

3550

(WRITTEN FOR A (PROPOSED) WARNER BROS. FILM) **MISSISSIPPI BELLE** *NOT TOO FAST*

COLE PORTER (1943) ON THE FIL-I-BREED PAL-CD-NY

STOOD A SOUTHERN MAID, WHILE BE-LON HER, IM-PLOR-ING-LY, SANG A LOVE-STUNG YOUNG

BLADE. AND AS LISTENING STARS LOOK'D DOWN ON HER LOVER THERE, THEY ALL

WISHED HIM suc-cess WHEN HE WARBL'D (MORE OR LESS) THIS AIR: MIS-SIS-SIP-PI

CHO. BELLE, A-LONG THE LEV-EE, SCENT OF JASMINE IS HEA-VY, BELLE, THE NIGHT'S EN-THRALL-ING, AND THE MOOKIN' BIRD'S CALL-ING:

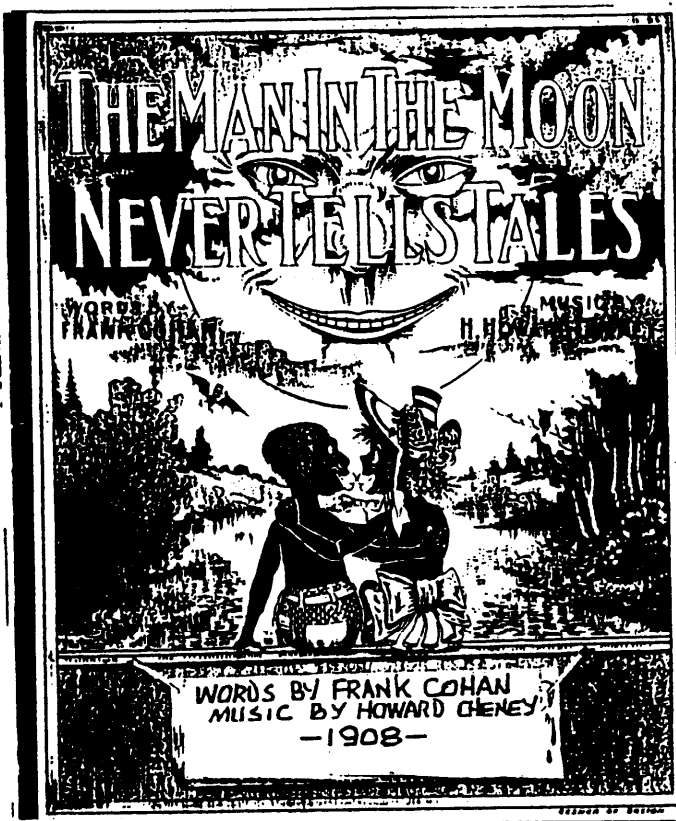
AND THE FIREFLIES GLOW. MIS-SIS-SIP-PI "COME A-LONG, LET'S GO!"

'NEATH THE YELLOW MOON IN ALL HER GLO-RY, THERE'S A CERTAIN LOVE

STO-RY I'M A PININ' TO TELL. AND MY HONEY, WHILE

OUR LIPS ARE BLEND-ING, YOU'LL BE GUESSING THE END-ING, MIS-SIS-SIP-PI

F / Bb7 Bbm6 F THE SONG IS ONE OF SEVERAL WRITTEN IN 1943-44 FOR A WARNER BROS. FILM WHICH DID NOT GET INTO PRODUCTION. THIS WAS TO BE THE TITLE SONG. BELLE!



WHEN-EV-ER YOU GO STROLLING WITH YOUR
CALLER ALL THE SWEETEST NAMES. YOU

SWEETHEART ON A LONELY SUMMER'S NIGHT, WHAT DO YOU
TRY ON HER ALL LOVERS GAMES. LIKE DOVES, YOU BILL AND

DO? YOU COO. YOU

THEN LEAD HER THROUGH LOVER'S LAKE AND

BEG OF HER TO CHANGE HER NAME; AND

ASK HER IF SHE'LL NAME THE WEDDING DAY. AND

THO' THE MOON IS SHINING BRIGHT, YOU HUG HER THERE WITH ALL YOUR MIGHT. AND THEN, IN LOVING TONES, TO HER YOU

SAY: **CHD.** THE MAN IN THE MOON, MOON, NEVER TELLS TALES. HE'S THE BEST FRIEND LOV-ERS KNOW.

IF YOU'LL ON-LY BE GOOD HE'LL KEEP HIS MOON EYES TURN'D FROM BELOW. SO DON'T BE SHY, DEAR,

THO' HE IS NEAR, I'LL LOVE YOU AL-WAYS. NEV-ER FEAR. AND WE'LL KEEP SPOONING, SPOONING, KEEP ON SPOONING. FOR THE

BY THE SYCAMORE TREE
 WORDS BY HAVEN GILLESPIE (1931)
 MUSIC BY PETE WENDLING

MAN IN THE MOON NEVER TELLS AN-Y TALES.

SO MANY THINGS I WANT TO SAY. SO MANY THINGS I WANT TO DO.

3552

BY THE SYCAMORE TREE - CONT.

B7m C#0 Bm G#0 D/A A7 Am7 D7

TO THINK THAT YOU AND I ARE SWEET-HEARTS: I CAN'T BE-LIEVE IT'S TRUE.

CHO. G#0 Bb0 D7/A D7 G G7 G7 C/GmD7 G E7/A7 A7 D7

HEA-VEN SEEM'D TO BE A LITTLE CLO-SER, WHEN YOU SMILED FOR ME ON THE NIGHT WHEN YOU GAVE ME YOUR
THERE WE DREW A LOT OF PRETTY PIC-TURES: BA-BIES ON MY KNEE. MAYBE ONE, TWO OR THREE OR FOUR,
WE WILL BE A LUCKY PAIR OF LOVE BIRDS. MONEY CAN'T YOU SEE, IN A CUTE LITTLE TWO-BY-FOUR,

Dm6 E7 A D7 G#0 Bb0 Am7 D7 G#0 G / E7m Bm Bm7

LOVE BY THE SY-CA-MORE TREE. TREE. SWEETHEART, KEEP ON
DOWN BY THE SY-CA-MORE TREE.

C#7 F#7 F#7 Bm Bm7 E7 F7 E7 A7

DREAMING, AS YOU DID BE-FURE. WE FOUND LOVE BY DREAMING. TELL ME, WHO COULD ASK FOR

Am7 D7 Dm6 E7 A7 D7 G / Am7 Abm7 G /

MORE? DOWN BY THE SY-CA-MORE TREE.

(CHO.) Eb

BACK WHERE THE DAISIES GROW IT'S NO WONDER THAT THE

GED. A. LITTLE — BOB & DON ELBEL (1927)

Eb7 Ab Ab C/G Gb7's F7 Cb7 Bb7

BIRD-IES SING. I AIN'T NO BIRDIE, BUT I CAN'T HELP SINGING, BACK WHERE THE DAIS-IES

Eb F7 Bb7 Eb Eb7 Ab

GROW. COWS KEEP MOON' AND THE ROOSTERS CROW. THEY JUST CAN'T HELP IT 'CAUSE THEY'RE

Ab C/G Gb7's F7 Bb7 Eb Ab7 Eb

SO CON-TENT-ED, BACK WHERE THE DAIS-IES GROW. BASS (BL)

G7/Bb G7 G7 G7/bb G7 G7 C7 F7/A F7

THEN THERE IS SOMEONE. SHE IS THE RIGHT ONE, 'CAUSE SHE IS RIGHT WITH ME. HERD IN-ER HEELS, I'M

F7/A F7 Bb7 Fm7 Bb7 Eb Eb7

SIMPLY ON WHEELS. YOU BET I PICKED MY SELF A DAISY. GOT THE FEATHERS AND I'VE GOT THE NEST. IT

Ab Ab C/G Gb7's F7 Bb Eb Ab7 Eb

AIN'T DOWN EAST, AND NO IT AIN'T OUT WEST. IT'S BACK WHERE THE DAIS-IES GROW.

3553

CALLING *Mod to*

LYRIC BY MAX FREEDMAN (1921) YOUR TENDER VOICE, I HEAR.

MELODY BY HARRY SQUIRES

IT SEEMS TO LINGER NEAR. FROM OUT THE SHADOWS

FALLING, I HEAR YOU SOFTLY CALLING,

CHO.

CALLING TO ME. WHERE CAN YOU TENDER-
CALLING TO ME, SO

1. MY HEART WITH JOY IS SINGING,

2. WHEN YOUR SWEET VOICE COMES CALLING, YOU ARE NEAR ME IN

DREAMS, DEARIE. YOU HAUNT ME, YOU WANT ME. YOU'RE ALWAYS CALLING ME.

INSTR. INTERLUDE

(TRB: BL)

(CLAR.)

D.S. al FINE

DON VOORHEES EARL CARROL VANITIES ORCH.
RED NICHOLS, MIFF MOLE, DICK
MCDONOUGH, VIC BERTON - COL. 1146
(IN 1927)

JAZZING DOWN IN MONKEY LAND

WORDS BY CLAUDE WARWICK
(KANSAS CITY, MO.)

1920

MUSIC BY DUKE YELLMAN

IN 2

DON'T WAKE ME, DON'T WAKE ME, I'M DREAM-ING. LET ME DIE IN THIS TRANCE, I IM-
 -PLORE. I'VE SHIMMED TIL I'M CRA-ZY. I'VE JAZZED, UN-TIL I'M HA-ZY, WITH
 LIL, BIRDIE, NEL-LIE AND ROSE. I'M ALL QUIVERS AND SHAKES, I'LL END
 UP WITH THE SNAKES. I'LL GO DAFKY IN THIS LAND OF THE FREE. NO MORE
 MONKEY-ING CAN I STAND. SO HANG CREPE ON THE BAND, DOWN IN MON-KEY LAND.
 CHD.
 IT'S JAZZ-Y AND FREEZ - - Y. THEY
 SHIM-MY FROM MORNING TIL NIGHT. YOU CAN MON-KEY AND DREAM, EV-'RY-
 -THING IS A SCREAM. I AM RED, WHITE AND BLUE WITH DE-LIGHT.
 AND EV-'RY-THING'S EA - - - SY. IT'S PEACHES AND
 CREAM - - Y: TO LOVE AND TO SHIM-MY, JAZZING
 DOWN IN MON-KEY LAND.

3555

MED. SLOW

IF YOUR MAN IS LIKE MY MAN

A. J. PIRON (1919)

THE OTHER DAY, MY NEIGHBOR THAT SHE AND HER 'OL MAN JUST

Gm7 B7 Bb7 Eb Eb/G Gb7 Bb7 Eb7 Bb7 G7 C1 F7 Bb7 F7 Bb7

SAID TO ME - CAN'T A - GREE. AND THIS MORNING, JUST AT BREAK OF DAY, - HE SAID FAREWELL AND WENT A - WAY.

Eb Cm7 B7 Bb7 Eb Eb/G Ebm7 Bb7 F#7 G7

SHE SAID SHE'D TRIED HER BEST TO TREAT HIM RIGHT. BUT HE WOULD STAY OUT NEARLY EVERY NIGHT. - SHE'S SORRY NOW THAT HE HAS GONE A - WAY. -

C7 F7 Bb7 Eb Bbm6 C7

THIS I HEARD HER SAY: "IF YOUR MAN IS LIKE MY MAN, I SYMPATHIZE WITH YOU. I

F7 Bb7 Eb Eb7 Ab B7 Eb Bb F7/A Cm F7 /

KNOW JUST WHAT THAT MAN CAN DO. AND WHEN MY MAN SAID GOOD-BYE, IT SURELY MADE ME BLUE.

Bb7 / / Eb/G Gb0 Fm7 Abm Eb Eb D/# D

IF THERE'S AN-Y WO-MAN A - ROUND THIS PLACE THAT HAD THE SAME EX-PE-RIENCE, LET ME

Gm D/F# Dm Bb7

SEE HER FACE. - IF YOUR

CODA Eb

DO.

AT THE BALL THAT'S ALL

J. LEUBRIE HILL (1913)

LISTEN, LISTEN! LISTEN AT THAT DREAMY MUSIC

D0 D D0 D D D D

PLAY - - - ING! IT'S REM-IN - IS - CENT: LISTEN WHAT YOU'RE MISSING: THAT TUNE THAT KEEPS YOU

A7 A7/E0 A7 E0 Emb A7 E0 Emb A7 D

SWAY - - - ING. MY BUT THAT MU-SIC SOUNDS SO SWEET. I JUST CAN'T KEEP STILL UP -

D Bm/F# F0 A/E A E7/G# E7 A7 Em7/A

- ON MY FEET. 'CAUSE RAGTIME MUSIC, TO ME, IS A PERFECT TREAT: (BECAUSE IT SIMPLY

A7 / / E0 Gm6 A A7/E0 A7

CAN'T BE BEAT) IF AT A BALL, YOU ARE FEELIN' KUNDA BLUE, LISTEN AND ILL TELL YOU WHAT TO DO.

