

3601

YOUR TIME NOW, 'T WILL BE MINE AFTER A WHILE

CLARENCE WILLIAMS (1923)

(♩=100) **A** Bb B° $F7/C$ $F7$ Bb $Bb7$ F $D7$

MY HEART IS BROKEN, AND I MUST CONFESS— BECAUSE THE LOVE THAT YOU ONCE GAVE TO ME,

$G7$ $Ab7$ $G7$ F $F7$ Bb 3 B° $F7/C$ $F7$ Bb 3 $Bb7$

IS GIVEN ELSEWHERE, I CAN PLAINLY SEE. — THERE'LL COME A TIME WHEN YOU WISH THAT YOU HAD ALWAYS BEEN TRUE

Eb 3 $Bb7$ $C7$ Eb 3 E° Bb/F $G7$ $C7$ 3 F $F7$

BLUE. — THEN LIFE WON'T BE SO GRAND, AND YOU'LL UNDERSTAND WHAT I'M TELL-IN' YOU. — SAY, IT'S

B $F7$ $F7+$ Bb $D7+$ $D7$ $D7$

YOUR TIME NOW, 'T WILL BE MINE AF-TER A- WHILE. IT'S YOUR TIME NOW, THAT'S WHY I ALWAYS SMILE,

Gm 1 1 $Bb7/F$ $C7/E$ $C7$ $F7$ $Gm7$ Ab° $F7$ Bb

WHO NEEDS YOUR MISTREATMENT, I'LL DO MY BEST, BUT SURE AS EAST IS EAST AND

$Gm1$ F $G7$ $C7+$ $C7$ F Ab° $F7/A$ D°

WEST IS WEST, THE PRICE YOU'LL PAY, MY HONEY, SOME SWEET DAY. — I'M

C $F7/C$ $F7$ $F7$ 3 Bb 1 $F7$ Bb 1 $D7+$ $D7$

TELL-IN' YOU, YOU'RE GONNA SIGH AND CRY — AND WHEN YOU DO, —

$D7$ $D7+$ $D7$ Gm $Bb7/F$ $Bb7$ Eb E°

YOU'RE GONNA WON-DER WHY — THAT ALL MY SWEET AF-FEC-TION THAT WAS OH SO NICE, HAS

$Bb7/F$ $Bb7/F$ $G7$ Cm Eb D° $F7/C$ 3 $Gm7$ $F7$

SHOWN YOU RE-FLEC-TION, AND TURN'D COLD AS ICE. IT'S YOUR TIME NOW, BUT I'LL BE MINE AFTER A-WHILE.

Bb Bb D° $F7/C$ Bb B° **D** $F7/C$ F $(PNO.)$ $F7$

AH — IT'S YOUR TIME — NOW.

Bb $D7+$ $(PNO.)$ $D7$ Gm $Bb7/F$ $(VOCAL)$ **D.S.**

UMM, — YOUR TIME NOW. — WHO

CODA

YOUR TIME NOW - CONT.

3602

Bb Eb E° Eb Eb/D F7/C Bb N LENA WILSON with F. HENDERSON, piano. ON VOCALION 14631 IN 1923.
 Lizzy Miles with CLAR. Henderson, piano. ON EMERSON 10613 (1923)

(ABRIDGED)

(♩=132)

GOT EVERYTHING BUT YOU

JACK PALMER and ANBY RAZAF (1928)

Musical staff with chords: F 3, C 3, C7, F 3, F, G7

Musical staff with chords: C, G7, C, C#, G7/D, G7, F7, G7, C

Musical staff with chords: C, G7, 2. F7, G7, C, G7, C, G7, C

Musical staff with chords: C, G7, C, C7, F, F, FILL

Musical staff with chords: C, A7, D7, Ab7, G7, C, G7

Musical staff with chords: C, G7, G7+

OPTIONAL SOLOS (A) CHORUS

Musical staff with chords: C, G7, C, F

(IN 3RDS)

Musical staff with chords: Fm, C, A7, D7, G7

Musical staff with chords: C, D7, G7, C, G7, C, G7

D.C. al ♩

Musical staff with chords: C, G7, C, G7, C, TAG, G7

DUET BREAK

CODA

Musical staff with chords: F7, G7

DUKE ELLINGTON VICTOR 21703 (1928)

3603

THERE'LL BE NO FREEBIES (AT MISS JENNY'S BALL)

(1924)

NATHANIEL REED
(PIANIST ASSOCIATED W/ ETHEL WATERS)

(♩=172) *Am* *F#°* *E7* *Am* *B°* *Am* *Am*

THERE'S A MAN IN TOWN WHO'S CALLED A LA-DY'S LOV-ER CHILD. — KEEPS HIS POCKETS

F#° *E7* *Am*

FILL'D WITH MIRRORS, HE'S A TOUGH LONE WILD. HE WENT IN TO THE CAB-A-RET, TO

Am *B°* *Am* *G* *Abm-5* *Am7/G* *D7*

SEE MISS UENNY DANCE. JEN-NY STEPP'D RIGHT UP AND SAID: "YOU HAVE NO

G *G7* *B* *G7* *C*

CHANCE." "THERE'LL BE NO DO-IN'S HERE BE-FORE YOU PAY. NO DANCE, OR

C *G7* *C7* *F6*

PRAN-CIN' TIL THE BREAK OF DAY. I KNOW THERE'S LOTS OF GIRLS YOU MAY CHARM,

F6 *D7* *G* *D7* *C7* *E*

AND LONG TO HOLD THEM CLOSE UP RIGHT IN YOUR ARMS. BUT HERE'S A

C *G7* *E*

LES-SEN THAT WAS TAUGHT TO ME: — YOU CAN-NOT EAT AND SLEEP ON

F6 *C6* *A7*

MIRTH AND GLEE. GOOD-BYE, AND PLEASE DON'T CALL AT ALL. THERE'LL

D7 *G7* *C* *B* *C*

BE NO FREEBIES AT MISS UEN-NY'S BALL." "EV-RY TIME I

F#7 *G7* *G7* *B* *C*

STEP OUT ON THAT BALL-ROOM FLOOR, THERE'S A CERTAIN BROTHER HERE THAT

F#7 *G7* *G7* *C7* *F*

ASKS FOR MORE. I SEE YOU GOT TO GET TOLD, — BE-CAUSE YOU'RE

THERE'LL BE NO FREEBIES - CONT.

3604

ACTIN' MIGHTY BOLD; SWEET PA-PA, PROPER TALKIN' MAN: NOW
 BRING YOUR BUCKS AND BUCKS A PLEN-TY, HERE'S MY HAND. I'LL TAKE FROM A DOLLAR TO A
 DOLLAR AND A QUARTER, FROM A QUARTER TO A FRYING PAN. NOW AN I. O. U.
 JUST WON'T DO. I'VE GOT NO TIME TO BILL 'EM TOO. THERE'LL BE NO FREEBIES AT MISS JENNY'S

BLUES IN D-FLAT

(1976) BENNY CARTER and MILT JACKSON

(♩=84) SLOW

Db Db7 3 Gb7 3 G° 3 Db/Ab 3
 Eb7 3 Ab7 3 3 3 Db
 (1 STEP HIGHER) Eb 3 3 Ab7 A° Eb/Bb 3 3
 Eb Eb7 Ab7 3 3 A° Eb/Bb 3 Eb/Ab Gm7 C7
 F7 3 Bb7 3 3 3 Eb

THIS WAS A HEAD ARRANGEMENT OF BENNY CARTER and MILT JACKSON, CREATED SPONTANEOUSLY AT A NORMAN GRANT RECORDING SESSION. (ALTO and VIBES)

3605

(♩=108)

MAKE ME KNOW IT A7

FESS WILLIAMS & HARRY SQUIRES (1926)

YOU CLAIM THAT YOU LOVE ME TRUE, SAID THERE WASN'T NOthin'

D7 Dm7 C

YOU WOULDN'T DO. NOW SWEET CHILD, IF YOU'RE SINCERE, LISTEN WHILE I CUD-DLE NEAR.

G7 G7/F

I'VE HEARD SWEET WINDS BLOW FE-FE-FE, HAD WOLVES STANDIN' AT MY DOOR.

A Cmaj7 Cb

MY BRAIN IS-N'T MADE OF WOOD SO GET THIS UN-DER-STOOD: MAKE ME KNOW IT, BA--BY,

G7 G7

I'M CRAVIN' SOME AC-TION. MAKE ME KNOW IT, BA--BY, PROVE WHAT YOU

Am Am/e

SAY. I WANT NO FOOL-IN', NOW I DON'T MEAN MAY-BE.

G7 Ab7 G7

I'VE HAD MY SCHOOL-IN', I WASN'T BORN TO-DAY. MAKE ME KNOW IT,

B F#7 (+) G7

SWEET THING, IF YOU MEAN BUS-NESS. MAKE ME KNOW IT PA--PA,

A7 Em7 A7

AH, DON'T DE-LAY. I LIKE YOUR STYLE, YOUR SMILE, YOUR CURLY HAIR.

G7

BUT THAT DON'T GET ME AN-Y- WHERE. MAKE ME KNOW IT, IF YOU MEAN UJST WHAT YOU

Am7 A° Dm7 Am7

SAY. LOOKY HERE, DADDY, IF YOU WANT ME TO

C

CALL, SHOW ME SOME AC-TION! YOU BETTER NOT STALL!

MAKE ME KNOW IT - CONT.

3606

Handwritten musical score for "Make Me Know It" with lyrics and guitar chords. The score is written on six staves. The lyrics are: "I WANT YOU TO KISS ME, SWEET, KISS YOUR PRETTY BY-BY NICE. WHEN I WANT MY LOV-IN, DON'T MAKE ME ASK FOR IT TWICE. MAKE ME KNOW IT, SING-AR, IF YOU MEAN BUSINESS. COME ON, DO IT PA-PA! UMM, DON'T DE-LAY. I LIKE YOUR STYLE, SMILE, CUR-LY HAIR. BUT THAT DON'T GET ME AN-Y-WHERE. MAKE ME KNOW IT, IF YOU MEAN JUST WHAT YOU SAY." The chords are: E7, Ab, Am6, F, F#, D7, G#o, D7/A, D7+, G7, Ab7, Ab7+3, G7, C/E, C/G, F#o, F6, C#o, Dm7, G7, A#o, G7/B, G7, G7+, E7/G#, E7/B, E7, C#o, Dm7, D#o, A7/E, A7, A7/E, A7, D7, D7/A, D7, G#o, D7/A, A#o, G7/B, G7, Dm7/G, C (PHO), F7, C/E, G7/D, C.

FESS WILLIAMS and his ROYAL FLUSH ORCH. ON OKEH 8322 (1926)

EVELYN PREEP, VOCAL, accomp by A TRIO: TOM MORRIS (CORNET), BOB FULLER (CLAR.) & MIKE JACKSON (PHO.) ON VICTOR 20306 IN 1926.

HELLY JAMES and his "FENSICIAN'S" ON GENNETT #6045 IN 1927.

Tommy DORSEY ORCH. with: ZIGGY ELMAN, RAY LYNN, LES JENKINS, JOHNNY MINGE, HENRIE SCHERTZLER, DON LODICE, JOE BUSHKIN, BUDDY RICH. ON VICTOR 26787 IN 1940.

BLANCHE CALLOWAY, VOCAL, acc. by EDGAR BATTLE (TPT), BEN WEBSTER (TENOR SAX), COZY COLE (DRUMS) ON VICTOR NO. 22736 IN 1931.

3607

INSTRUMENTAL (♩=96) [A] IN TWO

WALK THAT THING

CHAS. JOHNSON (1928)

The musical score is written on 12 staves. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked as 96 beats per minute. The piece is in 2/4 time and is labeled as 'IN TWO'. The first section, marked with a boxed 'A', spans the first four staves. The second section, marked with a boxed 'B', spans the next four staves. The third section, marked with a boxed 'C', spans the next four staves and includes two 'BREAK' markings. The fourth section, marked with a boxed 'D', spans the final two staves and includes a 'TAG' marking. The score is heavily annotated with chords and rhythmic notations.

JOHNSON'S PARADISE BAND w/SIDNEY DE PARIS ON VICTOR 21712 IN 1928.

3608

INSTRUMENTAL (♩=152) **PARADISE WOBBLE** [A] Eb 3 Bb7 3

CHAS. JOHNSON & T. MORRIS (1927)

Musical staff with notes and chords: Eb7, Ab, Abm, 3

Musical staff with notes and chords: Eb, C7, F7, Bb7, 3

Musical staff with notes and chords: Eb, Fm, Bb, Eb, Eb7, [B] Eb

Musical staff with notes and chords: Eb7, Ab, Ab, Abm, Eb, C7

Musical staff with notes and chords: F7, Bb7, Eb, Bb7, Eb

Musical staff with notes and chords: [C] Eb, Bb7+, Fm, Bb, Eb, Eb7

Musical staff with notes and chords: Ab, Abm7, Eb, C7

Musical staff with notes and chords: F7, Bb7, Eb, Eb, Bb7, [D.C.]

Musical staff with notes and chords: CODA, F7, Bb7, Bb7, Eb, Ab, Abm, Eb

VOCAL BY MIDNETTE MOORE WITH CHARLIE JOHNSON'S ORIGINAL
PARADISE TEN. (JABBO SMITH, CHARLIE IRVIS, BENNY CARTER (ALTO),
BENNY WATERS (ALTO).
ON VICTOR NO. 20551 IN 1927.

3609

NOT FAST (♩=108)

F7 Eb G7 G7

SAM JONES BLUES

AL BERNARD, ROY TURK &
C. RUSSEL ROBINSON (1923)

SAM JONES LEFT HIS LAW-FUL WIFE,

Gm7 C7 F F/A G7

WENT TO STEP A-ROUND.

