

3652

(FEMALE VOCAL)

HOODLE DEE DOO DEE DOO DOO

ROY TURK & HARRY LINK (1926)

NOTE
THE DOO-DE-DOO-BE OF THE ROARING 20'S

mod to

C7 Bb7 F Bb7 F F#o C/G C7 F C7

I'M GOIN' OUT WHERE MEN ARE MEN, WHERE THEY LOVE GALS AS THEY SHOULD. I'VE

Bb7 F Bb7 D7/A Ab7 C/G Dm7 G7 C Bb7 A7 Em A7

BOY A SWEETHEART TRUE, BUT THEN, HE DON'T DO ME MUCH GOOD. — AN AGGRAVATIN', AGITATIN'?

Dm7 Bb A7 Em A7 Dm7 F Ab7/Gb

SINCPATIN' SMILE, WHILE I'M A PALPATIN', ALWAYS WAITIN', OSCULATIN' FOOL. HE'D

C/G F#o C/G E7 A7 D7 G7 C C° C7 C7+

RATHER DO THE CHARLESTON THAN HUG OR KISS. AND ALL I EVER GET IS THIS! —

CHOR. F Bb7 G7/b Db7 C7 F Bb7 G7/b Db7 C7

HOODLE DEE DOODEE DOODOO IS ALL HE KNOWS. HOODLE DEE DOODEE DOODOO, THEN OFF HE GOES.

F7 Bb Bbm F C7/G G#o F/A G7/b G7 C7/E Eb7 G7/b C7

MOST EV'RY GIRLIE GETS SOME LOVE AND PETTIN'. BUT PITY ME, 'CAUSE ALL I'M EV-ER GETTIN' IS.

F Bb7 G7/b Db7 C7 F F7 Bb

HOODLE DEE DOODEE DOODOO FROM MY SWEETHEART. NEVER KNEW I COULD BE SO BLUE. —

Gm Bb D7/A Gm A° Gm Bb Bb° F/C C7 F C7/G F/A E7/Eb D7

CUPID COMES A-ROUND AND MAKES MY POOR BRAIN HUM, — WHILE MY HEART IS PEATIN' LIKE A BIG BASS DRUM. BUT IN —

Gm D7 Gm Gm Bb A7 D7 G7/b C7 F A7 D7/A D7

— STEAD OF SMACKIN' LIPS, HE TRIES TO SNAP HIS THUMB, WITH HIS HOODLE DEE DOODEE DOO DOO DOO, — (YOU CAN'T LIVE ON)

G7 3 C7 F

HOODLE DEE DOODEE DOO-DOO-DOO. —

THE ART KAHN ORCHESTRA. (A 13-PIECE GROUP WITH CAESAR PETAILLO ON TROMBONE, AND RUSS CRANDALL ON HARP.) COLUMBIA 769-D IN 1926.

3653

SLOWLY

IN THE LAND OF LET'S PRETEND

GRANT CLARKE and HARRY AKST (1929)

COME DEAR, AND YOU'LL FIND NO

Dm *G7* *C*

* WANDER THRU THE LAND OF LET'S PRE-TEND, A- WAY OUT YONDER WHERE THE
 SERRROW THERE; CAUSE EV-RY-ONE'S YOUR FRIEND.

A7 *Dm7* *G7* *C* *A7*

SPRINGTIME KNOWS NO END. UJST AS A CHILD WOULD, LET'S MAKE RE-LIEVE

D7 *G7* *F7* *E7* *A7*

WE'RE IN THE WILD-WOOD, DREAMING "KNIGHTHOOD WAS IN FLOWER".

CODA *C* *E7* *Am* *Dm*

AND EACH TO- MOR-ROW THERE YOU'LL FIND THE RAIN-BOW'S END. WE'LL WEAVE A

Dm7 *Dm7-5* *C* *G7* *A7* *Dm*

LIFE OF DREAMS WITH THREADS FROM BRIGHT MOONBEAMS. THEY'LL ALL COME TRUE, DEAR, IN THE

D7 *G7* *C*

LAND OF LET'S PRE-TEND.

IN OTHER WORDS, WE'RE THROUGH

MARTY SYMES, AL. J. NEIBURG and JERRY LEVINSON (1934)

SLOWLY *C* *C#0* *Dm* *Dm7* *Dm7/G* *Cmaj7*

WHAT'S THE USE OF TRYING TO CON-CEAL IT? I KNOW WE ARE THRU, FOR I CAN FEEL IT.

Am *F/A* *Am* *D7* *Fm6/G7*

IF YOU'RE ONLY TRYING TO BE KIND I'D RATHER HAVE YOU SAY WHAT'S ON YOUR MIND. THE

CHO. *C* *Dm7* *Fm*

WAY YOU'RE TREATING ME IS NOT A MYSTERY. I'VE PUT TO-GETHER TWO AND TWO.
 SEE IT IN YOUR EYES, YOU MAY NOT REALIZE. IT SHOWS IN EVERYTHING YOU DO.
 LOVE IS REALLY GONE, THERE'S NO USE GOING ON. YOU MIGHT AS WELL ADMIT IT'S TRUE.

C *Am7* *Dm7* *Fm6* *Dm7-5* *G7* *Fm6* *Dm7-5* *D7-5*

YOU DO EV-RY-THING BUT SAY IT: IN OTHER WORDS, WE'RE THROUGH. I IN OTHER WORDS, WE'RE

C *B7* *E7*

THROUGH. YOU'VE CHANGED YOUR WAYS COM- PLETE-LY. AT LAST I SEE THE LIGHT.

IN OTHER WORDS, WE'RE THROUGH - CONT.

3654

A7 *v.* Dm7 - b7 G7 Dm7 G7

YOU USED TO ACT SO SWEET-LY. IT'S JUST LIKE DAY AND NIGHT. IF

D.S. al f

Fm^b Dm⁷-s Db⁷-s C

GENE KARDOS ORCH. - VOCAL BY
CHICK BULLOCK with MYRTLE SCHERTZER
 ON ALTO. BANNER 32961 (1934)

CODA IN OTHER WORDS, WE'RE THROUGH.