AT THE BALL - cont.

3556

CHO.

COMMENCE AD-VANCING, COMMENCE AD-VANCING. JUST START A PRANCING; RIGHT & LEFT A-GLANCING.

A7/C# Em7 A7/E A7 D

A MOOCHEE DANCING; SLIDE & GLIDE EN-TRANCING. DO THE TANGO JIGGLE WITH A TEXAS TOMMY WIGGLE. TAKE YOUR

D D B7 E7

PARTNER AND HOLD HER, LIGHT-LY EN-FOLD HER. A LITTLE BOLDER, JUST WORK YOUR SHOULDER. SNAP YOUR

A7/C# A7 A7/E A7 D

FINGERS ONE AND ALL, IN THE HALL AT THE BALL. THAT'S ALL!

THE GRASS GROWS GREENER
 WORDS BY JACK YELLEN
 MUSIC BY DAN DOUGHERTY
 (1928)

(PEPPY) F7 Bb E7/B F/C C7/Bb D7/A D7 Gm C/E A7 D7

EVERY TIME I PASS A PLOT OF GRASS IN A GREAT BIG DREAM-Y TOWN, WELL IT

G7 C7 F D7 G7 C7 F Gm G7/A Bb E7/B

DON'T LOOK LIKE IT OUGHT TO, AND IT'S ALWAYS TRAMPLED DOWN. IT RE-MINDS ME OF A

F/C C7/Bb D7/A D7 Gm C/E A7 D7 G7 Dm6/F C/E A7

SCENE I LOVE IN A PLACE SO DEAR TO ME, WHERE MOTHER NATURE'S COL-ORS ARE

D7 G7 C7 F7 **CHO.** Bb F F7 Bb

WHAT THEY OUGHT TO BE. ON THE SUN SHINES SO MUCH BRIGHTER, AND THE SKIES ARE TWICE AS

F C7 F F# C7 G7 F7

OLD FOLKS' HAIR IS WHITER, LIKE THE SILVER IN THE
HEART STRINGS PULL MUCH TIGHTER, AND THE PALS ARE TWICE AS

BLUE, AND THE GRASS GROWS GREENER WAY DOWN HOME. ON THE HOME. YOU'VE NEVER

NEW TRUE Bb Bm-5 E7 A7 Em7 A7 D7 G7

C7 F7 D.S. al. CODA F/F7 Bb7 F SEVEN BLUE BABIES with MIKEY BLOOM, F.P. & T.D. ON EDISON 52209 in 1928.

ON THE HOME.

UNIVERSITY SIX with VOCAL BY DOLLY KAY ON HARMONY 581 in 1928.	JOHNNY JOHNSON ORCHESTRA with RED NICHOLS ON VICTOR 21275 in 1928.	FRED "SUGAR" HALL ORCH. VOCAL BY ARTHUR FIELDS ON OREN 41008 in 1928.
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3557

(A BERMUDA SERENADE)

IN SWEET ONION TIME

BY THE DUNCAN SISTERS & SAM COSLOW (1924)

TANGO



CHIL-LY UMPAH UMPAH, CHILLY UMPUM
MU-DA, MU-DA THAT I HEARD ONE

I GO OFF MY NUT EACH TIME
PAH! SOME BO-LO-NEY SANG, TO ME,
PLAYED.

I HEAR A GUI-TAR. IT WAS IN BER-

THIS SER-EN- ADE: WHEN IT'S

CHO. F Dm Bbm Db F/C Bb F# C7/G C7 Gm7 C7 C7/G E7 C7/G C7
SWEET ON-ION TIME IN BER- MU- DA I'LL BREAHE MY LOVE TO

F Bb Bbm F Dm Bbm F/C F Am/E D7/F# F# Am/E D7
YOU. IN THAT FRA-GRANCE DE-VINE, WITH YOUR LIPS CLOSE TO MINE,

G Dm7 G7 C7 Gm7 E7-5 F7
YOUR EYES WITH TEAR DROPS WILL SHINE. WE WILL FRO-LIC IN THE

Bb 3 G7 C7
GAR-LIC, TILL WE HEAR THOSE SWEET WED-DING BELLS CHIME. IF YOU GET

F Dm Bbm F/C Bb F# C7/G C7 Gm7 F/A Db7 Ab E7/G C7 Gm7 C7
LOST IN THE DARK I WILL FIND YOU, IN BER-MU-DA IN SWEET ON-ION

F Bb7 F
TIME. HE'S GOT THE WHOLE WORLD IN HIS HANDS
(TRADITIONAL)

GOSPEL F C7
HE'S GOT THE WHOLE WORLD IN HIS HANDS, HE'S GOT THE WHOLE WIDE WORLD

WHOLE WORLD - CONT.

3558

C7 F C7

IN HIS HANDS. HE'S GOT THE WHOLE WORLD IN HIS HANDS, HE'S GOT THE WHOLE WORLD IN HIS

F 1 1 2 F C7

HANDS. HE'S GOT THE EARTH AND SKY IN HIS HANDS, HE'S GOT THE NIGHT AND DAY IN HIS HANDS, HE'S GOT THE SAND AND SEA IN HIS HANDS, HE'S GOT THE WIND AND RAIN IN HIS HANDS, HE'S GOT THE YOUNG AND OLD IN HIS HANDS, HE'S GOT THE RICH AND POOR

C7 F C7 1. 2.

IN HIS HANDS. HE'S GOT THE SUN AND MOON IN HIS HANDS, HE'S GOT THE WHOLE WORLD IN HIS HANDS. HE'S GOT THE IN HIS HANDS. HE'S GOT THE SPRING AND FALL IN HIS HANDS, HE'S GOT THE WHOLE WORLD IN HIS HANDS. HE'S GOT THE IN HIS HANDS. YES HE'S GOT EV-RY-ONE IN HIS HANDS,

3. F C7

HANDS. HE'S GOT THE WHOLE WORLD IN HIS HANDS, HE'S GOT THE WHOLEWIDE WORLD IN HIS HANDS. HE'S GOT THE

F C7

WHOLE WORLD IN HIS HANDS, HE'S GOT THE WHOLE WORLD IN HIS HANDS.

BILLY GOAT STOMP

BY FERDINAND "JELLY ROLL" MORTON in 1927

A Eb Bb7 Eb

Bb7 1. Eb 2. Eb Ab7 Bb9

Ab7 Eb7 Ab7 Bb9 Bb7 Eb

B G7 Cm G7

G7 D7/A G7 1. Cm 2. Cm C Cm G7 Cm

Cm G7 1. G7 D7/A G7/B Cm 2. G7 D7 G7 Cm (+BL)

3559

WINTERTIME BLUES

REG MARSTON and FRANK MATTHEW (1928)

WHEN YOU'RE FEELING YOU DON'T CARE.
FEEL-ING THAT YOU COULD DES-PAIR.

C F Fm C A7 D7

JUST YOU JOG A-ROUND TO WHERE YOUR SWEET-IE CAN BE FOUND. SOON YOU'LL BOTH BE-

D7 G7 G7+ CHO.

-GIN TO SING WHILE DAN-CING A-ROUND. I WANT TO SING THAT DREAMY MEL-O-DY WITH
DANCE THAT HAUNTING MEL-O-DY WITH
TIGHT WITH ALL YOUR MIGHT, AND KEEP ON

D7 A7 C/G Ab7 G7+ F G7+

YOU. IT'S A TUNE THAT MAKES YOU CROON WHEN YOU'RE BLUE. I WANT TO
MOVING. IT TAKES A-WAY THAT FEELING, OH
YOU'LL SOON FOR-GET YOU'VE GOT THOSE WINTER-TIME

C G7+ C Fm C

BLUE. THE RHY-THM OF THAT TUNE IS SO EN-TRANCING, IT

Fm6 C G7+

MAKES YOU FEEL YOU WANT TO KEEP ON DANCING. SO HOLD ME

D.S. al. ϕ

C F9 F7

CODA INSTR. CHORUS

Bb C7 Gb7 Bb/F Gb7 F7

1. Bb 2. Bb Eb7 Bb Ebm6

Bb Ebm6 Bb F7+ D.S. al. ϕ

Bb Eb7 Bb

CODA

ORIENTAL BLUES

LYRIC BY NOBLE SIDDLE (1920)
MUSIC BY EUBIE BLAKE

Dm Cb Bb/b Am/D

IF I ON-LY HAD AN OIL LAMP LIKE A-LAD DIN WITH ITS MYSTIC POWER, FROM HIS MYSTIC POWER
PRECIOUS STONES OR RICHES WOULD NOT BE MY WISHES, BUT ON BENDED KNEE, I WOULD IMPLORE OLD GEN II

ORIENTAL BLUES - CONT.

3560

1. Dm Am7 Dm Am7 Dm Dm7 Gm Dm Gm Dm 2. Dm Am

I'D CALL OLD GENII TO MY SIDE... TO LET MY

Gm7 F/A Dm Am7 Dm % Bb/E Dm7 Abm Eb E° Bb/F Dm7 Abm Eb E°

CONSCIENCE BE HIS GUIDE... I'M SO LONE-LY, AND THERE'S ON-LY

F Dm F / Dm7 C7 G° F#° F° C7/E G° F#° F° C7/E Dm Gm7 Gm6/Bb

ONE PLACE THAT WILL EASE MY MIND: IT'S THAT LAND WHERE GENTLE OR-I-EN-TAL MAID-ENS YOU WILL

A C / Dm / A+ Dm Dm / / / Am Dm

FIND. I'VE GOT THOSE O - - - - RI-EN-TAL BLUES. I'VE GOT THOSE O - - -

Dm Gm Dm / Dm Em Dm C Am

RI-EN-TAL BLUES. I LIKE TO TAKE A TRIP A-CROSS THE CHINA SEA TO OLD SHANGHAI, AND

Dm Em Dm C Am A A7/G Dm/F A SUS/E A

SIP A CUP OF CHINA TEA WITH POOR BUTTERFLY. THEN SPEND A DAY AT OLD BROADWAY,

Dm Gm6/E A. C7 C7+ F3 Am/E

WATCH-ING THOSE HINDOO MAIDENS SWAY. WITH A NIGHT'S RE- POSE WHERE GROWS THE PER-SIAN ROSE. AT

Dm F E° E7 E° E7 E° E7 E° A7 Dm

DAWN, ON AN A- RA-BI-AN STEED AT AN A-RA-BI-AN SPEED, LET ME WHIRL WITH A BE-DOU-IN

Dm Dm Gm Dm A7 Dm A7 Dm Gm Gm

GIRL. THEN IN CAI-RO TOWN, I'D LIKE TO SETTLE DOWN. OH, I'VE

Db7 F/c F C7 F

BOT THOSE MYS-TER- i- OUS, DOGGONE DE-LI-RI-OUS OR- I - EN-TAL BLUES.

RECORDED BY THE NOBLE SISSIE ORCHESTRA
ON EMERSON NO. 10396 IN 1921

3561



Mod^{to} (IN 2)

G G⁶ D^{7/A} D7 G E^{b7}/G G

THERE IS A RO-ME-O I'LL NEVER FOR GET,
FOR YEARS HE'S TRIED TO WIN A SWEET LU-LI-ET.

G G⁶ B7 E⁷
BUT SOMEHOW ALL THE GIRLS RE-FUSE

E7 A D7
HIM. HE NEV-ER MET ONE YET WHO'D CHOOSE

D7 G G⁶ D^{7/A} D7 G E^{b7}/G G
HIM. STILL EV-RY TIME A GIRLIE WALKS DOWN THE STREET,

G Em⁶ A7 Em⁷ A7 D7
THIS SAME OLD LINE OF CHATTER YOU'LL HEAR HIM

CHOR.

D7 G
SHOUTIN' AT HER: HEY MAMMY TELL PAPPY, SAY MAMMY TELL PAPPY WHOSE

G D7 D7
BA-BY ARE YOU? HEY MAMMY, WHO BE YA? SAY MAMMY,

D7 G G D⁶/F E7
I SEE YA. WHY PLAY PEEK-A-BOO? YOU'RE ONE OF NA-TURE'S PRETTY

A7 D7 B^{7/#} B7 E^{b7} E^{b7} D7 G
DAUGH-TERS. WHY SHOULD I LIVE IN BACH-LOR QUART-ERS? MAKE PAPPY

G D⁶/F E7 A7 D7 G / G⁶ Am⁷ G
FEEL HAPPY: HEY MAMMY, TELL PAPPY WHOSE BA-BY ARE YOU?