CAME BACK IN A-BOU A YEAR, TRACKIN' HIS SWEET WIFE

C7 G7 A7 Dm A7 Dm A7 Dm Eb

DOWN. WENT TO HIS AC-CUS--TOMED DOOR, AND HE KNOCKED HIS KNUCK-LES SORE. HIS

C7 G7 C G7 C G7 G7 C7 C C# G7 D#

WIFE-Y CAME, BUT TO HIS SHAME, SHE KNEW HIS FACE NO MORE. SAM SAID, "I'M YOUR HUSBAND,

C7 G7 C G7 Db7 C7 Ab7 C7 CHO. Bb F/A Gm7 F

DEAR." SHE SAID, "DEAR, THAT'S STRANGE TO HEAR." "YOU AIN'T TALKIN' TO MISSES JONES, YOU'RE

G7 C7+ C7 F C7

SPEAKIN' TO MISS WILSON NOW. I USED TO BE YOUR LAW-FUL MATE, BUT THE CAUSE ON THE DAY YOU WENT TO ROAM, YOU LEFT A

F C7 Dm7 D# C7 F Bb F/A Gm7 F F#

JUDGE HAS CHANGED MY FATE. WAS A TIME YOU COULD WALK RIGHT IN, AND SIN-GLE GAL A HOME. EV-'RY DAY I WOULD WASH YOUR CLOTHES, 'CAUSE

C7 G7 C7

CALL THIS PLACE YOUR HOME SWEET HOME. BUT NOW IT'S ALL MINE, FOR ALL TIME I'M FREE! YOU WERE NOT A MAN OF WEALTH. NOW BEAR IN YOUR MIND, YOU WILL FIND COMPLAINTS

G7 C7 Dm7 C7 Bb F7/C F7

AND LIVIN' ALL A-LONE. FROM THE BOARD OF HEALTH. DON'T NEED YOUR CLOTHES. DON'T NEED YOUR RING. THE NEIGHBORHOOD AIN'T TALKIN' GOOD

Bb F7+ Bb/b Bb7 A7 Ab7 G7 Eo G7

DON'T NEED YOUR ONES AND TWO'S. THO' I AIN'T RICH, I KNOW MY STITCH. 'BOUT MY IN-DIF-FER-ENCE. BUT, BOY I'VE GOT WHAT YOU HAVE NOT,

C7 Gm7 C7 F Dm7 G7 C7

I EARNED MY STRUTTIN' SHOES. AND THAT'S A RES-I-DENCE. AND NEITHER KEY UNLOCKS THAT OUT-SIDE DOOR, BE-CAUSE THE AND WHEN YOU SEE ME WALK-IN' DOWN MY STREET, JUST LET ME

F Dm7 G7 C7 F Bb F A/E Dm Dm7/C

BELL DON'T READ 'SAM JONES' NO MORE. YOU AIN'T TALK-IN' TO MISS-ES JONES, YOU'RE SET YOU STRAIGHT IF WE SHOULD MEET:

3610

SAM JONES BLUES - CONT.

G/B *C7* *F* *F* *F#°* *C7/G* *C7*

SPEAK-IN' TO MISS WIL-SON NOW!" PNO.

F *F#°* *C7/G* *C7* *F*

(PNO.) D.S. al C

CODA *F* *A7/E* *Dm* *Dm7/C* *G7/B* *C7/Bb* *F/A* *C7* *F* *F#*

MISS-ES JONES, YOU'RE TALKIN' TO MISS WIL-SON NOW!"

BESSIE SMITH acc. by PIANO DUET
(JIMMY JONES and IRVING JONES)
ON COL. 13005-D (1923)

LUCILLE HEGAMIN, vocal, and the
DIXIE DAISIES - 7 piece combo.
ON CAMEO #433 in 1923.

THE TOM-TOM SONG
THAT INDIAN RAG

WORDS BY MARVIN LEE (1910) MUSIC BY DONALD BESTOR

SLOW RAG *Em* *Am/E* *Em* *Em* *C7/E* *Eb7* *G/b* *C* *E7/B*

WAY OUT WEST WHERE THE IN-DIANS DWELL, EV'RY-BO-DYS SINGIN' A NEW RAG-TIME TUNE.
WHERE THE COY-O-TEES HOWL AND YELL,

A7 *A7/E* *D* *Em7* *D/F#* *B7* *Em* *Am7* *Em*

LOV-IN'EST OF MEL-O-DIES YOU'LL HEAR 'EM CROON. FI-RE WATER STARTS 'EM ON AN IN-DIAN JAG.
THEN YOU'LL HEAR 'EM SINGIN' LOUD THAT IN-DIAN RAG.

Em *Bm* *D7/A* *D7* *G* *D7*

EE-OW! EE-OW! EE-OW! EE-OW! HEAR MUCH INDI-AN RAG. WAR DANCE IN RAGTIME,

G *F#m7* *C7/G* *F#m7* *B7* *E7* **CHO.** *E7*

SQUAW DANCE IN RAGTIME: THAT'S THAT IN-DIAN RAG. RED MAN SING THAT IN-DI-AN RAG.
HOOP-LA HEAR MUCH IN-DI-AN MAN.

A7 *A7* *D°* *D* *D7* *G*

BEAT THAT TOM-TOM, DON'T LET IT LAG. HEAR MUCH TUNE THAT'S HEAR MUCH NICE.

F#7 *Bm* *F#7* *Bm* *Bm7* *A7* *Em*

TOM-A-HAWKS NO CUT NO ICE. LONG AS YOU CAN. HEAR THOSE IN-DIANS SHOUT, HEAR MUCH

G/b *NC* *NC* *Am7* *D7* *G*

CRA-ZY 'BOUT: EEW! EEW! THAT IN-DI-AN RAG!

3612

THAT MADE HIM MAD

LYRIC BY DON RAY — MUSIC BY DANNY BARKER
(1938)

WITH A SOLID BEAT (SING ALL 4 VERSES)

(GIRL VOCAL)

1. I'VE GOT A GUY, — I LIKE HIM FINE. — BUT HE TAKES ME FOR GRANTED,
2. WELL, LATE LAST NIGHT WHEN I DROPPED IN, — HE DEMAND-ED TO KNOW JUSST
3. HE SAID MY HEART WAS ON MY SLEEVE, AND IF I DIDN'T CHANGE IT,
4. THE MOR-AL IS — TO PLAY IT COOL. LET YOU MAN KNOW THAT YOU ARE

ALL THE TIME. — TO TEACH HIM A LES-SON AND MAKE HIM MAD, — I WENT
 WHERE I'D BEEN. — BUT I REALLY PUT HIM RIGHT IN HIS PLACE, — AND IN-
 HE WOULD LEAVE. — WELL YOU SHOULD HAVE SEEN HIM: WAS HIS FACE RED, — WHEN I
 NO-DO-DY'S FOOL. — IF HE GETS TO THINK-IN' YOU'RE ALL HIS OWN, — LET HIM

OH! AND I DAT-ED THE BEST FRIEND HE HAD. —
 — STEAD OF AN ANS-WER, I LAUGHED IN HIS FACE. — THAT MADE HIM MAD, — BOY! —
 LAUGHED AND I TOLD HIM TO GO RIGHT A-HEAD. —
 KNOW YOU CAN TAKE HIM OR LEAVE HIM A-LONE. —

HOT DOG! THAT MADE HIM MAD! (BASS) SO HE (LAST TIME:) HE'LL —

HUGGED ME AND HE KISSED ME, AND ASKED ME NOT TO DO IT A — GAIN.
 HUG YOU AND HE'LL KISS YOU, AND ASK YOU NOT TO DO IT A —

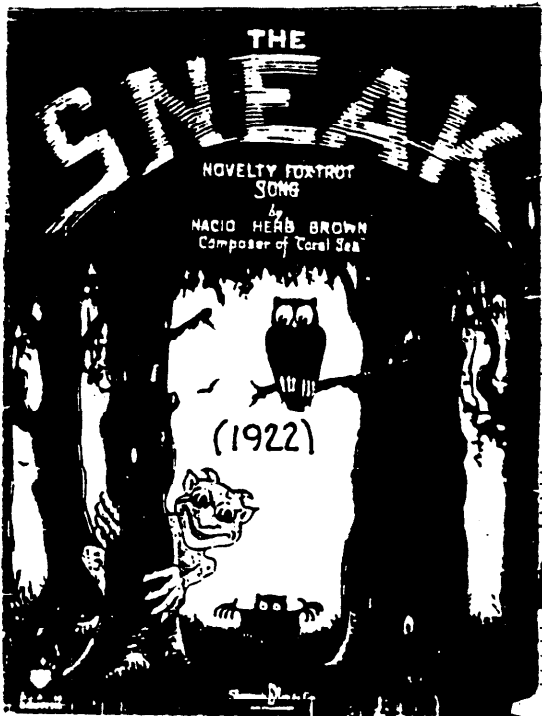
2. WELL
 3. HE
 4. THE
 (C BASS)

VOCAL BY BLUE LU BARKER ACCOMP. BY DANNY BARKER'S FLY CATS

WITH BENNY CARTER ON TRP. — BUISTER BAILEY ON CL. — SAM PRICE (END.)
ON DECCA 7538 IN 1938.

3613

(♩=120) MYSTERIOUSO



Gm Gm Eb Gm Gm Gm Eb Gm
 HAVE YOU HEARD A-BOU THE IN YOUR WIN-DOW HE WILL SNEAK, HA! HA! THE SNEAK, HA! HA! HA! WHEN PEEK, HA! HA! WILL PEEK, HA! HA! HA! THE WIND BE-GINS TO HOWL, HA! HA! HA!
 Gm NC NC NC NC NC NC NC D7/C Bm7 Bb D A
 D7/C Bm7 Bb D A Gm F Eb D
 Gm Gm Eb Gm F/C
 B7 Bb
 HE'LL RISE DE-FORE YOUR EYES AND LAUGH IN GLEE AND DANCE SO

Bb F7 Bb
 MER-RI-LY. HE'S GOT YOUR NUMBER, YOU'LL NEVER SLUM-BER, FOR HE WILL GREAT AND TRY TO

Bb G7/b G7 C7 F7/C F7 Bb Bb G°
 GET YOUR GOAT. LIKE A WHITE GHOST, HE'S IN THE AIR. WHEN YOU GRAB HIM, HE IS-N'T THERE. HE'LL

A7 F/A Bb A7 F A7 D 1 1 A7 F7/C F7 C F7/C F7
 MAKE YOU SHAKE, KEEP YOU WIDE A-WAKE, AND OH! HOW YOU SHIVER. SAND-MAN COMES

F7/C F7 Bb G7/b G7
 STEALN' ROUND BUT AT A GLANCE HE HASN'T GOT A CHANCE. "THERE IS NO DOUBT," SAYS MISTER LOU, "YOU'LL

Cm Cm7 Cm6 D7/A D7+ Gm D7/A D7+
 PAY FOR STEPPING OUT." MINCE PIES, RARE-BITS, EV'RYTHING YOU ARE KEEPS A JUMPING, THUMPING,

Gm Gm/b Db° F7/C F7 F7/C F7 Bb (Bb-A-G-F)
 YELLING "THIS IS GREAT," WHILE THE MOON GLEAMS AND THE OWL SCREAMS: "SWEET DREAMS!"

Bb+ D.C. al f
 Bass

CODA D7/C D7/A F#° D7 Gm D7 Gm
 THE SNEAK! OCT. UNISON

3614

MED. FOX-TROT

SWEET AND TENDER

RAY BARGY (1923)

A F F#° C7/G C7 C#°

Dm G7 1. C Eb7/G Ab A° Eb7/Bb Eb7 C G7

C Fm6 C 2. C Dm7 C/° Ab7 Db Bb7 Eb C7 F F#°

B C7/G / / F# C7/G / / C7 F F7 D7 D7 G7

1. C7 F° F F#° 2. C7 F DUEY BREAK

F C7+ F# C F7 F° F7 F° F7

TRIO Bb Db F7/C Bb G7 C7 F7

Bb G7/° Db7 1. F/C C7 F7 F7/C C#° 2. F7/C F7

Bb F7 Bb NC (UNIS OCT.) C7 Gm7 C7 N

MAY BE USED FOR INTRO. D.C. al CODA

CODA F Db7 Db7 F N

3615

IF I WERE YOUR DADDY *MODERATO* F F^b F F^b

ROY TURK & U. RUSSEL ROBINSON (1921) MAN-DY LOU WAS FEELIN' BLUE AS

F C^b/E^b D7 G7 C7 F / F⁷ F^b F F^b F F^b

SHE COULD BE, TRY-IN' SO HARD TO FOR-GET. STEPPED A-ROUND UNTIL SHE FOUND A

F C^b/E^b D7 G7 C° C7 C⁺ F7

LOV-IN' "HE" FI-NAL-LY, THAT ONE SHE MET. HE SAID, "MISS MANDY, WHY CAN'T

F⁷/A Gm⁷/B^b D^b7 C7 F F⁷ F^b F F^b F F^b

YOU BE SAT-IS-FIED WITH JUST ONE MAN TO HUG AND SQUEEZE?" "AND WHAT HAVE YOU TO OFFER ME," MISS

F C^b/E^b D7 G7 C° C7 C⁺ CHO. F C⁺ F

MAN-DY CRIED. HE ANSWERED, "HEAR MY STO-RY, PLEASE." "IF I WERE YOUR DAD-DY, YOUR

B^o F/C F⁷ F^b/E^b Gm⁷ D^b7 C7 F F/A A^b C^b C7

SWEET, SWEET DAD-DY, AND YOU WERE A MA-MA TO ME; WITH-OUT CONCEIT, I CAN

F Gm⁷/E^b D7 D⁷/C G^b G7 G⁷/B C7 F7

SAFELY SAY THAT I COULD KEEP YOU HAPPY, BABY, DAY AF-TER DAY. YOU WON'T CRAVE DIAMONDS OR

F⁷ B^b7 B^o F/C F F C⁺ F

BEAU-TI-FUL CLOTHES, 'CAUSE I CAN GIVE YOU SOMETHIN' THAT WILL BEAT ALL THOSE. IF I WERE YOUR DAD-DY, YOUR

Fmaj⁷ D7 G7 C7 F D7 G7 G^b D^b7 C7

SWEET, SWEET DADDY, AND YOU WERE A MA-MA TO ME. OH ME OH MY! I'D BE JUST AS SWEET AS COULD

F D7 G7 G^b D^b7 C7 F

BE. OH HEAR ME SIGH: IF YOU WERE A MA-MA TO ME."