LIKE BANANAS *SWING BRIGHTLY*

CHRIS YACICH (1936)

INSTR. VERSE

Cm⁷ Cb⁷ Bb⁷ Eb Fm⁷ Bb⁷ Eb Db⁷ C⁷ F⁷ F⁷+

Bb⁶ F⁷ F⁷ Bb⁶ F⁷ F⁷ Cm⁷ F⁷ Bb⁷

Bb⁹ Bb⁹ **CHO.** Eb *v.* F⁷/C F⁷ Bb⁷

I DON'T LIKE YOUR PEACH-ES, THEY ARE FULL OF STONES.
 DON'T GIVE ME TO-MA-TOES, CAN'T STAND ICE CREAM CONES. I LIKE BA-
 LAB-BA-GES AND ON-IONS HURT MY SINGING TONES.

Bb⁷ *v.* 1. Eb / Bb⁷+ 2. Eb / Eb⁷ Ab

NAN-AS BE - CAUSE THEY HAVE NO BONES. NO MATTER WHERE I GO, WITH

Ab D⁷/A Eb/Bb F⁷/C F⁷ Bb⁷ **D.S.**

SUSIE, MAY OR AN-NA, I WANT THE WORLD TO KNOW: I MUST HAVE MY BA-NAN-A!

CODA Bb⁷ Eb

WILLIE BRYANT with EDGAR BATTLE,
TEDDY WILSON & COTY COLE.
 ON BLUEBIRD # B-6436 IN 1936.

- CAUSE THEY HAVE NO BONES. -

3655

(IN TWO) WHEW!

AT THE GARBAGE GENTLEMEN'S BALL

WORDS BY THOMAS ALLEN (1914)
MUSIC BY JOSEPH DALY

THERE SHE SAT WITH THE OLD TOM CAT IN THE KITCHEN ALL A-LONG.
WHILE SHE SAT WITH THE OLD TOM CAT, WHY THE MISSES CAME IN A-SIGH T.

Musical staff with notes and chords: C, Am, Am, E7, Am. Includes first and second endings.

SHE SAYS, "I CAN'T WORK TO DAY, I DON'T FELL A BIT THAT WAY!" SHE SAID, "BRIDGET,

Musical staff with notes and chords: G/b, G#o G/b, D7, G, G7/b, Bb7, Dm/A, Bb7/Ab.

WHAT'S THE MATTER, WHERE WERE YOU LAST NIGHT?" "OH," BRIDGET SAID, "SURE I WAS OUT, AND I

Musical staff with notes and chords: G7, D7/A, A#o, G7/b, G7, CHO, C7, F.

HAD A REAL FINE TIME! AT THE GARBAGE GENTLEMEN'S BALL, AT THE GARBAGE GENTLEMEN'S

Musical staff with notes and chords: F, C, F/B, Am, G7, G#o, G7/b, G7, C, F, C#o.

BALL. 'T WAS A SWILL, SWILL, SWILL AF-FAIR, AND EV-RY-BODY WAS THERE. SURE WE ONE STEPP'D, WE

Musical staff with notes and chords: G7/b, F, G7, C, G7/b, C/E, C, G, E7/G#, Am, F, C/E, Eb.

TWO STEPP'D, AND THEN WE CLEANED THE HALL. IT WAS FIFTY CENTS A CRACK, BUT YOU GOT A SCENT BACK, AT THE

Musical staff for 'BIG BOY JESS' with notes and chords: Dm, D7, G7, C, G, Eb7.

GARBAGE GENTLEMEN'S BALL.

BIG BOY JESS
OF THE
WESTERN AIR EXPRESS
LYRIC BY GEO. WHITING (1929)
MUSIC: ED WEBER, CHAS. ABBOTT

INSTR. VERSE

Musical staff with notes and chords: D7, Eb7, D7, G, F, G/b, D7, D7, G.

Musical staff with notes and chords: 12. A7, D7, CHO, G.

"THERE HE IS!" YOU'LL HEAR SOME AIR-COOLED MA-MAS NEED A CLOCK A-

Musical staff with notes and chords: Eb7, G/b, Dm/F, E7, A7, D7, Eb7, D7.

-BO-DY CRY... BATH-ER'ROUND. -LONG THE LINE. AND THEN FROM OUT OF THE SKY DROPS YES SIR, THEY CERTAINLY HOUND, THAT BIG BOY JESS OF THE WESTERN AIR EX-PRESS. FOLKS ALL CAN TELL YOU THE TIME BY

Musical staff with notes and chords: G, C, Cm7, G, F7, G, D7.

HOW THOSE INSTR. STAND BACK! CONTACT! MOTORS ARE STARTING TO

Musical staff with notes and chords: G, Em, Eb7, D7, D#o, Am7/D7, D.S., CODA, G, C7, G.

ROAR! MAKE ROOM! ZOOM! ZOOM! He's FLYING WEST-WARD, ONCE MORE. THEY DON'T

3656

"PEPPY"

JIG TIME

TED WEEMS and COUNTRY WASHBURN (1931) HEARD LOTTA TALK 'BOUT RHY-THM, AND HOW IT AF-FECTS THE MIND. SOME FOLKS LIKE A DREAMY WALTZ, SOME LIKE AN-OTH-ER KIND. WELL, SOME SKILL ORY FOR THE HOE-DOWN, THEY CLAIM THAT IT MWES 'EM SHOUT. BUT LIS-TEN TO ME, AND YOU WILL SEE THAT THE BEST ONE'S BEEN LEFT OUT. I LOVE THAT JIG TIME, LOW DOWN, JIG TIME, I GOTTA HAVE I GOTTA HAVE I GOTTA HAVE