(FROM FOX MOVIE) (SOFT-ROCK FEELING) EVEN D's

M*A*S*H (THEME SONG)

WORDS BY MIKE ALTMAN (1970) MUSIC BY JOHNNY MANDEL

THROUGH EAR-LY MORNING FOG, I SEE

D (Sim.) Bm Em⁷ A⁷ sus A7 D

VIS-IONS OF THE THINGS TO BE. THE PAINS THAT ARE WITH-HELD FROM ME, I RE-AL-IZE AND I

M*A*S*H - CONT.

3562

CHORDS: Bm7, F#m7/B, B7, CHO., Em7, A7

CAN SEE THAT SU-I-CIDE IS PAIN-LESS. IT

CHORDS: D, Bm7, G, F#m7/B, Em, A7, Bm

BRINGS ON MA-NY CHANG-ES. AND I CAN TAKE OR LEAVE IT IF I PLEASE.

CHORDS: Bm, TAG, G, F#m7/B, Em7, A7, Bm

AND YOU CAN DO THE SAME THING IF YOU PLEASE.

I AIN'T GONNA BE NOBODY'S FOOL

WORDS & MUSIC BY, FRANK DAVIS, GED. BENNETT and VAN & SCHENCK (1921)

I GOT A REASON TO BE

CHORDS: G, Em7, Bb, D7/A, D7, G, Em7, Bb

GRIEV-ING, A REASON YOU OUGHT TO KNOW. YOU KNOW THAT YOU HAVE BEEN DE-CEIV-ING.

CHORDS: D7/A, A7, D7, Am7, D7, Am7, D7, G, Em7

THAT'S WHY I ASK YOU TO GO. YOU HAVEN'T TREATED ME THE WAY YOU SHOULD.

CHORDS: A7, D7, A7, D7, D7+, CHO., B7, F#m7/B, E7, A7

RUN RIGHT A-LONG, AND KEEP A-WAY FOR GOOD. 'CAUSE I AIN'T GON-NA BE NO-BO-DY'S FOOL. I AIN'T GON-NA WEEP MY EYES A-WAY.

CHORDS: A7, D7, E7, Am7, E, F7, D7, F#m7/B, D7, G, G#, D7/A, D7

(NOW I'M CONFESSIN') NO ONE'S EV-ER GON-NA TREAT ME CRUEL. (I'VE HAD MY LESSON) (I WON'T BE GRIEVIN') YOU'VE BEEN JUST AS

CHORDS: B7, Em, B7, Em, A7

I'VE BEEN GOOD AND KIND: THE KIND THAT'S MIGHTY, MIGHTY HARD TO FIND. I GAVE YOU ALL MY LOVIN';

CHORDS: A7, D7, Am7, D7, Am7, D7

LOTS OF LOVIN' DOVIN': A LOVE THAT BURNED JUST LIKE A GREAT BIG ON-EN.

CHORDS: CODA, D7, F#m7/B, D7, G, B7, E7, E7, E7+

STUBBORN AS A MULE. (SO START IN LEAVIN') YOU TOOK AD-VANTAGE OF MY GOOD NA-TURE

CHORDS: A7, G/D, Em7, F, D7, F#m7/B, D7, G, G, G

SO MA-NY TIMES. I LOVE YOU, BUT I AIN'T GONNA BE NO-BO-DY'S FOOL.

VOCAL BY DOROTHY DODD ON ARTO 9110 IN 1921

3563

MONDAY MORNING BLUES *MED. FAST* (Em⁷ A⁷ D⁷) G D⁷

CHARLES B. WESTON (1922)

THERE IS A FEELING COMES A

G C⁹/G G Em⁷ A⁷ D⁷ G D⁷ G Em⁷ /

STEALING, MONDAY MORNING, O - VER ME. I'M CON-FESS - ING. IT KEEPS ME GUESSING, I'M AS

A⁷ D⁷ G D⁷ G C⁹/G G C⁹/G

LEERY AS CAN BE. IT IS SO DREAR-Y, IT MAKES ME WEARY-Y WHEN THEY WAKE ME FROM MY

G D⁷ G Em⁷ A⁷ D⁷ G Am G

SNOOZE. IT'S THAT RAKING, SHAKING, EVER HEAR! BREAKING MONDAY MORN-ING BLUES.

CHO.

G Em⁷ A⁷ D⁷ G D⁷

BLUES, THEM MONDAY MORNING BLUES: JUST LIKE AB-O-NI-ZING NEWS. DREAMING IN THE MORN-ING,
BLUES, THEM MONDAY MORNING BLUES: STICKS LIKE MISTER PAGE'S GLUES. DREAMED I WAS A MILLION-AIRE,

G C G/B C G/B C G/B Em⁷

DREAMS OF LOVE AND MONEY. HEARD SOMEBODY CALLING: "ON YOU SHIRK! GET UP OUT OF BED AND

A⁷ D⁷ G B⁷/F# Em A⁷/E Eb⁷ G/D

GO TO WORK!" OH, DARKY, HOW MY HEART GROWS WEARY! IT'S THEM ALL FOR-LORN-ING,

Em⁷ A⁷ D⁷ G

DEEP AND SCORN-ING, MONDAY MORN-ING BLUES.

NASHVILLE
WALTER DONALDSON (1916)

MOD to G G/B / Bb⁰ / D⁷/A 1. D⁷ Eb⁷ D⁷

I WANT TO TELL YOU THAT YOU'VE BEEN REAL NICE TO ME. TAKE A LOOK AND YOU CAN
I LEAVE TO-MOR-ROW. LIST A WORD BE-FORE I

D⁷ / / G A⁷ D⁷ 2. D⁷ Em⁷ A⁷ Em⁷ A⁷

SEE, I'M AS HAPPY AS CAN BE.

GO: I'M DE-LIGHT-ED, SO DE-LIGHT-ED. HERE'S THE

D⁷ Eb⁰ G⁷ G D⁷ G7 **CHO.** C Em Eb⁰ G⁷ G7

THANKS I WANT TO SHOW. COME ON A - LONG WITH ME, AND MEET MY FAM-I - LY.
ON-LY KNEW WHAT MOTHER THINKS OF YOU

G⁷ Eb⁰ G⁷ G7 G⁷ G7 C 1. Eb⁰ G⁷

HOW GLAD THEY'RE GOIN' TO BE TO HAVE YOUR COM-PA - NY. AL-THOUGH YOU'LL
MY FRIENDS ARE WAITING TOO. THEY'RE ALL EX-PECT-ING YOU,

NASHVILLE - CONT.

3564

C7 C+ F F / E+ Eb7 D7
 FIND NO FAN-CY STYLE THEY'RE GOIN' TO GREET YOU WITH A SMILE. YOU'LL BE 'TCHIN',

D7 G7 Dm7 G7
 YOU'LL BE 'TCHIN' TO GET A-ROUND THE KITCHEN. OH, IF YOU

C E° A7/E E° A7/E Dm Dm F#° B7/F# F#° B7/F# Eln Am7-5
CODA BECAUSE I WROTE THEM ALL A-BOU' YOU. NOW I CAN'T GO HOME WITH-OUT YOU. DON'T BE

D7 G7 F/A G7/B C
 BASH-FUL, COME ON TO NASH-VILLE. COME ON TO NASHVILLE, TEN-NES-SEE.

CHEER UP, GOOD TIMES ARE COMIN' (IN 2) **Dm A7**
 LYRIC BY RAY KLAGES (1930) MUSIC BY CLESSE GREER TROUBLE'S ON-ER, OLD MAN GLOOM HAS

D7 Gm Dm A7 Dm Dm6 Dm Dm6
 FOUND A FOUR-LEAF CLO-VER AND A HORSESHOE RIGHT OUTSIDE MY DOOR.
 GIV-EN UP HIS ROOM AS LA-BY LICK IS COURTIN' ME ONCE MORE.

Em7-5 A7 Dm Em7-5 A7 Dm Gm7
 MY FACE CAN'T GROW LONG GAVE BLUES THE "SO-LONG". GREAT DAYS ARE

E7/G# A7 Em7 A7 CHO. A7
 NOW IN STORE. HEIGH HO! YEA BO!
 LET'S BE CARE-FREE, JUST YELL, THEN TELL

D Dmaj7 D7 G D Dmaj7 D7 G E7 A7
 GOOD TIMES ARE COM-IN'! AND START A-HUMMIN'. THE WORLD YOU'VE HAPPY.

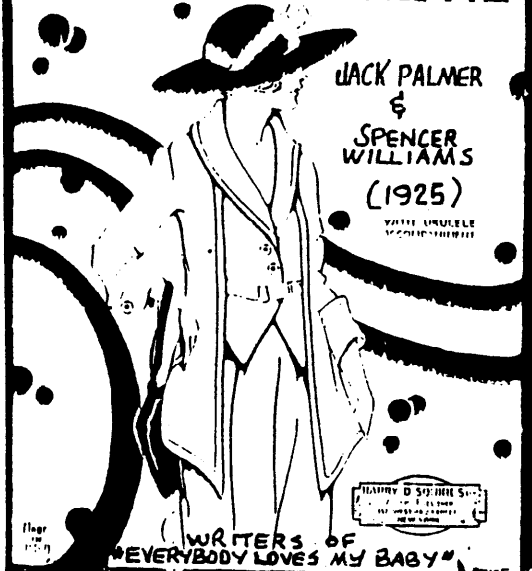
E7 A7 D C7 C7/G G#° F/A F
 GOOD TIMES ARE COMIN', THEN ALL YOUR TROUBLES WILL
 GOOD TIMES ARE COMIN', SO CHEER UP.
 SO

Gm7 E7/G# A7 A7+ / A° A7
 CLEAR UP. MAKE LIFE A SONG AND A DANCE.
 GIVE CARE A SWIFT KICK IN THE PANTS.

E7 A7 D
CODA CHEER UP!
 ANOTHER "CHEER-UP" SONG, MOTIVATED BY THE DE-PRESSION ERA. FEATURED BY BILL SHARPLES and his LAMG (BREAKFAST CLUB VARIETY SHOW) ON RADIO STATION KMTR IN HOLLYWOOD, CALIF. (1930)

3565

IF I HAD MY WAY 'BOUT MY SWEETIE



(2 BEAT)

G G7 C

I'M JUST BUBBLIN' WITH JOY. I'M THE HAPPIEST BOY.

C A7/C# D7 G G° G I

I'VE GOT A SWEET BUNCH OF BLISS,

D7/F# F° D7/G# G G7

AND SHE'S A WONDERFUL QUEEN.

C A7/C# A7 A7/C# A7

SWEET N' PRETTY I MEAN. SHE WON MY HEART, I'M YELL-ING

D / Gm° D° D7 [CHO.] G D7 G

THIS: IF I HAD MY WAY 'BOUT AND LET ME TELL YOU SHE'S

G / F# F E7 A7

MY SWEET-IE IF I HAD MY SAY 'BOUT MY SWEET-IE, SHE'D BE THE

SOME CU-TIE THAT WILL COM-PEL YOU. SHE'S

D7/A D7 C7 B7 C#° B7 Em / C B+ Bb° A7 A° A7

SWEETEST THING THAT LOVE EV-ER FOUND. THE BIRDS WOULD AL-WAYS SING,

D7 / Am7 E Fm° D7/F# E D7 /

WITH HER A-ROUND. CODA A7 Dm° E7 C

SOME BEA-UTY. I'D MAKE THE

C#° Gb F# F7 E7 A7 D7 G / / Eb7 D7sus G

PREACHER MAN COME JOIN US HAND IN HAND. YOU BET IF I HAD MY WAY 'BOUT

Dm° E7 A7 D7 G / / Eb7 D7sus G

MY SWEETIE, I SAY IF I HAD MY WAY.

TEMPO "Low Down" INTRO. Eb7/G

EVERYBODY'S BLUES

BY TOM DELANEY (1921) BALTIMORE, MD.

arr. WM. GRANT STILL

Ab7 A° Bb7 Eb Bb7+ Eb Ebm Eb Bb7+ VERSE Eb

(VAMP)

EVERYBODY'S BLUES - CONT.