LAVINIA TURNER, VOCAL, With JAMES P. JOHNSON'S "HARMONY SEVEN" ON PATHE-ACTUELLE No. 020627 in 1921.

3616

SMILE AWAY THE BLUES

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

MODERATO

G/D G G G#° D7/A D7 Am F/A

EV-RY-BO-DY HAS HIS TROU-BLES. ON THAT WE ALL A-GREE. BUT I NEVER LET MY

D7 D#° Em7 A7 D7 G/D Bm7 Gm6 Bb

TROU-BLES GET THE BEST OF ME. IT HAS NEVER BEEN A SE-CRET.

D7/A D D#° A7/E A7 A° A7 A° A7 Cm6/B

YOU CAN DO IT, TOO. NO MATTER HOW YOU'RE WORRIED, HERE'S THE THING TO DO:

D7 Em7 D7/F# CHO. G G+ Am Am/E Ab Eb Eb

JUST SMILE A-WAY THE BLUES WHEN YOU ARE LONE-LY. JUST SMILE A- MUCH TOO SHORT TO STOP AND WOR-RY. COME ON AND

D7 D7 D7/A Ab7 G G/B Bb D7/A G

-WAY THE BLUES WHEN YOU ARE SAD. BE-CAUSE SOME-BO-DY STOLE A- BE A SPORT,

G G#° D7/A D7/F# C/E Cm Eb D7 Am7 D7 D7+

-WAY YOUR ON-LY "ON-LY", WHY JUST FOR-GET IT. DON'T YOU LET IT MAKE YOU

G / D7 Em7 D7/F# D.S. al

MAD. THIS LIFE IS

CODA F#° D7 D#°

AND YOU CAN'T

Em G7 Ab7 G7 Am/C Am/E Eb7 G/D D+ G/D Eb7-5

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

G/D D7 G/D G/D A7 D7 Eb7 D7 G G Eb9 / / G

MAKE YOU WIN. SO SMILE A-WAY THE BLUES.

3617

MY HEART BELONGS TO THE GIRL WHO BELONGS TO SOMEBODY ELSE

BY AL SHERMAN and AL LEWIS (1929)

VALSE ANDANTE (♩=96)

G Dm^b/F E7 G#° D7/A D7 D7+1
 SOR - ROW, SOR - ROW THRU THE EV-ER- LAST-ING

G Am7 D7 G Dm^b/F E7 A7
 DAY. SOR - ROW, SOR - ROW WON'T YOU EVER

A7 D7 Am7 D7 Am7 D7 G7 G7+ C Em Gm Bb
 GO A - WAY? LIFE IS SUCH A LONE - LY SONG.

A7 D7 Am7 D7 CHO. B7 F#
 EV - 'RY - THING IS WRONG, JUST WRONG. MY HEART BE - LONES TO THE ALL THE YEARS, I'LL GO

Dm^b/F E7+ E7 Am Am/E Am C/E7 Am D7/F# F7
 GIRL WHO BE - LONGS TO SOME - BO - DY ELSE. THE LIPS I LOVE KEEP ON ON SHEDDING TEARS FOR NO - BO - DY

Am/E D7 G/B Bb D7/A Am7 D7 Am7 F#°
 SPEAK - ING OF LOVE TO SOME - BO - DY ELSE. THRU

Am/E E7/2 E7 Cmaj7 Cm^b D7/A D7 G7 Dm^b/F E7
 CODA ELSE. FOR MY HEART BE - LONGS TO THE GIRL WHO BE - LONGS TO

A7 D7 Am7 G Am Gm G
 SOME - BO - DY ELSE. the "RHYTHMIC EIGHT" from MIDDLESEX, ENGLAND ON ZONOPHONE 5729 (1930)

(A CHARACTER PIECE)

I'M NOTHING BUT AN OLD RAG DOLL

HARRY C. ELDRIDGE (1933)

Gm Cm Gm Gm
 WELL HERE I AM, AND

Gm7 Gb° Bb/F F/C F7 Bb D7/A Gm Cm Gm Ebm^b
 WHAT A SIGHT! BUT I AP - PEAL TO YOU: - JUST LISTEN WHILE I TELL MY PLIGHT, AND

Bb/E C7/E F7 Cm7 F7 Cm7 F7 Bb F7 Bb / Gm7
 LEARN WHY I'M SO BLUE. I - DON'T KNOW WHO MY PAR - ENTS ARE, AND REALLY DO NOT CARE. - BUT

I'M NOTHING BUT AN OLD RAG DOLL - CONT.

CHO. 3618

WHAT I NEED ARE DE-CENT CLOTHES AND PRETTY CURL-Y HAIR. OH I'M NOTHING BUT AN OLD RAG DOLL. AND NO-BO-DY CARES FOR ME AT ALL. EV-RY-BO-DY KICKS AND CUFFS ME, THROWS ME WEAR. AND I'D LIKE A LITTLE LOVING

DOWN AND ALWAYS ROUGHS ME. WHY I FEEL SO BADLY I COULD ALMOST BAWL. WHAT I CARE. I AM NEVER SEEN DRESS UP, JUST A PLAY THING FOR THE FUN. I JUST TELL YOU FOLKS THE WIKLE THING ISN'T

CHORDS: Cm7, F7, Bb, Db°, C7, F, F7, Bb, Bb/d, Db°, Cm7, F7, Gm7, Bb, Gm7, Bb, B°, F/c, F, G7, G7, Cm, C°, Bb, Db°, Cm7, F7, Cm7, F7

FROM HERE TO SHANGHAI
(1917) IRVING BERLIN

FAIR. I'VE OF-TEN WAN-DERED DOWN TO DREAM-Y CHI-NA-TOWN, IT'S FINE, I MUST DE-CLARE. BUT NOW I'M GO-ING WHERE THE HOME OF CHING-A-LING. I CAN SEE THE REAL, REAL THING. I'LL SOON BE THERE IN A BAM-BOO CHAIR, FROM A PILE PIG-TAIL.

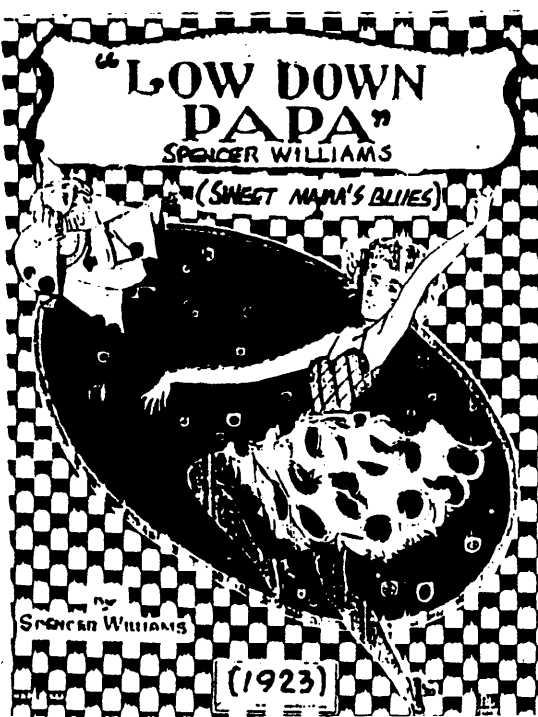
FOR I'VE GOT MY FARE FROM HERE TO SHANG-HAI. JUST PICTURE ME FOR I MEAN TO SAIL FROM HERE TO SHANG-HAI.

SIPPING OOLONG TEA, SERVED BY A CHI-NA-MAN WHO SPEAKS A-WAY UP HIGH. I'LL EAT THE WAY THEY DO, WITH A PAIR OF WOODEN STICKS. AND I'LL HAVE CHING LING FOOD DOING ALL HIS MING-IC TRICKS. I'LL GET MY

CHORDS: Bb, Dm, Am, Dm, Am, Dm, Am, Bbm, F, Am, Dm, Am, Gm6, C7, Dm6, C7/E, F, Gm7, C7, F, Gm, Ebm6, Bb/F, Bb7, Eb/Bb, Bb, Bb, F7/A, F7, F7/A, Eb/Bb, Bb, Bb, Cm7/Bb, Ebm6, F7, Eb, G, Ebm, Bb, Bb, Bb, Bb, Dm, Gm7, C7, Gm7, C7, Gm7, F7/A, Cm7/G, Bb7, Eb/Bb, Bb, Dm7, Gm7, C7, F7, Ebm6, Gb, F7, Gm, Ebm, CODA

3619

TEMPO DI "BARRELHOUSE"



F F7 Bb Db7 F F F7 F7 F7 F7 F7

LOW DOWN PA-PA CAME HOME LATE LAST NIGHT,
WATCHER-LY, WE HAD AN AWFUL FIGHT.

Bb Bbm C7 F C7

AND AS US-UAL PA-PA MISSED ME UP, I MEAN HE

E Bb7 F F7 Bb Db7 F F F7 F7 F7 F7

FILLED MY CUP. BRUISED ME SO I COULDN'T SLEEP A WINK.
ALL THAT I COULD DO ALL NIGHT WAS THINK.

G7 G7 Dm7 G7 C7 F#

SO I THO'T THIS THO'T AND TOLD HIM WHEN HE GOT UP, THIS

C/G C7 CHO. F C7+ F F7

MORNING. I SAID: LOW DOWN PA-PA,

Bb7 Db7 C7 F C7+ F D7 G7 C7 / 1 2

TREAT SWEET MA-MA KIND. LOW DOWN PA-PA, ALWAYS ON MY MIND. NOW

F7 Bb F C/E F7 Bb

YOU'RE THE ONLY MAN I EV-ER CARED A THING A-BOU'T. BUT YOU MUST DON'T AP-FRE-CI-ATE ME.
YOU HAVE KEPT ME HOPPIN' ROUN'D JUST LIKE A KAN-GA ROO. BUT PA-PA, IF YOU DON'T BE-WARE, I'LL

G7/b Db7+ C7 C7 F C7+ F D7 G7 C7 1. F N.C. 1 2. F

THAT'S WHY I SHOUT: LOW DOWN PA-PA, TREAT SWEET MA-MA KIND. KIND.

VOCAL BY ROSA HENDERSON
(arr. by FLETHER HENDERSON, PWD.)
ON VICTOR 19157 in 1923.

THAT'S HOW DREAMS SHOULD END
HAROLD ORLOB (1939)

BALLAD Eb Bb7 Eb Bb7 Eb C7 F7 Bb7 Cm Abm Cb

NOW I WANT TO SAY THAT, TO ME, IT SEEMS OUR DREAMS SHOULD CON-TAIN ON-LY

Eb/bb Ab Bb7 Ab Eb/G D/F# F# F# C/E F7 Eb/Bb Eb° Bb

HAP-PY LOVE THEMES. OUR DAYS ARE SO FILLED WITH WORRY AND SCHEMES, THAT NOTHING BUT LOVE SHOULD BE A

Bb7 Eb° Bb7 CHO. Eb D7/F# Fm7 Abm

PART OF OUR DREAMS. THE NIGHT IS RICH AND RARE, A LOVE. SONG FILLS THE AIR. A
IS A PRETTY MISS, HE TAKES AN-OTH-ER KISS. YOU
WISH THAT IT WERE YOU, I WISH YOU WISHED IT TOO. FOR

THAT'S HOW DREAMS SHOULD END - CONT.

3620

BOY AND GIRL ARE THERE, AND THAT'S HOW DREAMS SHOULD END. SHE JUST HOW DREAMS SHOULD
 WILL A-GREE THAT THIS IS THEN MY DREAMS COME TRUE. AND HAND IN HAND THEY'RE DANCING, HEART TO HEART THEY PRESS. EACH HAS A SMILE EN-
 END. **CODA** E/G B7/F# Fm7 Bb7 Eb
 -TRAN-CING, FOR THEY HAVE HAP-PI-NESS. I THAT'S HOW DREAMS SHOULD END.

BOBBY HACKETT and his ORCHESTRA, with STERLING BOSE (TPT.) -
 DEE WEE RUSSELL (CLAR.) - EDDIE CONDON (GUIT.) - VOCALION 4806 IN 1939.

A ROUND-A-BOUT WAY TO HEAVEN FOX-TROT Eb Bb7
 HARRY DE COSTA, HARRY RICHMAN & ABNER SILVER (1926) INSTR. VERSE

HEA-VEN SEV-EN, HEA-VEN SEV-EN. I MEAN A ROUND-A-BOUT WAY BACK HOME.
 I FOUND A ROUND-A-BOUT WAY TO I'M LEAVIN' ROUND A-BOU HALF PAST
 KNOWN, BE-LIEVE ME. I'LL UJST STOP OFF TO GET THAT
 SINEETIE OF MINE. I'M GONNA BRING HER TO AN ANGEL DIVINE,
 WHO'S WAITING. I FOUND A ROUND-A-BOU WAY TO HEA-VEN, HEA-VEN.
 I MEAN A ROUND-A-BOU WAY BACK HOME.

3621

MOD^{to}

THE CHICKEN SONG

WORDS & MUSIC BY
TERRY SHAND & BOB MERRILL (1949)

COCK-A-DOO-DLE-DOO, BLESS OUR OLD HEN.