JIG TIME, GO DOWN, JIG TIME. PLEASE GIM-ME THAT JIG TIME, KEEP GO-IN' BUT SLOW DOWN. PLEASE GIM-ME THAT JIG TIME, ALL THE REST OF MY DAYS. THAT'S THE JIG TIME CRAZE. ALL THE REST OF MY

AT FIRST YOU GET THAT RHYTHM MAKES YOU SIGH, DRIVES YOU WILD, MAKES YOU CRY LIKE A CHILD. MAKES YOU SAY, "OH LOOK WHAT YOU'VE DONE TO ME NOW!" I LOVE THAT

CODA DAYS. INSTR. THIRD YER HANDS IN THE AIR AN' SHOUT! WE MUST TAKE A-WAY EV-'RY DOUBT. OH! LET'S TELL 'EM WHAT IT'S ALL A- BOUT. OH! WE'VE GOT THE JIG TIME CRAZE. OH!

JIG TIME FILLS US WITH SOMETHING THAT THRILLS US. WE'VE GOT THE JIG TIME CRAZE!

<u>WHITEMAN'S RHYTHM BOYS</u> AL DARY: VOCAL & PIANO VICTOR 24190 IN 1932.	<u>TED WEEMS ORCHESTRA</u> COUNTRY WASHBURN, VOCAL VICTOR 22644 IN 1931.	<u>THE THREE KEYS</u> (? ? ?) BRUNSWICK 6588 (1932)
<u>TED SMITH'S RHYTHM BOYS</u> JAMES TOLLIVER, VOCAL CHAMPION 16321 IN 1931.	<u>GENE KARDOS ORCHESTRA</u> ALBERT GILLMAN, VOCAL TIMELY TONES C-1582 (1931)	<u>NAT GONELLA'S GEORGIANS</u> PARLOPHONE E-780 (1935) LONDON, ENGLAND

3657

SERVE MED. HOT

JAZZ PIE *CHO.* *F* *Fm* *C* *C/E*

HARRY FILLER (1932) (arr. JOE HAYMES) GET A GANG OF MUS-IC-AL CHEFS, — MAKE THEM PLAY IN
 THEY DON'T USE A LADLE OR POT, — BUT THEY COOK UP

1. C/E *Fm* *G7*

DIF-FER-ENT CLEFS. WHEN YOU GET YOUR ORDER YOU'VE GOT: HOT — JAZZ PIE. —
 RHY-THM THAT'S HOT. WHEN THEY'RE DONE, BE-LIEVE IT OR NOT:

2. C *F7/C* *C* *B° B7* *E* *B7* *E*

It's — JAZZ PIE. *INSTR.* WE GET OUR AR-RANGEMENTS FROM THE CHAP AT THE KEYS. —

B7/F# *G* *D7* *G7*

HE'S THE ONE WHO COOKS UP ALL THOSE WEIRD HAR-MON-IES. —

F *Fm* *C* *C/E* *Eb°* *G7/D* *G7*

TELL THE LEADER JUST WHAT YOU WLSH. OR-DER AN-Y MUS-I-CAL DISH. YOU WILL GET IT

G7/D *G7* *C* *G7* *C* **FINE** **VERSE** *Fm* *C* *(CLAR.)*

RIGHT ON THE SPOT. HOT — JAZZ PIE. FIRST YOU TAKE THE CLARINET:

C° *C°* *(CORNET)* *G7*

THEN YOU ADD THE CORNET: MIX 'EM UP, AND WHAT HAVE YOU GOT?

C *C°* *G7* *F* *Fm* *(SAX.)*

THEN YOU TAKE THE SAXOPHONE:

C° *C°* *(TRB.)* *G7*

ADD A TOUCH OF TROMBONE: MIX 'EM HOT, AND WHAT HAVE YOU GOT?

Dm7 *Ab7* *C* *G7* *F7* *Em7* *Eb°* *Dm7* *Dm7-s*

HOT JAZZ PIE! NOW YOU'VE GOT THE RE-CI-PE. — LET'S MIX IT UP IN THE

3659

ABSENCE MAKES THE HEART GROW FONDER FOR SOMEBODY ELSE

LEWIS, YOUNG & HARRY WARREN

(1929) (FROM ARCHIE BLEYER ARR.)

STLOWLY

Chords: Eb, F7, Bb7, Eb, F7, Bb7, 1. Eb, Bb7+, 2. Eb

INSTR. VERSE

Chords: Gm, D7, D7+, Gm, Bb/F, F7, Cm7/F, Bb7, F9, Eb9

Chords: Eb9, D9, CHO. A7, Ab7, G7, G°

IF YOU SHOULD LEAVE ME, I KNOW I WOULD GRIEVE ME, BUT I LOVE YOU DEARLY I'M YOURS SIN-CERELY, BUT HONEY PLEASE RE- WHEN I GET FRET-FUL, I GET FOR-GET-FUL, - SO

Chords: F7, E7, Am7, Am7-s, G/d, Bm, Am7, D7, G, G, G, G

-MEM BER: ABSENCE MAKES THE HEART GROW FOND-ER, FOR SOMEBODY ELSE. ELSE. WHEN THE

Chords: Dm7, G7, Dm7, G7, C, Em7, A7

CAT'S A-WAY, THE MICE WILL PLAY. I DONT SAY I WILL, BUT STILL, I MAY, I MAY BE BLUE, A-

Chords: Em7, A7, D7, D°, D7, D°, D7, D.S. al. f.

-WAY FROM YOU. AND THEN A-GAIN I MAY BE GAY.

CODA

Chord: G

ELSE.

RECORDED BY TED WALLACE & HIS CAMPUS BOYS

ED KIRKBY, DIRECTOR. JACK PURVIS, TRP. - CARL LOEFFLER (TRB.) - ON COLUMBIA 2236-D IN 1930.

