TO HER BREAST, THE YOUNG DARLING SHE
 PRESS'D, AND TENDERLY TO HER SAE SAID: _____ WON'T YOU COME OVER TO MY
 HOUSE? WON'T YOU COME O-VER AND PLAY? _____ I'VE LOT'S OF PLAYTHINGS, A
 DOL-LY OR TWO. WE LIVE IN THE HOUSE CROSS THE WAY. _____ I'LL GIVE YOU
 CAN-DY AND SWEET THINGS. I'LL PUT YOUR HAIR IN A CURL. _____ WON'T YOU COME
 O-VER TO MY HOUSE, AND PLAY THAT YOU'RE MY LIT-TLE GIRL. _____

3505

RHYTHM CLUB STOMP

BY KING OLIVER and DAVE NELSON (1930)



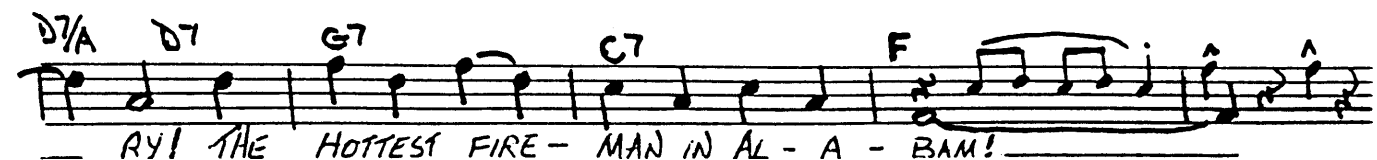
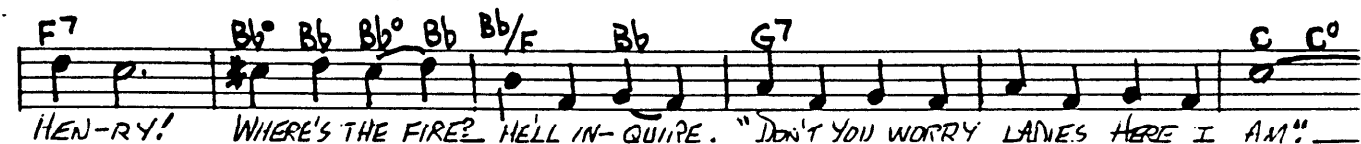
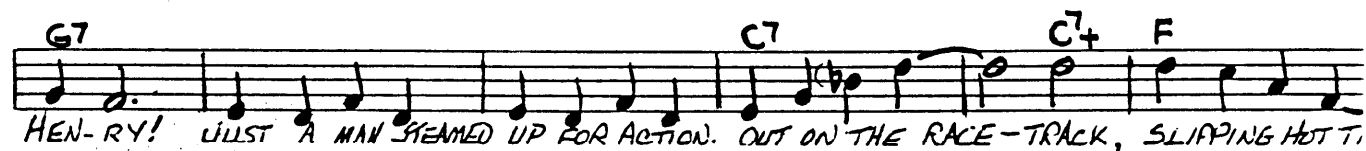
RECORDED BY KING OLIVER ORCHESTRA IN MARCH OF 1930 ON
 VICTOR 38137-A. A 2ND TITLE was entered on the recording log
 sheet as: CURWISHIP GUIDE, but never appeared on any record.

3506

MED. FAST 2 F

HOT HENRY!WDS: BALLARD MACDONALD
MUSIC: HARRY CARROLL (1926)

ENGINE COMING DOWN THE STREET. HEAR THOSE FI-RE



3507

IF YOU KNEW WHAT IT MEANT TO BE LONESOME

WORDS & MUSIC BY JIMMY WAKELY & LEE "LASSES" WHITE
(1946)

COUNTRY
WESTERN

(♩=96)

The musical score is written in G major (one sharp) and 4/4 time. It features a melody line with lyrics and a series of chords written above the staff. The chords include Bb7, Eb, Fm, C7, F7, and Ab. The lyrics are: "I'M WRITING YOU A LETTER, DEAR, JUST TO LET YOU KNOW HOW I'VE MISS'D YOU SINCE YOU WENT A-
-WAY. YOU TOOK THE SUNSHINE FROM MY LIFE AND LEFT IT DARK AND DREAR. SO IN MY LETTER TO YOU I WILL
SAY: IF YOU KNEW WHAT IT MEANT TO BE LONG-SOME. IF YOU
KNEW WHAT IT MEANT TO BE BLUE. IF ALL OF YOUR
GLAD-NESS WAS TURNED IN-TO SADNESS LIKE THE ROSE WITH-OUT ITS MORN-ING
DEW. IF YOUR HEART WAS BREAK-ING WITH SOR-ROW, AND YOU
CRIED FOR SYM - PA - THY. IF YOU KNEW WHAT IT MEANT TO BE
LONE - - SOME, I KNOW YOU'D COME BACK TO ME."

SUNG BY EDDIE LEONARD IN HIS "BIG MINSTREL SHOW"

THE BIG SWAMP BOGIE MAN

LYRIC BY EARLE C. JONES (1907) MUSIC BY GEO. MEYER

The musical score is written in G major (one sharp) and 4/4 time. It features a melody line with lyrics and a series of chords written above the staff. The chords include Em, B7, C, B/C, and G. The lyrics are: "WAY DOWN IN LOU-SI-AN-A IN DE
LOW LANDS LOW, WHERE DE SWAMP IS DISMAL DARK AND WET, DAR USED TO LIVE A BOGIE IN DE LONG A-GO,
AN' DEY SAY DAT HE IS DOWN DER YET. SO ALL YOU PICK-A-NINNIES PLAYIN' HOCKEY FROM DE SCHOOL,"

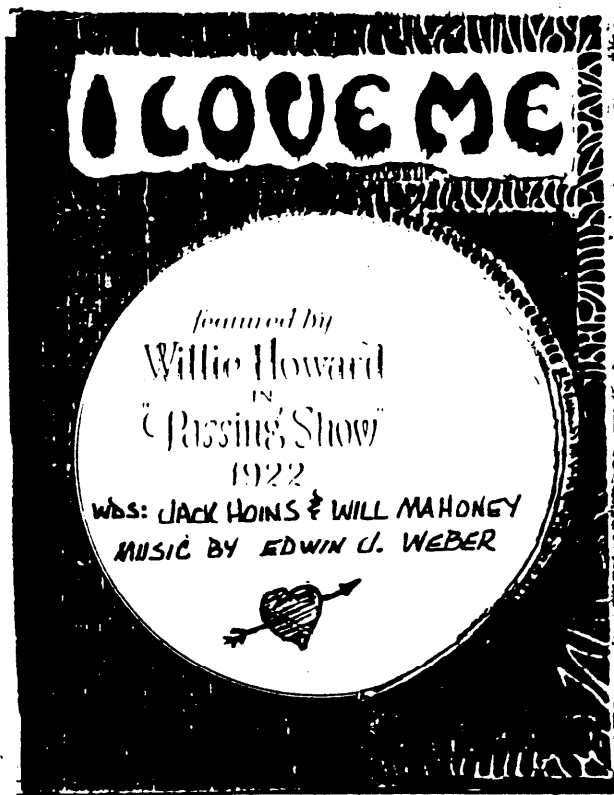
THE BIG SWAMP BOGIE MAN -CONT.

3508

JUST RE-MEMBER 'BOUT DE BOGIE MAN. AN' WHEN YOU GOES TO SWIM, BEST LOOK OUT FOR HIM,
 FOR HE'LL SURELY CATCH YOU IF HE CAN. — OH! OH! I THINK I HEAR HIM COM-IN! OH! OH! IT'S
 OH! OH! NOW BEAT IT QUICK MY BROTHERS. OH! OH! JUST
 TIME WE SHOULD BE RUNNIN'. OH! OH! FOR HE IS DE DEVIL'S RIGHT HAND MAN. GOOD LORD!
 SCOOT FOR HOME AN' MOTHER'S.
CODA BE-WARE! TAKE CARE OF DE BIG SWAMP BOGIE MAN, OF DE BIG SWAMP BOGIE MAN!

(MAKE-A THE HOOTCH-A MA KOOTCH)
MARIUTCH DOWN AT CONEY ISLE
 WDS BY ANDREW STERLING (1907) MUSIC: HARRY VON TILZER
 I FEEL MUCH-A MAD ALL THE WHEN I SAW THAT STEAM-BORT A
 DAY. LEAVE. — THO'T MY MAR-I-UTCH WENT A-WAY. —
 WASTE-A MUCH-A TIME WHEN I GRIEVE —
 STEAM-BORT SHE NO GO TO IT-A-LY, SHE WAIT A WHILE. 'CAUSE LAST NIGHT I SAW MY MAR-I-
 DON'T YOU TELL-A NO-PO-DY-A WHAT I TELL-A YOU.
 -UTCH AT CON-EY ISLE. WHAT-A YOU THINK MY MAR-I-UTCH-A DO?
CHO. MAR-I-UTCH SHE MAKE-A DE HOOTCH-A-MA KOOTCH DOWN AT CON-EY ISLE, MAKE ME SMILE. SHE
 GO LIKE-A THIS, LIKE-A THAT, LIKE-A THIS. SHE MAKE-A SUCH-A DANCE MUD NEVER MOVE-A DE FEET. "THAT'S A
 FUN-NY STYLE" SOME-ONE YELLED LIKE-A THAT. "HEY LOOK OUT! YOU'LL BREAK-A YOUR
 BACK! WHEN MY MAR-I-UTCH — MAKE-A HOOTCH-A MA KOOTCH.

3509



WHEN PEOPLE WRITE THEIR SONGS OF LOVE, THEY
WRITE OF ONE AN- OTH- ER. IT'S AL- WAYS SIS OR
MA OR PA OR SWEETHEART OR OF BROTHER. BUT
LOVE SONGS THAT THEY'VE AIMED AT ME HAVE
ALL GONE ON THE SHELF. I DON'T THINK THAT IS
FAIR, SO NOW I'LL WRITE ONE OF MY- SELF:

CHO.

I LOVE ME, I LOVE ME, I LOVE MY- SELF TO DEATH. I LOVE ME,
I LOVE ME, I LOVE ME, I'M WILD A- BOUT SWEET ME. I LOVE ME,
I LOVE ME, 'TIL I'M ALL OUT OF BREATH. I STOP AT EV- RY SLOT MACHINE THAT
ON- LY ME, SO I'M CON- TENT, YOU
I SHOULD CHANCE TO PASS, AND GIVE MY SELF A HUG AND SQUEEZE AS I LOOK IN THE

CODA

GLASS. SEE. I LIKE MY- SELF WITH SUCH DE- LIGHT, I TAKE ME RIGHT STRAIGHT

HOME EACH NIGHT, AND SLEEP WITH ME 'TIL BROAD DAY- LIGHT. I'M WILD A- BOUT MY- SELF.

FERRY SHAND ORCHESTRA

(SHAND VOCAL)

ON DECCA 3190 IN 1940.

CALIFORNIA RAMBLERS

COL. A-3956 IN 1923.

The Sound of Music

3510

WORDS BY OSCAR HAMMERSTEIN
MUSIC BY RICHARD RODGERS

(1959)

THE HILLS ARE A-LIVE WITH THE SOUND OF MU-SIC, WITH
SONGS THEY HAVE SONG FOR A THOUSAND YEARS. THE HILLS FILL MY HEART
WITH THE SOUND OF MU-SIC. MY HEART WANTS TO SING EVERY SONG IT
HEARS. MY HEART WANTS TO BEAT WITH THE WINGS OF THE BIRDS THAT RISE FROM THE
LAKE TO THE TREES. MY HEART WANTS TO SIGH LIKE A CHIME THAT FLIES FROM A CHURCH, ON A
BREEZE. TO LAUGH LIKE A BROOK WHEN IT TIPS AND FALLS OVER STONES ON ITS WAY, TO
SING THROUGH THE NIGHT LIKE A LARK WHO IS LEARNING TO PRAY. I GO TO THE HILLS
WHEN MY HEART IS LONE-LY. I KNOW I WILL HEAR WHAT I'VE HEARD BE
-FORE. MY HEART WILL BE BLESSED WITH THE SOUND OF MU-SIC,
AND I'LL SING ONCE MORE.

FROM THE MUSICAL
OF THE SAME NAME,
MARY MARTIN ON STAGE
LUIE ANDREWS IN FILM

3511

MODERATELY

MALINDALYRIC BY STANLEY MURPHY
MUSIC BY HENRY MARSHALL (1912)

DOWN IN GEOR-GIA, DOWN A-MONGST THE SLIG-AR
CANE LIVES A GIRL-IE, AND MA-LIN-DA IS HER NAME,
RAS-TIS COMES A SEREN-A-DIN' EV-RY NIGHT, WITH HEART SO LIGHT, 'NEATH STARS SO BRIGHT.
YOU CAN HEAR HIM SINGING OUT, WITH ALL HIS MIGHT, TO HIS MA-LIN-DA GIRL: MA-
CHO. LIN-DA, CAN'T YOU HEAR ME NEATH YOUR WIN-DOW? A-SER-EN - A -- DIN'
- LIN-DA, THERE IS NOTHING THAT CAN HIN-DER MY LOVE FOR YOU DEAR,
1. UN-DE-NEATH THE MELLOW MOON, AS I LADON AND MY SOUL IS IN THE TUNE. MA-
2. MA-LINDA, LINDA, LINDA MINE.