3566

Chords: Ebm Eb 7 Eb Eb G Eb Fm Bb7 | 1. Eb Ebm Eb/Bb Bb+

Chords: B7/A Ab Eb | 2. Eb7 Eb7+ Ab F# Eb F7

Chords: F7 F7.5 Bb7 Bb+ CHO. Eb Eb7 Ab7 Bb7 Eb Gb Bb/F Bb7

Chords: Eb Ab7 B7/A Bb7 Eb Eb7 | 1. Ab7

Chords: Bb+ Bb7 Eb Bb7+ Eb Eb7 Ab7 B7/A Bb7 | 1. Eb Bb7+ / / | 2. Bb7+ Eb

JUST ME AND MY RADIO 2-BEAT
 Chords: G A7/E A7 G/D D7 D+

WILL OSBORNE and AL WOODS (1929) LIVING A-LONE, ALL ON MY OWN, NIGHTTIME WOULD FIND ME

Chords: G/B B C E+ A7 D7 Am7 E7+ E7

BLUE. I'D SIT AND SIGH, WONDERING WHY I COULD FIND NOTHING TO DO. THEN I BOUGHT A

Chords: Am7 D7 G F# Bb7 Am7 D7 CHO. G C Cm G G7 G Cm

RA-DI-O, AND NOW MY NIGHTS ARE GAY. WHEN I FEEL BLUE, HERE'S WHAT I GLOOM DIS-AP-PERS, GONE ARE MY

Chords: G G# D7/A D7 | 1. Am7 D7 Am7 Cm6 Cm6/Eb D7 / / / | 2. Am7 D7 D7+

DO: I TUNE IN ON MY RA-DI-O. MY RA-DI-

Chords: G G7 / Fm6 G7 C C# G# G/D / G G# Am7 D7 G G7

-O. SITTING IN A CHAIR, ROAM-ING THRU THE AIR:

Chords: C F# Am A7 Am7 D7+ G G Cm G

NORTH, SOUTH, EAST OR WEST: JUST A TWIST AND I AM THERE. SOR-RROWS DE-PART,

Chords: G Dm6 F E7 D7 Am7 D7 Cm6 D7 G6 C6 Cm6 Dsus G6

JOY FILLS MY HEART. WE'RE HAP-PIY, JUST ME AND MY RA-DI-O.

3567

MESA ROUND

A WESTERN JAZZ TUNE
BY TURK MURPHY (1949)

E^b7 B^b7 B^b7 B^b7 E^b E⁷ E^b7 A^b F⁷ B^b7 E^b7 E⁷

A

B

C

BASS

CODA

"ROAD APPLE RAG" WAS THE TITLE OF THIS INSTRUMENTAL WHEN TURK WROTE IT. BUT THE RECORD COMPANY OBJECTED, AND IT BECAME: "MESA ROUND" WHEN ISSUED.

3568

(FOX-TROT) NOT TOO SLOW

BLOWIN' OFF STEAM

LOE DAVIS & HOWARD JOHNSON (1926)

1. Eb | 2. Eb | G7/b G7 Cm G7/b G7 Cm

F7 Bb G7 C7 F7 Bb7 CHO. Eb

Cm6 F7 Cm6 F7 Bb7 Fm6 Bb7 | 1. Eb Ebmaj7 Eb6 Eb

Gm C7 Bb / w D6 Cm6 F7

Bb7 Ab Ab Bb Bb7 | 2. D6 C7 Ab D7/A

Eb/bb C7 Fm Bb7 Bb7+ Eb7 Eb° Eb7

TAG D7, D7 C7 B7 Bb7 F7 Bb7+ Eb

NEW ORLEANS OWLS
(9-PC BAND) ON COL. 823-D
IN 1926

SHARKEY BONANO'S NEW ORLEANS BOYS

(LOE MARSALA, LOE BUSHKIN, EDDIE CONDON, ARTIE SHAPIRO, GEO. WEYENING.)

ROCKY MOUNTAIN TRIO
ON GENETT #3288 IN 1926.
{ BOB FULLER, CLARINET
LOUIS HARPER, PIANO
ELMER SNOWDEN, BANJO

LOE CANDULLO and his
EVERGLADE ORCHESTRA
ON BANNER 1815 IN 1926.

3569

ABDUL ABULBUL AMIR

FRANK CRUMIT (1928)

1. THE SONS OF THE PRO-PHET ARE BRAVE MEN AND
 2. IF YOU WANT-ED A MAN TO EN-COUR-AGE THE
 3. NOW THE HER-OES WERE PLEN-TY AND WELL KNOWN TO
 4. HE COULD IM-I-TATE IRVING, PLAY PO-KER AND
 5. ONE DAY THIS BOLD RUS-SIAN HAD SHOULD-ERED HIS

BOLD, VAN, FAME, POOL, GUN,
 AND OR IN THE AND
 QUITE UN-AC-CUS-TOMED TO
 HAR-ASS THE FOE FROM THE
 TROOPS THAT WERE LED BY THE
 STRUM ON THE SPAN-ISH GUI-
 DONNED HIS MOST TRUC-U-LENT

FEAR. REAR, CZAR. -TAR. SNEER.
 BUT THE STORM AND THE IN DOWN
 BRAV-EST FORT OR BRAV-EST FACT, QUITE TOWN HE
 BY RE-OF THE DID

FAR IN THE HAD RANKS OF THE TO SHAH WAS
 -DOUBT YOU THE HAD ON-LY THE TO SHOUT FOR
 THESE WAS A MAN BY THE THE NAME OF
 CREAM OF THE MUS-CD-VITE THE TEAM OF
 GO, WHERE HE TROD ON THE TOE WAS OF

AB-DUL A - BUL - BUL A - MIR.
 AB-DUL A - BUL - BUL A - MIR.
 IV-AN SKA- VIN - SKY SKA- VAR.
 IV-AN SKA- VIN - SKY SKA- VAR.
 AB-DUL A - BUL - BUL A - MIR.

6. "Young man", quoth Abdul, "has life grown so dull
 That you wish to end your career?
 Vile infidel, know you have tread on the toe
 Of Abdul Abulbul Amir?"

7. Said Ivan, "My friend, your remarks in the end
 Will avail you but little, I fear.
 For you ne'er will survive to repeat them alive,
 Mister Abdul Abulbul Amir".

ADDL. VERSES
 ON NEXT PAGE

ABDUL ABULBUL AMIR - CONT.

Additional Verses

"So take your last look at sunshine and brook,
And send your regrets to the Czar
For by this I imply, you are going to die,
Count Ivan Skavinsky Skavar!"

Then this bold Mameluke drew his trusty skibouk,
With a cry of "Allah Akbar";
And with murderous intent he ferociously went
For Ivan Skavinsky Skavar.

They parried and thrust, they sidestepped and cussed,
Of blood they spilled a great part;
The philologist blokes, who seldom crack jokes,
Say that hash was first made on that spot.

They fought all that night 'neath the pale yellow moon;
The din, it was heard from afar,
And huge multitudes came, so great was the fame,
Of Abdul and Ivan Skavar.

As Abdul's long knife was extracting the life,
In fact he was shouting "Huzzah",
He felt himself struck by that wily Calmuck,
Count Ivan Skavinsky Skavar.

The Sultan drove by in his red-breasted fly,
Expecting the victor to cheer,
But he only drew nigh to hear the last sigh
Of Abdul Abulbul Amir.

Czar Petfovitch too, in his spectacles blue,
Rode up in his new crested car.
He arrived just in time to exchange a last line
With Ivan Skavinsky Skavar.

There's a tomb rises up where the Blue Danube rolls,
And 'graved there in characters clear,
Are, "Stranger, when passing, oh pray for the soul
Of Abdul Abulbul Amir."

A splash in the Black Sea one dark moonless night,
Caused ripples to spread wide and far,
It was made by a sack fitting close to the back,
Of Ivan Skavinsky Skavar.

A Muscovite maiden her lone vigil keeps,
'Neath the light of the pale polar star,
And the name that she murmurs so oft, as she weeps,
Is Ivan Skavinsky Skavar.

3571

AW, GEE! DON'T BE THAT WAY NOW (1927)

ROY TURK and J. RUSSEL ROBINSON

MODERATO

Picture a horse and a bug-gy; in it a girl and a boy.
 He feeling kiss-y and hub-gy, she rather tim-id and coy.
 And as they drove in the moon-light, oh what a chance for a kiss.
 He found a place he could spoon right, then whispered some-thing like this:
 What a moon - here we are yum? yum? yum!
 Up a-bone! Oh no, let's stop and talk of love. Aw gee! Don't be that way now.
 Miles from town. What's the harm in sittin' down? Kiss'd be-fore?
 Gim-me more. Say you've nev-er
 Say, if you think your lips are sweet as ma-ma's homemade fudge, I'll put mine up-a-ainst yours, dear, and let you be the judge.

8 CHOR.

D.S. al f

CODA

EIGHT O'CLOCK BLUES

SQUIRE W. KNOWLES (1924)
 (ACKNOWLEDGEMENT TO CLAIRE CLONES & BOB CARSON)

MODERATO

WHEN THE DAWN FLAMES IN THE SKY, THEN IT IS THAT I AM
 BLUE. WHEN THE BIRD-LINGS WAKE AND CRY, THEN I
 CRY TOO. OH ME, OH MY, WHAT A SHOCK, WHAT A SHOCK,
 GETTING UP AT EIGHT O'CLOCK, EIGHT O'CLOCK. YOU WOULD WANT TO CRY OUT TOO...

EIGHT O'CLOCK BLUES - CONT.

35 72 $\frac{C7}{E} C7$

CHO.

EIGHT O'CLOCK BLUES COLD MORNING DREAMS BLUE SHIVERY BLUES.
 TIME TO A-RISE, OP-EN YOUR EYES. NO MORE CAN YOU DREAM.

OH HOW I DREAD "GET OUT OF BED!" CAN'T SLEEP AS I CHOOSE. I CAN
 THERE ARE NO IF'S, CAN'T ASK NO WHYS.

HEAR 'EM, I CAN HEAR 'EM, I CAN HEAR 'EM AS THEY RING: ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

CODA

HEAR THOSE BELLS RING OUT. OH!
 IT MEANS THE END OF A PER-FECT SLEEP. OH BOY, I'LL SAY I NEAR-LY WEEP.

EIGHT O'CLOCK BLUES: THE BLUES YOU CAN'T RE-FUSE.

QUASI MYSTERIO

BAD MAN BLUES

CHRIS SMITH & LOUIS ZOELLER (1922) 'SPOSE YOU ALL KNOW WICKED JOE, THE WORSEST MAN IN
 TOWN. DON'T YOU KNOW, NOT LONG A GO, ONE WILLIAM HENRY BROWN CAME BETWEEN LICE
 AND HIS QUEEN. NOW YOU CAN GUESS THE REST. MISTER BROWN'S NOW HANG-IN' 'ROUND
 SOMEBODY IN THE WEST. HON-EST, 'T WILL BE A BITTER END FOR HE WHO SICLE LICE'S
 HE AIN'T WHAT ONE WOULD CALL REAL BAD, NOT WHAT YOU'D CALL REAL
 GAL FRIEND. SOON AS HE SEE HIM, HE'LL MASS-A-LICE HIM. YOU'RE BOUND TO HEAR THE NEWS, CAUSE
 BAD. BUT HE SURE IS CRUEL, A FIGHTIN' FOOL. DON'T EVER GET HIM, MAD. OLD
 JOE 'T HAS GOT THE 'SAD MAN BLUES, I MEAN THE BAD MAN BLUES.
 LICE WOULD RUIN YOU 'BOUT HIS CLOE, HE LOVED HIS MA-MA

3573

HE TOOK IT AWAY FROM ME

ROY TURK & J. RUSSEL ROBINSON (1921)

MOD to

G D7 G7 E7

OLD HARD LUCK MADE
CEPT A GREAT BIG

A D7 G | 1. G | 2. G G7 | C F7 C F7 | C F7 C Gm

ME PAWN EVERYTHING,
PRECIOUS DIAMOND RING.

MY MAN AND I ONCE TOOK A WALK, ONE

G 4/4 G 4/4 G 4/4 G 4/4 G 4/4 G 4/4 G 4/4 D/A G 4/4 D/A G 4/4 D/A G 4/4 D/A Bb7 F E7

NIGHT IN-TO THE PARK TO TALK. HE SAW MY STONE, THEN PULLED HIS GUN. WHEN I "CAME TO", MY

Em7/A A7 D7 D7 CHO. G Eb7 D7 G G Eb7 D7 G

RING WAS GONE. OH HE TOOK IT A-WAY FROM ME. NOW I'M SORRY AS I CAN BE. I'VE

A7/E A7 D7 G D/F# G7/F E7 A7 D7

HAD IT SO LONG, I JUST HATED TO LOSE IT. AND NOW THAT I'M BROKE, BARE: HOW I COULD USE IT! BUT HE

G Gb Eb7/F# G B7/B# B7 Em G7/b G7+ C G/E Eb7

TOOK IT A-WAY FROM ME: JUST A PLAIN CASE OF LAR-CEN-Y. I TRIED HARD TO HOLD IT, 'CAUSE

G D E7+ E7 A7 D7 G7 F7 E7+ A7 D7

I COULD HAVE SOLD IT. BUT HE TOOK IT A-WAY FROM ME: HE ACTED ROUGH! HE TOOK IT A-WAY FROM

G F7 E7+ A7 D7 G

ME: HE DID HIS STUFF! HE TOOK IT A-WAY FROM ME!