Bb9 F F Gm F/A Bb

SHE LAYS EGGS THE BEST SHE CAN. SOMETIMES NINE AND SOMETIMES TEN. COCK-A-DOO-DLE-DOO, BLESS

F/C C7 F F Dm7 Gm7 C7 **CHO.** F G7

OUR OLD HEN. ——— 1. OUR OLD RED HEN WAS ON HER NEST. SHE TRIED TO SLEEP, BUT
2. THE ROOSTER BLINK'D HIS BAG-GY EYES, EX-PECTING HER TO
3. YOU ROOSTERS OUT THERE: DON'T YOU LAUGH. YOU CULST CAN'T FOOL YOUR

G7 C7 F Gm F/A Bb F/C C7 F C7

COULDN'T REST. THE ROOSTER CAME HOME BAG-GY EYED, AND OUR OLD HEN STOOD UP AND CRIED: I
SYM-PA-THIZE. BUT SHE SAID, "YOU BEEN DANCIN' PA, YOU DANC'D SOME TURKEY IN THE STRAW. I
BET-TER HALF. YOU MARK MY WORDS, YOU'LL SEE THE DAY WHEN YOUR OLD HEN WILL UP AND SAY: I

F Dm7 Gm7 C7 F C7 F Dm7 G7

AIN'T GON-NA TAKE IT SETTIN' DOWN! ——— I AIN'T GON-NA TAKE IT SETTIN' DOWN!

C7 F G7 C7 F F7 Bb

(LAST TIME) WHILE YOU I'M HERE HATCHIN' WHITE AND BROWN, YOU'RE OUT THERE SCRATCHIN'
NEEDN'T HANG A-ROUND AND PLEAD. STOP HAND-IN' ME THAT

Bbm F Dm7 G7 C7 F **TO REPEAT** Gm7 C7 **LAST** F

'ROUND THE TOWN. I AIN'T GON-NA TAKE IT SETTIN' DOWN! ——— THE YOU

"DIXIE"
OLD JOE BLADE Eb Eb7 Ab Abm6

NICK LA ROCCA, MERCER COOK and J. RUSSEL ROBINSON (1936)
[O.D.J.B. on VICTOR 26039 - ROBINSON VOCAL]

1. OLD JOE CAME UP FROM NEW OR-LEANS — WAY
3. WHEN LIN-DY FLEW THE O-CEAN BLUE, — WITH
5. ONE TIME, PO-LICE-MEN COULD-N'T QUELL — A

Eb D7 Cm Cm7 Cb7 Bb7 Eb Eb7 Ab Abm6 Eb Ab7

DOWN IN LOU- SI - AN - A — THE FAR-TEST NORTH HE EV-ER MADE WAS WAY UP TO SA-
NOT A SOUL TO GUIDE HIM. — HE CALLED IT "WE" 'CAUSE HE KNEW HE — HAD OLD JOE RIGHT BE-
GANGSTER'S TER-ROR - IS - MS. — BUT AF-TER JOE HAD JOINED THE FORCE, THEY BUILT TWO EX-TRA

CHO.
Eb6 / F7 Bb7 Ebm6 Eb6 Fm7 Bb7 Eb6 Gm7 C7 F7 Bb7

- VAN - NAH!
- SIDE HIM!
PRI - SONS!
OLD JOE BLADE, SHARP AS A RA-ZOR. OLD JOE BLADE, THERE WAS A MAN.
SHO' WAS A BLUMP. THERE WAS A MAN.

OLD JOE BLADE -CONT.

3622

Ebmaj7 Eb6 Fm7 Bb7 Eb6 Ab7 F7/A Abm7 Eb6 Bb7+

(1) OLD JOE BLADE, SHO' WAS A BLAZER, THE MEANEST AND THE KEENESEST MAN IN NEW OR-LEANS. 2. A
 (3) OLD JOE BLADE, OH, WHAT A FLYER, THE HIGHEST AND THE FLYEST GUY IN NEW OR-LEANS. 4. WHEN
 (5) OLD JOE BLADE, SHO' WAS A BLAZER, THE MEANEST AND THE KEENESEST MAN IN NEW OR-LEANS. 6. WHEN

VERSE

Eb7 Ab Abm6 Eb D7 Cm C7 Cb7 Bb7 Eb Eb7

(2.) CI-TY SLICKER SAW OLD JOE, AND TRIED TO STEAL HIS QUARTER. BUT JOE NOT ON-LY
 (4.) SAFETY RAZORS FIRST WERE MADE, NO OTH-ER NAME WOULD DO-OO.- SO THEY SAID "JOE WELL
 (6.) JOE WOULD PLAY HIS HOT COR-NET, SWEET AN-GELS SENT THEIR BLESSIN'S. THEN GA-BRIEL HEARD, AND

Ab Abm6 Eb Ab7 Eb6 / F7 Bb7 CHO. Ebmaj7 Eb6 Fm7 Bb7 Eb6

GOT HIS DOUGH, BUT TOOK HIS WIFE AND DAUGH-TER!
 CALL 'EM BLADES, BE-CAUSE THEY'RE SHARP LIKE YO-OO!
 SENT JOE WORD: HE'D BE DOWN FOR SOME LESSONS. OLD JOE BLADE, SHARP AS A RAZOR.

Cm7 C7+ F7 Ab7 Ebmaj7 Eb6 Fm7 Bb7 Eb6 Ab7

OLD JOE BLADE, THERE WAS A MAN. OLD JOE BLADE, 'SHO WAS A BLAZER, THE MEANEST AND THE KEENESEST MAN IN
 THERE WAS A MAN. BLOW HI-DE-HO. 'SHO WAS A BLAZER, THE MEANEST AND THE KEENESEST MAN IN
 BLOW ON YOUR TRUMPET, AND SHOW 'EM HOW YOU BLOW 'EM DOWN IN

TO REPEAT
F7 Abm7 Eb6 Bb7+ F7 Bb7+ Eb6

(INSPIRED BY PISMO BEACH WOODKEE)
JUBILEE BY THE SEA

K.D. ECKLAND (LAST PIANO PLAYER (1980) WITH THE FIREHOUSE FIVE)

LIVELY BOUNCE
E° F° (A) Fm7 E° F° Fm7 Eb Fm7 Bb7 Eb

BY THE SEA, BY THE SEA, IT'S A DIXIE JU-BI-LEE! AND THE GOOD TIMES

D7 D4 Eb Fm7 E° Fm7 E° Fm7

REAL-LY ROLL. THERE IS ALWAYS ROOM FOR MORE. LEAVE YOUR WORRIES AT THE

Bb7 Eb F7 Bb7 Bb° Bb7 (B) Fm7 E°

DOOR, AND LET THE MU-SIC FILL YOUR SOUL. CLAP YOUR HANDS, JOIN WITH

Fm7 E° F° Fm7 Bb7 Eb Eb7 Ab

ME. I'M JUST BUSTIN' OUT WITH HAP-PY FOR THE WHOLE DARN WORLD TO SEE. DIE THE

Fm G7 Cm ^F7 Fm7 Fm7 Bb Bb7 Eb

SAND, DIG THE SUN, DIG THE SEA. BUT, BEST OF ALL, DIG THE JU-BI-LEE!

3623

"SOLID FOUR"

DO YO' DOOTY DADDY

TEDDY FIORITO (1924)

Musical staff with notes and chords (Bb, Eb7, Bb7, Ebm6, Bb7, Eb7, Bb) and lyrics: SOMEONE'S MEAN AS HE CAN BE. SOMEONE WHO WAS ONCE SO NICE.

Musical staff with notes and chords (Bb, Eb7, Bb7, Ebm6, Bb7, Eb7, Bb) and lyrics: SOMEONE'S GOT ME UP A TREE. TURN'D IN-TO A CAKE OF ICE. SAD-LY NEG-LECT-ED: THAT'S WHY I WEEP AND MOAN.

Musical staff with notes and chords (Bb7, C7, C°, C7, F7, Ebm6, F7, Cm7, F7) and lyrics: SO I WROTE THAT MEAN SOME-BO-DY A NOTE, AND TOLD HIM:

CHO.

Musical staff with notes and chords (Bb, G7, C7, F7, Bb, Eb7, Bb, F7, Bb, Eb7, Bb7) and lyrics: DO YO' DOO-TY, DA-DA-DAD-DY O' MINE, PLEASE DO. YOUR YOU. IT'S JUST AS MA-MA, MISS-ES, THOSE SWEET KISS-ES, DI-VINE, FROM YOU. IT'S JUST AS DA-SU, DOO-TY, DA-DA-DAD-DY RIGHT NOW. IT'S

Musical staff with notes and chords (Eb, Ebm, Bb, D7, G7, C7) and lyrics: PLAIN AS CAN BE: YOU'RE GETTING CARE-LESS WITH ME. I'M CALLING YOU DOWN,

Musical staff with notes and chords (C7, Cm7, C7, F7, Cm7/Ebm6, F7) and lyrics: 'CAUSE WHEN I NEED LOVIN' YOU'RE NOT A-ROUND. So TIME! THO

Musical staff with notes and chords (Bb7, Fm7, Bb7, Eb, Eb, G7/Bb, G7, Cm, Cm7/s) and lyrics: YOU MAY SAY YOU LOVE ME, HOW DO I KNOW IT? WHY DON'T YOU GET BU-SY, HON-EY, AND

Musical staff with notes and chords (Bb/F, G7, C7, C7, F7, Bb, Cm, Bb7, Bb) and lyrics: SHOW IT. OH DO YO' DOO-TY, DA-DA-DAD-DY O' MINE.

THE "COTTONPICKERS" with MIFF MOLE, PHIL NAPOLEON and FRANK SIZONELLI. ON BRUNSWICK 2532 in 1923.

MANILA BAY

WORDS BY CHAS. F. HARRISON MUSIC: SPENCER WILLIAMS & ANTON LADA (1921)

Musical staff with notes and chords (TANGO Em, Am, B7, C°, B7, Em) and lyrics: FAR AWAY WHERE THE SOUTHERN BREEZ-ES PLAY, OE'R THE BAY. EY -RY DAY BACK IN MEM-OR-IES I STRAY.

Musical staff with notes and chords (F7/C#, F#7, B7, Em, Em7/b, C#, C7, B7) and lyrics: TO A LAND SO FAIR, SWEET LAND OF PLEASURE, YOU HOLD A TREASURE RARE.

Musical staff with notes and chords (Em, Em7, C#, C7, B7, D7) and lyrics: I CAN'T FOR-GET HER, SINCE I FIRST MET HER THERE. AS WE WERE SAIL-ING -NIL-A,

MANILA BAY - CONT.

3624

DOWN ON OLD MA-NIL-A BAY,
TO A DARK EYED SPANISH MAID.
THE BRIGHT LIGHTS PALING
OUTSIDE HER VIL-LA

DAY,
HER GLANCES TEN-DER,
ARMS SOFT AND SLENDER,
MADE ME SUR-REN-DER.

SO I'M GOING BACK TO STAY,
BACK TO MA-

CODA
I WILL SING THIS SER-A-NADE.
OH MY SEN-OR-I-TA, NO ONE IS SWEET-A.

YOU STOLE MY HEART A-WAY,
AS WE WERE SAIL-ING
DOWN ON OLD MA-NIL-A BAY.

A MONKEY DITTY (IN 2)
IN TIMBUC TOO

WORDS BY ED MADDEN (1905)
MUSIC BY THEO. MORSE

FAR OFF IN TIM-BUC-TOO,
UN- DER ITS SHELTERING SHADE,

WHERE A PALM TREE GREW
LIVED A MONKEY MAID
SO SO HIGH SHY.

AND WHEN THE JUNGLE MOON WAS SHINING BRIGHT,
HE CHASED HER THRU THE TREE TOPS ALL NIGHT LONG,
THERE CAME A

BIG BA-BOON TO SPOON EACH NIGHT.
SING-ING THIS SWEET LOVE

SONG.
OH THE MOON IS SHINING BRIGHT TO-NIGHT IN TIM-BUC-TOO.
DOWN AND SPOON WITH YOUR BA-BOON WHO LOVES YOU TRUE.

COME FROM THE BRANCHES WHERE YOU'RE SWINGING, CAN'T YOU HEAR ME

SWEETLY SINGING. I'LL BE TRUE, MY LOVE, TO YOU IN TIM-BUC-TOD.

3625

MOD to

FICKLE FLO FROM KOKOMO

ROY TURK & J. RUSSEL ROBINSON (1922) THERE'S A GIRL NAMED FLO, OUT IN
EY-'RY-WHERE, SELLING

Am Am7 F#° F° Am7 Eb° Dm7 G7 11. C C#° G7/b C#° G7/b G7

KO-KO-MO, JUST AS FICKLE AS CAN BE. AN-Y BOY THAT SHE MAY SEE, SHE WILL

C D7 G7 F E7+ 12. C C7 Em A7 G/b G G#°

VAMP HIM: ONE, TWO, THREE. TRAVELS BRINGS. WITH HER VAMPING EYES, YOU CAN RE-OG-NIZE THIS

D7/A D7 G7 CHO. C C7/bb A7 D7 1.

GIRLIE WHEN SHE SINGS: I GOT MY FILL OF SLEEPY PHIL DOWN IN PHIL-A-DEL-PHI-AY, UN-

G7 1. Am D7 G7 F7 E7

-TIL I GOT A THRILL FROM LOOIE DOWN IN LOUISVILLE. THEN I MET JACK FROM

E7 Am E7 Am E7 Am/C C#° G/b G7/b C#° Eb7 G/D F E7 1

JACKSONVILLE, WHO SPENT HIS JACK SO FREE. THAT AL, FROM AL-A-BAM -- A,

Am A° D7 G7 C7 1. F E7

DIDN'T HAVE A CHANCE WITH ME. I STARTED IN TO TAMPER WITH A TAM-PA MILLION-AIRE,

F Am Cm Eb D7 1. G D7 G7 G7+

'TIL VIC FROM VICKSBURG CAME A-LONG, BUT I HANDED HIM THE AIR. NOW MY

C Eb° D° C C+ F C7 G#° D7/A D7 G7 Dm7 G7

LONE-SOME HEART IS BRO-KEN, 'BOUT A HO-BO FROM HO-BO-KEN. I'M FICKLE FLO FROM

D7/A Ab7 G7/ C Ab9 C

KO-KO-MO.