(INSTRUMENTAL)

THE ACE OF HEARTS

TED FIORITO (1926)

MOD ♩ [A] Eb Ab7 Db7 Fm7 Eb
1. Eb x 2. Eb / / Db C7 F7
Bb7 Ab7 Eb Ab7 Db7 Fm7 Eb Ab7 Abm6 Eb Bb7 / B7
C7 F7 C7 F7 Bb7 E° Ebm6 Bb7 Db7 Ab7 1. Eb 2. Cm7 Fm7
Bb7 Bb7 2. Eb E° Bb7 F 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000. 1001. 1002. 1003. 1004. 1005. 1006. 1007. 1008. 1009. 1010. 1011. 1012. 1013. 1014. 1015. 1016. 1017. 1018. 1019. 1020. 1021. 1022. 1023. 1024. 1025. 1026. 1027. 1028. 1029. 1030. 1031. 1032. 1033. 1034. 1035. 1036. 1037. 1038. 1039. 1040. 1041. 1042. 1043. 1044. 1045. 1046. 1047. 1048. 1049. 1050. 1051. 1052. 1053. 1054. 1055. 1056. 1057. 1058. 1059. 1060. 1061. 1062. 1063. 1064. 1065. 1066. 1067. 1068. 1069. 1070. 1071. 1072. 1073. 1074. 1075. 1076. 1077. 1078. 1079. 1080. 1081. 1082. 1083. 1084. 1085. 1086. 1087. 1088. 1089. 1090. 1091. 1092. 1093. 1094. 1095. 1096. 1097. 1098. 1099. 1100. 1101. 1102. 1103. 1104. 1105. 1106. 1107. 1108. 1109. 1110. 1111. 1112. 1113. 1114. 1115. 1116. 1117. 1118. 1119. 1120. 1121. 1122. 1123. 1124. 1125. 1126. 1127. 1128. 1129. 1130. 1131. 1132. 1133. 1134. 1135. 1136. 1137. 1138. 1139. 1140. 1141. 1142. 1143. 1144. 1145. 1146. 1147. 1148. 1149. 1150. 1151. 1152. 1153. 1154. 1155. 1156. 1157. 1158. 1159. 1160. 1161. 1162. 1163. 1164. 1165. 1166. 1167. 1168. 1169. 1170. 1171. 1172. 1173. 1174. 1175. 1176. 1177. 1178. 1179. 1180. 1181. 1182. 1183. 1184. 1185. 1186. 1187. 1188. 1189. 1190. 1191. 1192. 1193. 1194. 1195. 1196. 1197. 1198. 1199. 1200. 1201. 1202. 1203. 1204. 1205. 1206. 1207. 1208. 1209. 1210. 1211. 1212. 1213. 1214. 1215. 1216. 1217. 1218. 1219. 1220. 1221. 1222. 1223. 1224. 1225. 1226. 1227. 1228. 1229. 1230. 1231. 1232. 1233. 1234. 1235. 1236. 1237. 1238. 1239. 1240. 1241. 1242. 1243. 1244. 1245. 1246. 1247. 1248. 1249. 1250. 1251. 1252. 1253. 1254. 1255. 1256. 1257. 1258. 1259. 1260. 1261. 1262. 1263. 1264. 1265. 1266. 1267. 1268. 1269. 1270. 1271. 1272. 1273. 1274. 1275. 1276. 1277. 1278. 1279. 1280. 1281. 1282. 1283. 1284. 1285. 1286. 1287. 1288. 1289. 1290. 1291. 1292. 1293. 1294. 1295. 1296. 1297. 1298. 1299. 1300. 1301. 1302. 1303. 1304. 1305. 1306. 1307. 1308. 1309. 1310. 1311. 1312. 1313. 1314. 1315. 1316. 1317. 1318. 1319. 1320. 1321. 1322. 1323. 1324. 1325. 1326. 1327. 1328. 1329. 1330. 1331. 1332. 1333. 1334. 1335. 1336. 1337. 1338. 1339. 1340. 1341. 1342. 1343. 1344. 1345. 1346. 1347. 1348. 1349. 1350. 1351. 1352. 1353. 1354. 1355. 1356. 1357. 1358. 1359. 1360. 1361. 1362. 1363. 1364. 1365. 1366. 1367. 1368. 1369. 1370. 1371. 1372. 1373. 1374. 1375. 1376. 1377. 1378. 1379. 1380. 1381. 1382. 1383. 1384. 1385. 1386. 1387. 1388. 1389. 1390. 1391. 1392. 1393. 1394. 1395. 1396. 1397. 1398. 1399. 1400. 1401. 1402. 1403. 1404. 1405. 1406. 1407. 1408. 1409. 1410. 1411. 1412. 1413. 1414. 1415. 1416. 1417. 1418. 1419. 1420. 1421. 1422. 1423. 1424. 1425. 1426. 1427. 1428. 1429. 1430. 1431. 1432. 1433. 1434. 1435. 1436. 1437. 1438. 1439. 1440. 1441. 1442. 1443. 1444. 1445. 1446. 1447. 1448. 1449. 1450. 1451. 1452. 1453. 1454. 1455. 1456. 1457. 1458. 1459. 1460. 1461. 1462. 1463. 1464. 1465. 1466. 1467. 1468. 1469. 1470. 1471. 1472. 1473. 1474. 1475. 1476. 1477. 1478. 1479. 1480. 1481. 1482. 1483. 1484. 1485. 1486. 1487. 1488. 1489. 1490. 1491. 1492. 1493. 1494. 1495. 1496. 1497. 1498. 1499. 1500. 1501. 1502. 1503. 1504. 1505. 1506. 1507. 1508. 1509. 1510. 1511. 1512. 1513. 1514. 1515. 1516. 1517. 1518. 1519. 1520. 1521. 1522. 1523. 1524. 1525. 1526. 1527. 1528. 1529. 1530. 1531. 1532. 1533. 1534. 1535. 1536. 1537. 1538. 1539. 1540. 1541. 1542. 1543. 1544. 1545. 1546. 1547. 1548. 1549. 1550. 1551. 1552. 1553. 1554. 1555. 1556. 1557. 1558. 1559. 1560. 1561. 1562. 1563. 1564. 1565. 1566. 1567. 1568. 1569. 1570. 1571. 1572. 1573. 1574. 1575. 1576. 1577. 1578. 1579. 1580. 1581. 1582. 1583. 1584. 1585. 1586. 1587. 1588. 1589. 1590. 1591. 1592. 1593. 1594. 1595. 1596. 1597. 1598. 1599. 1600. 1601. 1602. 1603. 1604. 1605. 1606. 1607. 1608. 1609. 1610. 1611. 1612. 1613. 1614. 1615. 1616. 1617. 1618. 1619. 1620. 1621. 1622. 1623. 1624. 1625. 1626. 1627. 1628. 1629. 1630. 1631. 1632. 1633. 1634. 1635. 1636. 1637. 1638. 1639. 1640. 1641. 1642. 1643. 1644. 1645. 1646. 1647. 1648. 1649. 1650. 1651. 1652. 1653. 1654. 1655. 1656. 1657. 1658. 1659. 1660. 1661. 1662. 1663. 1664. 1665. 1666. 1667. 1668. 1669. 1670. 1671. 1672. 1673. 1674. 1675. 1676. 1677. 1678. 1679. 1680. 1681. 1682. 1683. 1684. 1685. 1686. 1687. 1688. 1689. 1690. 1691. 1692. 1693. 1694. 1695. 1696. 1697. 1698. 1699. 1700. 1701. 1702. 1703. 1704. 1705. 1706. 1707. 1708. 1709. 1710. 1711. 1712. 1713. 1714. 1715. 1716. 1717. 1718. 1719. 1720. 1721. 1722. 1723. 1724. 1725. 1726. 1727. 1728. 1729. 1730. 1731. 1732. 1733. 1734. 1735. 1736. 1737. 1738. 1739. 1740. 1741. 1742. 1743. 1744. 1745. 1746. 1747. 1748. 1749. 1750. 1751. 1752. 1753. 1754. 1755. 1756. 1757. 1758. 1759. 1760. 1761. 1762. 1763. 1764. 1765. 1766. 1767. 1768. 1769. 1770. 1771. 1772. 1773. 1774. 1775. 1776. 1777. 1778. 1779. 1780. 1781. 1782. 1783. 1784. 1785. 1786. 1787. 1788. 1789. 1790. 1791. 1792. 1793. 1794. 1795. 1796. 1797. 1798. 1799. 1800. 1801. 1802. 1803. 1804. 1805. 1806. 1807. 1808. 1809. 1810. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1850. 1851. 1852. 1853. 1854. 1855. 1856. 1857. 1858. 1859. 1860. 1861. 1862. 1863. 1864. 1865. 1866. 1867. 1868. 1869. 1870. 1871. 1872. 1873. 1874. 1875. 1876. 1877. 1878. 1879. 1880. 1881. 1882. 1883. 1884. 1885. 1886. 1887. 1888. 1889. 1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2

3512

THE AGE OF HEARTS - CONT.

Handwritten musical score for 'THE AGE OF HEARTS - CONT.' in B-flat major, 4/4 time. The score consists of five staves of music with various chords and melodic lines. Chords include A°, Ab°, G°, A°, Ab°, G°, D7/F#, F°, E°, D7/F#, F°, C7/E, and others. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'.

HANG ON TO ME

LYRIC BY RAY KLAGES
MUSIC BY LESSE GREER (1929)

HANG ON TO ME, HANG ON TO ME. I'D LIKE TO HANG YOU.

MY FAM-ILY TREE. GOTTA GET TO-GETHER. BETTER START IN NOW. INSTR.

YOU'RE ON-ER THERE, I'M ON-ER HERE. COME ON-ER CLOSER, AND LEND ME YOUR EAR. GOTTA GET TO-GETH

BETTER START IN NOW. YOU'VE RUN A-ROUND NEVER FOUND. JUST WHAT YOU'VE BEEN LOOKING FOR

NOW THAT I'M HERE: TELL ME WHO COULD ASK FOR MORE?

YOU'VE GOT THE CHARMS, I'VE GOT THE LOVE. HERE IN MY ARMS, YOU WILL FIT LIKE A GLOVE. GOTTA GET TO-GETH

BETTER HANG ON TO ME.

FROM THE MGM MOTION PICTURE
"MARIANNE" WITH MARIAN JAVIER

3513

MED. FAST

SHE'S GOT "IT"BENNY DAVIS, HARRY AKST
L. WOLFE GILBERT (1927)

WHAT'S THAT CERTAIN SOMETHING THAT THEY HAVE A-ROUN?

A7/E A7 D7 D7+ G / / Cm6 G°
— NO ONE CAN UN-DER-STAND. — IT PUTS YOU IN DE-MAND. — F° E° Eb° G/D G° G G° G D/A D D#° A7/E A7 A7/E A7
I KNOW ONE WHO HAS IT, AND SHE STANDS RIGHT OUT. — AM I HAP-PY, AM I PROUD. D7 D° D7 D° D7 D7+ CHO. G C7 G
YOU CAN PICK HER IN A CROWD, 'CAUSE SHE'S GOT "IT," — AND PRETTY JUST LIKE A Bm Bb° D7/A D7 G#° D7/A D7 G#°
OF IT BROTHER SHE'S GOT "IT" — I NEVER SAW AN-OTH-ER D7/A D7 G Dm/F E7 A7 D#° A7/E A7
HAVE SO MUCH — OF "SUCH AND SUCH" — SHE'S REAL-LY NOT EX-QUIS-ITE, D7 D° D7 D.S. al f
BUT AFTER ALL, WHAT IS IT? CODA D7 C7-s
STILL, WHAT MADE ME B7 B° B7 / Am° B7 E7 E7 E7 E7 E7 E7 A7 A7 C7
FALL? — IT AIN'T THAT, THAT AIN'T IT. THAT IS THAT, AND IT IS IT. AND G E7 A7 D7 G G7 C7 / G THE SIX HUMMING JACKS
SHE'S GOT "IT," — THAT'S ALL! — ON BRUNSWICK 23863
(IN 1927)

(RECORDED BY JUJANA BRASS)

SO WHAT'S NEW?LYRIC BY PEGGY LEE
MUSIC BY JOHN PISANO (1966)

MODER

SO TELL ME, BABE, WHAT'S NEW? — AND
YEAH I NEED YOU SO! — A7 D7 1. G7 C6 C#° Dm7 G7
HOW'S THE SCENE WITH YOU? LEE IT'S GOOD TO SEE YOU BABE!
HOW YOU'LL NEVER KNOW. LEE IT'S 2. G7 C C6 C7 F Fm E7
GOOD TO SEE YOU BABE. — YOU WALKED IN, LIGHTS WENT ON ALL OV-ER MY

SO WHAT'S NEW - CONT.

3514

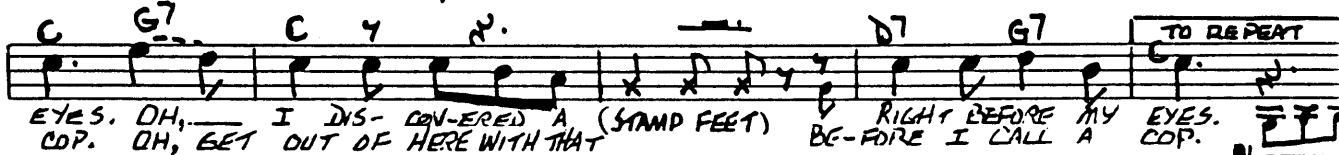
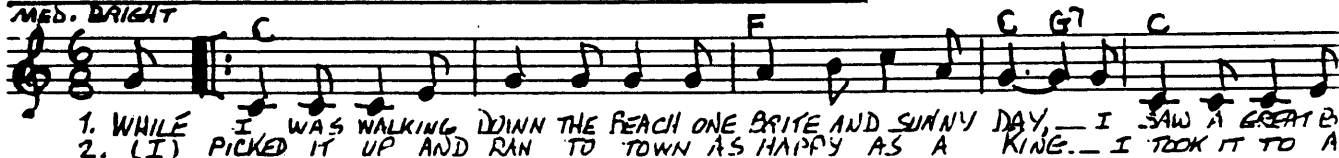


(SIX VERSES)

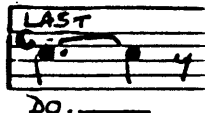
THE THING

CHAS. R. GREAN (1950)

MED. BRIGHT



TO REPEAT



- 3) I turned around and got right out a-runnin' for my life,
And then I took it home with me to give it to my wife.
But this is what she hollered at me as I walked in the door:
Oh, get out of here with that xxx and don't come back no more.
Oh, get out of here with that xxx and don't come back no more.
- 4) I wandered all around the town until I chanced to meet
A hobo who was looking for a handout on the street.
He said he'd take most any old thing, he was a desperate man,
But when I showed him the xxx, he turned around and ran.
Oh, when I showed him the xxx, he turned around and ran.
- 5) I wandered on for many years, a victim of my fate,
Until one day I came upon Saint Peter at the gate.
And when I tried to take it inside he told me where to go:
Get out of here with that xxx and take it down below.
Oh, get out of here with that xxx and take it down below.
- 6) The moral of the story is if you're out on the beach
And you should see a great big box and it's within your reach,
Don't ever stop and open it up, that's my advice to you,
'Cause you'll never get rid of the xxx, no matter what you do.
Oh, you'll never get rid of the xxx, no matter what you do.