VOCAL BY LAVINIA TURNER with
JAMES P. JOHNSON'S HARMONY 7
On Pathé Actuelle 020627 in 1921.

INTRODUCED AND FEATURED
BY BING CROSBY

MOD to

CAN'T YOU SEE?

WORDS BY ROY TURK
MUSIC BY FRED AHLERT (1931)

YOU HAVE LIPS TO KISS WITH. YOU HAVE EARS TO
SO DON'T ALWAYS ASK ME WHAT I THINK OF

1. Am7 D7 G Em Am E7 Am7 D7 G / Am7 D7 | 2. Am7 D7 Em B7/F# Gm6

HEAR. YOU HAVE SENSE TO FIG-URE WHAT LOVE IS, MY DEAR. YOU. YOU HAVE EYES TO

D/A Ab° Gb A7 D7 CHO. G E7 / G# / Am A#° G7/B / G7 /

SEE WITH: JUST USE THEM, PLEASE DO. CAN'T YOU SEE THE REASON I'M SO BLUE DEAR? CAN'T YOU SEE, IT'S
LOOK AT ME, THEN USE IM-AG-I-NA-TION. I CAN'T YOU SEE THAT
WOULDN'T YOU BRING MY HEAVEN INTO VIEW DEAR. AN-Y-THING YOU

C / B Am / Am7-5 D Am7 D7 / G / E7 / A7 / B7 /

ON ACCOUNT OF YOU DEAR? CAN'T YOU SEE WHAT I'M RE-FER-RING TO DEAR? HONEST-LY CAN'T YOU SEE?
YOU'RE MY IN-SPI-RA-TION? CAN'T YOU SEE I WANT A NEW RE-LA-TION,
ASK OF ME I'LL DO DEAR. EV'RYTHING I HAVE BELONGS TO YOU DEAR.

CAN'T YOU SEE - CONT.

3574

IN-STANT-LY? IF YOU'LL JUST LOOK IN-TO MY EYES, THEN YOU WILL FIND, DEAR,
 WORDS THAT MY LIPS HESITATE TO SAY. AN-Y-ONE AT ALL CAN READ MY MIND, DEAR. IT
 GIVES ME RIGHT A-WAY. CAN'T YOU SEE HOW I LOVE YOU?

Chords: #12 G / C7 / G G7 ^{D9}A B^o C Fm^b / G⁷ / C Em⁷ Eb^o G⁷/D G⁷ Am G⁷ / E⁷ / A⁷ D⁷ / Cm^b D⁷ D.S. al. C^b C⁷ G

RECORDED BY THE CASA LOMA ORCH. - vocal by KENNY SARGENT.
 PEE WEE HUNT, CLAR. MITCHENRIDER, GENE GIFFORD (AFF.), GLEN GREY (ALTO).
 ON BRUNSWICK 6187 IN 1931.

MIDNIGHT BLUE BALLAD

WHEN I SEE THE GLAMOUR OF THE NIGHT, MY
 I AM SO E-NAMORED OF THE SIGHT, WHEN

HEART IS PRE-PARED FOR AC-TION. YOU ARE THE MAIN AT-TRAC-TION. MIDNIGHT BLUE,
 THAT WAS THE COOL-OR SCHEME WHEN I MET YOU. AND SOON THIS HEART OF MINE WAS BEATING LIKE THUNDER,
 HAD PAINT-ED SHA-DOWS ON OUR REN-DEZ-VOUS. I COULDN'T SPEAK AS I BE-HELD YOU IN WONDER,
 AND THEN I FOUND MY SELF CAR-RESSING YOU. I FOUND MY HEA-VEN IN THE SPELL I WAS UNDER,
 UN-DER THE MIDNIGHT BLUE. ROS-ES GAVE YOU LIPS OF RED, AND
 LIKE A CROWN UP-ON YOUR HEAD STARS WERE STRINGS. FAR A-WAY THE MUSIC PLAYED. I
 HEARD A SWEETHEART'S SERENADE BE-ING SUNG. LOVE WAS YOUNG.

CODA

DICK McDONOUGH and his ORCHESTRA
 BINKY BERIGAN, COZY COLE, BUDDY CLARK vocal.
 ON ARC NO. 6-11-04 IN 1936.

HENRY "RED" ALLEN, TRUMPET PLAYER, ALSO RECORDED THIS NUMBER, WITH
 HIMSELF ON VOCAL & TAB SMITH (ALTO), COZY COLE (DRS.) and GLOVE KIRBY (BASS).
 ON VOCALION NO. 3339 IN 1936.

3575

SMILE AWAY THE BLUES

JACK STERN, CLARENCE MARKS and NORAH LEE HAYMOND (1922)

EV-RY-BD-DY HAS HIS TROU-PLS. CW

MOD D° G

THAT WE ALL A-GREE. BUT I NEVER LET MY TROU-PLS GET THE BEST OF ME.

G/D Bm7 Gm6 D/A D D#° A7/E A7

IT HAS NEVER BEEN A SEC-RET; YOU CAN DO IT TOO. NO MATTER HOW YOU'RE MARRIED,

A° A7 A° A7 Cm6 D7 Em7 F#° CHO. G+ Am Am/c

*HERE'S THE THING TO DO: JUST SMILE A-WAY THE BLUES WHEN YOU FEEL LOWE-LY. MUCH TOO SHORT TO STOP AND WOR-RY.

Am/E Ab/Eb D7 D7 G / Bm7 Bb° D/A

JUST SMILE A-WAY THE BLUES WHEN YOU FEEL SAD. BE-CAUSE SOME-ONE

G G#° D/A D7/F# Am7 Cm D7 D7

-BO-DY STOLE A-WAY YOUR "ON-LY ON-LY," WHY JUST FORGET IT. DON'T YOU LET IT MAKE YOU

G1 G7/F Em7 D7 Em7 F#° CODA D7 D#° Em

MAD. THIS LIFE IS AND YOU CAN'T LOSE.

G7 Ab7 G7 C° Eb7 G/D Bb7 G#° Eb7 G#° D7 G° G

'WHEN YOU'RE ALL IN, A LITTLE GRIN IS JUST THE THING TO MAKE YOU WIN. So

A7 D7 / Eb7 D7 G- / Eb7 / G

SMILE A-WAY THE BLUES!

DOO-DEE BLUES

BOB CARLETON (1922)
COMPOSER OF "JABA"

G B7/F# Em C7 Em C7 Em C7 Em Am

HERE IS SOME-THING NEW, SOMETHING NEW, SOMETHING NEW, SOMETHING NEW. A WEAR-Y

F° Am F° Am F° Am F° Am B7

LIT-TLE BLUE, LITTLE BLUE, LITTLE BLUE, LITTLE BLUE. WHEN I SING THE CHORUS, YOU WILL SEE

Em F#7 D#° A7/E Eb7s

JUST A FUNNY LITTLE LAZZY MEL-O-DY. YOU WILL LIKE IT, IF YOU STRIKE IT IN THIS CER-TAIN

3576

DOO-DEE BLUES - CONT.

CHO. ("Bluesy")

D7 11 N G G+

KEY: Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo. DEE DEE DEE DEE DEE DEE DEE

G+ E/C# G# E7 / A7

DEE DEE DEE DEE. Doo Doo Doo Doo Doo Doo Doo Doo Doo. PUCKER UP YOUR LIPS AND THEN YOU EV-RYWHERE YOU GO YOU HEAR THE

1. D7 Eb7 D7 / 2. A7 D7 G Eb7 G / 1 1 N

START TO DOO: DOO-DEE BLUES. DOO-DEE!

BILLIE (1922)
LYRIC BY GEO. LOTT
MUSIC BY LIDE SANDERS

EX-TROT C G+ C6 C G+ Am6 D7 G7

DID YOU EV-ER FEEL, SOMETHING FUN-NY STEAL 'ROUND YOUR HEART AND THEN YOU'VE BEEN IN LOVE, JUST A TUR-TLE DIVE.

C Emaj7 C6 B7 Em B7 Em G7 2. F D7

DOWN YOUR SPINE: MADE YOU SAY "THE WORLD IS MINE". I'LL AD-MIT, I'VE BEEN HIT.

C/G F#0 G7 CHO. C G7/B G7 C

BIL-LIE IS THE CAUSE OF IT. OH, BIL - - - LIE, THO' I'VE BEEN FROM MAINE TO

C D7 G7 Dm7 G7 C G7 G7+

PIC-CA-DIL-LY, I'VE FOUND NO ONE LIKE YOU. (NONE SO PRETTY, NOR AS WITTY)

C G7/B G7 C / / Cm C0 Em/B

BIL - - - LIE, THO' SOME FOLKS MAY THINK I'M RATHER SILLY, LET ME HAVE YOUR

B7 Em / 2 = F Fm Em7 C/G

AN-SWER, PLEASE DO. MY ON-LY MIS-SION IS TO KEEP

Em7 Eb0 Dm7 G7 Dm7/G G7+ C C#0 Dm7 G7

WISH-IN' FOR YOUR PER-MISS-ION TO POS-S-ESS (SURELY YOU CAN GUESS).

C G7/B G7 C / / A7/C#

BIL - - - LIE, I'M ALL THROUGH WITH MAY AND RUTH AND LIL-LY.

D7 G7 F/G G7 C F C# Dm7 C

BIL - LIE, PLEASE ANSWER YES

3577

A-WEARIN' AWAY THE BLUES

ROY TURK and U. RUSSEL ROBINSON (1921)

MY SWEET LADY WENT A-WAY,
LEFT ME WITH MY RENT TO PAY.

Chords: Eb/Bb Eb6 Ab Gm7 C7 F7 Bb Bb7 Bb7+

WHAT'S A LONESOME GALL LIKE ME TO DO, BUT TO FOR-GET HE WAS UN-TRUE? — SO I'M

CHO.

Chords: Eb7 Ab7 Abm Eb Bb7 Bb7

WEARIN' A-WAY THE BLUES, JUST A-KEEPIN' A-WAY BAD NEWS. DON'T WANT NO LIQUOR, DON'T

Chords: Bb7/Bb Bb7 Bb7+ Eb Bb7 Eb Eb7

DO NO WRONG. JUST WAN-NA STAY IN A CAB-A-RET ALL NIGHT LONG. MY MIND I WOULD SURE-LY LOSE, IF IT

Chords: Eb7 Ab C7 Fm1 Ab6 D7/A Eb/Bb G7/B C7

WAS-N'T FOR MY DANCIN' SHOES. SINCE MY MAN TOOK FLIGHT, I'M STEPPIN' OUT EACH NIGHT: A-

Chords: F7 Bb7+ Eb G7 C7 F7 Bb7 Eb

-WEAR-IN' A-WAY THE BLUES. I MEAN A-WEARIN' A-WAY THE BLUES!

(MAMIE SMITH VOCAL)

MAMIE SMITH and her JAZZ BAND, which probably included:

JOHNNY DUNN on clar. and PHIL WIRDE on piano. OKEN 4600 in 1921.

BY THE SHALIMAR

FRANK MABINE DEL DELBRIDGE & TED KOEHLER (1922)

TWILIGHT IS CLOSING THE FLOWERS, MY SOON, SILVER STARS WILL BE TWINKLING A-

Chords: Fm Fm7 Fm6 Db/F C F/C F/C Fm C C+ C6 Fm

LOVE. LOVE. SOME MYSTIC POW-ER IS LURKING, IT SEEMS.

Chords: C Fm F/C Fm C7 Fm6 C7 Fm Fm7 Db/F

THIS IS A NIGHT OF ENCHANTMENT AND DREAMS. LOVE TIME IS BIDDING THE LONG DAY A-

Chords: Fm Fm7 Fm6 Db/F C C+ F/C G7 C C+

-DIEU. COME DEAR-EST ONE, I AM WAITING FOR YOU.

Chords: F C7 F C7 F Gm7

BY THE SHAL-I-MAR, IN MY ARMS I'LL HOLD

BY THE SHALIMAR - CONT.