SHORT AN' SWEET

LYRIC BY BILLY TRACEY & SAM ERLICH
MUSIC BY DAN DOUGHERTY (1926)

G C#° Am7 D7 G B+ C C#° G/b E7

A LITTLE BUNCH OF UOY HAS CAPTURED EY-'RY BOY. SHE'S THE SWEETEST

A7 D7 G G° / G A7 D7 G C#° Am7 D7 G

GIRL IN TOWN. NO-BO-DY KNOWS HER NAME, PUT EV-ER

SHORT AN' SWEET - CONT.

3626

G⁷/B^b G⁷/B^b D/A A^b G^o B⁷/F A⁷ E⁷ A⁷ D⁷/E⁷ F⁷

SINCE SHE CAME, WHEN SHE PASSES BY, YOU'LL HEAR EACH FELLOW CRY:

CHO.

G Am⁷ D⁷ G B⁷ E⁷ A⁷ D⁷

SHORT AND SWEET, CUTE AND NEAT. CAN'T HELP SAYING EACH TIME WE MEET: GEE I WISH SHE'D FALL FOR ME. LIKES TO FLIRT LOVES TO TEASE. HAS THE PRETTIEST DIMPLED KNEES. SHE'S AS SWEET AS SHE CAN BE... SHORT AND SWEET, CUTE AND NEAT. MOST EM-PHA-TICLY I RE-PEAT: GEE I WISH SHE'D FALL FOR ME.

C⁷ C⁷ G D⁷ G B⁷ E⁷

THIS LITTLE BIEGIE MEENIE, TEENIE WEENIE LOOKS LIKE A DOLL.

E⁷ A⁷ D⁷ D⁷

AND HER FIGURE AN'T MUCH BIGGER. BUT, WHAT SHE HAS IS FLEN-TY.

CODA

RED NICHOLS: PATHE-ACTUELLE 32223 (1926)

DUMB DORA

JOHN A. FLOOD, ROGER PRYOR and ARTHUR R. GRANT (1924)

FOX TROT Eb E^o B^{b7}/F B^{b7} Eb E^o B^{b7}/F B^{b7} Eb/G G^o B^{b7}/F E^o

INST. VERSE

B^{b7}/F B^{b7} Eb F⁷ B^b G⁷ C⁷ F⁷ B^b B^{b7} B^{b7}

VOCAL DUMB

CHO.

E^b B^{b7} Eb E^b Ab B^{b7}/F Eb B^{b7}/D B^{b7}

DOR-A, DUMB DOR-A: SHE WINS THE BROWN FE--DOR-A. SHE FIGHTS ME AND

E^b C⁷ F⁷ B^{b7} E^{b7}

BITES ME, THEN TO A MEAL IN-VITES ME. HER RIGHT FOOT IS ON THE LEFT, SO

Ab C⁷/G Fm F⁷ F^o E⁷ F^o F⁷ B^{b7}

BU-SY, EV-RYONE'S DIZZY. SHE HAS SAWDUST PACKED UP IN HER DOME.

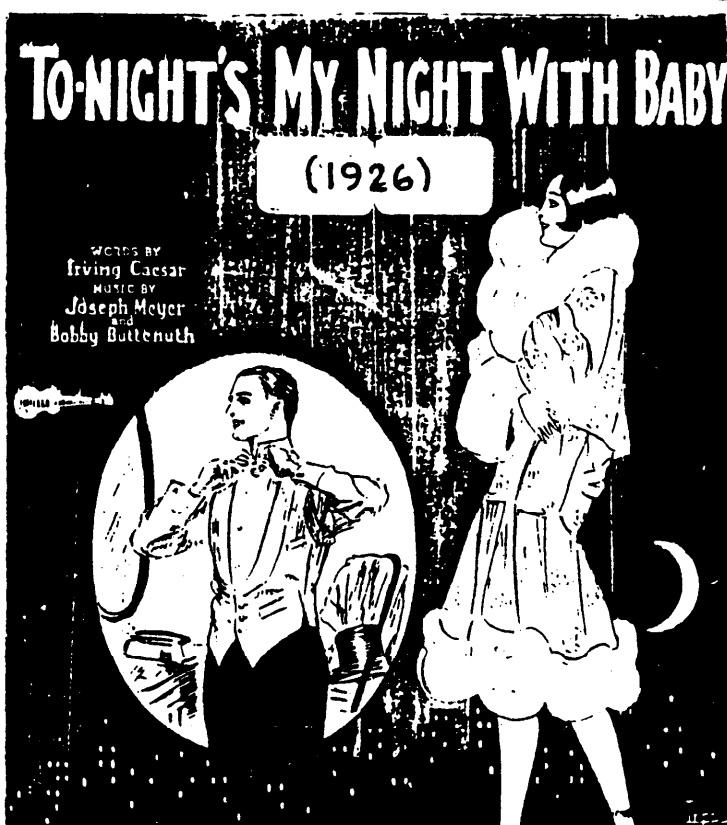
B^{b7} E^{b7} Ab A^o E^b B^{b7} Eb

AND WHEN SHE TRIES TO THINK YOU'LL HEAR HER HUM: DUMB DOR-A, DUMB

B^{b7} Eb Fm⁷ B^{b7} Eb B^{b7}/F F^o E^b F⁷ F⁷/C Abm⁶ C^b B^{b7} Eb B^{b7} Eb

DOR-A: THAT DAME GETS MY AN-GOR-A. BUT I LOVE HER JUST THE SAME.

3627



TWO BEAT

G Gmi7 G7

I LOOK'D IN MY LITTLE RED BOOK, AND
LOOK ME OV-ER. HOW DO I LOOK? NOW

C G G#° D7/A D7

FOUND I HAD A DATE AT HALF-PAST
TELL ME: AM I THERE?

D7/F# D7 G Gmi7 Gb.

EIGHT. I CAN'T BE LATE.

D7/A D7/A/E D7/F# E7 A7

TELL ME ON THE SQUARE: COULD I MAKE ANYONE

Am7 D7 / CHG.

CARE? I COMBED MY HAIR AND

G

BRUSHED MY HAT. I EV-EN WASHED MY

G G#° D7/A D7 Am7/6 D7 D7/F# D7

DOG AND CAT. TO-NIGHT'S MY NIGHT WITH BA-BY. THE ON-IONS THAT I

D7/F# D7

LIKE SO MUCH, FOR WEEKS I HAVE-N'T DARED TO TOUCH. TO-NIGHT'S MY NIGHT WITH

G G6 G7 C

BA-BY. I CALL SWEETIE "BA-BY" AND HERE'S THE REA-SON WHY:

A7/E A7 F# D7 G

EV-RY TIME WE CUD-DLE IT WORKS LIJST LIKE A LIL-LA-BY. I HID THE PAR-SON

G G Dm6/E E7 A7 D7

IN THE HALL, SO HE'LL BE THERE IF I SHOULD CALL. TO-NIGHT'S MY NIGHT WITH BA-

G

| | | |
|--|---|---|
| JACK STILLMAN'S ORIOLES (ERNIE HARE, VOCAL) PATHE ACTUELLE 36443 IN 1926. | IRVING KAUFMAN ORCH. BANNER #1756 (1926) | FRED ELIZALDE'S CINDERELLA RING ORCH. HOLLYWOOD #1014 IN 1926. |
|--|---|---|

-BY.

3629

THINK OF ME

MODERATO

(1917)

WORDS & MUSIC: FRANK ELLING
ED HOFFMAN & MAX FRIEDMAN

Gm D7 Gm D7

I FEEL MIGHTY BLUE, IT'S BECAUSE OF YOU. I OFTEN WONDER IF YOU FEEL THE

Gm D7 Eb G7 Cm Bb Cm Ab7 G7

SAME WAY TOO. YOU HAUNT ME IN MY DREAMS AT NIGHT, YOU FILL MY THOUGHTS BY DAY. YOUR

Cm Gm Eb7 D7 D7 CHO. Cm Eb7 D7 D7

SOUL SEEMS PART OF ME, THAT'S WHY I PRAY: THINK OF ME — WHEN THE TWILIGHT IS DREAM-Y.

D7 F#° D7 D7 Gm F° G7/B

— THINK OF ME — AT THE BREAK OF DAWN. — THINK OF ME —

G7/A D/A G7 C7 C° Gm Bb Gm Eb7-5 D7

— WHEN BIRDS GO NESTING. — THINK OF ME WHEN THE STARS ARE GONE. —

D7 D7 D7 Gm Eb7 D7 D7

— THINK OF ME — JUST AS LONG AS THE O-CEAN

D7 D7 D7 Eb Eb° Eb D Gm Cm6 D D° D A Bb°

— CASTS ITS WAVES UP-ON THE GOLDEN SHORE. — THINK OF

G7/B G7/B Dm/A G7 G7/B Cm Cm Eb° Eb° F7

ME — THROUGH ALL E-TER-NI-TY. THINK OF ME FOR —

Cm7 F7 Bb Gb7 Bb

— EV-ER — MORE. —

FORGETFUL BLUES

3630

(1923)

WORDS & MUSIC: FRED ROSE,
FRED HAMM & HENRY WINSTON

MED. SLOW

DID YOU EV-ER WAN-DER A-STRAY AN-Y DIS-TANCE A-WAY FROM YOUR HOME
 MY OLD MAM-MY AND DAD, EV-RY FRIEND THAT I HAD SAID I'D RE-

TOWN? UJST WHEN ALL YOUR PALS BEGGED YOU TO STAY, YOU WOULDN'T HEED
 -GRET. BUT NOW YOU CAN BET I'M FEELING SAD:

A WORD THEY'D SAY. ONE KIND OF BLUES

HAS PUT ME BAD: FORGETFUL BLUES UJST KEEP ME GRIEVIN'
 KNOWN WHEN I WAS LEAVIN',

I FOR-GOT MY WAY, AND WENT A-STRAY. I SHOULD HAVE
 I COULD NEV-ER LOSE FOR GETFUL BLUES. FINE

INTERLUDE

DAY-TIME, NIGHT-TIME WILL ALWAYS FIND ME FEELIN'
 SIGH-IN; CRY-IN; FOR-GETTIN' EV --- 'RY UOY I

BLUE. FORGETFUL
 KNEW.

ORIGINAL MEMPHIS FIVE

PHIL NAPOLEON (TPT) - FRANK
 SIGNORELLI (PNO) - CHARLIE PANELLI
 (ARB). ON PATHE-ACUELLE
 NO. 036089 IN 1924.

BENSON ORCHESTRA

DON BESTOR (PNO) - FRANKIE
 TRUMBauer (C MELODY SAX).
 ON VICTOR 19235 IN 1923.

3631

MY LITTLE GIRL

WORDS BY SAM LEWIS & WILL DILLON - MUSIC BY AL. VON TILZER
(1915)

(2-BEAT)

I WRITE THESE LINES TO TELL YOU THAT I'M SOR-RY I LEFT HOME, BE-
 'CAUSE I'M ALL A-LONE. WHY DID YOU LET ME ROAM? SOMEONE PUT THE JINX ON ME, I'M
 UP A-GAINST IT STRONG. I'M OUT OF WORK, AND SO I WROTE A SONG. THE
 FIRST VERSE, DEAR, IS VERY SWEET, BE-CAUSE IT SPEAKS OF YOU. I'M SENDING YOU THE
 CHO-RUS, READ IT THROUGH. MY LITTLE GIRL, YOU KNOW I LOVE YOU,
 AND I LONG FOR YOU EACH DAY. MY LITTE GIRL,
 I'M DREAMING OF YOU THOUGH YOU'RE MA-NY MILES A-WAY.
 I SEE THE LANE DOWN IN THE WILD-WOOD, WHERE YOU PROM-ISED
 TO BE TRUE. MY LITTLE GIRL, I KNOW YOU'RE WAIT-ING.

Chords: Bb, Dm, Db, Cm, Cm7, F7, Cm, Cm7, F7, Bb, Bbm, D, Db, F/C, F#o, C7/G, C7, F, F7, Bb, Gm, C7, Gm7, C7, F7, CHO., Bb, Bb, Db, F7/C, F7, Cm7, F7, Cm7, F7, Cm7, F7/C, A7, Bb, Gm7, G°, Bb, Bb7, Bb7, Eb, G7, Cm, G7+, G7, C7.

MY LITTLE GIRL - CONT.

3632

C7 F7 Bb

AND I'M COM-ING BACK TO YOU...

RECORDED BY SPUD MURPHY ORCHESTRA
 NATE KAZEBIER (TP) - AL SHERMAN (TRB)
 ON DECCA 1853 IN 1938.

THE SPOONEY FIVE
 ON COLUMBIA 15234-D
 (IN 1927)

IT TOOK A MILLION YEARS

LARRY CLINTON and BILLY WOLFE
 (1938)

BALLAD

Fm7 Bb7 Eb Fm7 Bb7 Eb

THERE'S NOTHING NEW IN THE WORLD, NOR IN THE SKY A-BOVE. WE CAN

Fm7 Bb7 Eb Bb C7 Cm7 F7 Fm7 Bb7 G+

TRACE EACH THING TO E-TER-NI-TY, EV-EN AS OLD AS OUR LOVE. IT TOOK A

CHG. Fm7 Gm F#m A Eb C7 1 2 Fm7

MILLION YEARS TO BUILD THIS WORLD, WITH ALL THAT IT CONTAINS. BUT AFTER ALL THESE YEARS, OUR
 MILLION YEARS TO PAINT THE SKY, WITH EACH AND EVERY STAR, SO WE COULD SIT AND WATCH THEM
 CHANGE ITS COURSE, THE SUN MAY DIM, BUT DARLING HAVE NO FEARS BECAUSE I'D WAIT AN-OTH-ER

1. Fm7 Bb7 Eb Eb° Bb7/F Bb7 G+ 2. Bb7 Eb° Db° Eb° D7

LOVE RE-MAINS. IT TOOK A FROM A-FAIR.