RECORDED BY
PHIL HARRIS
(VOCAL)

3515

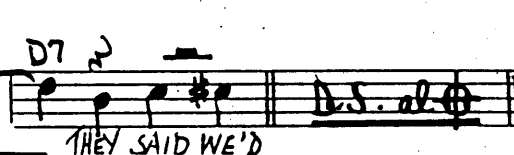
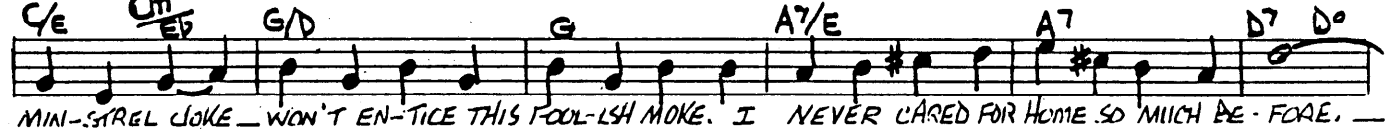
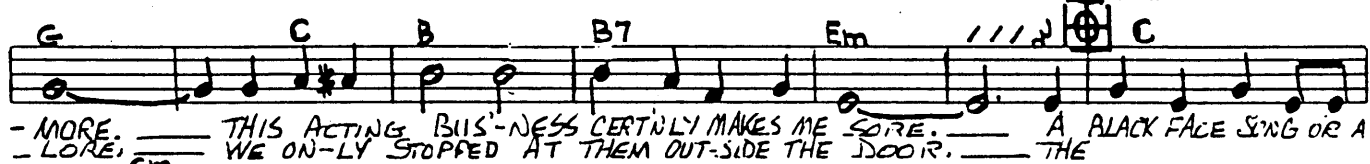
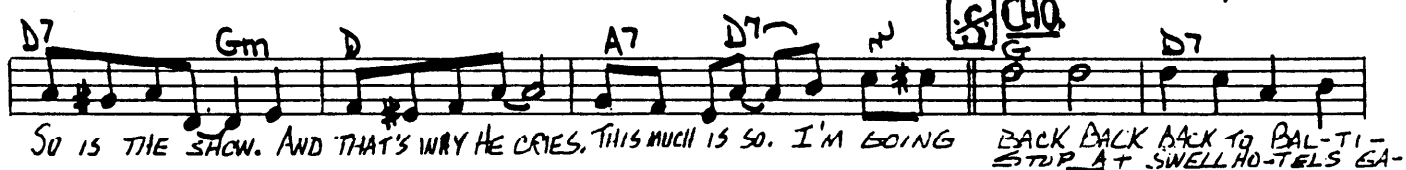
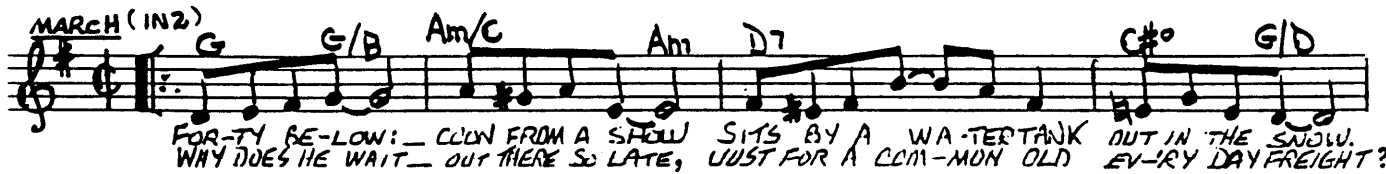
BLACK MINSTREL SHOW MATERIAL (MCINTYRE & HEATH)

BACK, BACK, BACK TO BALTIMORE (1904)

WORDS BY HARRY WILLIAMS

MUSIC BY EGBERT VAN ALSTYNE

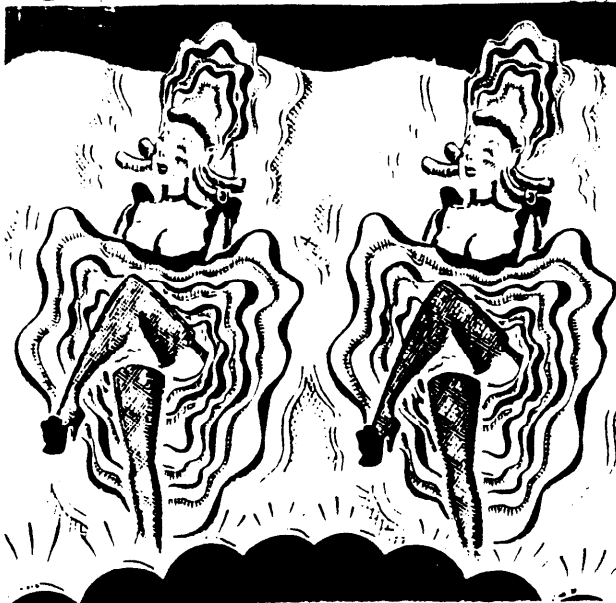
MARCH (IN 2)

**POWDER RAG**

RAYMOND BIRCH (1908)



3517



TA-RA-RA BOOM-DEE-É

HENRY J. SAYERS (1891)

BRIGHTLY

A SWEET TUX-E-DO GIRL YOU SEE,
I'M A GLISHING BUD OF IN-NO-CENCE.

QUEEN OF SWELL SO-CI-E-TY; FOND OF FUN AS
PA-PA SAYS AT THE EX-PENSE. OLD MAIDS SAY I

FOND CAN BE, WHEN IT'S ON THE STRICT A. T. I'M
HAVE NO SENSE. BOYS DE-CLARE I'M UN-IM-MENSE. BE-

NOT TOO YOUNG AND NOT TOO OLD, NOT TOO TIM-ID NOT TOO BOLD, JUST THE KIND YOU'D
-FORE MY SONG I DO CON-CLUDE I WANT IT STRICTLY UN-DE-R-STOOD: THE FOND OF FUN, I'M

LIKE TO HOLD. JUST THE KIND FOR SPORT, I'M TOLD. TA-RA-RA BOOM-DEE-É,
NEV-ER RUL-DE. THO NOT TOO RAD, I'M NOT TOO GOOD.

TA-RA-RA BOOM-DEE-É, TA-RA-RA BOOM-DEE-É, TA-RA-RA BOOM-DEE-É.

TA-RA-RA BOOM-DEE-É, TA-RA-RA BOOM-DEE-É, TA-RA-RA BOOM-DEE-É.

TA-RA-RA BOOM-DEE-É. I'M A BOOM-DEE-É.

GENE KRIPA ORCHESTRA

(WITH SAM DONAHUE ON TEN. SAX)

—PROBABLY ON COLUMBIA IN 1940.

SWEET MAMMA, TREE TOP TALL

LASSES WHITE (1920)

MARY EU-PHONUS E-

LIZ-A-BETH LEE WAS KNOWN FOR MANY MILES A-ROUND. — THE FOLKS CALLED HER THE SO-

CI-E-TY BELLE, WAY DOWN IN OLD BLACKVILLE TOWN. WHEN CLASPER JOHNSON AR-RIVED DOWN THERE, HE

SWEET MAMMA - CONT.

3518

ACTED LIKE A YELLOW CUR. — WHEN HE SAW MARY EDITHONIS E-LIZ-A-BETH, THIS IS WHAT HE SAID TO
 HER: OH! SWEET MAMMA, GREETED TALL, WON'T YOU KINDLY TURN YOUR DAMPER DOWN. — I CAN
 SMELL YOUR HOTCAKES BURNING, HONEY, THEY DONE BURNT PLUM BROWN. THERE'S A CHANGE ON THE O-C-EAN, ON-T
 DEEP BLUE SEA. IF YOU DON'T TREAT ME RIGHT, THERE'LL BE A CHANGE IN ME. SO

D.S. al FINE

YOU'RE IN STYLE WHEN (IN 2) YOU'RE WEARING A SMILE
 AL BROWN, GUS KAHN & ELLERT VAN ALSTYNE [1910] ALL THE WORLD'S IN TROUBLE, THAT IS TRUE. — IT WORRIES
 YOU. — I'M WORRIED TOO. — BUT FROWNS ARE UN-RE- COM-ING, THEY WON'T
 DO. — LET'S WEAR A SMILE, — AND BE IN STYLE. — IF YOU

8 SMILE IN THE MORN-ING, YOU'LL SMILE UN-TIL NIGHT. — SMILE, AND THE WORLD WILL BE
 SMILE WHEN IT'S CLOUD-Y, AND DON'T MIND THE RAIN. — SUN-SHINE MUST
 SMIL-ING-LY BRIGHT. — AND THO' THE SKIES, THAT WERE BLUE, TURN'D TO GRAY,
 SMILE AND YOU'LL CHASE MISTER TROUBLE A-WAY. — (KEEP SMILING)

D.S. al

CODA COME AFTER WHILE. — SMILE IF YOUR CLOTHES ARE OF
 SILK OR IN RAGS. — YOU'RE IN STYLE WHEN YOU'RE WEARING A SMILE.

3519

(TO THE BAMBOO ISLE)

MED. FAST

I'M GONNA TAKE MY BIMBO BACK

SPENCER WILLIAMS and JACK PALMER (1927)

SINCE I BROUGHT MY
SINCE SHE HEARD A

DOO-BY Bim-Bo, FROM THE JUNGLE ISLE, SINCE I TAUGHT MY BOO-BY Bim-Bo ALL THE LATEST
NEW BLUE SONG THEY'RE CALLIN' 'SHAKE THAT THING,' ON MY WORD SHE'S GOT IN WRONG, 'CAUSE SHE DON'T MIND HER



STYLE, KING. SO I'M GONNA BAG HER, GONNA DRAG HER ON A CATTLE SHIP. AND THEN



WHEN I CHAIN HER I'LL OB-TAIN HER: CAN'T GIVE ME THE SLIP. I'M GONNA

TAKE MY BIM-BO
SOCK HER ON HER
SHAKE HER JIM-BO



BACK TO THE BAM-BOO ISLE.
CO-CA WITH A CLUB,
HOT WITH A UAM-BOO SMILE.

I'M GONNA MAKE MY BIMBO CHANGE HER BROADWAY.
I'M GONNA LOCK HER UP: SHE'S LO-CO AS A
I'M GONNA TAKE MY BIM-BO BACK TO BAM-BOO

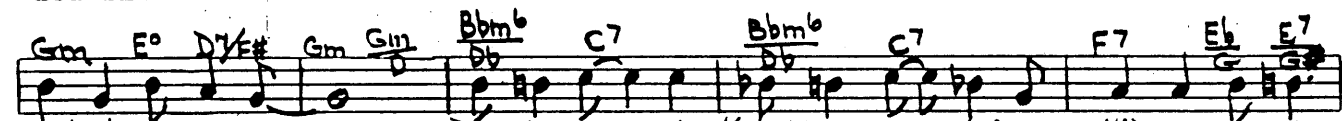


STYLE.
DUB.

I'M GONNA

SHE LEARNED THIS,

SHE LEARNED THAT, BUT IT



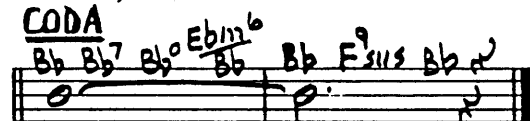
DON'T AP-PEAL TO ME.

DID A TWIST THAT KNOCKED ME FLAT, AND IT

HAD ME UP A



TREE. FOR SHE CAN



ISLE.

MOD^{to}**BABY, OH WHERE CAN YOU BE?**

TED KOEHLER and FRANK MAGINE

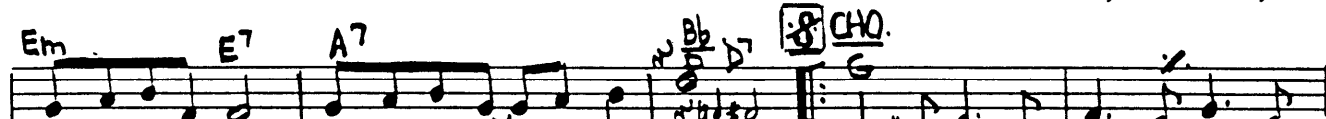
(1929)

IT DON'T SEEM RIGHT,



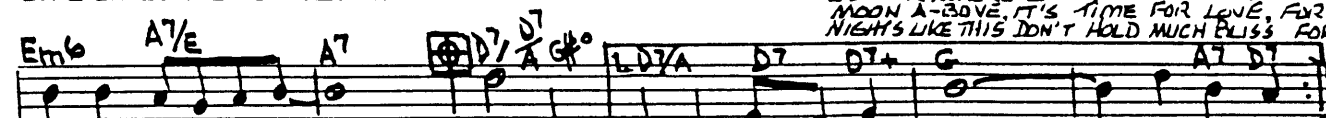
THIS WON-DROUS NIGHT SHOULD FIND ME FEELING SO BLUE.

SWEETHEART, IT SEEMS,



LIFE ON-LY MEANS HEARTACHES AND MEM'-RIES OF YOU.

EV-RYWHERE I SEE A PAIR, LIKE
MOON A-BOVE, IT'S TIME FOR LOVE, FOR
NIGHTS LIKE THIS DON'T HOLD MUCH BLISS FOR



LOVE BIRDS UP IN A TREE.

EV-RY-BODY BUT ME.

ONE AS LOVELY AS ME.

BA-BY, OH WHERE CAN YOU BE?

(I NEED YOU.)

3520

BABY, OH WHERE... CONT.

OH WHERE CAN YOU BE? IT SEEMS THAT EACH LITTLE BREEZE SIGNS THRU THE TREES,
TELLING ME: "DON'T BE BLUE." STARS SYM-PA-TIZE; GUESS THEY ARE WISE. THEY KIND-A MISS YOU
TOO... BA-BY, OH WHERE CAN YOU BE?

CODA
D7 1/6# Am7 D7 G G7 G° Cm6 G

FATS WALLER ON PIPE ORGAN
HIS MASTER'S VOICE DLP-1111
IN 1929.

DORSEY BROS. ORCH. - 1929
(MANNY KLEIN, ARTHUR SCHULTZ,
STAN KING.) ON OREN 41260

PHIL LEWIS ORCHESTRA
(TED HEATH, DANNY PAUL)
DECCA F-1738 (1930)

(WRITERS OF "SANTA CLAUS IS COMING TO TOWN")

BRIGHTLY

WHOSE HONEY ARE YOU?

WORDS BY HAVEN GILLESPIE (1935)
MUSIC BY U. FRED COOTS

WHAT YOU'RE DO-IN' TO MY HEART,
REALLY IS A CRIME. WON'T YOU TELL ME WHEN YOU'LL START GIVING ME YOUR
TIME? WHOSE HON-HEY ARE YOU? WHOSE TEA DO YOU SWEET-EN? WHOSE SIG-AR AND
YOU? WHOSE DREAM YOU COM-PLET-IN'? WHO GOES FOR THOSE
YOU, SOME SUN-DAY TO MEET-IN'? WHOSE LITTLE HEART
SPICE 'N' EV-'RYTHING NICE DE-PEND UP-ON YOU? WHOSE HON-HEY ARE PIES? WHOSE HON-HEY ARE
YOU? YOU'VE GOT A TINY LITTLE TOUCH OF HEAVEN IN YOUR FINGER TIPS.
YOU'VE GOT ALL THE REST OF HEAVEN ON YOUR SUGAR COATED LIPS. WHO'S EON-NA GET
LEADS 'N' WANTS YOU FOR KEEPS? WHOSE HON-HEY ARE YOU?