LIVELY

DOIN' THE CRAZY WALK

Chords: Am, E7, Am

DUKE ELLINGTON and IRVING MILLS (1930)

SAY, LIS-TEN FOLKS, I'M EXCI-TED WITH

Chords: Am, E7, Am, Am/G, F7, E7, Am, Dm7, G7sus, G7

NEWS! SAY LIS-TEN FOLKS NOW'S THE TIME TO EN-THUSE! I GOT A TUNE AND

Chords: C, A7, D7, G7, CHO. Ab7, Dm7, G7, C, E7

RHY-TAM, NO-BO-DY EVER DID THEM: SHAKE YOUR SHOULDERS, SHAKE YOUR FEET. NEW DANCE, SHAKE YOUR HEAD AND EL-BOWS TOO. - REST WILL MOVE YOUR HIPS WITH LOTS OF PEP. - SIS-TER,

Chords: A7, Ab7, G7, 1. Dm7, G7, C, Am7, D7, G7

CAN'T BE BEAT. GOT NO TIME TO TALK WHILE DO-IN' THE CRA-ZY WALK. COME TO YOU. " " " " " " WATCH YOUR STEP. " " " " " "

DOIN' THE CRAZY WALK - CONT.

3660

2. Dm7 G7+ C Fm C/G B7 F# F7-5 E7
 DO-IN' THE CRAZY WALK. NOW YOU JUST LET 'ER GO AND SQUAT DOWN LOW,

A7 D7 G7
 AND SHAKE THAT THING. THEN GET IN HIGH AND SLAP YOUR THIGH. SWAP IN-TO IT,

Dm7 G7 Dm7 G7
 HERE'S HOW YOU DO IT:

CODA
 Dm7 G7+ C / Ab7 Dm7 C
 DO-IN' THE CRAZY WALK.

I KEEP REMEMBERING

LYRIC BY CHAS. NEWMAN (1930) MUSIC BY ISHAM JONES

FOX-TROT
 Fm7 Fm7-5 Gm7 C7 Fm7 Bb7 Eb Bb7+ 1. Eb Cm7
 INSTR. VERSE

Fm7 Bb7 Fm/Bb Bb7 Eb / Eb C Gb 2. D7 Gm G7

Cm F7 Bb7 Bb7 Bb7 Eb Gb Fm7 Bb7 CHO. Eb D7+ Ab

Ebmaj7 / Gm7 Fm7 Bb7 A7 Bb7 Fm7 Bb7 A7 3. Bb7

-MEM-BER-ING SOMEONE THAT I SHOULD FOR-GET, SOMEONE I'M IN LOVE WITH YET. IT'S
 -MEM-BER-ING ALL THE THINGS WE USED TO DO, WHEN THE WORLD WAS MEANT FOR JUST
 MEM-D-RIES BRING ME NOTHING BUT RE-GRET.

E7 Gb Fm7 Bb7 2. Bb7 Eb Ab Eb D7
 YOU, NO-BO-DY ELSE, DEAR WE TWO.

G D7 D7 G G G G
 A FEW HAP-PY HOURS AND THE GOOD BYE. LIKE YES-TER DAY'S

D7 D7 G Bb7/F Bb7 D.S. al f
 FLOW-ERS, MUST TRUE LOVE DIE? DEAR?

CODA Fm7 Bb7 A7 Bb7 Fm7 Eb Eb
 SHALL I KEEP RE-MEM-BER-ING SOMEONE THAT I SHOULD FOR-GET.

3661 (INSTRUMENTAL)

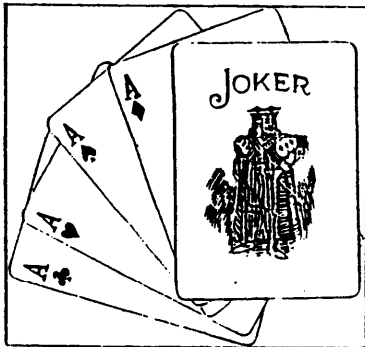
MED. SWING

THE JOKER

(1926)

BY
TED FIORITO

Small Orchestra - - - - - 50c
Full Orchestra - - - - - 75c



No. 1 - Ace of Clubs No. 2 - Ace of Hearts
No. 3 - Ace of Spades No. 4 - Ace of Diamonds
 & No. 5 - Joker

Arranged by FRED HUFFER

①

B \flat B \flat 7/A \flat E \flat 7/G E \flat 7/G \flat B \flat 7/F Gm \flat 6/F

Gm \flat /E E \flat 7 B \flat 7 G \flat 7/D \flat F7/C C7 F7

1. B \flat E \flat 7 F7 2. B \flat D \flat F7/C F7 B \flat E \flat 7 D \flat 7

FINE

②

E \flat 7/G G \flat 7 B \flat 7/F E \flat 7 D \flat 7/F E \flat 7 B \flat 7/F B \flat 7

B \flat 7 C \flat 7/B \flat B \flat 7 Cm7/G D7/A Cm7/B \flat D7/A Cm7/B \flat

B \flat 7+ E \flat 7 E \flat 7/B \flat A \flat 7 B \flat 7/A A \flat 7-5 E7 C7

F7 B \flat 7 E \flat 7/G \flat B \flat 7/F B \flat 7 D.S. al. CODA B \flat 7+

③

E \flat 7 A \flat 7 B \flat 7 E \flat 7 G \flat 7 B \flat 7/F E \flat 7 C7/E

F7 C \flat 7 B \flat 7 E \flat 7 ④ D7 D7+ G7

C7 C7 C7 F D7+ D \flat 7+ C7+ B \flat 7+ A7+ \sharp A \flat 7+ \sharp

(TED FIORITO HAD A VERY POPULAR ORCH. IN THE 30's & 40's)

CONTINUED
NEXT PAGE

THE JOKER - cont.