3578

C7 Gm Gm7 C/E Eb° C° Gm/bb G7/bb G7
 YOU. WITH A BURNING LOVE UN-DY-ING, FOR
 Dm7 G7 C C+ F C7 F C7
 YOU I'M SIGH-ING. WHILE THE WORLD'S AT REST,
 F G9 E9 Eb9
 WE WILL DREAM TO-GETH-ER. COULD THIS NIGHT BUT LAST FOR-
 D9 Db9 Cmaj7 Gm7 C7 F Db9 F
 -EV-ER, BY THE SHAL-I-MAR.

RED NICHOLS' FIVE PENNIES w/ L. MILLER, B. GOODMAN, LADA'S LOUISIANA ORCH.
 JACK & CHARLIE TRASARDEN, BYD FREEMAN, UIR SULLIVAN, EMERSON 10598 (1923)
 GENE KRUPA. ON BRUNSWICK 4944 IN 1923.

CLING A LITTLE CLOSER, SWEETIE DEAR F F+
 HENRY CREAMER & TURNER LAYTON (1920) OUT IN THE PARK THEY WENT TO

F6 F+ F C7 Dm7
 STROLL, STROLL, STROLL, ONE BEAUTIFUL NIGHT. SHE WAS IN LOVE, - HE WAS IN LOVE, - SO

G7 C7 Db7/Bb C Db7
 THAT MAKES EV'RYTHING RIGHT. WHILE ON A BENCH THEY RESTED, LOVINGLY HE - RE-

C7 F F Bb F F C7 F
 -QUESTED: CLING A LITTLE CLOSER, SWEETIE DEAR, CLING A LITTLE CLOSER TO ME.

Gm C7 F Dm7 G7 C G7 C
 I WANT TO LOVE YOU, SWEETIE DEAR, BUT HOW AM I GONNA LOVE YOU IF YOU DON'T COME NEAR.

F7 Bb Bb/F D7/F# D7 Bb6 B°
 LIS-TEN TO MY CROONING, NOW'S THE TIME FOR SPOONING. SEE THE MOON IS MOONING, UP A-BOVE.

F/C F Cmaj7 D7 G7 C7 F
 CLING A LITTLE CLOSER, SWEETIE DEAR: I WANNA, WANNA MAKE LOVE.

3579

CALLIOPE Blues

(KAL-LI-O-PE Blues)

1925

Lyric by S. W. GOLDSMITH
Music by EDWIN TILLMAN

Song
Music Arrangement



JEROME H. REMICK & CO.
NEW YORK

NOT TOO FAST

F G7
 HAVE YOU HEARD THE LATEST NEWS, ALL A-

F C7 F
 -BOUT THE GREATEST BLUES? HAVE YOU EVER STOPPED TO THINK WHAT THEY MAY

F7 Bb
 BE? IT'S THIS MUS-I-CAL AT-TRAC-TION THAT

Bb Bb6 Bb7
 BRINGS US IN-TO ACTION, NO MATTER HOW OLD WE MAY

F / / F7
 BE. THOUGH FOLKS COM-PLAIN, — THEY CAN'T EX-

F G7 C7 C7 F7 Bb Bbm
 -PLAIN JUST HOW THIS STRAIN AF-FECTS THEIR BRAIN. OH! SOME FOLKS SURE DON'T KNOW

F7 Bb Bbm F Db7 Bb7 F C7+ F Db7 C7
 JUST HOW FAR TO GO, DANCING THIS HAUNT-ING RE-FRAIN. THESE BLUES ARE KNOWN TO
 BLUES, YOU'LL SAY FARE-

F F7 F C7 F Db7 C7 F F7 F7 Bb
 EV-RY RACE. NO BLUES CAN EV-ER TAKE THEIR PLACE. THEIR MEL-D-
 WELL NEW SHOES. IF BAD NEWS BRINGS YOU THE BLUES, WHILE

Bb7/Bb6 Db6 F G7 C7
 -DY, BLUE HAR-MO NY, — IS THE KIND ON YOUR MIND NIGHT AND DAY.

C7 D.S.
 ONCE YOU HEAR THESE HAUNTING

F7 Bb Bb7
 HOME A-LONE WITH NO - BO-DY

Bb/Bb7 F7 E7 Eb7 D7 D7 G7 Db7 C7
 NEAR YOUR LONESOME SOUL TO CHEER YOU, JUST PLAY THESE CAL-I-OPE BLUES. I MEAN KAL-LI-O-PE

F Db7 C7 F
 WOODY HERMAN ORCHESTRA (HIS VOCAL)
 NEW RED (TRD.) - THE BLUES (FLG.) - FRANK CARLSON (Drs.)
 BLUES. RED HOT BLUES! ON DECCA 1879 IN 1938.

DOWN WHERE THEY PLAY THE BLUES

(1921)

By MACEO PINKARD

"PEPPY"



I'M SURE YOU'VE HEARD A-BOU'T THAT
NOT CASTING NO IN-SIN-U-

SOUTHERN MELODY, OR I-GIN-A-TED DOWN IN
A-TION'S AS I SPEAK, BUT THERE'S A PLACE I SPEND A

SUNNY TEN-NES-SEE. DOWN THERE THEY CALL IT
NIGHT IN EV-'RY WEEK.

"BLUES". TO ME IT'S HAPPY

NEWS. MY ON-LY REASON IS: I CAN'T AF-FORD TO MISS A CHANCE TO HEAR THE

BLUES. DOWN WHERE THEY PLAY THE BLUES: THAT'S WHERE I'M WEARING OUT MY DANCING SHOES.
BROWNSKIN LIZE: SHE DOES THE SHIMMY WHILE SHE ROLLS HER EYES.

THERE IS A SYN-CO-PA-TED LEADER MAN AND HIS BAND. UUST SEE'EM SWAYING WHILE THEY'RE
TO STAY A-WAY FROM THERE I UUST RE-FUSE, MUST RE-FUSE:

PLAYING SIMPLY GRAND. AND THERE IS DOWN WHERE THEY PLAY THE BLUES.

VOCAL RECORDED BY MARY STAFFORD AND HER JAZZ BAND
ON COLUMBIA RECORD No. A-3390 IN 1921

3581

(EXCERPTS) STOMP TEMPO

ENS. Gm A

E^b7

VARIETY STOMP

JOSEPH TRENT, EDDIE GREEN (1927)
and FLETCHER HENDERSON

SAX

AT[^] AT[^] B^b7[^] E^b7[^] D7[^] [A] SAX Gm

Cm⁶ Gm Cm⁶ Gm (TRB.) Gm G^o D7+ Gm

TRB.

Gm G^o D7+ SAX Gm Cm⁶ Gm Cm⁶ Gm (TRB.)

TRB.

Gm D7 Gm Gm D7 Gm [B] ENS. Gm Cm⁶ Gm

SAX TRB.

Cm⁶ Gm Gm Gm G^o D7+ Gm Gm [1. Gm G^o D7+] [2. Gm D7 Gm]

TRB.

[C] MODULATION (ONLY 7 BARS)

SAX (BL for TENOR) TPT TRB

[D] ENS. Ab9 Db

G^b7 BS → TPT TRB. JAZZ [1. (TRB.)] Ab7 Ab7 Db Ab7

[2. (TRB.)] TENOR JAZZ (OR CLAR.) Ab Ab7

D⁷ D⁷ E⁷ F7 B^b7 E^b7

TENOR BREAK

[E] ENS. Db G^b7 Ab7

f

VARIETY STOMP - CONT.

3582

Ab7 $\sqrt{\text{Db}} / \sqrt{\text{Db}} / \sqrt{\text{Db}} / \sqrt{\text{Db}} /$ Bb7 Db Bb7 / / /

sym. *FESS WILLIAMS ORCH.* *FLETCHER HENDERSON ORCH.*
ON VACATION 15550 *HARMONY 451-H*
IN 1927 *IN 1927*

(Cb9 Db9) (Cb9 Db9) MODERATE SWING Eb Db Eb Db Eb Cb7 Bb7

JAMAICA SHOUT

HORACE HENDERSON and COLEMAN HAWKINS (1934)

Eb Cm7 Fm7 Bb7 Eb Db Eb Db Eb C° F7 Bb7 G9

G9 Gb9 F9 Bb9 Eb Db Eb Db Eb Cb7 Bb7

CHO. Cm Bm Bbm Am Abm Eb/G F#° Bb7 Eb Eb/G Gb° Fm7 Fm7/Bb

Fm7 Bb7 1. Eb Cm7 Fm7 Bb7+ 2. Eb Bbm Eb7 E7 Eb7

Ab Abm7 Eb Bb7 Eb Ab Abm6

Eb Cb7 Bb7 Bb7 Cm Bm Bbm Am Abm Eb/G F#° Bb7 Eb Eb/G Gb°

Fm7 Bb7 Fm7 Bb7 Eb Ab/C Fm7 Bb7 Eb

COLEMAN HAWKINS ORCH. including
 RED ALLEN, JOHN KIRBY, J.C. HIGGINS, ABRAHAM
 and HORACE HENDERSON.
 ON Okeh 41566 in 1933.

LOUIS PRIMA & HIS NEW ORLEANS GANG
 (LEO BRUNIS, C. THORNHILL, GEO. VAN EP3,
 ARTE SHAPIRO (BASS)).
 BRUNSWICK 7524 in 1934.

3583

(♩=156) ♩ Gm7 Gb°

IT'S HARD TO LAUGH OR SMILE

BENNIE MOTEN (1928)

A Bb7/F Bb7 ♩. ♩. Bb7/F Bb7+ EbΔ

EbΔ Eb7 Eb6 1. / ♩ Gm7 Gb° 2. Eb ♩ C7 F7 Bbm7 ♩.

Eb7 ♩. Ab ♩. Abm / ♩ Gm7 Gb°

Fm7 Bb7 / / 3 Gm7 Gb° Fm7 Bb7 / / / /

Fm7 Bb7 Eb Bb7+ Bb7 Eb **FINE** (Bb7) **B** Eb/G Gb°

Bb7/F Bb7 Fm7 Bb7 1. Eb Ab7 Eb/G Gb° Gbm6 Bb7/F Bb7

C7 F7 Bb7 Bb7+ 2. Eb Bb7/F C7/E Bb7/F C7/E ♩.

F F#° C7/G F7/A Bb7 TO SOLOS: SOLOS as of (A) D.C. or FINE

UNIS

RECORDED BY BENNIE MOTEN'S KANSAS CITY ORCHESTRA
 (w/ HARLAN LEONARD on ten. SAX) ON VICTOR V-38037 (1928)

3584

HOT TEMPERED BLUES (1928)

CHARLIE JOHNSON and ALBERT PORTER

MED. SLOW
(♩ = 108)

A B \flat G 7 C m^7 F 7 B \flat G 7 C m^7 F 7 B \flat

B \flat B \flat 7 E \flat E \flat m

B \flat F 7 B \flat 7 A 7 A \flat 7 G 7 C 7 C 7 F 7

B SOLOS B \flat 7 E \flat 7 B \flat

B \flat 7 // // B \flat F 7 / G 7 / F 7 // B \flat E \flat 7 1. B \flat F 7 2. B \flat B \flat 7 **C** E \flat

E \flat 7 2 F 7 B \flat 1. B \flat 2. B \flat / / F 7

D B \flat 2 B \flat 7 E \flat E \flat m B \flat

B \flat / / B \flat 7 F 7 B \flat 1. B \flat 2. B \flat F 7 B \flat /

B \flat B \flat /F F 7 B \flat 7

RITARD

CHARLIE JOHNSON'S PARADISE TEN, with:
 GIABBO SMITH (COR.) - CHARLIE IRVING (TRB.) -
 BENNY WATERS (T. SAX) - BENNY CARTER (ALTO) -
 EDGAR SAMPTON (ALTO & VIOLIN)
 ON VICTOR NO. 21247 IN 1928.

3585

THIS IS MY SONG

(J. = 60)

CHARLES CHAPLIN

(1966)

DATE OF COPYRIGHT

BARCAROLLE

Musical notation for the first line of the song. Chords: F, Gm7. Lyrics: WHY IS MY HEART SO LIGHT? WHY ARE THE STARS SO BRIGHT?

Musical notation for the second line of the song. Chords: Gm7, C7, C7/G, C7, Gm7, C7, F. Lyrics: WHY IS THE SKY SO BLUE, SINCE THE HOUR I MET YOU? A-

Musical notation for the third line of the song. Chords: F, C7/G, C7, C7/G, C7, F. Lyrics: -LONE I SING IN MOON-LIGHT, WITH YOU IN MY HEART SU-PREME. TO

Musical notation for the fourth line of the song. Chords: D7, Gm, Gm7, C7. Lyrics: HEAR YOU SAY "I LOVE YOU", THAT IS MY HOPE, MY DREAM.