CODA

FATS WALLER AND HIS RHYTHM
(VOCAL BY FATS WALLER)
ON VICTOR 24892 IN 1935.

HENRY "RED" ALLEN - VOCAL BY PEEWEE ERWIN
(WITH BUSTER BAILEY, LOTS RUSSETT, POPS FOSTER,
PAUL BARBARIN.) ON BANNER 33355 IN 1935.

I'M TELLIN' THE BIRDS HOW I LOVE YOU

(1926)

MOB =

CLASH! FIGHT OF GARDEN FLOWERS! WILLET IN GARDEN! GARDEN HOUSE! THE GARDEN!

THROUGH FIELDS OF GOLDEN FLOWERS, WHERE WE SPENT SUNNY HOURS, I'M STROLLING A-
I TOLD A FOURLEAF CLO-VER: MY LONESOME DAYS ARE OVER.

C7 C7+ F Bb F/A Gm7 F Gm7 G# F 2. G7
- LONG, THINKING OF YOU. I TALK A-BOUT YOU ALL THE DAY

C7 $\frac{F7}{2}$ C7 C7 $\frac{F7}{2}$ **CH.** F F7 Bb Bb7 F F7 Gm Bb+ Bb D7

THROUGH. — I'M TELLIN' THE BIRDS, TELLIN' THE BEES, TELLIN' THE FLOW'RS, TELLIN' THE TREES HOW
TELLIN' THE MOON, TELLIN' THE SUN, TELLIN' THE STARS, TELLIN' EACH ONE HOW
SHADY OLD NOOK, SHADOWS THAT FALL, LITTLE OLD BROOK, TELLIN' 'EM ALL HOW

G7 C7 | 1. F F# C/G C7 | 2. F F# F7 Bb (i'm) F7 Bb F/A G#

I LOVE You. I'M I FEEL SO HAPPY, AND I

F/A Am7 D7 / Am7 D7 Gm D7 Gm ^{D+}F C Dim G7 C7/Gm7 C7 D.S.

SHOW IT. I WANT THE WHOLE WIDE WORLD TO KNOW IT. THE

CODA F B^b F / 1 2

you...

CLIFF EDWARDS with
J. DORSEY, R. NICHOLS
ON PATHE-ACTUELLE
25200 IN 1926.

PAUL ASH ORCH. with
DANNY POLO and CLAUDET
COL. 828 D IN 1926.

YOU'LL ALWAYS BE THE SAME SWEET BABY

(1916)

Handwritten musical notation for the first line of "My Little Honey Bee". The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a single staff. Chords D, A7, and D are indicated above the staff. The lyrics "MY LITTLE HONEY BEE" are written below the staff, with "HONEY" crossed out and "BEE" written below it. The lyrics "COME OVER HERE I" are written below the staff, with "I" crossed out and "I" written below it.

MY LITTLE HON-EY BEE, —
OH HOW I WANT YOU NEAR. —

COME OVER HERE TO ME.
OH HOW I WANT YOU, DEAR.

G G11b D / / A/E D/F# Fm A7/E A7

YOU'LL FIND THERE'S LOTS OF ROOM FOR YOU UP-ON MY KNEE. MY HEART'S A-GLOW
THERE'S SOMETHING I MUST SAY THAT NO ONE ELSE CAN HEAR. THE WORLD SEEMS NEW.

1. A7/E A7 D / ~ A7+ :|| 2. A7/E A7 D D° D7 ~ ~ D7+ #

WITH LOVE I KNOW. SINCE I MET YOU. FOR

CHO. 
YOU'RE MY PRE-CIOUS LI-TLE BA--BY. YOU ARE ALL THE WORLD TO ME.

YOU'LL ALWAYS... CONT.

3522

D7/A *D7* *G* *F#* *D/F#* *F°* *A7/E* *A7*
 — LISTEN, AND YOU'LL UNDERSTAND ME, MAY — BE, WHEN I TELL YOU, TRUE

A7/E *A7* *D* *G#°* *D7/A* *D7* *G* *G* *E7*
 I'M THE BOY FOR YOU, THERE'S OH! OH! OCEANS OF JOY FOR YOU. WHEN MY ARMS ARE CLOSE A—

A7 *F#* *D7* *Am7* *D7* *D°* *C6* *C7* *B7* *B°* *B7* *E7*
 — BOUT YOU, LIFE IS FILL'D WITH EC-STAS-Y. — AND THO' THE TIME WILL COME, SOME

E7 *A7* *F#* *G/D* *G* *G#°*
 DIS-TANT DAY, WHEN YOUR FACE IS WRINKLED AND YOUR HAIR IS GRAY, YOU'LL AL-WAYS BE THE

A7sus *A7* *D7* *G* *Am7* *Abm7* *G* *F#*
 SAME SWEET BA-BY TO ME.

(A DIALECTIBLE DITTY)

SUGAR MOON

WORDS BY STANLEY MURPHY (1910)
 MUSIC BY PERCY WENRICH

EASY BOUNCE *Dm* *Gm* *Dm* *Dm* *F/C* *C7* *B.F* *A7*
 LIN-DY LOU AND LASSER IN THE FIELDS OF SUGAR CANE, DOWN IN LOO-SI- AN - A.
 LASSER WAS SO LONESICK THAT HIS HEART WAS FILL'D WITH PAIN FOR HIS LIN-DY

B.F *C7* *F* *Bb*
 LOU. WHEN THE SUN WAS SHINING BRIGHT, HE'D MAKE LOVE WITH ALL HIS MIGHT. LIN-DY SAY HE'S ACTIN' LIKE A

A7 *Dm* *C#°* *Dm* *C#°* *Dm* *F/G* *G7*
 LOON. "DON'T COME FUSSIN' ROUND AT NOON. NIGHT-TIME IS THE TIME TO SPOON, UNDERNEATH THE SUGAR

CHO. *C* *C°* *C7* *F* *D7/F#* *G7* *C7* *F* *F/A*
 MOON." WHEN THE SUGAR MOON AM MOON-IN', YOU CAN SPOON AND KEEP ON SPOON-IN'. CROON A

Bb *Bb* *D7-9* *F/C* *Dm7* *G7* *C7* *F*
 TUNE AND KEEP ON CROON-IN'. WHEN YOU CROON, CROON A TUNE THAT A COON CAN CROON IN LUNE. FOR I

F *D7/F#* *G7* *C7/G* *A7* *D7/F#*
 LOVE TO HEAR YOU HUM-MIN', AND I DEARLY LOVE TO SPOON. BE MY LOVIN' COON

G7 *B°* *F/C* *C7* *F*
 TUR-TLE BOVIN' COON, UNDER-NEATH THE SUGAR MOON.

3523

I'LL ALWAYS CARE

LYRICS BY FLOYD LEVIN
MUSIC BY PAUL REID (1993)

THE CAN-~~DL~~E'S FLAME GROWS DIM-MER. IT
SOON WILL FLICKER AND DIE. — AF-TER THE FLAME'S LAST GLIM-MER, WE'LL HAVE SAID OUR

LAST GOOD-BYE. I KNOW THAT OUR LOVE HAS END-ED. THE RAP-TURE WE'VE KNOWN IS THROUGH. I

HAVE TO BE CON-TENT-ED WITH NIGHTS THAT ARE ALWAYS BLUE. ALL I HAVE LEFT ARE

MEM-O-RIES, BRIGHTENED BY THIS TORCH I BEAR. I FIND JOY WHEN MY RE-VER-IES RE-

-MIND ME THAT I'LL ALWAYS CARE. ALL I HAVE LEFT ARE FADED DREAMS OF DAYS WHEN YOU WOULD

CAR-ESS ME. TRY AS I WILL, IT AL-WAYS SEEMS, THOSE DREAMS JUST ON-LY DE-PRESS ME. —

THE HEAT OF LOVE CAN CAUSE A SPARK THAT BURSTS IN-TO FLAME, AND GLOWS IN THE DARK.

IT LIGHTS A TORCH THAT BURNS SO BRIGHT, I SEE YOUR FACE THRU-OUT THE NIGHT.

CODA
—MIND ME THAT I'LL ALWAYS CARE.

YOU WILL NEVER MISS THE WATER
TILL THE WELL RUNS DRY
JOHN W. EVANS (c. 1922)

SLOWLY
NOW LOOK HERE JANE, YOU'RE NOT THE SAME SINCE THE FRENCH BOY. YOUR LOVE IS COLD, NOT THE SAME AS OLD. ALL THE
ME MY THINGS, MY WATCH MY RINGS. HE'LL BUY YOU MORE IF HE'S A FOOL. YOU LIVE THAT MAN? PROVE IT IF YOU CAN. DON'T YOU
YONS YOU HAVE FOR-GOT? RE-MEM-BER THAT DAY, DIDN'T YOU SAY THAT YOU'D AL-WAYS BE KIND AND TRUE? BUT
KNOW YOU TREAT ME COOL? SO WHEN I'M A-WAY THIS MUCH I'LL SAY: I DON'T WANT A — LINE FROM — YOU. I

YOU WILL NEVER MISS THE WATER... - CONT.

3524

Now I see you don't care for me, so this is what I'm gonna say to you. You will never miss the water 'til the well runs dry. It is an old saying and it ain't no lie. You will hope this parting doesn't give you pain, but you know I'm in a hurry to catch my train. There's no one to wish I was back with you, just as soon as the month's rent is due. Give use to sigh, I must say good-bye you will.

CHORUS

NEVER MISS THE WATER 'TIL THE WELL RUNS DRY.

THAT'S THE TIME A FELLOW NEEDS A GIRL FRIEND

LYRIC BY JOE YOUNG & SIDNEY CLARE
MUSIC BY SAM H. STEPT (1931)

ALL THE MEN WITH-IN MY HEAR-ING, HEAR WHAT I HAVE TO SAY!
SINGLE LIFE IS IN-TER-FER-ING, SO TURN THE OTHER WAY.

DON-CHA KNOW YOU'RE GROWING OLD-ER? DON-CHA KNOW THAT LOVE IS GRAND? DON-CHA WANT SOME-ONE TO

SIT-UL-DER THAT LOVE, HAND IN HAND?

CHORUS

IN THE MORNING WHEN YOU WAKE UP,
DO YOU MIND IF I RE-MIND YOU,
WHEN YOU HEAR THE CHURCH BELLS TEALING,

AND THERE'S SPRINGTIME IN YOUR MAKE-UP:
WHEN THE MOON BE-GINS TO BLIND YOU:
AND YOU GET THAT CER-TAIN FEELING:

GIRL FRIEND. GIRL FRIEND. DON'T YOU WANT TO

BE A DATE AND DO MAN?

DON'T YOU WANT TO FEEL JUST LIKE A NEW-

MAN?

CODA

GIRL FRIEND.

RECORDED BY SNOOKS AND HIS MEMPHIS RAMBLERS
ON MELTONE NO. M-12210 IN 1931.

3520 BRIGHT
HOGHEAD SHOUT
BILLY TAYLOR (1950)

C C#° G7b C#° G7b / G7n

③ C Am G7 $\frac{D}{F}$ $\frac{C}{E}$ Eb7 D7 G7 $\frac{G}{F\#}$ G7/D G7

Handwritten musical notation for the first line of the piece, featuring various chords and a key signature change. The notation includes a treble clef, a key signature change from C major to E major (indicated by a sharp sign), and a series of chords: F#m, E/G, E# (E major), Am, D7, Dm7, and G7. The melody is written on a five-line staff with notes and rests.

Handwritten musical notation for the first staff of the piece. The key signature is one flat (Bb). The notation includes a common time signature (C), a key signature change to one flat (Bb), and various chords: C, Am, G7, Dm, C/E, Eb7, D7, G7, C#o, G7/D, and G7. The melody is written on a single staff with eighth and quarter notes.

[illegible]

2. Am D7 [E] Gm D7 1. Gm D7 2. Gm

MANHATTAN RAG (NOT FAST) [A] C

HOAGY CARMICHAEL (1929)

HOAGY CARMICHAEL

(1929)

First system of musical notation for 'The Rose Tree'. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff. Chord symbols are placed above the staff: C, G7, C, B7, Em, and G7. The system ends with a double bar line and a repeat sign.

Handwritten musical notation for the first staff, showing a sequence of chords: Dm, Am, G7sus, G7, C, and B7. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a repeat sign at the end of the staff.

MANHATTAN RAG - CONT.

3526

Handwritten musical score for "Manhattan Rag" - Continuation. The score consists of 11 staves of music in G major, 4/4 time. It includes various chords such as G7/D, G7, Dm7, G7, Dm7/G, C, C/B, C/A, C/G, F#P, Em, B+, b7, Em, B7, Em, B/D#, G7, G7, C, G, C, Dm7, G7, C, G7, C, D, D#6, C7, D#6, C7, Bb7+, A7+, Bb7+, A7+, Ab7, G7(13), Ab7, G7(13), C6, Gm7, Em7/B, Am7, G7, C/G, G7, Dm7, G7, C, E7, A7/E, Dm, F6, D7/A, G7, C, E7, A7, Dm, Dm7, G7, C, G7/D, 2. F6, Em, C/E, F, G7, C, F, F#7, G7, E7, Gsus, Eb/G, G, F#, 1. Gsus, Db7, C, G, F#7, G7, C7, C#7/b, Dm7, G7, 2. G7sus, Fm, C/E, F, C/G, C, E7, A7, D7/A, Ab7, G7, C, F, D.S. al fine, CODA, Ab7, G7, C.

IRVING MILLS AND HIS HOTSY-TOOTSY LANE ON BRUNSWICK 14441 IN 1929.

(WITH: MANNY KLEIN, TOMMY DORSEY, CHAUNCEY MOREHOUSE - DRS & VDS,
PEEWEE RUSSELL, JOE TARTO, HOAGY ON PIANO.)

FRANK TRUMBauer ORCHESTRA WITH HOAGY ON PIANO, AND
MATTY MALNECK ON VIOLIN. ON OKEH # 41330 IN 1929.