3662

2. F⁶ Gm⁷ F⁶ cym. Gm⁷ F⁶ cym. Gm⁷ F⁶ F⁷ **BOTH TIMES D.C. al FINE**

(INSTRUMENTAL) SLOW DRAG **A** (♩ = ♩♩)
ACE OF DIAMONDS
 TED FIORITO (1926)
 (ADAPTED FROM FRED HUFFER STOCK)

Bb⁷ F C⁷⁺ C⁷ F D⁷⁺ G⁷

C⁷ F⁷ Bb⁷ Eb⁷ D⁷ Bb⁷ C⁷⁺ F C⁷⁺ C⁷ 1. F

F^{#7} G⁷ C⁷⁺ 2. F FINE F⁷ B^b Bb

Bb Db⁷ F⁷ F⁷⁺ Bb Bb Db⁷ F⁷ Cm⁷ F⁷
 BREAK AD LIB

Cm⁷ F⁷ Bb⁷ Eb⁷ C⁷/E Db⁷/F C⁷/E F⁷ Eb⁷ / F⁷

F⁷ Eb⁷ F⁷ / CODA Bb F⁷⁺ Eb G⁷

C UNISON Bb Ab⁷ Gb⁷ F⁷ Bb Bb Db⁷

F⁷ F⁶ F⁷ F⁷⁺ Bb C⁷⁺ **BOTH TIMES D.C. al FINE**

ACE OF SPADES (TO BE INCLUDED LATER),
 THE ACE OF CLUBS & ACE OF HEARTS,
 (BOTH IN THIS COLLECTION)
 ALONG WITH THIS TUNE & THAT ON THE
 PRECEDING PAGE, MAKE UP THE "HANDFUL
 OF SOCKS" SERIES BY TED FIORITO.

3663

IT'S SUNDAY DOWN IN CAROLINE

WORDS BY MARTY SYMES - MUSIC BY AL NEIBURG & JERRY LEVINSON
(1933)

SLOWLY

Chord progression: Eb7, Cb7, Eb7, Cb7, Bb7

Chord progression: Bb7+, Eb, Gbm6 Gb, Fm7, Bb7, Eb7, Cb7

Chord progression: Eb7, Cb7, Bb7, Eb/G, Ab/C, Fm7, Bb7

CHO.

Chord progression: Eb, Ebm, Bb, Dm6, G7

LAZY SUN IS SHININ' AND MY HEART'S AT EASE. I CAN HEAR SWEET MUSIC IN THE MORNIN' BREEZE. —
FOUR AND TWENTY HOURS SET A-SIDE FOR PLAY. — COTTON IS FOR-GOTTEN DOWN OL' DIXIE WAY. —
LOVE DON'T HAVE TO WAIT UN-TIL THE EVE-NIN' TIME. — THERE'S NO WORK TO KEEP ME FROM THAT GAL OF MINE. —

Chord progression: C7, F7, Bb, D6, Fm7, Bb7

FOLKS CAN STAY IN BED 'TIL AN-Y-TIME — THEY PLEASE, IT'S SUNDAY DOWN CAR-O-LINE.
HEAVEN COMES A-CALLIN' EV'RY SEV-—ENTH DAY. IT'S
I'LL BE OFF TO MEETHER WHEN THE CHURCH BELLS CHIME. IT'S

Chord progression: D6, Cm7, Ebm, Bb, D7, Gm, Am7-s, D7

SUNDAY DOWN IN CAR-O-LINE. — CHURCH BELLS WILL BE RINGIN' "HAL-LE-LU-UAH, HAL-LE-

Chord progression: Am7-s, D7, Gm, D7, Gm, C7

-LU-UAH, COME AND PRAY!" DARKIES WILL BE SINGIN' SOPE-CUL-AR, SINGIN' THEIR SINS A-

Chord progression: Cm7, F7, D.S. al fine

-WAY.

CODA

Chord progression: Bb/b, D6, Cm7, Ebm, F, Bb

SUNDAY DOWN IN CAR-O-LINE. —

GENE KARDOS ORCHESTRA, with
BUNNY BERIGAN and vocal by
DICK ROBERTSON
BANNER NO. 32159 IN 1933.

THE BOSWELL SISTERS, accomp. by
JIMMY & TOMMY DORSEY, EDDIE LANG (ONE
OF HIS LAST RECORD SESSIONS), BETTE BARNSTEIN
and STAN KROG (DRUMS). BRUNSWICK 6596.
RELEASED IN JUNE OF 1933. EDDIE LANG
DIED IN MAR. 1933 AFTER A TONSILLECTOMY. AGE 31.

SUNNY BUNNY

3664

(♩=156)

PARKE FRANKENFIELD (1993)

E♭7 *Ab* *E♭7*
GOT TO TELL THE WHOLEWIDE WORLD A-BOU-T SUN-NY BUN-NY,

E♭7 *Ab* *C7*
RAYE A-BOU-T THAT GAL WHO SEES ME A-FLAME. I AM SO IN

C7 *Fm* *B♭7*
LOVE IT'S REALLY NOT FUN-NY. GETS MY AT-TEN-TION, JUST THE MENTION OF HER

E♭7 *E♭7* *Ab*
NAME. SAV-IN' ALL MY HUGS AND KISS-ES FOR SUN-NY

E♭7 *E♭7* *C7*
BUN-NY. SUITS ME TO AN UN-DE-NI-A-BLE "TEE". SHE'S

Fm *D♭7* *C7* *Fm* *E♭7* *E♭7*
PEACHES CREAM AND HON-EY, LOVE MY SUNNY BUN-NY AND I THINK MY

E♭7 1. *Ab* / *Cm7 D°* 2. *E♭7*
SUN-NY BUN-NY LOVES ME. BET YOU ALL MY SUN-NY BUN-NY LOVES,

E♭7 *Ab*
NOW I KNOW MY SUN-NY BUN-NY LOVES ME!

FRANKENFIELD LEADS THE SWING & DIXIE JAZZ BAND. HE ALSO FOUNDED THE PENNSYLVANIA JAZZ SOCIETY.