CHO.

Musical notation for the first line of the chorus. Chords: F, C7. Lyrics: LOVE, THIS IS MY SONG. HERE IS A SONG, A SER-EN-ADE TO YOU. THE

Musical notation for the second line of the chorus. Chords: C7, Gm7, C7, F. Lyrics: WORLD CAN NOT BE WRONG, IF IN THIS WORLD THERE'S YOU. I

Musical notation for the third line of the chorus. Chords: F, Gmb, C7, Gmb, C7, F. Lyrics: CARE NOT WHAT THE WORLD MAY SAY. WITH-OUT YOUR LOVE THERE IS NO DAY.

Musical notation for the fourth line of the chorus. Chords: F, Gm7, C7, F. Lyrics: LOVE THIS IS MY SONG. HERE IS A SONG, A SEREN-ADE TO YOU.

FROM CHAS. CHAPLIN'S "A COUNTESS FROM HONG KONG"
(RECORDED BY PETULA CLARK)

UNIVERSAL PICTURES

3586

WHEN THE MORNING ROLLS AROUND

(1932)



Arranged by RUS ARNHEIM

JIMMY CAMPBELL
REG. CONNELLY
HARRY WOODS

MOD^{to}

Chords: Dm7 Dm6

LET THE RAIN COME DOWN ALL A-

Chords: Dm7 Dm6 Em7-9 Gm6

-ROUND MY HEAD. IN THIS HEART OF MINE,

Chords: Em7-9 Gm7 Em7-9 A7

THERE'S NO WEEP - - - ING. I CAN

Chords: Dm7 Dm6

LAUGH AT THE RAIN ALL A-ROUND MY

Chords: Dm7 / B° Bb A E7 A7 F#° Gm7 C7

HEAD. FOR THIS IS THE FAITH I AM KEEP - - - ING: WHEN THE

CHO.

Chords: F Dm7 Gm7 C7 F Dm7 Gm7 C7

MORNING ROLLS A-ROUND SUN COMES UP AT DAWN
MORNING ROLLS A-ROUND A-GAIN, THERE'LL BE FLOWERS ON THE GROUND A-GAIN,
MORNING ROLLS A-ROUND A-GAIN, ALL MY TROUBLES WILL BE GONE A-GAIN,
MORNING ROLLS A-ROUND A-GAIN, THEN MY HAP-PI-NESS IS FOUND A-GAIN.

Chords: Am7-9 D7 Gm Bbm F/A C7/G C7 F C7 F C7 Am7

HUR-RAY! NEW DAY, WHEN THE I'LL BE HUR-RAY! HAP-PI- NEW DAY, WHEN THE MORNING ROLLS A-ROUND. WHEN THE -ROUND BLUES ARE

Chords: Dm7 G7 CΔ Am7 Ab7-9 G7 C7 Bb7 A7 / Em7 A7

GONE: I'M COM-ING OFF THAT SHELF. FROM NOW ON,

Chords: Dm7 G7 Gm7 C7

I'M GOIN' TO BE MY-SELF, WHEN THE

CODA

Chords: F

-ROUND.

TED WEEMS ORCHESTRA with RED INGLE on sax and
COUNTRY WASHBURN on bass. Vocal by PARKER GIBBS.
ON VICTOR 24227 IN 1933.

3587 COME ON COOT, DO THAT THING

(1925)

CLARENCE WILLIAMS

A (♩=120)

LIZZY STRUTTING, GOT ON DOWN. THERE SHE IS: SWEET GEORGIA BROWN.

(SPOKEN)

B♭ Cm7 C#° B♭/B Eb° E° B♭/F B♭ Eb° E° B♭/F B♭/A♭ Gm7 G♭7 F7

LIZA WAS THE BEST DANCER IN YOUR TOWN.

(SUNG) BUT I'M THE BABY THAT TURN'D THEIR DAMPERS DOWN.

B♭ Cm7 C#° B♭/B Eb° E° B♭/F B♭ Cm7 C#° B♭/B F7/C F7 B♭

NOW WHEN I WALK INTO THAT HALL, YOU CAN HEAR EVERYBODY SQUALL.

F7/C ♯ F7 B° ♯ F° F7/C B♭/B E° F7 F7/C F7 B°

B F7/C ♯ F7 ♯ F7/C ♯ F7 F7/A B♭ ♯ B♭/F ♯ B♭ ♯ B♭/F ♯

COME ON COOT, AND DO THAT THING. PUT ON YOUR BOOTS, AND YOU DO THAT THING.

G7/D ♯ G7 ♯ F7/C D° F7/E♭ F7/C A7/E ♯ A7 ♯ B♭/D D♭° F7/C B°

YOU GOT YOURSELF ALL HIP IN A HUMP. YOU DO THIS FUNNY DANCE JUST LIKE THE OLD FOLKS, HONEY.

F7/C ♯ F7 ♯ F7/C ♯ F7 F7/A B♭ ♯ B♭/F ♯ B♭ ♯ B♭/F ♯

DO THAT THING.

B♭ ♯ B♭ D7/A ♯ D7/A D7/C ♯ D7/C G7/B ♯ G7/B G7

NOW DON'T YOU CHANGE. NOW YOU I'M GON-NA

{ SLAP YOUR HANDS } FROM SIDE TO SIDE. YOU GET WAY DOWN AND BEND YOUR ARMS. NOW
{ SHAKE MY SHOULDERS } I'M GONNA SHIMMY IN HERE DADDY AND I'M GONNA WOBBLE OUTSIDE.

COME ON COOT... - CONT.

3588

F7/C D° F7/Eb E° Bb/F F#° G7 Cm7 Cm7

IF YOU GET AN IDEA, LET IT RING.
I'VE GOT AN IDEA AND I'LL LET IT RING.

'CAUSE I CAN DO IT, I CAN DO, IT I CAN

F7 Bb G7 Cm7 F7 F7 1. & 2. Bb D° 3. Bb

DO THAT THING. HONEY, I MEAN IT, I CAN DO THAT THING.

[B1] VOCAL [B2] ENSEMBLE (IMPROVISED) [B3] VOCAL

RECORDED BY COOT GRANT and WESLEY WILSON (vocal duet)
ACCOMP. BY FLETCHER HENDERSON ORCH. WITH LOUIS ARMSTRONG,
BUSTER BAILEY, KAISER MARSHALL, ON PARAMOUNT 12317 IN 1925.

(♩=108) G7 [A] C

GIVE ME A CALL

STEVE LANE (DATE?) WHEN YOUR FAIR WEATHER FRIENDS HAVE ALL DE-
HOPIES AND YOUR DREAMS FADE WITH THE
WORLD THAT YOU KNOW SEEMS TO FOR-

E7 Gm6 A7

-PART- ED, AND YOU'RE ALL BY YOURSELF WITH NOTHING AT ALL,
MORN-ING, AND YOUR CASTLES IN PAIN TUMBLE AND FALL,
-GET YOU, AND THE FUTURE YOU PLAN IS JUST A BLANK WALL,

A7 F Fm6 Bb7 C Am

WELL THE ROAD ALWAYS BENDS, DON'T BE BROKEN HEARTED. I STILL
LIFE IS NOT WHAT IT SEEMS, A NEW DAY IS DAWNING.
I'LL RE-MEMBER THE SLOW, THE FIRST TIME I MET YOU.

B7 F.G G7 2. C C7

LOVE YOU GIVE ME A CALL. WHEN YOUR CALL. DRY THOSE

[B] F C7 F D7 G

TEARS IN YOUR EYES, WHEN YOU'RE WEARY AND BLUE. LIFT YOUR FACE TO THE SKIES,

D7 G G7 CODA C

AND THE SUN WILL SHINE THROUGH. WHEN THE CALL.

3589

HAZLETON ROSE

(1977)

BRIGHT PARKE FRANKENFIELD & RED MASCARA

(♩=96) Eb E° Fm7 %

I HAVE SEEN SOME FAMOUS ROSES DO THEIR REP-ER-TOIRE.

Dm7 Db7 C7+ Fm7 Dm7 G7+ G7

BUR-LESQUE ROSES, MOV-IE ROSES, EACH ROSE WAS A STAR. BUT THE

Ab A° Eb/Bb G7/B Cm Cm7

ROSE THAT WON MY HEART, SHE IS A DIX-IE-LAND LOV-ER: THE

F7 % Fm7 F7-5 Bb7

DAN-CING-EST QUEEN — THAT EV-ER MADE THE SCENE.

CHO. Eb Eb7 Ab % Eb Fm7

EV-'RYONE KNOWS MY LITTLE HAZLETON ROSE THAT DIXIE DANCIN' SHE COMES TO TOWN, THE GANG WILL GATHER A-ROUND, 'CAUSE THEY KNOW ROSIE

Gm7 Ab Bbm7 Eb7 Ab % Ab

DARLIN' WITH THE HIGH STEPPIN' TOES, WHEN SHE HEARS A BAND PLAY DIXIE, AND HER TOESIES WON'T LET THEM DOWN. AND THEY'LL TELL YOU ALL

Eb Fm F#° Eb D7 % Bb7 Fm7 C#° Bb7

SHE STARTS STRUT-TIN' AND, TIL YOU SEE — HER STRUT, YOU AIN'T SEEN NOTHIN'. WHEN

Abm Eb7 D7 Db7 C7 C7/G G#° F7/A F7 Bb7

— THAT IT'S A BARREL OF FUN, WATCHING HAZLETON ROSE — FROM HAZLE-

Eb

-TON.

NOTE: VERSE MAY BE DONE RUBATO. (HAZLETON IS A TOWN IN IOWA.)

GOOD OLD SANTA CLAUS

3590

(♩=145)

(1973)

RICK FAY

C A7/C# Dm7 Eb° C/E C A7

HUR-ry AND LOOK, HE'S FROM A BOOK OF FAIRY TALES AND RHYME.

F F#° C/G A7 D7 G7 C G7 C A7/C#

GOOD OLD SANTA CLAUS COMES OUR WAY, IN THE NICK OF TIME. ONCE EV-ry YEAR

Dm7 Eb° C/E C A7 F F#°

HE MUST AP-PEAR, FAR FROM HIS I-CY CLIME. — GOOD OLD SANTA CLAUS

C/G A7 D7 G7 C Gm7 C7

ON HIS SLEIGH, COMING DOWN THE LINE. — THERE'S AL-WAYS TOYS AND

F Dm7 Gm7 E7 F Am7 D7 G Em7

CAN-DY FOR EV'RYONE HE SEES. SO BE AS GOOD AS CAN BE,

A7 D7 Dm7 G7 C A7/C# Dm7 Eb°

SAY "THANK YOU" AND "PLEASE". PUT UP A TREE, FOR HIM TO SEE. JUST

C/E C A7 F F#° C/G A7

LET THE LOVE-LIGHT SHINE. GOOD OLD SANTA CLAUS MAKES OUR DAY,

D7 G7 C

AND IT'S CHRISTMAS TIME! —

RICK FAY WORKED AT DISNEYLAND, BOTH IN CALIF. & FLORIDA FOR APPROX. 25 YEARS. HE THEN PLAYED THE REEDS FOR THE GARDEN AVE. SEVEN, BASED IN FLORIDA. (WITH PAULETTE PEPPER)

3591

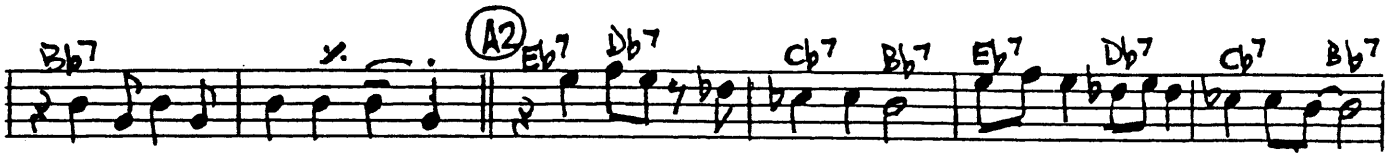
(ABRIDGED)

QUALITY SHOUT 

ALEX HILL (1929)















(Pickups to Solos)
(Drums)





QUALITY SHOUT - CONT.