3527



Handwritten musical notation for the first system of 'What Good Am I Without You'. The melody is written on a treble clef staff with a key signature of two flats (Bb, Eb). The lyrics are: 'HAP- PY TO- GETH- ER YOU AND I, WE MADE OUR LIVES A SONG. LETTING BAD WEATHER PASS RIGHT BY, THE WORLD JUST ROLLED A- LONG. BUT THINGS ARE DIFF-ERENT NOW THAT YOU HAVE GONE.' Chords are written above the staff: Eb, G7, Ab6, Db/F, Bb7/Ab, Eb6, Gm, Eb6, C7, F7, Bb7, Gm7-b, Eo, Fm, Bb7.

Handwritten musical notation for the second system. The melody continues on a treble clef staff. The lyrics are: 'ALL BY MY-SELF, I SIMPLY CAN'T GO ON! WHAT GOOD ARE DAYS WITH-OUT SUN-SHINE? WHAT GOOD ARE NIGHTS WITH-OUT LOVE DREAMS? YOUR LOVE COULD MAKE ME BE SOME-THING.' Chords include: Cb7, Bb7, Cb7, Bb7, Ebm, Abm, Ebm / Bb7 Eb7. A repeat sign is present before the final measure.

Handwritten musical notation for the third system. The melody continues on a treble clef staff. The lyrics are: 'YOU MADE THE SKIES A-BOVE BLUE! YOU MADE MY DREAMING COME TRUE! A MILLION THINGS I COULD DO! NOW THAT YOU'RE GONE, DAYS ARE DREAM-Y. WHAT GOOD AM I - WITH-OUT NOW THAT YOU'RE GONE, NIGHTS ARE EMPTY. BUT ALL A- LONE I'M JUST NOTHING.' Chords include: Abm, Dbm, Abm / Eb7, Abm, Ebm, F7, Fm7, Bb7, Fm7-b, Bb7.

Handwritten musical notation for the fourth system. The melody continues on a treble clef staff. The lyrics are: 'YOU? WHAT GOOD AM I - WITH-OUT YOU? IF I CAN'T HAVE YOU THERE WITH ME TO SHARE EACH' Chords include: Ebm, Cb7, Bb7, Fm7, Bb7, Eb, Cm6, Gm, F#o, D7.

Handwritten musical notation for the fifth system. The melody continues on a treble clef staff. The lyrics are: 'LOVE AND CARE, WHAT GOOD ARE BIRDS THAT SING, THE FLOWERS IN SPRING, OR' Chords include: Gm, Gm7, C7, Bb/F, F7.

Handwritten musical notation for the sixth system, labeled 'CODA'. The melody continues on a treble clef staff. The lyrics are: 'WHAT DARN GOOD IS AN-Y- THING? WHAT GOOD AM I - WITH-OUT YOU?' Chords include: Bb, Ebm6, Bb6, Bb7, Cb7, Bb7, Fm7-9, Bb7, Eb. A double bar line is at the end.

CHICK BULLOCK ORCHESTRA

(MANNY KLEIN, TOMMY DORSEY)

-BULLOCK VOCAL-
ON BANNER 32079 IN 1930.

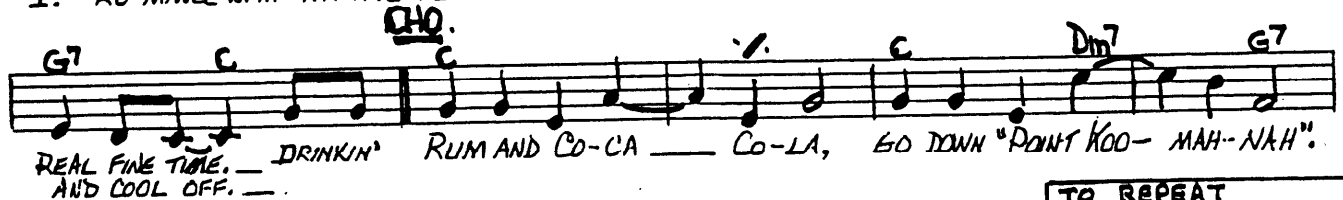
AMBROSE AND HIS ORCHESTRA

(WITH TED HEATH) (IN 1930)

-SAM BROWN VOCAL-
ON HIS MASTER'S VOICE B-5942

RED NICHOLS: MELTONE 12049 F. HENDERSON: COL. 2352-b DUKE ELLINGTON: VICTOR 741068

3528



Additional Verses

GI meet nice native girl
Give her great big courtship whirl
He marry "Trini-mommy"—that's not bad
Yankee soon be Trinidad-DAD

From Chica-chi-carry to Mona's Isle
Native girls all dance and smile
They wear grass skirts, but that's okay
Yankee like to "hit the hay."

In every Isle on Carribean Sea
Native girl dress peculiarly
She wear Sarong, like native should
But Sarong is only dish-towel that "made good."

Eleanor Roosevelt really get around
Every day in different town
If I believe what people say
She even visit Washington D. C. some day.

Native girl got figure fine
Just like Trinidad coast-line
But one thing that you see so plain
She's a little plump around Port of Spain.

In Trinidad out on Green Hill
Lives Native man called "Papa-Bill"
He got sixty-five wives but he still feels blue,
'Cause he got sixty-five mother-in-laws, too.

3529

SLOWLY: ALA SPIRITUAL

VERSE

READY FOR THE RIVER

WORDS BY GUS KAHN
MUSIC BY NEIL MORET

(1928)

TELL THE WORLD THAT I'M ALL THROUGH WITH IT.

Chords: Cm7, G, Cm7, G, G, F#+, F, E, Cm Eb, G/D, F#+, Bm7

NO MORE WILL I MOAN. BURN MY HOME. WHAT CAN I DO WITH IT? CAN'T LIVE

Chords: F#7+, Bm, D7/F#, Am7, D7, Em7, A7, D7, CHO. G, C

ALL A-LONE. - HOUSE WASTIN' TIME. I JUST KNOW THAT I'M - REA-DY FOR THE RIVER, THE
I WANT TO DROWN MY TROUBLE, AND

Chords: G/B, A7, G/D, A7, D7, 11. G C G Am7, 12. G C G, Am7, D7

SHI-VER-Y RIVER, THE RIVER THAT FLOES DOWN TO THE SEA. - MAKE MY WILL,
LEAVE JUST A BUBBLE TO IN-DI-CATE WHAT USED TO BE ME.

Chords: Am7, D7, Am7, D7, Am7, D7, TAG, G, C

WROTE SOME NOTES. LONNA KEEP A-WALKIN' 'TIL MY STRAW HAT FLOATS. REA-DY FOR THE RIVER, THE

Chords: G/B, A7, G/D, A7, D7, TO VERSE D7 Am7 D7, TO INTERLUDE G C G C

SHI-VER-Y RIVER. SO GET THE RIVER READY FOR ME. -

Chords: G, G+, G, G, Am, G, G+, G/G, Am7, D7, G, G+, G/G

INTERLUDE
SWAN-EE RIVER, MIS-SIS-SIP-PI, OLD MIS-SOU-RI, WA-BASH TOO! IF I HAD YOU

Chords: G, G/G, Am, G, Bm, Em, Am7, D7, G, Bm, F#m, G, Bm

ALL A-ROUND ME I'D JUMP IN-TO ALL OF YOU. BRING ON YOUR WATER, COLD AND DEEP.

Chords: G, Bm, A7, D7, G, G+, G/G, G, 1, G, Am, G, Bm, Em

ON YOUR BOS-OM LET ME SLEEP. NILE OR DAN-UBE, AM-A-ZON, ALL YOUR RIVERS:

Chords: Am7, D7, G, Cm, 1, G, Em, 1, A7, D7/F#, A7, Am7, 1, D7, D.S.

BRING 'EM ON. BRING 'EM ON. - BRING 'EM ON. - BRING ON YOUR RIVERS. BRING 'EM ON. FOR I'M

Chords: G, Cm7, G

CODA

JIMMY NOONE'S APEX ORCH. (EARL HINES PIANO)
LOE PASTOR, MOORE: VOCALS
VOCALION 1188 IN 1928.

SAM LANIN'S AROUBADOURS
(WITH ELEANOR MILLER)
SCRAPPY LAMBERT: VOCAL
CAMDEN 8245 IN 1928.

SAM WOODING'S CHOCOLATE KIDDIES
VOCAL CHORUS BY TOM LANIN - T.P.S. - GENE SEDGWICK
AND CHORUS. RECORDED IN BARCELONA, SPAIN.
ON PARAMOUNT B-25422. IN 1929.

THE WABASH DANCE ORCHESTRA - RED NICHOLS,
T.P.T. & LEADER. (MIEE MOLE, ARTHUR SCHULTZ,
FRED LIVINGSTONE, CARL KRESS, CHAUNCEY MOREHOUSE.)
ON DUOPHONE D-4008 IN 1928.

3530

JIMMY, WON'T YOU PLAY THE BLUES

ED METZ (1993)

(♩ = 72) "BLUESY"

Chords: B $\flat$, D $7/A$, D 7 , Gm, B $\flat$ /F, E $\flat$, E $\flat$ $^\circ$, B $\flat$ /A, E $\flat$ $^\circ$, D 7 , Gm, 1. C 7 , F / C 7 F $\sharp$, 2. C 7 , F 7 , B $\flat$ FINE, B $\flat$ 7 , E $\flat$, E $\flat$ $^\circ$, B $\flat$ /F, B $\flat$ $^\circ$, F $7/C$, F 7 , A 7 , B $\flat$, Gm, E $\flat$ ϕ B $\flat$, E $\flat$, E $\flat$ $^\circ$, B $\flat$ /F, G 7 , C $7/G$, C 7 , F 7 , Dm D $^\circ$, F $7/C$, D.C. al FINE

JAZZ SEA STRUT

MED. SLOW SWING

(♩ = 120)

JIM RITTER (1985)

Chords: E $\flat$, D 7 , E $\flat$, E $\flat$, E $\flat$, F 7 , B $\flat$ 7 , A 7 , B $\flat$ 7 , E $\flat$, B $\flat$ 7 , E $\flat$, D 7 , E $\flat$, E $\flat$, E $\flat$ 7 , G 7 , A $\flat$, E $\flat$ $^\circ$, E $\flat$, E $\flat$, C $7+$, C 7 , F 7 , B $\flat$ 7 , E $\flat$

3531

EV'RYONE SAYS "I LOVE YOU"

MUSIC BY BERT KALMAR LYRICS BY HARRY RUBY

FROM THE PARAMOUNT PICTURE (1932)

HORSE FEATHERS

STARRING THE

7 MARX BROTHERS



MODE

Bb G7 C7 F7

WHY CAN'T WE GET TO-GETH-ER LIKE

Bb/D Db° F7/C F7 Bb G7 C7 F7

OTH-ERS DO? WHY DON'T I EV-ER HEAR YOU SAY

Bb Eb7 Bb / Bb Bbm6 F/C Am C7

"I LOVE YOU"? YOU NEV-ER DO THINGS TO

F Am C7 F F+ Dm Dm7 G7

SHOW IT, SO HOW AM I TO KNOW?

F Dm Gm7 C7 F7

YOU CAN'T EXPECT ME TO KNOW IT UN-LESS YOU TELL ME SO.

F7 / / / CHO. Bb Fm6 G7 Cm Cm7s F7 Bb D7+ Eb E7b

EV-'AY-ONE SAYS "I LOVE YOU" THE COP ON THE CORNER AND THE BURGLAR TOO. THE

Bb/F Gm Cm F7 Bb Eb Bb C7 F7 2 Eb A7

EV-'RY-ONE NO MATTER WHO THE FOLKS OVER EIGHTY AND THE KID OF TWO. THE

Dm Dm/F Em7 A7 Dm Dm7 G7 F/C F#°

PREACHER IN THE PULPIT AND THE MAN IN THE PEW SAYS "I LOVE YOU".

C7/G Ebm7b Cm7s F7 / Cm7 F7 CODA Cm7 F7 Bb7

LOT MORE THAN ALL THE OTHER WORDS COM-BINED.

THE WHOLE WORLD THRU, THE KING IN THE PALACE AND THE PEASANT TOO. THE

SLOW SWING A C F C G7 C/G Ebm6 Ab7

ALLIGATOR CRAWL

WORDS BY ANDY RAZAF & JOE DAVIS
MUSIC BY FATS WALLER (1937)

WHEN YOU HEAR THAT AL-LI-GA-TOR CRAWL, CATCHY MUSIC, SO

Ebm6 Ab7 C/G Am Dm7 G7 C / C/G Eb7 G7 G7

TUNEFULLY SWEET, THERE IS NO CHANCE TO STALL. IT'S LIKE A BUGLE CALL TO DANCIN' FEET.

Bb° D7/A Fm6/Ab C/G Am D7 G7

AL-LI-GA-TOR CRAWL IS SO AP-PEAL-ING, A CREEPY RHYTHM THAT WILL TICKLE YOUR TIES.

YOU'RE A LUCKY GIRL AND LUCKY FEL-LOW, IF YOU'RE A-MONG THE HAIRY CROWD IN THE HALL,

ALLIGATOR CRAWL - CONT.

3532 FINE

NEVER FAILS TO BRING A HAPPY FEELIN' ITS TEMPO HAS A CHARM THAT GROWS AND GROWS. (FINE)
 WHEN THOSE MUSIC MEN START GETTIN' MEL-L-O-W, AND THEY PLAY THAT ALLIGATOR CRAWL. (FINE)

IT WILL MAKE YOU STEP AND DO A NEW STEP; FILL YOU WITH TRUE PEP AND WHAT IS MORE,

I'M HERE TO BET YOU IT'S GONNA GET YOU, AND IT WON'T LET YOU WALK OFF THE FLOOR.

ROLLICKIN', FROLICKIN' MU-SI-CAL TON-IC: WEL-COME TO THE CROWD JUST LIKE GOOD NEWS.
 (CLINGY THING, SWINGY) THING, SUCH A SEN-SA-TION:

EV'RY EAR THAT CAN HEAR ANSWERS THE CALL. YOU WHO ARE SEEKING NEW IN-SPIR-A-TION:

LISTEN TO THAT ALLIGATOR CRAWL. D.S. al FINE

TIRED

BERT LOWN & (1931)
 THEO. KURRUS

I'VE PLAYED MY GAME, MY HEART IS TORN, ALWAYS PLAYED IT SQUARE, AND MY FUN IS THROUGH. AT TIMES A I CAN'T GO

DEV-IL, BUT WAS ALWAYS FAIR. ON, ALL BE-CAUSE OF YOU. TIRED, TIRED,

LIFE'S GOT ME DOWN, I'VE HAD MY PLAY, BE-CAUSE OF YOU. NIGHTS GO DEEN TRUE. SOME DAY I'M THROUGH YOU MAY LIFE'S JUST A FROWN. WITH LIFE THAT BE TIRED

WAY. So LA-ZY. MUST DON'T CARE 'BOUT THINGS I

DO WHEN YOU'RE NOT THERE. TOO.