3665

AIN'T GOT NO WORRY *Mod to Eb* *F#o* *Fm7* *Bb7 Bb+*
 SPENCER WILLIAMS (1930) *Baby, baby, let me tell you how I*
Baby, baby, goodness knows you're my 1-

Ep Bb7 *Z. Eb / / Ab7* *G7* *Cm* *Am7* *Ab7* *G7* *D7* *G7* *Cm*
 FEEL. -DEAL. SHOUTIN' LOUD THE WORLD IS MINE, DIDN'T MIND YOU MAKIN' ME FALL.

G7 *Cm* *Em* *Bb/F* *Gb7* *F7* *Bb7* *8. CHO.* *Bb7*
 FEEL-IN' PROUD AND FEEL-IN' FINE, I AIN'T GOT NO WORRY AT ALL. *DON'T MIND THE GREY SKIES,*
WON'T SING THE BLUE-SIES,
DON'T MIND THE SHA-DOWS;

Bb7+ *Ep* *Db7* *C7* *F7* *B7+* *Bb7*
DON'T FEAR THE RAIN. *I FIND THAT GREY SKIES WILL CLEAR A-GAIN.*
WHAT DO I CARE. *I'LL CLING TO YOURSIES, BE ON THE SQUARE.* *AIN'T GOT NO WORRY, AS LONG AS YOU'RE MY*
THERE'RE SOME I KNOW. *I FIND THE SHADOWS WILL COME AND GO.*

Gm7 *Gb7* *Fm7* *Bb7* *Bb7* *D7* *Ep* *Ab7* *G7* *Cm* *Cm7*
 BA-BY. AS LONG AS YOU'RE MY BA-BY. I'M WILD A-BOU-T YOU,

C7 *Fm/c* *Cm* *Gm7* *C7* *Fm* *Cm* *Gm7* *F7*
 SINCE I FOUND OUT YOU FELL FOR ME. I FELL FOR YOU IT'S, PLAIN TO SEE: CHOPPED DOWN JUST

Fm7 *Bb7* *Fm7* *C7* *F7* *D.S. al f*
 LIKE A TREE. (AND THAT'S NO MAY-BE)

Bb7 *D7* *Ep* *Ab7* *Ep7* *A7* *Abm7* *Ep7*
 CODA AS LONG AS YOU'RE MY BA-BY.

AMAZING
 WORDS & MUSIC
 ANDY RAZAF and
 PAUL DENNIKER (1940)

MED. SLOW *Bb7* *G7* *Cm7* *F7* *Bb7* *B7* *F7/c* *F7* *Bb7*
 THROUGH MY DIC-TION-AR-Y I'VE BEEN GAZ-ING, LOOKING FOR A

Bb7 *B7* *F7/c* *F7* *F7+* *Bb7* *G7* *Cm* *D7* *Gm*
 WORD DES-URIB-ING YOU. I'M NOT ONE WHO GOES FOR FAN-CY PHRAS-ING.

Gm7 *G7* *Bb7* *C7* *F7/c* *Gb7* *F7* *Cm7* *F7* *8. CHO.* *F7*
 IN THE A'S I FOUND ONE THAT WILL DO: *A-MAZING HOW I*
-MAZING HOW TWO
-CAUSE OF YOU, I'M

Bb7 *F7+* *Bb7* *A7* *Ab7* *G7* *Cm* *Cm7* *F7* *D7* *Ab7*
 NEV-ER KNEW THAT SKIES WERE BLUE, TILL I MET YOU. MY DAR-LING, IT'S A-MAZ-ING.
 LIPS COULD BE SO HEA-VEN-LY, AND ALL FOR ME. MY DAR-LING,
 SMIL-ING THRU. SUR-PRIS-ING WHAT TRUE LOVE CAN DO. YOU DAR-LING,

AMAZING - CONT.

3666

A- IT'S A- MAZ- ING. YOU'RE SO CHARM- ING, IT'S A-
 -LARM- ING. I CAN HARDLY BELIEVE MY EYES. DEAR, WHAT IS IT? YOU'RE EX- QUI- SITE. SUCH A
 SWEET CO- M- PLE- TE SUR- PRISE. BE- IT'S A- MAZ- ING.

MODERATO (WITH "GUSH" TO)

A BIRD IN A GILDED CAGE

WORDS BY ARTHUR CL LAMB THE BALL- ROOM WAS FILLED WITH FASH- ION'S
 MUSIC BY HARRY VON TILZER (1900)

THINGS. IT SHONE WITH A THOU- SAND LIGHTS. AND THERE WAS A WOMAN WHO
 PASSED A- LONG THE FAIR- EST OF ALL THE SIGHTS. A GIRL, TO HER
 LOV- ER, THEN SOFT- LY SIGHED, "THERE'S RICH- ES AT HER COM- MAND."
 "BUT SHE MARRIED FOR WEALTH, NOT FOR LOVE," HE CRIED, "THO' SHE
 LIVES IN A MAN- SION GRAND." SHE'S ON- LY A BIRD IN A GILD- ED CAGE, A
 SAD WHEN YOU THINK OF HER WAST- ED LIFE, FOR
 BEAU- TI- FUL SIGHT TO SEE... YOU MAY THINK SHE'S HAP- PY AND FREE FROM
 YOUTH CANNOT MATE WITH AGE... CARE. SHE'S NOT, THO' SHE SEEMS TO BE. 'TIS
 AND HER
 BEA- TY WAS SOLD FOR AN OLD MAN'S GOLD. SHE'S A BIRD IN A GILD- ED CAGE.

CHORUS
 CODA
 RIT.