Chord progression: $Cb7$, Eb/Bb , $Cb7$

Chord progression: Eb/Bb , $C7$, F , $Bb7$, Eb (MODULATION)

Chord progression: Eb (Drs.), Eb , Eb (Drs.), $(C1)$ $Am7$, $F7$, $E7$

Chord progression: Am , $F7$, $E7$, $E7$, Am , $E7$

Chord progression: Am , $F7$, $E7$, Am , $F7$, $E7$

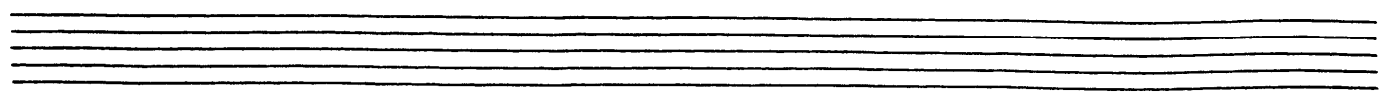
Chord progression: Dm , $F7$, $E7$, Am , $(C2)$ SOLO $Bb7$ (C1 CHANGES)

Chord progression: $(B4)$ $Cb7$ SOLOS $Bb7$ (GO TO B3) U.S. al

Chord progression: CODA $F7$ $Bb7$

Chord progression: Eb , $Gb7$, $Cb7$, Eb (or all Eb)

PAUL HOWARD'S QUALITY SERENADES
 (LAWRENCE BROWN and LIONEL HAMPSON)
 ON VICTOR V-38122 IN 1929 (IN LOS ANGELES)



3593

LOSING YOU *MODERATO*

KAY and ART FITCH (1931) INSTR. VERSE
 (Writers of "SWEETHEART OF ALL MY DREAMS")

CHQ (VOCAL)

LOS-ING YOU,

DON'T KNOW WHAT I'LL DO, MUST BE-CAUSE I'M LOS-ING YOU.

LOV-ING YOU HAS BEEN SOMETHING NEW. NOW IT SEEMS I'M

LOS-ING YOU. I CAN'T BE-LIEVE THAT EV-'RY-THING IS

THROUGH. I NEV-ER DREAMED OF EV-ER LOS-ING YOU. MY HEART IS

SAD, BUT IF IT MAKES YOU GLAD, I WON'T MIND MY LOS-ING

TAG

YOU.

3594

TWO-BEAT

WHO WOULDN'T BE BLUE?

BENNY DAVIS and LOE BURKE (1928)

THEY TELL ME IT'S EA-SY, SO

EA-SY TO SMILE, TO CHEER UP AND NOT BE BLUE. WELL

MAY-BE, IT MAY BE SO EA-SY TO SMILE, BUT HON-EST AND TRUE: OH,

WHAT WOULD YOU DO? IF NO-BO-DY EV-ER PUT THEIR ARMS A-

-ROUND YOU, WHO WOULDN'T BE BLUE? IF NO-BO-DY

EV-ER SAID, "I'M GLAD I FOUND YOU," WHO WOULDN'T BE BLUE?

BE-LIEVE ME, IF YOU WENT TO SLEEP EACH NIGHT WITH TEAR-DIMMED EYES,

NO ONE THERE TO EVEN CARE OR SYM-PA-THIZE, IF NO-BO-DY

EV-ER WHISPERED, "DEAR I LOVE YOU," WHO WOULDN'T BE BLUE?

TED WEEMS ORCH. with vocal trio of
 PARKER GIBBS, ART JARRETT & SAM OLIVER
 ON VICTOR 21511 in 1928.

CALIFORNIA RAMBLERS, with
 vocal trio of ED KIRKBY, CYRIL
 PITTS and TOM MUIR.
 ON COL. 1504-D in 1928.

3595

OH JOE, PLAY THAT TROMBONE

(♩=120)

EDGAR DOWELL (1922)

ETHEL (VOCAL)

JOE (TR.B.)

4/4

B♭ B♭ F7 B♭ B♭/D F7/C F7 B♭ B♭/D F7/C F7

A

EXIT THE SWEETEST MAN WHO PLAYS THE TROMBONE, IN THE BAND. LAWDY, LAWDY, LAWDY, HE'S THE NICEST IN THE LAND.

B♭ F7 B♭ F7

I GET SO TWITCH'D WHEN HE STARTS TO PLAY, FEEL LIKE I COULD JUST THROW MY SELF A-WAY. WHEN HE

D7 Gm/B♭ D7/A G7 F/A F7 G7/B♭ F/A

MAKES THAT TROMBONE GO WAH-WAH-WAH, I FEEL MYSELF A-SLIPPIN' AND I HOLLER OUT: "OH

A♭° B♭° F F7 A♭7

B VOCAL, TRB. JAZZ, VOCAL

JOE, PLAY THAT TROMBONE, JOE, PLAY THAT TROMBONE.

G7 F C C7

OH JOE - CONT.

3596

VOCAL

MAKES ME CRAZY WHEN YOU THROW IT WAY UP HIGH, AND WHEN YOU GET IT DOWN AND SWING IT SIDE TO SIDE, YOU KNOW

TRB. F F7 Bb Ab7

RHY. TACET

IT MAKES ME HAPPY, JOE. NOW MAKE IT SWAPPY, 'CAUSE

G7 C7

WHEN YOU START TO JAZZ I GET A FEELIN' FROM THE START THAT GIVES ME SUCH AN ITCHIN' AND A CREEPIN' 'ROUND THE HEART.

Bb/F F7 Fb F7

NEVER KNEW I LOVED YOU TIL YOU MADE IT MEAN, OH JOE, JOE, PLAY THE TROM-BONE!

D7 Gm D7 Gm C/E F7 Bb Ab7 SOLO

2. (4) "OH PLAY THAT TROM-BONE!"

C/E F7 Bb Ab7 C/E F7 Bb / Bb F7 Bb

ETHEL WATERS' JAZZ MASTERS (members of FLETCHER HENDERSON ORCH. - TRB. PROBABLY GEO. BRASHEAR.)
ON BLACK SWAN 14128 in 1922.

3597

CALYPSO



MARIANNE
 MA-RI-ANNE, OH MA-RI-ANNE, WHY WON'T YOU COME WITH YOUR MA-MA DON'T HAVE TO KNOW, JUST LET HER TRY AND ME?
 GUESS. MA-RI-ANNE, OH MA-RI-ANNE, YOU'RE JUST THE GIRL FOR ME.
 MA-RI-ANNE, OH MA-RI-ANNE, OH WON'T YOU PLEASE SAY "YES"?
 ALL DAY YOU SHOULD I SEEN THIS GAL CALLED MA-RI-ANNE
 ALL NIGHT MISS ALL KNOW MISS MA-RI-ANNE

DOWN BY THE SEA-SIDE SIFT-ING SAND. ALL THE LIT-TLE
 THIS GAL SHE SEA-LE SHOW IN THE SAND. WHEN HER LOVE-LY
 AIN'T MUCH TO LOOK AT BUT SHE'S GRAND. THERE'S ONE LIT-TLE
 CHILD-REN LOVE MA-RI-ANNE, DOWN BY THE SEA-SIDE SIFT-ING SAND...
 FIG-URE SWAY TO AND FRO, WHERE ALL THE BOYS GO SPEND THEIR DOUGH.
 THING I CAN'T UN-DER STAND: WHY DOES SHE WAIT FOR

CLOVER BLOSSOM BLUES

GILBERT KEYES, ERNIE ERDMAN (1922)
 & FRED MEINKEN (writers of WABASH BLUES)

FISH-ER-MAN?
 I KEEP A HUMMING SOMETHING, ALL DAY LONG.
 IT'S JUST A LITTLE, HALF FOR-GOT-TEN SONG. AND WHILE I HUM I
 OV-ER ALL THE DAY, I'M ROAM-ING FIELDS OF CLO-VER FAR A-WAY.

CHO.
 I MISS THE FRAGRANT FIELDS OF CLO-VER. I'VE GOT THE CLOVER
 I'VE BEEN A SORT OF REST-LESS RO-VER. BUT NOW, THE HOMEWARD
 EX-O-SOM BLUES. I WANT TO STRAY BACK, A-WAY BACK,
 ROAD I'LL CHOOSE.

WHERE BUMBLE BEES WILL BUZZ THE NEWS: GLAD TO COME HOME, HAD TO COME HOME TO LOOK THE CLOVER OVER. I'VE WRITTEN MY MA. SHE'S TELLING MY PA: SOME-ONE'S GOT THOSE LONESOME CLO-VER BLO--SOM BLUES.

No One But You



(1920)
words by LEW BROWN
music by AL VAN TILZER

BALLAD
I'VE HAD MANY SWEET-HEARTS. I'LL AD-MIT, IT'S TRUE. BUT OF ALL MY SWEETHEARTS, NONE CAN COM-PARE WITH YOU. YOU'RE JUST THE KIND OF A SWEET-HEART I WANTED MINE TO BE. I'M WILD A-BOU-T YOU. CAN'T LIVE WITH-OUT YOU.

YOU MEAN THE WORLD TO ME. WHO MAKES ME LONE-LY? NO ONE BUT YOU. WHO KEEPS ME SIGH-ING? NO ONE BUT YOU. I WANT YOU ON-LY: NO ONE BUT YOU. WHO CAN BRING THE SUNSHINE, WHEN I'M FEELING BLUE? WHO CAN CHEER ME WHEN THEY'RE NEAR ME? NO ONE BUT YOU. CODA TRY-ING, THAT'S WHAT I'LL DO. SOME-ONE'S GOT ME GUESSING, KIND OF WORRIED TOO. I'LL TELL YOU WHO: NO ONE BUT YOU.

3599

BACK SIDE OF TOWN

WELDON KEYES
& ROBERT HELMS

IN TWO (CHARLESTON) (1926)

(♩=108) Ab Eb Db

I'VE GOT A FEELIN' FOR DAN-CIN' IN A RAGTIME SORT OF WAY. BUT

Fm7/C Abmb/Cb Eb/Bb Cm7 Bb7 Bb7 Eb Eb7

I'VE NEVER SEEN A LOT OF DANCIN' LIKE I SAW THE OTHER DAY.

Ab A°

STEPPIN' A-ROUND WITH THE RHY-THM: THAT IS SURE-LY KIND OF NEAT! YOU NEVER

Eb/Eb Bb7 Bb7/Ab Eb/G Eb7/Db Ab Eb7/Bb

SEEN SUCH DAN-CIN' WITH SUCH HAP-PI FEET, IN MY TOWN. YOU

[B] Ab E7

TAKE ME DOWN TO THAT SIDE OF TOWN WHERE THEY CHARLESTON, CHARLESTON. I

Ab Ab7

WANT-A GO THERE AND DANCE SOME MORE. YOU'LL

Db Dbm7 Ab

FEEL A CROWD THERE THAT'S REAL-LY LIKE THERE WHERE THEY CHARLESTON, CHARLESTON. YOU GET A

Cm G G7 G7+ Cm Eb7

FEELING THAT THEIR CEILING IS HITTIN' THE FLOOR, AND THEN YOU HOLLER FOR MORE. THEY'VE

[C] Ab E7

GOT A BAND THERE WITH THE BEST OF THE MUS-IC OF CHARLES-TON.

Ab Db7 C7 C7/E Eb7 D7

SPI-NAL COLUMN ISN'T GOONNA BE SOL-ID FOR LONG. THAT'S WHERE I BE-LONG. I'VE



HO 5-3124

1527 1/2 Vine St. Hollywood, Calif.

BACK SIDE OF TOWN - CONT.

3600

Dr Dbm7 Ab / / / Ab⁷
 GOT THE YEN TO MAKE ALL MEN TO WANNA CHARLESTON, CHARLESTON. I'M GONNA

Bb7 Bb7 3 Eb7 Ab B° Eb7/Bb Eb7 Eb7⁺
 KICK MY SHOES, DO THE FLIP, THE BACK-SIDE OF TOWN. YOU

D Ab % E7 %
 TAKE ME DOWN THAT BACK-SIDE OF TOWN WHERE THEY CHARLESTON. I

Ab % Ab7 %
 WANTA GO THERE AND DANCE SOME MORE. YOU

Db7 Dbm7 Ab %
 FEEL A CROWD THAT REAL-LY LOVES THE WORD, "CHARLESTON", "CHARLESTON". YOU GET A

Cm G7 Cm Eb7⁺ Eb7
 FEELIN' THAT CEILIN' IS HITTIN' THE FLOOR. AND THEN YOU HOLLER FOR MORE!

E Ab % E7 %
 GOT A BAND THERE WITH THE BEAT OF CHARLESTON. —

Ab / / Db7 C7 C7/E Eb7 D7
 SPI-NAL COL-UMN ISN'T GONNA BE SOLID FOR LONG, WHERE I BE-LONG. I'VE

Db Dbm7 Ab %
 GOT THE SENSE THAT'S WHERE THE BEST OF US CHARLESTON, CHARLESTON. GONNA

Eb7 % Ab E7 Eb7sus Ab
 KICK OFF MY SHOES, DO SOME LOOP, ON THE BACK SIDE OF TOWN. —