BERT LOWN ORCH. - VOCAL BY CLMER FELDMAN. WITH ED FARLEY (TPT), STAN KING (DRS), SPENCER CLARK (BASS SAX).
 (THEME SONG) ON VICTOR NO. 22927 IN 1932.

3533

RAG INTERMEZZO

PORTO RICO

FORD T. DABNEY

(1910)

RAG INTERMEZZO

A

F

F^o

2

2

PORTO RICO

FORD T. DABNEY

(1910)

F₇ C₇ F₇ / —

G^o E₇ Gm⁷ C₇ F

C₇/G C₇ F Db⁷ C₇ F/A B⁷ G^o C₇ Gm⁷ C₇

F A^o D⁷ G⁷ C₇ F F⁷ F^o Bbm F / —

[C] Bb Bb Bbm Bbm F/C F F/A F/A Ab E₇/G C₇

1. F

2. C₇ F

D.S. al Fine

CODA 1

F F⁷ F^o Bbm F F⁷

TRIO

Bb D⁷/A G⁷/Bb

C₇ F⁷ 1. F⁷ Bb Bbm F⁷/C F⁷

2. F⁷ Bb Bb⁷ Bbm Bbm Bb

[D] C₇

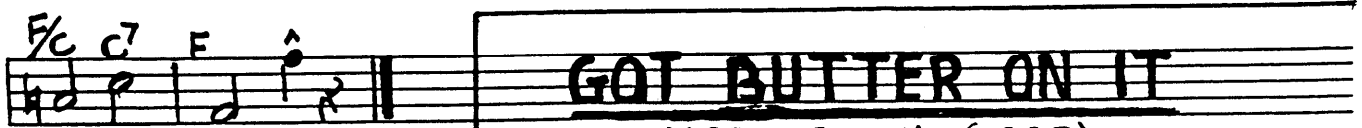
C Gm⁷ Gm⁷⁻⁵ C₇ —

D.S. al Fine

(See next page)

PORTO RICO - CONT.

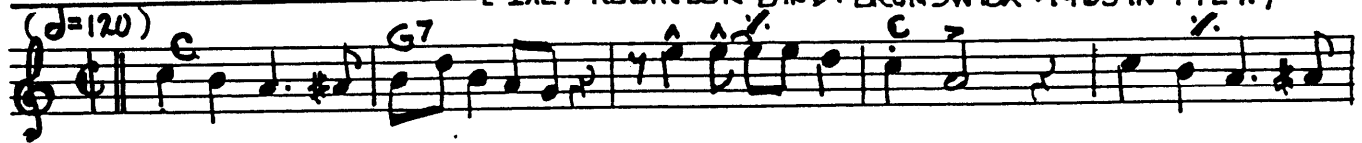
3534



GOT BUTTER ON IT

JABBO SMITH (1929)

(IKEY ROBINSON BAND: BRUNSWICK 4963 IN 1929.)



(SOLOS ON B & C)
(AFTER SOLOS: D.C.)

35 35

LITTLE BOATS SHOULD KEEP CLOSE TO THE SHORE

WORDS BY EDWARD B. MARKS (1901) MUSIC BY JOSEPH W. STERN

TEMPO DI VALSE

LITTLE BEN WAS THE SON OF A WHAL-ER, WHO LIVED IN A
 LITTLE BEN IS LONG SINCE A GRAND-FATHER- HIS GRANDCHILD NOW

HOUSE BY THE SEA. JUST TEN, STILL HE WAS A BORN SAIL-OR, AS
 SITS ON HIS KNEE. "I WON'T GO TO SCHOOL", SAYS THE YOUNG-STER. "I'LL

FEAR-LESS AND BRAVE AS COULD BE. ONE, DAY, LIT-TLE DREAM-ING OF
 RUN OFF IF MA-MA WHIPS ME. "AND I'LL NEVER COME BACK", THEN HE

DAN-GER, HE VE-TURED TOO FAR FROM THE LAND. WAS UP-SET, AND BROUGHT
 ADD-ED, WITH A TOSS OF HIS FAIR CUR-LY HEAD. THEN THE OLD SAIL-OR

IN BY A STRANGER WHILE HIS MOTHER CRIED TAK-ING HIS HAND: LIT-TLE
 GENT-LY RE-PROACHED HIM WITH THESE WORDS HIS OWN MOTH-ER ONCE SAID:

BOATS SHOULD KEEP CLOSE TO THE SHORE. THAT'S A LESS-ON YOU'LL LEARN SOME DAY.
 DAN-GER'S WHERE-EV-ER YOU ROAM, THAT HAVE WRECK'D LITTLE CRAFT BE-FORE.

'T WAS TAUGHT TO ME BY MY MOTH-ER, WHEN FROM HER SIDE I WOULD

STRAY. THERE ARE

CODA

SO WHEN NOT SAFE-LY

AN-CHORED AT HOME, LITTLE BOATS SHOULD KEEP CLOSE TO THE SHORE.

3536

THE LITTLE MAN WHO WASN'T THERE

LYRICS BY HAROLD ADAMSON

(1939)

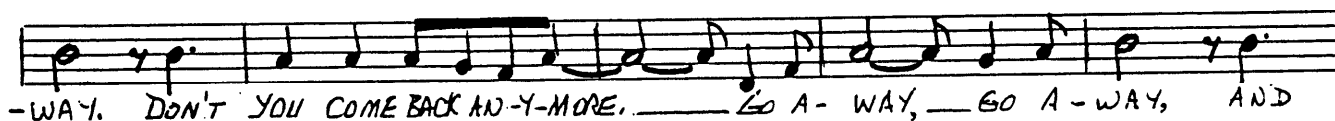
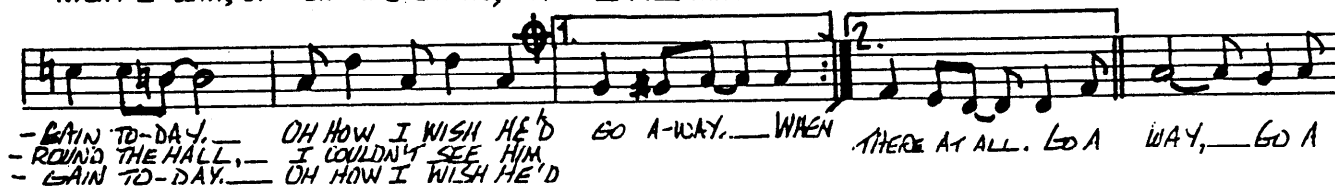
MUSIC BY BERNARD HANIGHEN

(BASED ON AN ORIGINAL QUATRAIN BY HUGHES MEARNS)

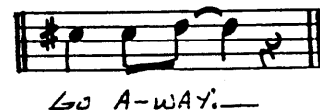
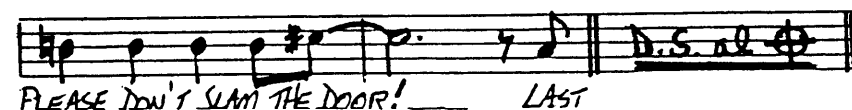
MODERATO



CHO.



CODA



FEATURED BY
MITCHELL AYRES ORCHESTRA

LARRY CLINTON ORCHESTRA
ON VIKTOR 26308 IN 1939

RECORDED BY WALK TEAGARDEN
(CHARLIE SPINAK, ERNIE OBERES,
ALLEN REISS, FRED VAN EPS.)
BRUNSWICK 8435 IN 1939 (VOCAL BY "T")

BOB CROSBY ORCHESTRA (ZACK ZARCHY, BILLY BUTTERFIELD, RAY
CONNIFF, IRVING FAZOLA, EDDIE MILLER, GIL RODIN, NAPPY LAMARE, RAY BAUDUC —
VOCAL BY TEDDY GRACE. JOE SULLIVAN, PNO. — DECCA 2776 IN 1939.

MILDRED BAILEY — RED NORVO GROUP WITH O'NEIL SPENCER (DRS),
CHARLIE SHAWERS (TPA), BUSTER BAILEY (CL), CLARENCE KIRBY (BASS). THIS
WAS THE CLARENCE KIRBY BAND + NORVO (SAXS PROCEDE ON ALTO) IN 1939.

ON VOCALION NO. 4966

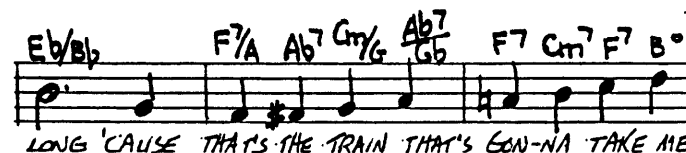
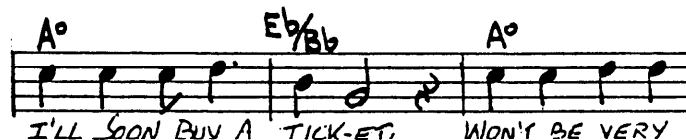
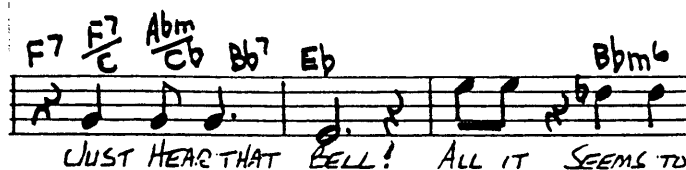
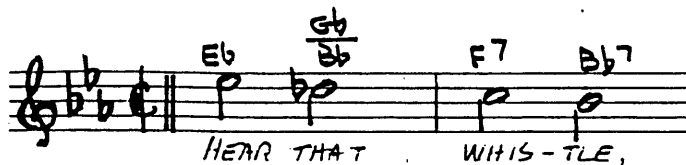
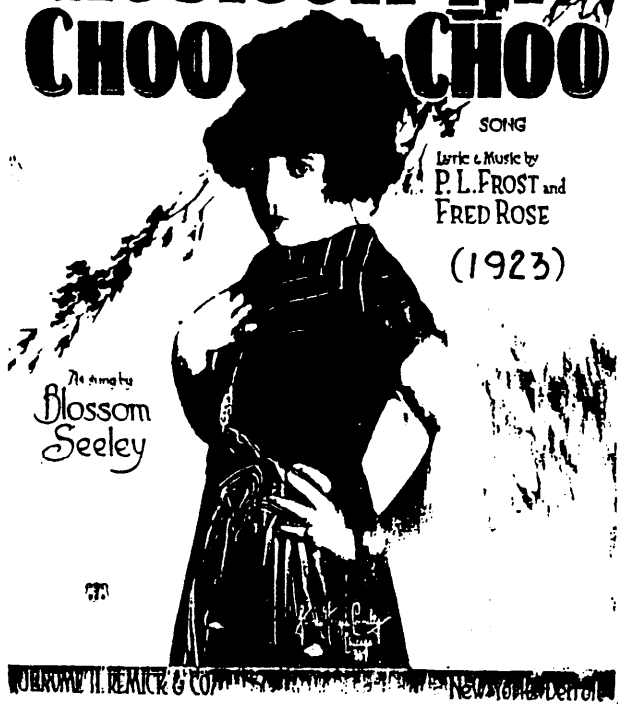
3537

MISSISSIPPI CHOO CHOO

SONG
Lyrics & Music by
P. L. FROST and
FRED ROSE

(1923)

As sung by
Blossom Seeley



MED. SWING

3538

THOROUGHLY MODERN MILLIE

WORDS BY SAMMY CAHN
(1962)

MUSIC BY JAMES VAN HEUSEN

THERE ARE THOSE, —

F#m Em7 Cm/Eb G% C#m C°
I SUP-POSE THINK WE'RE MAD. — HEA-VEN KNOWS, THE WORLD HAS GONE. — TO RACK AND TO

G/13 A7 D7 G / 1 2 Em Em maj7 Em6 Em7
RU-IN! WHAT I THINK IS CHIC, U-NIQUE, AND QUITE A — DOR-A-BLE, —

Em6 / 1 2 Em A9 Am7 D9 7 D7 Am7 F° D7 F#
THEY THINK IS ODD AND SOD-OM AND GO-MOR-RAH-BLE! BUT THE FACT IS:

CHO. ("JAZZY")

G A9 A7 D7 Am7
EV-RYTHING TO-DAY IS, THOR-OUGH-LY MOD-ERN. — (CHECK YOUR PERSONAL I-TY) EV-RYTHING TO-
IN A RUM-BLE SEAT THE WORLD IS SO CO-SY. — (IF THE BOY IS KISS-A-BLE) AND THAT TANG-O

F° D7 F# G G7 G7 C Cm6
DAY MAKES YES-TER-DAY SLOW. (BETTER FACE REAL-I-TY) IT'S NOT IN-SAN-I-TY,
DANCE THEY WOULD-N'T AL-

G G/D D#° Em A7 / 1 G7 Cm C#m D7 Am7 F° D7 F#
SAV VAN-I-TY FAIR. IN FACT, IT'S STYL-ISH TO RAISE YOUR SKIRTS AND

Am7-5 D7 D7 Am7 F° D7 Am7 Cm6 D7
BOB YOUR HAIR! —

CODA

D7 / B° B7
—LOW.

E7 C Cm6 G G% Bb°
(NOW IS QUITE PER-MISS-A-BLE) GOOD-BYE "GOOD-GOODY GIRL". I'M CHANGING, "AND HOW"! SO

Am D7 Am7 / 1 D7 Am7 D7 Am7 D7 G Bb° Am7 Cm6 G6
BEAT THE DRUMS, 'CAUSE HERE COMES THOROUGHLY MOD-ERN MIL-LIE NOW! —

3539

RUNAWAY BABY

TOM CANTRELL (1990)

SWING! (♩=144)

EVERY NIGHT UNDER THE MOONLIGHT,
EVERY NIGHT OUTSIDE THE BAY,
I TAKE MY SWEETIE TO NESTLE.....BUT SHE RUNS AWAY. OH!

I THOUGHT WITH SAXOPHONES PLAYING,
I THOUGHT WITH STARS HERE TO STAY,
SHE'D WANT TO HUG ME AND SQUEEZE ME.....BUT SHE RUNS AWAY.

WHY CAN'T I MAKE HER HAPPY? KEEP HER SNAPPY?
IT'S A PUZZLE TO ME.
I'M ALWAYS LOOKING DAPPER, A REAL MALE "FLAPPER"
BUT ALL SHE WANTS TO DO IS FLEE.

MAYBE I NEED A NEW BABY,
SOMEONE WHO'LL CHASE ME ALL DAY,
BUT IF SHE GETS TOO ENERGETIC.....THEN I'LL RUN AWAY!