SLOWER

3667

POOR ME

FOX-TROT
SONG



(1921)



by OLIN FINNEY and BERT ADAMS

60 Cms

GUTHRIE STRAND CORPORATION - 1414 Ave. C - East 44th St. New York

MOD to

INSTR. VERSE

Chords: E_b , Gm^7 , C^7

Chords: Fm^7 , Bb^7 , E_b , E_b° , Bb^7 , E_b

Chords: Gm , D^7 , Gm , Bb^7 , F° , Gm , C^7 , F^7 , Bb^7

CHO. (+) E_b , C^7

POOR ME, IT SEEMS I'M ALWAYS PIN-

Chords: C^7 , G^7 , Fm^7 , Bb^7 , E_b , E_b° , Bb^7

-ING. POOR ME, I NEED SOME ONE'S CARE.

Chords: E_b , Bb^7 , F° , F° , Gm , C^7 , F^7 , Bb^7

MY LUCK-Y STAR IS NEVER SHIN--ING, LIKE OTH-ERS I SEE EV-'RY-WHERE.

Chords: Bb^7 , E_b^7 , A_b , F^7

SOME DAY I'LL FIND A FOUR LEAF CLO-VER.. THEN ALL MY TROUBLES WILL BE

Chords: Bb^7 , E_b , C^7 , Fm^7

OV -- ER. SOME DAY I'LL FIND A HEART THAT'S LONE-LY, SO LONE-LY FOR

Chords: Bb^7 , E_b

ON-LY POOR ME.

THE ONLY ONE FOR ME

WORDS BY BENNY DAVIS — MUSIC BY HARRY AKST (1927)

BALLAD

Chords: E_b , Abm , E_b , D^7 , Gm

I WAS ALL A-LONE, AND OH SO BLUE. FATE MUST MUST HAVE KNOWN, AND SENT ME YOU.

Chords: Fm^7 , Bb , Fm^7 , Bb , Bb^7 , E_b , Ab , Fm^7 , Bb^7

NOW MY TROUBLE'S ENDED: SEEMS YOU WERE IN-TEN-D-ED JUST FOR LITTLE ME.

Chords: E_b , Abm , Gm , Gm^7 , C^7 , Bb^7 , Gm

WHAT IS THERE A-BOU YOUR TENDER CHARMS? EVERY TIME I HOLD YOU IN MY ARMS, — MY HEART PITTER-PATTERS,

THE ONLY ONE FOR ME - CONT.

3668

Musical notation for the second system of 'The Only One for Me'. It includes a treble clef, a key signature of two flats, and a common time signature. The melody is written on a single staff. Chords are indicated above the staff: Cm7, F7, Bb, Bb7, (+), CHO., Eb, Cm, Fm7, Bb7, Gm, Cm, Fm, Abm6, Bb7, Eb, Eb. Lyrics are written below the staff: 'NOTHING REALLY MATTERS. NEVER NEVER KNEW, GUESS IT MUST BE TRUE THAT: THERE IS ONE FOR I'M SO BLUE, I THERE IS ONE FOR EV-'RY-ONE BUT THERE IS ON-LY, ON-LY, ON-LY ONE ONE FOR ME. WISH YOU KNEW THAT I'M A LONELY, LONELY, LONELY ONE. ONE. ONE. ONE. EV-'RY ONE BUT YOU'RE THE ON-LY, ON-LY, ON-LY ONE. ONE. ONE. ONE. GEE! TOLD IT TO A STAR, TOLD IT TO THE MOON, TOLD MY MA AND PA, AND EV-'RY-ONE WILL KNOW IT SOON THAT? CODA FOR ME!'

STEPPIN' OUT WITH MY BABY
 IRVING BERLIN
 (1947)

Musical notation for 'Steppin' Out with My Baby'. It starts with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: FA, C7, C7, F, Ab/c, Eb/Ab, Eb7, Ab, C/G, G7, Cmaj7, C6, C/E, G7, Cmaj7, C6, C/E, G7, Cmaj7, C6, Gm7, C7, F, A7, Dm, Dm/c, Gm/Bb, A7+, Dm, Dm/c, Gm/Bb, A7, Dm, Dm7, Gm/Bb, G7/E, Dm, Gm. Lyrics are written below the staff: 'IF I SEEM TO SCIN-TIL-LATE, IT'S BE-CAUSE I'VE GOT A DATE: A DATE WITH A PACK-AGE OF THE GOOD THINGS THAT COME WITH LOVE. YOU DON'T HAVE TO ASK ME. I WON'T WASTE YOUR TIME. BUT IF YOU SHOULD ASK ME WHY I FEEL SUB-LIME: I'M STEP-PIN' OUT WITH MY BA-BY! WITH MY HON-EY! WITH MY BA-BY! CAN'T GO WRONG, 'CAUSE I'M IN RIGHT. IT'S FOR SURE, NOT FOR MAY-BE, THAT I'M ALL DRESSED CAN'T BE BAD TO FEEL SO GOOD. NEVER FELT QUITE SO SUN-NY. AND I KEEP ON CAN'T BE WRONG, 'CAUSE I'M IN RIGHT. ASK ME WHEN WILL THE DAY BE. UP TO-NIGHT. KNOCK-IN' WOOD. THERE'LL BE SMOOTH SAIL-IN, 'CAUSE I'M TRIM-MIN' MY SAILS. IN MY TOP HAT AND MY WHITE TIE AND MY TAILS: (GIRL:) WITH A BRIGHT SHINE ON MY SHOES AND ON MY NAILS: CODA THE ENG DAY MAY BE TO-NIGHT. SUNG BY FRED ASTAIRE IN THE MGM MOVIE "EASTER PARADE" (1947)

3669

WHEN THE **WHITE AZALEAS** START BLOOMING (1933)
 WORDS & MUSIC BY BOB MILLER

VALSE MODERATO

Musical score for "When the White Azaleas Start Blooming". The score is in 3/4 time and consists of several staves of music with lyrics underneath. The lyrics are: "PART-ING TIME HAS COME, DEAR, — AND IT BRINGS US PAIN. — BUT SWEET-HEART, I PROM-ISE, — I'LL RE-TURN A-GAIN. — WHEN THE WHITE A-ZALEAS START BLOOM-ING, I'LL COME BACK TO YOU. — WHEN SPRING'S IN THE AIR WITH ITS FRESHNESS SO RARE, WE'LL MAKE OUR DREAMS COME TRUE. — WHEN THE WHITE A-ZALEAS START BLOOM-ING, — UP IN THOSE MOUNTAINS SO HIGH, — WE'LL BUILD A NEST WHERE WE'LL FIND PEACE AND REST, SWEET-HEART, JUST YOU AND I."