Gm F# Gm7 C7/E Fm

LOVE NEVER CAN DIE, WHEN YOU AND I MAKE IT OUR OWN. THIS HEAVEN-LY

E+ Fm7/Eb Bb7/D G+

BLISS IS WHAT YOU MISS WHEN YOU ARE A-LONE. THE WORLD MAY

EM7 Bb7 Eb° Db° Eb°

CODA

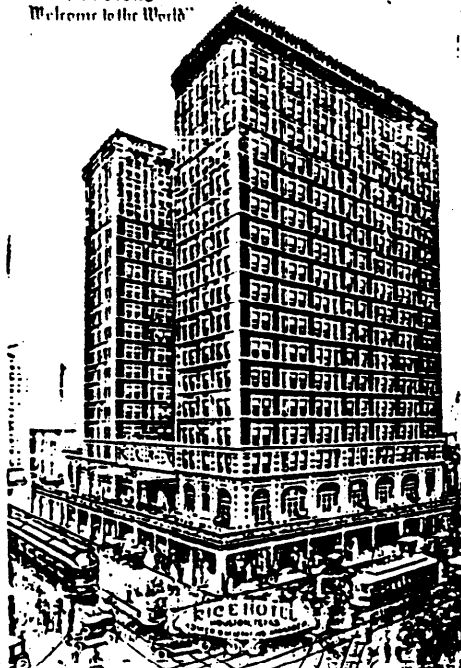
MIL-LION YEARS.

HELEN FORREST with
 ARTIE SHAW ORCH.
 ON BLUEBIRD 10079
 (1938)

BEA WAIN with
 LARRY CLINTON ORCH.
 ON VICTOR 26073
 (1938)

3633

"Houston's
Welcome to the World"



(INSTRUMENTAL)

RICE HOTEL BLUES

1915
HOUSTON, TEXAS

SLOW DRAG

BY JIMMIE MARTEN

Musical notation for the first staff of "Rice Hotel Blues". Chords: A, C.

Musical notation for the second staff of "Rice Hotel Blues". Chords: C7, F, F7, Ab.

Musical notation for the third staff of "Rice Hotel Blues". Chords: C, Am/E, C, Am/E, D7, G7.

Musical notation for the fourth staff of "Rice Hotel Blues". Chords: C, C7, B, C.

Musical notation for the fifth staff of "Rice Hotel Blues". Chords: C, C7, F, Ab, C, Am/E, C, Am/E.

Musical notation for the sixth staff of "Rice Hotel Blues". Chords: D7, G7, C, 1. G7, 2. C, C7/bb.

Musical notation for the seventh staff of "Rice Hotel Blues". Chords: F/A, Fm/Ab, C/G, D7/F#, G7/F, C/E, D7, G7.

Musical notation for the eighth staff of "Rice Hotel Blues". Chords: C, D, C, Em, C, Am, C, Em, C, C7, F.

Musical notation for the ninth staff of "Rice Hotel Blues". Chords: Ab7, C/G, D7, G7, C.

LEAN CLEAN DEAN FROM NEW ORLEANS

CHAS. M. NICE, JR. (1903)

Musical notation for the first staff of "Lean Clean Dean". Chords: A, G, D7, C/G, G.

HE'S A LEAN CLEAN DEAN FROM NEW ORLEANS, YOU OUGHT TO AND BOB-OY

Musical notation for the second staff of "Lean Clean Dean". Chords: A7, D7, G, D7, G, D7, C/G, G, A7.

SEE HIM SHOW HIS STUFF. HE'S A LEAN CLEAN DEAN FROM NEW ORLEANS, AND HE NEVER CAN DO CAN HE DO HIS THING. HE'S A LEAN CLEAN DEAN FROM NEW ORLEANS, AND HE HAS TO HAVE LOTS OF

LEAN CLEAN DEAN - CONT.

3634

ZING, HE'S A LEAN CLEAN DEAN AND HE'S NO FOOL. HE'S NOSE THOSE CATS IN THAT DODD SCHOOL. HE'S A
 - NOUEN. WITH OUT NO FAT. WAVES THAT STICK AND PHONY GO SCAT. HE'S A

LEAN CLEAN DEAN FROM NEW OR-LEANS. YOU OUGHT TO SEE HIM STRUT HIS STUFF. HE'S A THING. HE'S A
 ISO HIS

LEAN CLEAN DEAN FROM NEW ORLEANS, YOU'VE GOT TO KNOW RIGHT FROM THE START. HE'S A LEAN CLEAN DEAN FROM

NEW OR-LEANS. HE'S A DEAN THAT'S FULL OF HEART. HE CAN BE FAIR AND HE CAN BE TOUGH. STAYS RIGHT THERE WHEN

GO-IN' LETS ROUGH. HE CAN STRUT HIS STUFF AND DO HIS THING, 'CAUSE HE'S A LEAN CLEAN DEAN FROM NEW OR-

G G° G°
 -LEANS. —

**THERE AIN'T NO CHERRIES
 ON THE VIRGIN ISLANDS**

TONY PARENTI
 (1980)

THERE AIN'T NO CHERRIES ON THE VIRGIN IS-LANDS. —

1. THEY
2. THERE
3. THERE
4. THEY

CUT DOWN ALL THE VIRGIN CHER-RY TREES. THE FACTS AND FIG-URES
 AIN'T NO CHER-RY BLOSSOMS FOR THE BEES. THERE'S MORE IM-POR-TANT
 AIN'T NO CHERRIES THERE FOR YOU TO SEE. THEY GO TO WORK FROM
 HAVE TO BRING THEM IN FROM O'ER THE SEA. THEY IM-PORT ALL THEIR

WILL RE-VEAL THEY TEACH THEIR CHILDREN "AX" APPERL. THERE AIN'T NO CHERRIES ON THE VIRGIN
 THINGS, THEY SAY, AND CHERRIES JUST GET IN THE WAY.
 SUN TO SUN, BUT WHEN THEIR DAI-LY WORK IS DONE,
 CHERRIES NOW, BUT THEY DON'T SEEM TO LAST, SOMEHOW.

TO REPEAT — LAST
 PARENTI COLLABORATED WITH
 CHIM HANNA FOR ANOTHER TUNE
 CALLED "PICTURE OF LOVE" IN 1986.

IS-LANDS. — THERE —

3635

COCK-A-DOODLE I'M OFF MY NOODLE

MY BABY'S BACK

WORDS & MUSIC: HOWARD JOHNSON, AL SHERMAN and CHAS. TOBIAS (1926)

I WAS BLUE, BROKEN HEARTED. OH SO BLUE WHEN WE PARTED. NEVER THAT MY SRIES WERE GRAY. NOW THEY'RE LIGHTER. AND TO-DAY - THINGS ARE BRIGHTER.

BA-BY'D GO A-WAY. I FEEL JUST LIKE SHOUTING, SHOUTING "HOO-RAY!"

COCK-A-DOO-DLE, I'M OFF MY NOO-DLE. I'M THRU WITH WEARING A FROWN. MY BA-BY'S AND SOON MY ARMS WILL BE 'ROUND "BLACK." I'M ALL THRU DRESSING IN "BLACK."

BACK, MY BA-BY'S BACK. MY BABY'S BACK. I MADE MY MIND UP, MIND UP - WE WERE ALL THRU BE-FORE. BUT NOW I'LL WIND UP, WIND UP - LOVING HER MORE AND MORE.

MY BA-BY'S BACK.

VOCAL BY EVELYN PREER with RED NICHOLS, MIEE MOLE & PETER DE ROSE ON BANNER 1895 in 1926.

THE GEORGIANS COL. 923-D IN 1921.

BRIGHT (♩ = 225)

IGUANA

DANNY RUBIO

LAST YEAR AT MA-NA'S, DOWN IN THE BA-HA-MAS, I STARTED FALL-ING WHEN SHE STARTED CRAWL-ING

I GOT AN IS-LAND CRUSH. BUT MA OB-LECTED, AND SO F- OUT OF THE UN-DER - BRUSH. BUT I'M SO LONELY, SHE WAS THE

LECT-ED TO SEND ME FAR A-WAY FROM THERE NOW. GIRL I EV-ER ON-LY

HAD. OH HOW I WAN-HA SEE MY IG-UAN-A, OH I'M SO "LONE-A" 'BOUT MY IG-UAN-A,

3636

1. Cm7 F7 Bb 1 1 1 F7 2. Cm7 F7

DOWN ON THAT TRO-PIC ISLE. MY LIFE IS NOT WORTH-

Bb 1 1 1 Bb7 Eb7 Bb

-WHILE. I THINK BACK TO OUR LA- GON,

Eb7 Bb Bb7 Eb7 Bb

WHERE FUTURE DAYS WERE PLANNED. DEEP IN MY HEART, I KNOW, REAL

G7 C7 F F7 Bb

SOON SHE'LL BE BACK IN MY HANDS. I'D GIVE A MILLION

Bb F/C F7 D7 Eb7

FOR THAT REP-TIL-IAN. GOD-DESS, FOR FAIR EX-CHANGE. MY IG-

Eb° Bb/F Eb° C7 Cm7 F7 Bb

-UAN-A, SLEEP'TIL MA-NA-NA. THEN WE WILL HAVE OUR DAY!

IT SHOULDN'T HAPPEN TO A DREAM

MUSIC BY DUKE ELLINGTON & JOHNNY HODGES — LYRIC BY DON GEORGE (1946)

SLOWLY

F6 Am7-5 D7 G7 Fm6 E°

MILLIONS OF STARS PLAYING TAG IN THE SKIES, SOFT LITTLE DREAMS HOLDING HANDS IN YOUR EYES. LIGHT-FINGERED CLOUDS TUCK THE MOON IN TO BED. I FEEL YOUR LIPS STAND MY HEART ON ITS HEAD. HERE COMES THE NIGHT CUTTING CAPERS A-GAIN. ONE TENDER WHILE YOU'LL BE WITH ME A-GAIN. THE

F6 Am7 D7 Cm7 D7+ C7 F E° 2. F/Gm7 F/G

SO MUCH AT STAKE AND THEN I WAKE UP, IT SHOULDN'T HAPPEN TO A DREAM. DREAM. THE THEN COMES THE ACHE; A-GAIN I, WAKE UP. BUBBLE WILL BREAK; A-GAIN I'LL WAKE UP.

Cm7 F7 Cm7 F7 Bb

FLOWERS GET HAPPY AND DANCE IN THE LAKE. THE DARKNESS NO LONGER IS DEEP. A

Dm7 G7 Dm7 G7 Gm7

CLOUDBURST OF MOONBEAMS IS FALLING LIKE RAIN, EACH TIME YOU WALK IN MY

C7 D.C. ad

SLEEP.

CODA Gm7 D7+ C7 F

SHOULDN'T HAPPEN TO A DREAM.

3637

(INSTRUMENTAL)

ORIENTAL RAG

A

LOPLIN'S HISTORIC "MAPLE LEAF RAG" PRECEDES THIS PIECE BY TWO YEARS. BUT THIS IS, INDEED, ONE OF THE EARLIEST.

PEARL OF THE HAREM

HARRY P. GUY (1901)

LIGHT FOUR BEAT

Chords: G#° Am G#°/A Am Am7 D7 Am7

Chords: G E7/G# Am A7/E D7 G Am D7

Chords: G#° D7 G A7/G D7 G

2. G#° D7 G A7/G D7 G

4 BEAT RHY.

Chords: G#° Am 1. A7/E Eb° D7 2. D7 G#° Am D.C.

Chords: G#° Am D7 G#° Am Dm Am A7

CODA

TRIO (2 BEAT) F#m/c C

Chords: D7 G7 F/c G7 F#m/c G7 2. Dm D7 G7 C# G7

Chords: C D marc. D7/c G7/c C G#°

4 BEAT RHY. (HEAVY)

Chords: Dm 1. D7/A Ab° G7 2. G7 C# G7

TANGLEWEED 'ROUND MY HEART

WORDS & MUSIC BY ROY KELLEY & FORREST WYATT (1933)

MED. SLOW (COUNTRY)

Chords: Am Em Am A7 D7 G7 Am D7 G7

I THO'T MY LIFE WITH YOU A DREAM COME TRUE. YOU DIDN'T CARE, BUT I NEVER KNEW, AND FATE IS KIND, PER-HAPS I'LL FIND SOMEONE WHO KNOWS THAT LOVE ISN'T BLIND. WHO'LL YOU SEEK BLISS MAY YOU FIND THIS: A GHOST OF ME ON EACH LIP YOU KISS. JC

NOW IT'S TOO LATE, THERES NO ROOM FOR HATE WITH THIS TANGLEWEED 'ROUND MY HEART. SOMEDAY IF TEACH ME TO CARE, AND HELP ME TO TEAR THIS FIND WITH-OUT LOVE, THE TRUE MEANING OF THIS

TANGLEWEED - CONT.

3638

2. C Fm6 C A7+ Dm Dm F Bb7 Dm A Dm Dm Fm

-TANGLEWEED FROM MY HEART. WHY SHOULD WE GO A-LONG HAND IN HAND? HOW CAN I ASK YOU TO

Em7-5 Gm6 A7 D7 G Am7

UN-DER-STAND, WHEN MY LOVE IS YOUR LOVE, BUT YOURS IS FOR SOMEBODY ELSE.

G7 / G+ CODA C Fm6 C6

SWEETHEART, IF TANGLE-WEED 'ROUND MY HEART.