(ROSIE, YOU ARE MY POSIE)

MY BLUSHIN' ROSIE

LYRIC BY EDGAR SMITH

MUSIC BY JOHN STROMBERG (1940)

THERE'S A PRETTY LIT-TLE BEAU-TY THAT I
-TIS-MAL NAME IS ROS-IE, BUT SHE

LONG TO CALL MY BRIDE. AND THIS BOY IS NEVER HAP-PY'LESS HIS BA-BY'S BY HIS
PUTS THE ROSE TO

SIDE. HER BAP- SHAME. AND MOST AN-Y NIGHT YOU'LL HEAR ME CALL HER NAME:

CHO.

ROS-IE YOU ARE MY PO- SIE. YOU ARE MY HEART'S BO-
YOUR HON- EY BOY IS WAIT-IN', THOSE RU - - BY LIPS TO

MY BLUSHIN' ROSIE - CONT.

3540

Chords: Eb Gm Cm7 G7 1/1 Dm7 Db7 C7 C7 G7 1. C7

- QUET. ERET. COME OUT HERE IN THE MOON-LIGHT. THERE'S SOMETHIN' SWEET LOVE,
DON'T BE SO AG-GRA-VA-TIN', MY BLUSHIN'

CT/G 1 B7/E7 C7/G F7 F# F7 2. E7 C7 E7 Bb 1. Eb Ebm7 Bb F Bb

I WANT TO SAY. RO-SIE, MY POSIE SWEET.

WHEN AUNT DINAH'S DAUGHTER HANNAH BANGS ON THAT PIANO

WORDS & MUSIC BY JAMES "SLAP" WHITE (1918)

IN TWO

WAY DOWN SOUTH IN OLD SA-VAN-NAH G. A. THE JARKIES ONE AND ALL,
DAUGHTER HAN - NAH'S GOT A REAL BA-BY GRAND. SHE GOT IT SEC-OND HAND -

HAVE LAID THEIR BAN-JOS A-WAY. SINCE THEY HEARD A PI - A - NO PLAY,
DED ON THE IN-STALLMENT PLAN.

THEY'VE BEEN HAP-PY BOTH NIGHT AND DAY. AUNT DI-NAH'S So,

IF YOU WANT TO SEE A FUN - NY SIGHT, JUST GO DOWN TO AUNT DINAH'S HOUSE SOME

CHD.

NIGHT. WHEN AUNT DIN-AH'S DAUGH-TER, HAN-NAH, BANGS ON
SURE-LY LOSE YOUR MANNER, DOWN IN

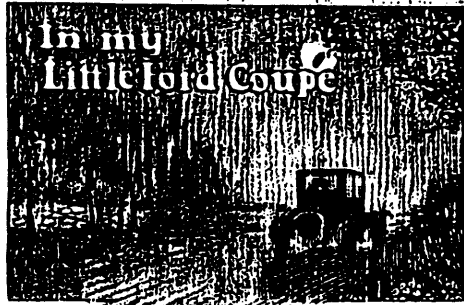
THAT PI-AN-O AND SAMBO SINGS THOSE SOUTHERN BLUES: CHILD, YOU'D
OLD SA-VAN-NAH, AND WEAR OUT ALL YOUR DANCING SHOES.

I'D SURELY LIKE TO BET YOU'D HOLLER OUT FOR MORE. 'CAUSE YOU'D FOR-GET

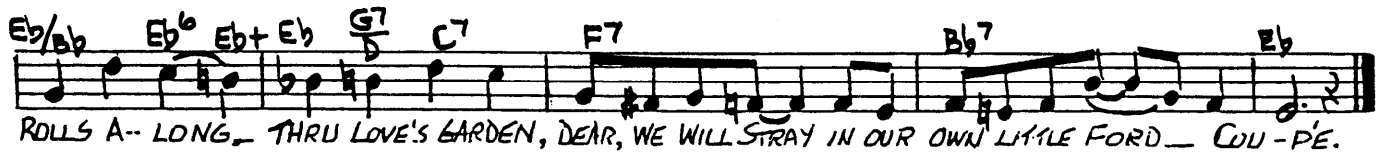
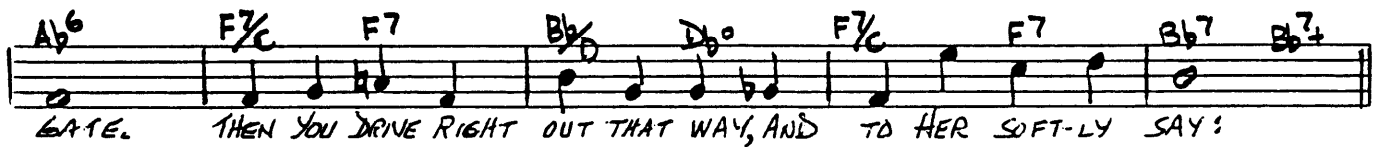
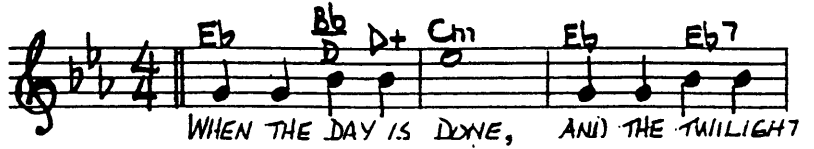
THERE EV-ER WAS A WAR. WHEN AUNT DIN-AH'S DAUGH-TER, HANNAH, BANGS ON

THAT PI-AN-O AND SAM-BO SINGS THOSE SOUTHERN BLUES (OH! THOSE BLUES).

3541



JESS WILLIAMS
AND LEROY BAUGHMAN
(LINCOLN NEBR. - 1922)

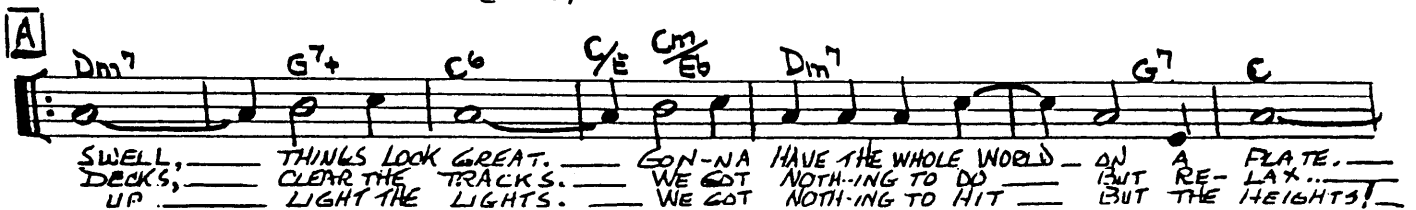


(FROM THE BROADWAY MUSICAL: "GYPSY")

EVERYTHING'S COMING UP ROSES

WORDS BY STEPHEN SONDHEIM (1959) MUSIC BY JULE STYNE

BRIGHT!



EVERYTHING'S COMING UP ROSES - CONT.

3542

C F# B7 Em C7 F [B] y. C

STARTIN' HERE, START-ING NOW, HON-ey, EV-'RY -- THING'S
 CLOWN A KISS, TAKE A BOW,
 WE'LL BE SWELL, WE'LL BE GREAT!

Em 1. Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Eb°

COM-ING UP ROS-ES! CLEAR THE

2. Gm7 C7 Bb/C C/G Bb/C C/G Bb/C C/G Bb/C C/G [B] Dm7 G7

ROS-ES! NOW'S OUR

Cmaj7 C Dm7 G9 C

INN - ING, STAND THE WORLD ON ITS EAR!

Amb B7 Em Am7 D7

SET IT SPIN - NING, THAT-'LL BE JUST THE BE -

F# G7 Eb°

WIN - NING! CUR-TAIN

(Fmaj7) Fm° Em7 Am7 D7 G7 C G7/2

CODA I CAN TELL, JUST YOU WAIT! THAT LUCK-Y

Am7 Em C/G C/G Em C G7 C#7-5 / D9 C#7-5 / D9-1

STAR I TALK A - BOUT IS DUE! HON-ey,

C/G Em Dm7

EV - 'RY -- -- THING'S COM-ING UP ROS - ES FOR

G7 C G/G B# C/G B C B# C/E

ME AND FOR YOU!

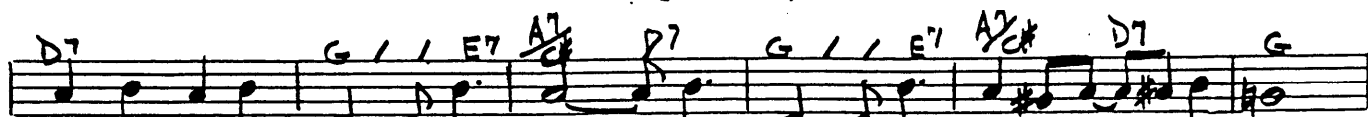
1 GL
LOW
BASS

3543

THERE'S FROST ON THE MOON

LOE YOUNG and FRED AHLERT (1936)

LET THE BREEZES BLOW!



WHO CARES HOW THEY BLOW? I KNOW YOU KNOW I'LL STILL BELONG IN YOU SO.



LET THE NIGHT BE CLEAR, LET THOSE CLOUDS APPEAR, I WON'T MIND IT HOW I FIND IT,



DEAR. THERE'S FROST ON THE MOON, AND SNOW ON THE GROUND. I NEED MY RAC-LOON, 'CAUSE EV-RY-THING'S FINE, BUT WHAT DO I CARE?



BUT, WITH YOU A-ROUND, THERE'S SPRING IN MY HEART. DON'T AS LONG AS YOU'RE MINE, THERE'S I DON'T KNOW ITS THERE.



SPRING IN MY HEART. I KNOW WHY I'M MER-RY,



HUMMIN' LOVE'S OLD TUNE. EVEN IN VAN-U-AR-Y, HON-EY, IT FEELS LIKE



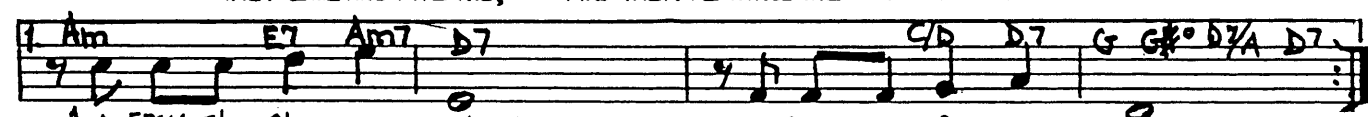
LUNE. THERE'S

I'M PLAYING WITH FIRE

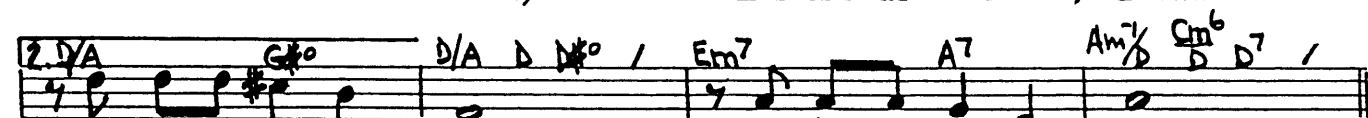
IRVING BERLIN (1932)



I'VE HEARD A-BOU-T YOU EACH WORD A-BOU-T YOU THAT EV-RY-ONE HAS SPO-KEN. THEY COME AND FIND ME, AND THEN RE-MIND ME OF ALL THE HEARTS YOU'VE BRO-KEN.



AND FROM THE THINGS I HEAR, I SHOULD BE CARE-FUL, DEAR.



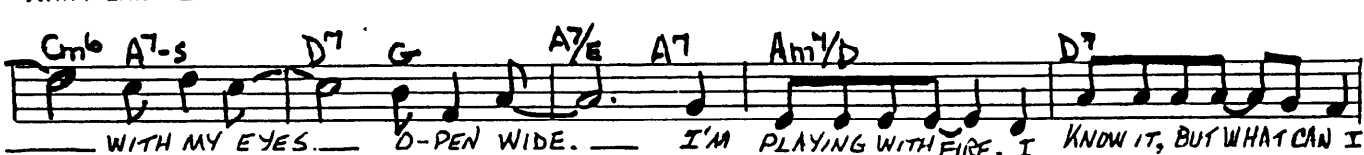
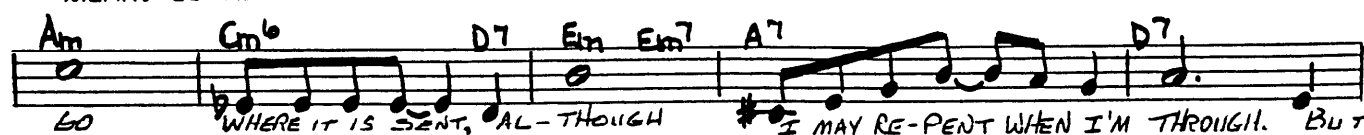
BUT I'M IN LOVE WITH YOU. SO WHAT AM I TO DO?



I'M PLAYING WITH FIRE. I'M GONNA GET BURNED. I I'M PLAYING WITH FIRE. I'M GONNA GET BURNED, WHILE

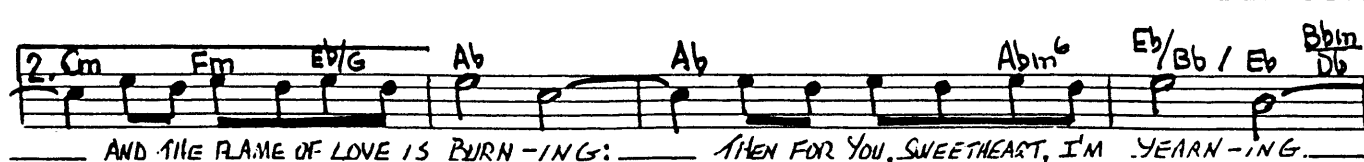
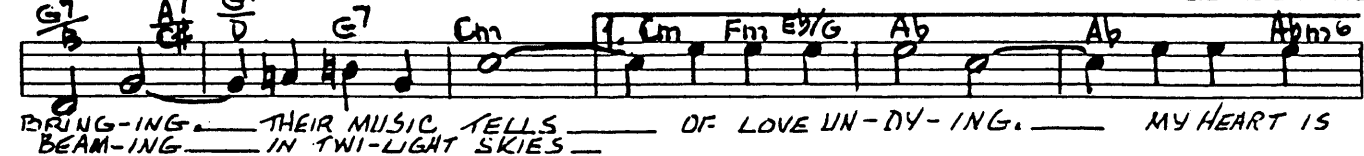
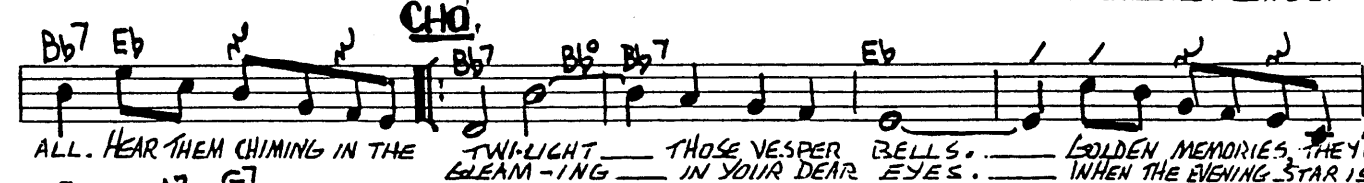
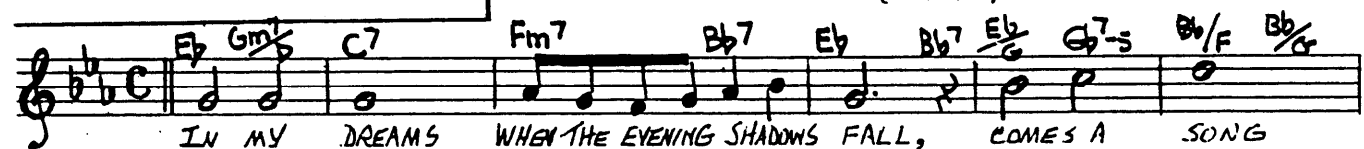
I'M PLAYING WITH FIRE - CONT.