THE DEWITT RIVER ROAD FRUIT STAND BLUES

MED. SLOW BLUES (1923) WORDS & MUSIC BY CHARLES NICE, JR.

1. C C7 F7

1. GOT THE DE-WITT RIVER ROAD FRUIT STAND BLUES. GOT THE DE-WITT

F7 C G7

RIVER ROAD FRUIT STAND BLUES. WALKIN' ON THE LEVEE WHILE MY STEPS ARE BEGIN' HEAVY, GOT THE

C 2. C

BLUES. UER-E - MI - AH MARGUER - ITE GOT THE FRUIT THAT CAN'T BE

C7 F7 C

BEAT. UER-E - MI - AH MARGUER - ITE GOT THE FRUIT THAT CAN'T BE BEAT. IF YOU

G7 C

WANT THE FRUIT THAT'S JUICY, YOU CAN GO TO SEE MISS LUCY. AIN'T SHE SWEET? WHEN THE

3. C C7 F7

HORSES ARE OUT RUNNING ON THE TRACK. WHEN THE HORSES ARE OUT

C G7 C

RUNNING ON THE TRACK, LERRY HAS TO CALL HIS BOOKIE WHILE HE SPIES A LITTLE COOKIE WALKIN' SLACK.

4. If you ever go to, go to New Orleans,
If you ever go to, go to New Orleans,
Take a walk along the river, find the fruit you
could deliver
To your queen.
5. Got the Dewitt River Road fruit stand blues,
Got the Dewitt River Road fruit stand blues;
To ease your heavy load, sing the Dewitt River Road
Fruit Stand Blues.

3639



SHE'S A GORGEOUS THING !!

WORDS BY DENNY DAVIS (1930) MUSIC BY FRED COOTS

BRIGHT C/E G7/9 C G7 C/E G7/9

OH BY GEE, BY GOSH, BY GUM, I'M HEAD AND HEELS IN
CAN'T WAIT FOR THE DAY TO COME, THE DAY I'M DREAMING

C/E G7/9 C G7/9 Dm Dm7 G7

LOVE. I'M SO HAPPY I COULD SING. SHE'S A GORGEOUS LITTLE THING.
OF. I'M IN

C G7/9 C / C/E Eb7 G7 F#7 E7 Am7 D7

HEAVEN WHEN SHE'S NEAR. THIS WILL GIVE YOU SOME 1-DE-

CHO. G7 C C/E F Dm7 F Fm G7 G9

- A: WHEN SHE'S OUT WALK-IN, BIRDS BE-GIN TO SING. THERE AIN'T NO USE IN
SHE'S GOT A DIM-PL, SHE'S GOT EV-RY-THING. SHE'S GOT ME NEARLY
I'M ALL EX-CI-TED, BOUGHT A GORGEOUS RING. COME ON, YOU'RE ALL IN-

G7 C G7/9 C7 G7/9 C/E

TALK-IN, SHE'S A GOR-GEUS THING. THING. SHE'S GOT BLUE EYES, AS BLUE AS
SIM-PL, VI-TED,

F D7 A7 D7 Am7 D7 Am7 D7 A7 D7 F# G7

SKIES UP A-BOVE. SHE'S GOT RED LIPS: THEY'RE ALWAYS READ-Y FOR LOVE.

CODA G7 C

DOC DAUGHERTY ORCH. INTRODUCED AND
(VOCAL BY FRANK LUTHER) FEATURED BY
VICTOR 23040 IN 1931. LITTLE JACK LITTLE

INDIANA AVE. BLUES

CHRIS SMITH & HENRY TROY (CHICAGO: 1924) A SPARK OF LOVE HAS FLOWN FROM A LITTLE HOME IN

F Bbm7 F Ab° Gm7 C7 Ab° Gm7 C7 Eb°

OLD CHI-CA-GO TOWN. MISS LINDY LOU IS BLUE ON IN-DI-AN-A AV-E-NUE, SINCE HER

G7/9 G7 C7 Bbm C7 / F/C Db7 C7 / F/C Db7 C7 /

SWEETIE'S TURNED HER DOWN. BUT ON THE STREET TO-DAY, HE CHANCED TO PASS HER WAY. SHE

F7 Gm7/bb Dm7-9 C G7 C F# A7 A7 D7 G7

AL-MOST LOST HER HEAD. WHEN SHE HEAVED A SIGH AS HE CAME STRUTTIN' BY, SHE TOOK HIM BY THE COAT, AND

INDIANA AVE. BLUES - CONT.

3640

C C° C7 / **CHO.** A7 Dm Bb/D Dm7 G7

SAID: PA-PA, PA-PA, TREAT MA-MA RIGHT. TELL ME WHERE YOU PARK'D YER LITTLE

Dm7 G7 C7 Bbm/Bb C7 F E° Dm7 G7 C F/C C Ab7

SELF LAST NIGHT. NOW I AIN'T STARTIN' NOTHIN', DADDY. MAMA AIN'T SORE. BUT I CAN'T LET YOU PARK IN THAT GAR-

C/G G7 C7 A7 D7 D7-s G7 Dm7 G7

-AGE AN-Y MORE. I'LL HOLLER FIRE! MURDER! POLICEMAN TOO, SWEET MAN, IF YOU RE-FUSE. 'CAUSE

E7/G# A7 D7 Gm G° G7 C7 F

LIN-DY, LIN-DY, YES YER MAMA LIN-DY'S GOT THE IN-DI-A-NA AV-E-NUE BLUES.

(A DRY LAMENT)

HOW ARE YOU GOIN' TO WET YOUR WHISTLE?

FRANCIS BYRNE, FRANK McINTYRE & PERCY WENRICH (1919)

MOD Eb Eb Eb° Bb7/F Bb7 Eb

EV-'RY-BO-DY SEEMSTO TALK OF PRO-HI-BI-TION, AND WHAT THEY'LL DRINK WHEN EV-'RYTHING IS DRY.

Eb Eb Eb/G Ebm/Gb Bb/F F7 Bb Ebm Bb° Bb7/Ab

HOW YA GONNA GET A-ROUND THIS NEW CON-DI-TION AND KEEP A HAPPY TWINKLE IN YOUR EYE? IT'S

C7/G F7 Bb F7/A F7 Bb7 / 1 2

VE-RY EA-SY NOW TO GET A DRINK. BUT, TELL ME, DID YOU EV-ER STOP AND THINK:

CHO. Eb Eb° Eb Abm/Cb Eb/Bb C7 F7 Bb7 Eb Eb° Bb7/F Bb7

HOW ARE YOU GOIN' TO WET YOUR WHIS-TLE, WHEN THE WHOLE DARN WORLD GOES DRY?

Eb Eb° Eb Gb7 Bb/F F7 Bb Bb7 Fm7 Bb7

WHAT ARE YOU GONNA DO IN THE MORN-ING, WHEN YOU NEED A NIP TO OPEN UP YOUR EYE? NOW,

Eb Eb° Bb7/F / Bb7 G7/B Cm Eb7/Bb Ab D7 G G° Bb7/F Bb7

WHAT OF THE WEDDING AND THE CHRISTENING, OR THE WAKE WHEN YOUR DEAR FRIENDS DIE? OH!

Eb Eb° Eb Eb/Bb F7 Bb7 Eb

HOW ARE YOU GOIN' TO WET YOUR WHIS-TLE, WHEN THE WHOLE DARN WORLD GOES DRY?

3641

HEARTBROKEN BLUES

Words by **Henry Johnson** (1921) Music by **Jefferson**



MED. SLOW

F D^b7 G^m7 F
 LEFT FLAT, AND BUSTED AT THAT. AND

D^b7 C⁷+ C⁷ F F⁷
 NOBODY 'ROUND TO LOVE. HOW'D YOU LIKE TO BE IN MY SHOES?

B^b B^b° B^b B^b° B^b G⁷
 IT'S NO WONDER I'VE GOT THE BLUES. I SIT A-ROUND AND

C/E E^b° G⁷/D G⁷ C⁷
 SIGH ALL DAY LONG, 'CAUSE EV'RY-THING IS WRONG.

CHO. F F^{sus} F F C⁷ F
 HEART BRO-KEN BLUES, I'VE GOT THOSE HEART BRO-KEN BLUES.:

D^b7 C⁷+ C⁷ F G⁷ C⁷ D^b D^b7 G^m7
 WEARY BLUES I CAN'T RE-FUSE. I USED TO BE SO HAPPY AND GAY, UN-TIL MY SWEETIE WENT A-

F F/A G^m F F/A G^m F F⁷ B^b B^b° B^b A⁷ D^m A⁷ E⁷
 -WAY. HE LEFT ME FLAT, AND I DON'T KNOW WHERE HE'S AT. I NEVER THO'T MY MAN I WOULD LOSE. TO

F⁷ B^b B^b° B^b D^b
 LOVE AND BE LOVED HAS BEEN MY ONE AM-BI-TION. AND NOW HE'S GONE AND LEFT ME IN THIS CON-DITION.

F/C C⁷ F E^b7 D⁷ D⁷+ D⁷ D^b7 C⁷+ C⁷ F
 CUPID PLEASE SEND SOME-BO-DY TO MEND MY HEART-BRO-KEN, HEART-BRO-KEN BLUES.

(EASY TWO-BEAT)

PICTURE OF LOVE F C⁷+ F C⁷+
 TONY PARENTI & JIM HANNA (1985) THERE IS JUST A CHANCE THAT MY BIG RO-MANCE

F D⁷ F⁷ G^m7 C⁷+ F D⁷ G^m D⁷
 IS A DREAM, AND YET IT SEEMS SO REAL. WHAT I HAVE TO KNOW,

G^m D⁷ G^m7 C⁷ C° C⁷ / /
 NOW BE-FORE YOU GO: PLEASE TELL ME JUST EX-ACT-LY HOW YOU FEEL. NOW

PICTURE OF LOVE - CONT.

3642

CHQ.

F Dm C7/G C7 Gm7 C7 Gm7 C7+

CAN YOU PICTURE YOU AND ME AS SWEET - HEARTS? CAN YOU PICTURE US SO MUCH IN

Emaj7 Gm7 Am7 D7 D7+ D7 D7+ G7

LOVE? _____ CLOSE YOUR EYES AND VISUALIZE YOUR SWEET- HEART.

Dm7 G7 Dm Db7-5 C7 / Gm7 D# C7/E C7 F7/A F7 Cm7 F7

WOULD I BE THE ONE YOU'RE THINKING OF? _____ WHILE YOU ARE

Bb7 Bb7+ D7 D7+ G7 C° C7 / Gm7 C7 F

SIGH - ING, MY HEART IS CRYING FOR YOU. _____ CAN YOU PICTURE

F F/A D7 Gm7 C7 F (Db) F

US AS REALLY SWEET-HEARTS? THEN YOU WILL HAVE A PICTURE OF LOVE. _____

SANDY

RICK FAY (1969)

(J=120) "SWING FOUR" (NOT FAST)

G A7 D7

SAN-DY, SHE'S LIKE PEPPERMINT CAN-DY: SWEET AS

D7+ G Em7 Am7 D7 G A7

CAN BE. OH MY, HOW THE HOURS JUST FLY BY,

D7 D7+ G G7 C

WHEN SHE'S WITH ME. SOME DAY, WHEN

Bm7 Bm7 Bm7 G Em7 Am7 Bm7 C D7

SAN-DY IS MINE, WE'LL SHARE. A LOVE-LY LIFE-TIME.

G A7

DAN-DY, EVERY THING'LL BE DAN-DY FOR

D7 G

SAN-DY AND ME.

RICK FAY HAS PENNED SEVERAL WORKS FOR THIS COLLECTION. HE PLAYS THE KEYS AND MANDOLIN IN DEMAND AT FESTIVALS. (AS OF THIS 1995 ENTRY)

3643



HOTSY TOSY TOWN

BERT KALMAR, HARRY RUBY and M.K. JEROME (1923)

$C\sharp^{\circ}$ $G7/D$ $G7$ C/E $E\flat^{\circ}$
 I RE-TURNED THE OTHER DAY FROM A
 $E7/b$ $G7$ C $C\sharp^{\circ}$ $E7/b$ $G7$
 TRIP ON A SHIP. SAILED A-WAY ON UAZIBO BAY,
 C E $B7/D\sharp$ $B7$ E / / μ
 TO A SPOT THAT WAS "HOT": IT'S A

F $F\sharp^{\circ}$ C/G C/E $E\flat^{\circ}$ Dm $G7$ C / C Cm $E\flat$ G/b $D7$
 TOWN DOWN ON A SOUTH SEA ISLE, THAT'S FANNED BY EV'RY BREEZE... IT'S GREAT, BE-CAUSE THEY

G $F\flat$ $E7$ Am $D7$ G E° $G7$ / C CHD $Am7$
 HAVE NO LAWS. YOU CAN DO JUST AS YOU PLEASE. I TELL YOU WHAT'SY, IT'S HOTSY TOSY IN

$D7$ $G7$ C / / Am $B\flat^{\circ}$
 HOT-SY TOT-SY TOWN. THERE IS NOT A PLACE THAT'S HOTTER, WHEN THE SUN GOES DOWN.

$E7/b$ $E7$ Am $F7/C$ $E7/b$ $E7$ Am $Am7$ $D7$
 THEY GATHER IN THE MOON-LIGHT, YOU OUGHT-A-SEE THEM DANCE. YOU SHOULD SEE THE

$D7$ / / $D7/A$ $Ab7-5$ $G7$ C $Am7$
 TROT THEY'VE GOT: 'TWOULD MAKE AN ES-QUI-MO GET HOT. WHEN THEY START PLAYING, YOU START SWAYING

$D7$ $G7$ $Dm7$ $G7$ / $Dm7$ $F\flat$
 TO THAT LAZ-ZY JAZZ. THEY HAVE BLUES DOWN THERE LIKE NO ONE HAS.