3544



THAT TWILIGHT MELODY

WORDS BY JACK YELLEN (1926) MUSIC BY GED. L. COBB



3545

(INSTRUMENTAL)

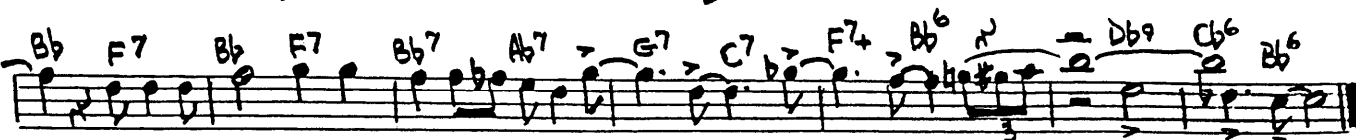
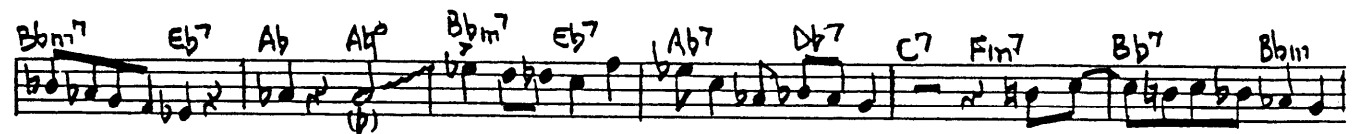
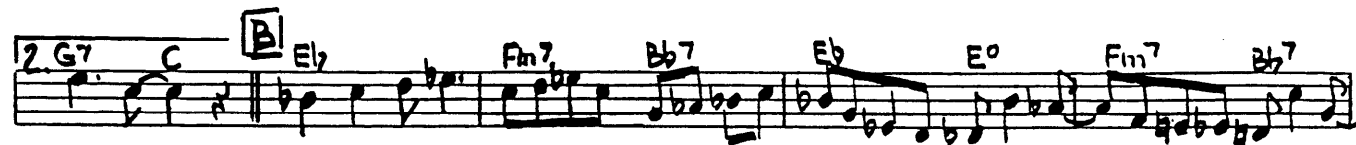
SNAPPY

[A]

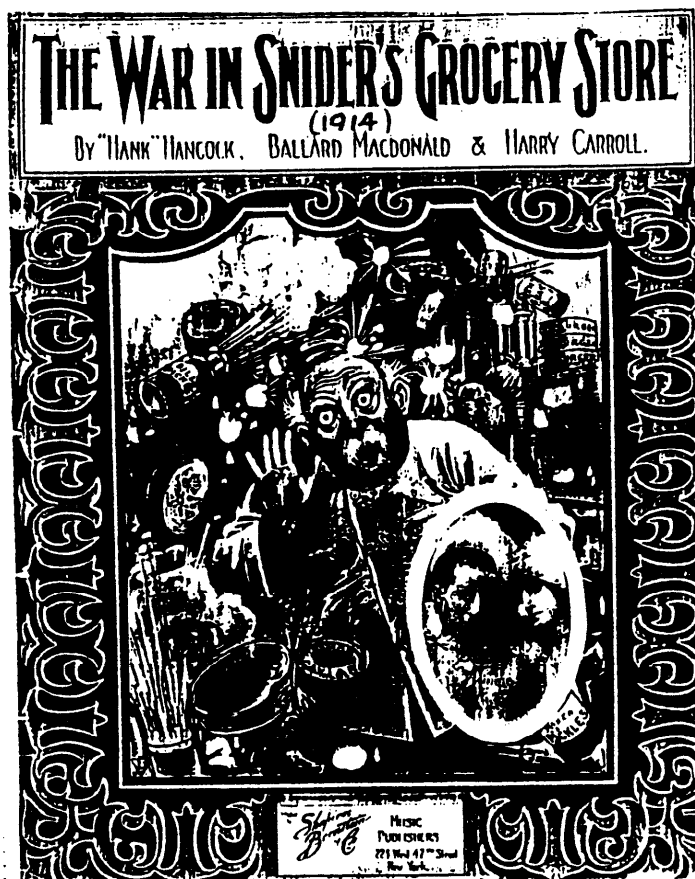
SWINGIN' AT MAIDA VALE

BENNY CARTER (1936)

[EDITED]



3546



12b

HANKS-TAV SNI-DEE, A
BRAINS HE'D BEEN FEED-ING ON

D7/A D7 Eb

LOCAL PRO-VI-DER OF GROCERIES, CANNED GOODS AND
SO MUCH WAR READING, HE WOKED UP ONE NIGHT IN A

Bb F7 Bb Bb F7/C F7

SUCH — HAD READ OF THE WAR, TILL HIM-
FRIGHT. — HE RUSHED DOWN THE STAIRS, FELL —

1. Bb F A7/E

SELF AND THE STORE WERE BOTH WHAT IS KNOWN AS "IN

D D7+ Cm F7 2. Bb Bb/D Dbb

DUTCH". HIS OVER TWO CHAIRS, AND

F7/C F7 Bb / Bb7/

TURN'D UP THE GRO-CERY STORE LIGHT. THERE WERE

CHD. C7/G F#° C7/G C7 F7 Bb F7/C F7 Bb7 Eb/G F#°

EGG SHELLS BURSTING, NEAR AND FAR, A-BOVE THE RUSSIAN CA-VI-AR. A BISMARCK HERRING,

Bb7/Bb Bb7 Eb C7/G F#° Ab C7/G C7

BY IT-SELF, WAS FLUSHING ALL THE FRENCH PEAS OFF THE SHELF. AN IRISH POT-A-TO STARTED TO CRY, WHEN A

F7 Bb F7/C F7 Bb Bb/F Eb° C7/G Gb7 F7

SPANISH ON-ION HIT ITS EYE. FRANKFURTERS FIGHTING ALL OVER THE FLOOR, HOWLING AND GROWLING: "WE'RE THE

Bb7/Bb F7 Bb Eb7 Ab

DOGS OF WAR!" — THERE WAS "SUNNY LIM" — UP ON A HORSE, SWOOPING DOWN WITH ALL HIS FORCE. THE PAI

C7/G C7 C7/G C7 F F#°/Ab

-RI-KA GROWING WEAKER SHOUTED OUTS "WON'T YOU OPEN THAT DOOR?" — AND A COUPLE OF TOUGH VI-

F#°/Ab Ab° Eb/Bb Eb/G Gm C7/G F7 Bb7

-EN-NA ROLLS SHOT A POOR SWISS CHEESE ALL FULL OF HOLES, IN THE TERRIBLE WAR — IN SNI-DEE'S GRO-C-'RY

STORE.

3547

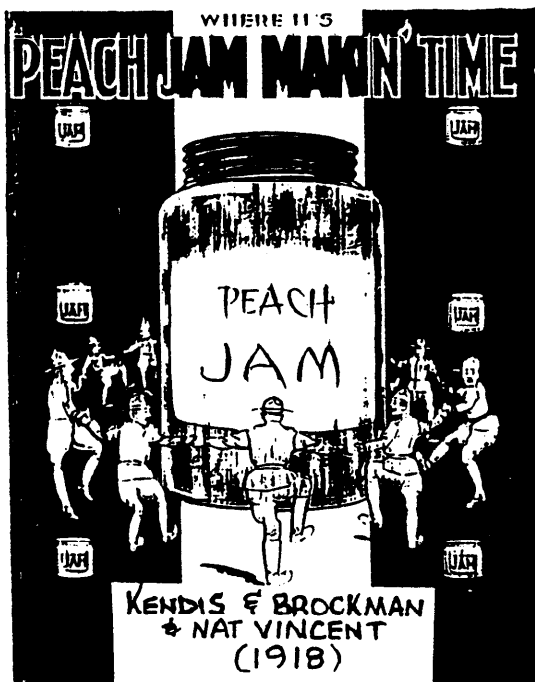
(INSTRUMENTAL)

LONESOME LITTLE DOLL

PHIL BOUTELJE (1929)

THE RHYTHMIC EIGHT RECORDED IN MIDDLESEX, ENGLAND ON ZONOPHONE LABEL NO. 5533 IN 1930. (with Danny Polo on clarinet.)

3548



THREE THOUSAND MILES A-CROSS THE FOAM, A LOT OF
YAN-KEE BOYS FROM HOME WERE TELLING OF THE
SCENES THEY LEFT BE-HIND THEM. A BOY WHO CAME FROM
MAINE PICTURED FIELDS OF WAVING GRAIN. AN-OTH-ER
SAID "IT'S ORANGE BLOSSOM TIME - OUT WEST, I LOVE IT

BEST!" A CHAP SPOKE UP: "I'M FROM THE SUNNY SOUTH" SAID HE SMILING-LY. "RIGHT NOW THERE'S JUST ONE

TIME THAT IN-TRESTS ME, OH SEE!" "WAY DOWN SOUTH IN DIXIE, WHERE IT'S PEACH JAM MAKIN' TIME.

I'LL SAY THAT I'M JUST WISHIN' TO BE DISHIN' IN-TO SOME OF AUNT U-E-MI-MA'S

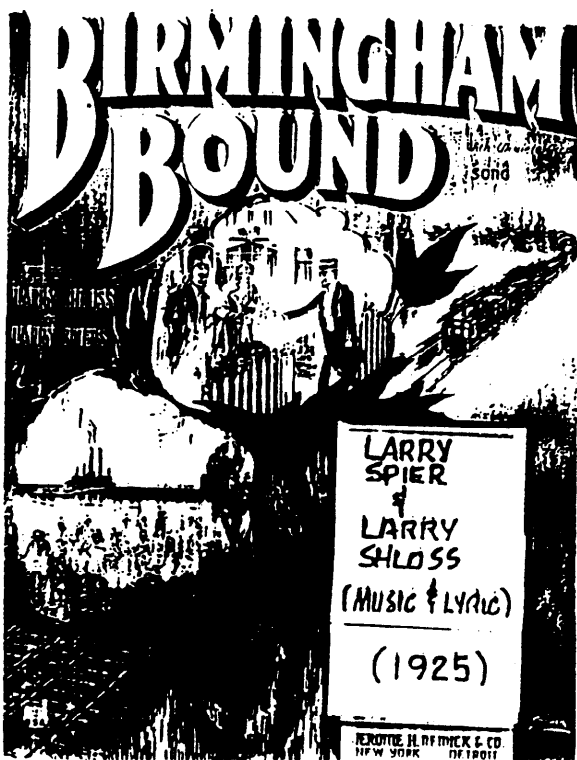
HOM-MADE PRE-SERVES. MAMMY KNOWS HOW MUCH I LOVE IT, AND MAMMY GIVES ME

PLEN-TY OF IT. YOU DON'T KNOW JUST WHAT I'M MISSIN'; I'M TELL-IN' YOU. BUT I KNOW I

WON'T MISS IT LONG, NOT VERY LONG. 'CAUSE MAMMY WROTE A LITTLE NOTE TO UN-CLE SAM.

SAID SHE'S GONNA SEND THE BOYS A TON OF JAM FROM WAY DOWN SOUTH, DIX-IE, WHERE IT'S PEACH JAM MAKIN' TIME."

3549



3 TIMES
 G7 C7 C7+ F7/C B7+ Bb7
 AL-A-BA-MA YOU'RE A-BOU-TO HOLD A RE-CEP-
 FOR THIS NA-TIVE SON/5 COMING HOMEWARD TO-DAY.
 NOW I'M COMING BACK TO LET MY SWEETIE, AND STAY.

Eb Bb7 Eb Eb Eb
 -TION. MA-NY

Ab Abm Eb/G
 YEARS HAVE PASSED SINCE I SAW YOU LAST, BUT I'VE BEEN TRUE TO

F7 B7 Eb Ab Eb Eb+
 DIXIE AND YOU. OH BOY, I'M

CHORUS
 Ab Ab7 Eb
 BIRMINGHAM BOUND, I'M BIRMINGHAM BOUND,
 TICKET AND BERTH FOR HALF WHAT THEY'RE WORTH.
 LET OUT THAT BAND TO WELCOME ME, AND

1. Eb/G G7 Bb7/F Bb7 Bb7+ Eb Bb7+ Eb Eb+ 2. Eb/G Eb7 Bb7/F Bb7/B Eb Eb+
 I'M COMING BACK HOME TO YOU... JUST BOUGHT MY I'M TELLING THE WORLD, MY

Cm7 F7 Bb / Ebm Bb Bb7 Eb7
 WANDERING DAYS ARE THROUGH. MAKE UP THAT TRAIN! WAKE UP THAT LANE

Eb7 Eb7 / Eb7 F7 Bb7
 OF AL-A-BA-MA FLOW-ERS. SAY I'LL BE THERE. PRAY I'LL BE WHERE I KNOW MY SWEET-IE

Eb Eb7 / Eb7
 COUNTS THE HOURS.

CODA
 Eb/G Eb Bb7/F Bb7
 JUST SPREAD THE NEWS 'ROUND

Bb7/B Bb7+ Eb Eb7 Eb+ Abm6 Eb Eb Bb7 Eb
 THAT I'M BIRMINGHAM BOUND! EMERSON GILL ORCH.
 ORCH 40369 IN 1925