$E7$ / / $B7$ $E7$ $A7$ / / $A7$ $D7$
 EACH HOT-TEN-TOT HAS GOT A LOT TO MAKE 'EM HAPPY: THEY NEVER WEAR A FROWN.

$D7$ $G7$ C $Am7$ $D7$ $G7$ C
 I TELL YOU WHAT'SY! IT'S HOTSY TOSY IN HOT-SY TOT-SY TOWN.

3644

WHO-OO? YOU-OO! THAT'S WHO!

(words)
JACK YELLEN
MILTON AGER
(music)



(1927)

$E\flat/G$ $B\flat^7/F$ $B\flat^7$ $C\flat/E\flat$ $B\flat^m/D\flat$
 EV-'RY-WHERE NOW - A - DAYS THEY'VE
 I'VE GOT SOME QUESTION'S TOO. I'D

$F\flat/C$ $C^7/B\flat$ $F\flat/Ab$ C^7/G $F\flat - F\flat^7$ $F\flat^7$ $E\flat^m$
 GOT THE QUESTION ASKING CRIZE. DAD SAYS TO
 LIKE TO ASK YOU JUST A FEW.

$E\flat^o$ $B\flat^7/F$ $C\flat/G$ $B\flat^7/Ab$ $A\flat^o$ $E\flat/B\flat$
 MOTH-ER: "ASK ME AN - OTH - ER"

F^7 $B\flat^7$ G^7/B C^7 F^7 $B\flat^o$ $B\flat^7$
 I KNOW THE ANS-WER. SO DO YOU.

$E\flat$ $E\flat^o$ $E\flat$ $E\flat$ $E\flat^o$ $B\flat^7/F$ $B\flat^o$ $B\flat^o$ $B\flat^7$ $E\flat^7$
 WHO'S GOT THE CUT-EST EYES? WHO'S GOT WHAT SAT-IS-FIES? WHOO-OO?

$A\flat^7$ $E\flat$ G^7 $D\flat^o$ F^7 F^7 $B\flat^7$
 YOU-OO! THAT'S WHO-OO! WHO WOULD I LOVE TO GET?

$E\flat$ C^7 F^7 $B\flat^7$
 WHO IS SO HARD TO GET? WHOO-OO? YOU-OO! THAT'S WHO-OO!

$B\flat^7$ $E\flat^m$ $B\flat^o$ $B\flat^o$ $B\flat^7$ $E\flat^7$ Ab $E\flat^7$ $A\flat$ $E\flat$
 WHO'S POS-I-TIVE-LY UUST AS SWEET AS CAN BE?

C^7 F^7 $F\flat^m$ $F\flat^m$ $B\flat^7$
 WHO'S AB-SO-LUTE-LY MADE TO OR-DER FOR ME? GEE!

$E\flat$ $E\flat^o$ $E\flat^o$ $E\flat$ $E\flat^o$ $B\flat^7/F$ $B\flat^o$ $B\flat^o$ $B\flat^7$
 WHO HAVE I GOT TO WIN? WHO SIM-PLY MUST GIVE IN?

$E\flat^7$ $A\flat^7$ F^7 $B\flat^7$ $E\flat$ $E\flat^o$ $F\flat^7$ $E\flat$ $E\flat$
 WHOO? YOU-OO! THAT'S WHO!

AGER, YELLEN & BORNSTEIN INC.
 MUSIC PUBLISHERS
 745-7TH AVE. NEW YORK

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SHE LOOKS LIKE HELEN BROWN



BILLY ROSE and FRED FISHER (1927)

"DIXIE"
 Eb Cm Fm
 NIC-O-DE-MUS HEZ-E-KI-AH BROWN—
 TO THE SHERIFF HE WENT RIGHT A-WAY—

Bb7 Bb7 Eb 1. Eb/G Gb0
 LOOK AN-OTH-ER LOAD OF HAY TO TOWN. THERE HE MET A
 SAID "YOUVE GOTTA FIND THAT GAL TO-DAY!"

Fm7 Bb7 Fm7 Bb7 Eb/G Eb0 Bb7 Bb7
 JANE, WHO TOOK HIS WATCH AND CHAIN.

2. Eb C7/E Fm Bb7 Bb0 Bb7
 WHEN THEY ASKED HIM HOW SHE LOOKED, THEY ALL HEARD HIM

CHO. Eb7 Ab Ab/c B0 Eb7/Bb Eb7 1. Eb7/Bb Eb7
 SAY: OH! SHE LOOKS LIKE HELEN BROWN.—OH! SHE LOOKS LIKE HELEN BROWN.
 LOOKS LIKE HELEN BROWN.—SHE'S THE HOT-TEST GAL IN

Bbm7 Eb7 Ab Ab0 Ab Ab 2. Eb7
 WHEN THAT BA-BY STARTS TO STRUT, EV-'RY-BO-DY LOVES HER, BUT SHE TOWN. SHE

Bbm7 Eb7 Ab Eb7 Ab 1 1 2
 KNOCKS 'EM DEAD DRESSED UP IN RED,— BUT SHE LOOKS LIKE HEL-EN BROWN!

"HELEN BROWN" RECORDED BY ROSS GORMAN DECH. with ARTHUR FIELDS vocal. HARMONY 377-H in 1927

BALLAD G
WHERE THE RED ROSES GROW
 WORDS BY WM. CLEROME—MUSIC BY JEAN SCHWARTZ (1913) COME ON LITTLE GIRLIE, WEAR YOUR

D7/A D7 D7/A D7 G D7 G Em D/A G#0
 WEDDING BOWN. COME TO TOWN, COME TO TOWN. WED-DING BELLS ARE RINGING, IVE SETTLED SET-TLE DOWN. YES,

A7 D7 / / / G D7/A D7 D7/A D7 C#3
 SET-TLE DOWN FOR LIFE.— TELL ME LITTLE CHAPPIE HAVE YOU BOUGHT THE RING, BOUGHT THE RING FOR

3647

FIRE!

An "ALARMING" NOVELTY FOX-TROT (1926)
Arr. by FRANK SKINNER
Words and Music by BYRON GAY & RICHARD A. WHITING



IN TWO

A Ab $Eb7$ Ab $Eb7$

I'M BURNING UP! I'M BURNING UP! FIRE! FIRE! FIRE! FIRE!

$Eb7$ Ab $Eb7$ Ab $Eb7$

FIRE! FIRE! JUST LEARNED THE TRUTH OF FLAMING YOUTH. FIRE! FIRE! FIRE! FIRE!
OH WHAT A KISS! ON JOY AND BLISS!

$Eb7$ Ab $Ab7$ Db Ab $Eb7$

TURN THE HOSE ON ME! OUT IN THE PARK, JUST AFTER DARK, SHE LEARNED A-
WHY SPEAK OF LOVE? PAR-DON MY GLOVE. AN OLD AS-

$Bb7$ D $Db7$ Fm C $Bb7$ $Eb7$ Ab

AINST MY SHOULDER. MY POOR HEART BE-GAN TO SMOLDER. I'M ALL A-FLAME, AND SHE'S TO
BEST OFS CUR-TAIN MAY GET HOT, BUT SAFE-TY'S CERTAIN. EX-TING-UISH-ER! EX-TING-UISH

Ab $Eb7$ Ab $C7$ **B** Fm

BLAME. ME? FIRE! FIRE! FIRE! FIRE! TURN THE HOSE ON ME! EV-'RY ONE'S DE-
IS TO PLAY WITH

$C7$ $C7$ $C7$ $C7$ Ab $Eb7$ Ab $C7/G$

SIRE NOW THAT YOU IN-QUIRE, I HAVE
FIRE.

Fm $E7-5$ $Eb7$ $Eb7$

PLAYED WITH FIREMAN SAVE MY UK-E, UK-E, UK-E, UK-E, UK-E-LE LE.

CODA Ab

ME!

THE WASHBOARD RHYTHM KINGS, with
VOCAL BY DAVE PAGE ON VICTOR 23375 IN 1932.

THE CHIPPEROO SONG F/A E/G Cm/G $D/F\#$ $D7$

LOE DARENSBOURG (1964)

I WAS A SAD, SAD, SAD LITTLE

$D7$ $D7$ $G7/b$ $G7$ C $C6$ C $C7$

CHIP-PER-DOO, AN' I CRIED, CRIED ALL THE TIME. THEN I FOUND ME A CUTE LITTLE CHIP-PER-DOO, AN'

THE CHIPPEROO SONG - CONT.

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F F° Ab° C/G / Am7 / D7 D7+ D7+ D7
 CHIPPERED 'TIL I MADE HER MINE. I AIN'T BEEN SO MELLO SINCE I LEARN'D TO FLY, 'CAUSE

G7 G#° F/A F Gm7 Am7 D7+ D7
 ALL THE LITTLE CHIPPERS USED TO PASS ME BY. NOW I'M A HAR-PI, HAPPY LITTLE CHIP-PER-OO, AN' I

G7 C7 F
 CHIPPER, CHIPPER ALL THE TIME.

DIXIE FLYER MARCH
 WARREN DOYLE SMITH (1957)

marc. Bb Eb Bb Cm F7 Bb

Eb Bb 1. F7 C7 C7/G Eb°

F7 Bb 2. Bb Gm7 G#° C7 F7 Gb7 F7

F/A F A° F#° C7/G C7

F F7 Gb7 F7 **CHO.** Bb Cm C#° Bb G7 Ab7 G7

C7 Dm7 E° C7 C7 D7 C7 F7 F° F7 Cm7 F7 C7+ F7

F7 Bb C7 F7 Gb7 F7 **D.S. al**

CODA C7 Gm D7 Gm Gm Db° E°

Bb/F F7 Bb

WARREN SMITH WAS AN
 EXCELLENT DIXIELAND
 TROMBONIST.
 (BOB CROSBY, PETE DAILY, etc.)

3649

A RED HOT FOX-TROT

HOT DAWG!

HANNIBAL MAGUIRE (1923)

INST. VERSE

G D7+ G G#° D7/A D7+ G G#°

D/A G#° D/A A° A7 D D° D7 D7+ CHO. Bm F# / Em7

HOT DAWG! YOU'LL SHAKE YOUR POODLES

A7 / / / / D7 / / / A7 D7 G D7+

ALL A-ROUND THE HALL. HOT DAWG! YOU TELL HIM, TOOTLES: HONEY THAT AIN'T

G / / D7+ G Gm6 D/A G#°

ALL. AND WHEN YOU HEAR THE WEARY BLUES, YOU BETTER WATCH YOUR P'S AND Q'S.

D/A G#° D/A G#° A7 Gm6/Ep D7 D7+ G / Bm F# / Em7

EE-NIE, MEENIE, MINEE, MO: YOU'LL BE TRAMPIN' ON MY TOE. RED HOT! WE'LL BE CAKEWALKIN'

A7 / / / / D7 Em6 D7 B / B# C B / D# / B7 /

STRAVIN' DOWN THE LINE. WE'LL TROT! NO USE IN TALKIN', HOW WE'RE GONNA SHINE.

E7 % % F# E7 A7 D/A A7

RABTIME STEPPERS CAYENNE PEPPERS WHAT A WON'DROUS SIGHT. SHOULDER SHAKERS,

A7 D/A A7 D D+ G / Bm F# / Em7 A7

JAZZTIME FAKERS: WE'LL BE THERE TO-NIGHT. SOME CLASS! WHEN THEY START PRANCIN', HOPPIN' LIKE A

G#° / / Eb7 Db G/D / Em6 G# / G/D G7/F# E Eb7 G/D G#° D/A D7 G

FROG, YOU'LL GET ALL SET, AND THEN YOU'LL YELL HOT DAWG!

PORTER'S BLUE DEVILS KENNETH 5282 IN 1923.

3650

DOIN' THE UPTOWN LOWDOWN

LYRIC BY MACK GORDON (1933) MUSIC BY HARRY REVEL

MODERATO
(NOT TOO FAST)

INSTR. VERSE

CHO.

SCREEN CELEBS AND STAGEY SAT-EL-LITES, SO-CIAL DEBS AND HIGH-HAT-EL-LITES.
WHERE THEY SPEND THEIR SE-MOL-I-ANS, JUST TO WATCH THOSE CRE-OL-I-ANS.
BANK-ERS WITH THEIR CIN-DER-EL-LA-TIVES, LIST-NING TO THOSE HOT HI-YEL-A-TIVES.

MASS-ES, CLASS-ES, DO-IN' THE UPTOWN LOWDOWN. LOWDOWN.
SKIP-PIN, HIP-PIN,
UP IN HAR-LEM,

YOU'LL FIND LAUGHTER AFTER MIDNIGHT. THAT'S THEIR PLAY-TIME: HI-DE--

-HAY TIME! WHAT PRICE? YEAH, MAN!

CODA

DO-IN' THE UPTOWN LOWDOWN.

TED WEEMS ORCH. with ANDY SECREST,
RED INGLE & COUNTRY WASHBURN.
(VOCAL BY PARKER GIBBS)
ON BLUEBIRD B-5236 IN 1933.

JOE VENUTI ORCH. w/ MAX KAMINSKY,
RED BONE, JIMMY DORSEY, BUD FREEMAN.

ON BANNER 32874 IN 1933.

MILDRED BAILEY, VOCAL, ACCOMP. BY
THE DORSEY BROS. ORCH. w/ MANNY KLINE,
BUNNY BERIGAN and ARTE BERNSTEIN.
ON BRUNSWICK 6680 IN 1933.

3651 INSTRUMENTAL BLUE ROSE

MEDIUM
FOX TROT

ARTHUR COLEMAN &
EUGENE HERBERT (1923)

THE COTTON PICKERS with
PHIL NADOLEON and FRANK SIGNORELLI
ON BRUNSWICK 2532 IN 1923.

BAILEY'S LUCKY SEVEN
A FICTITIOUS NAME USED FOR RECORDING
PURPOSES ONLY. PERSONNEL VARIED
ON GENNETT 5325 IN 1923.