(W.W. II GI LAMENT FROM INDIA)

BASHA BLUES

WORDS BY KENNETH GEORGESON (1944)
 MUSIC BY EARL C. WALLER

SLOWLY

Musical score for "Basha Blues". The score is in 4/4 time and includes a chorus. The lyrics are: "YOU HAVE HEARD A- BOUT THE FAR EAST WITH ITS TELL YOU A- BOUT ONE GIRL WHO DANCING GIRLS AND STUFF; HOW THE SOLDIERS AT NEW DELHI REALLY HAVE IT RATHER ROUGH. SO I'LL LIVE IN MEM- O- RY. — WHEN THE MOON IS OVER THE BA- SHA, I HAVE DREAMS THAT CANNOT BE. I'VE GOT MY OWN LITTLE GAL, SHE IS MY SWEET PAL, — AND I SMILE ON HER LIPS, TILL I TAKE THAT TRIP, — HOME A- KNOW SHE'S LONESOME TOO. FOR IT MAY BE YEARS OF WAIT- ING UNTIL THIS BIG SHOW'S — CROSS THE OCEAN"

BASHA BLUES - CONT.

3670

THROUGH. I KNOW THE TRUE. OH I'D WRAP THEM ALL UP PRETTY, AND I'D SEND THEM HOME BY

YOU. THE PLANS THAT SAL AND I BOTH MADE, I PROMISED THEY WOULD BE THE THINGS THAT WE WOULD

LIVE FOR WHEN SHE GAVE HER HEART TO ME. SO PUT A

CODA BLUE. OH IT WON'T BE TOO LONG, SOLDIER, TILL MY EV'RY DREAM COMES TRUE.

(A CONGO LOVE SONG)

MY LITTLE JUNGLE QUEEN MOD^{to} (RAG) [A] Dm Dm7 Dm6/A

ERNST HOGAN and THEO. H. NORTHRUP IN CON-EO LAND WHERE NATURE'S HAND HAS NOW A-DAYS, - WHEN 'FORE MY GAZE OLD WORDS: JAMES O'DEA (1900)

MADE ALL THINGS SO FAIR, I USED TO DWELL AND BE A SWELL, A-MONGST THE NATIVES THERE. AND

SEE, I'M A-SIGH-ING AND A-CRY-ING, FOR IT'S THERE THAT I WOULD BE. SHOULD YOU WONDER WHY I NATIVE THERE WITH

STOP TO SIGH I'LL TELL YOU WHY I DO: IT'S 'CAUSE MY HEART IS TRUE TO ONE OF DIJK-Y KINK-Y HAIR, 'DRESS'D UP AU-NA-TUR-AL! AND

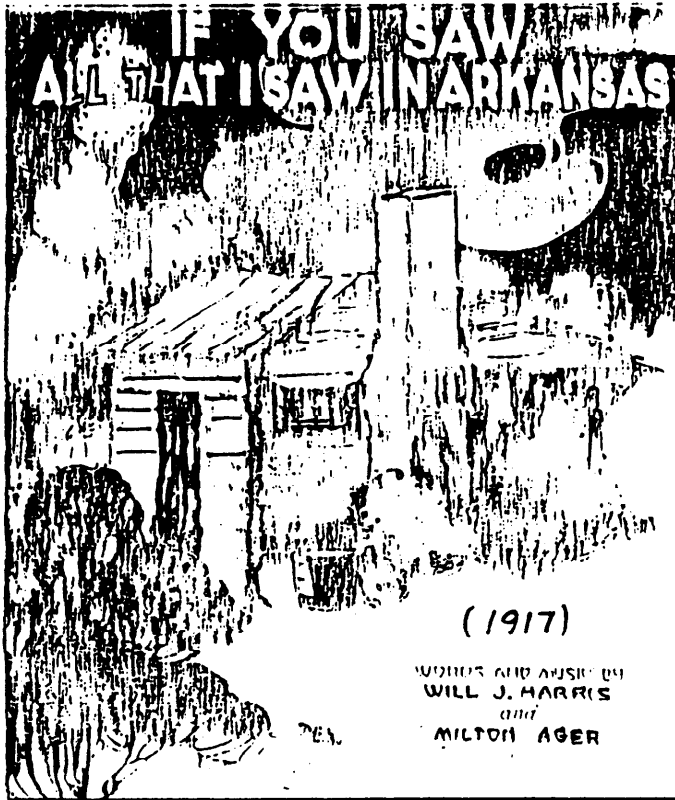
HUE. SHE'S A 'PON A THRONE SHE REIGNS A-LONE, DOES MY SWEET CON-GO GAL. SHE'S MY

CHO. LITTLE JUNGLE QUEEN! - SHE'S A LA-DY MOST SUB-LIME! 'CAUSE HER PED-I-GREE AND

FAM'LY TREE DATE BACK TO A-DAM'S TIME. WHERE THE CON-EO RIV-ER RUNS THROUGH THE

JUNGLE COOL AND GREEN, SOME DAY I'LL CLAIM THAT ROY-AL DAME: MY LITTLE JUNGLE QUEEN!

3671



MOD TO

How D'YE DO? SAY HOW ARE YOU? BETCHA I'VE BEEN DOWN TO YOUR HOME TOWN, MID THE HILLS OF AR-KAN-

CAN'T GUESS WHERE I'VE BEEN. TAKE A CHANCE, PERHAPS YOU'LL WIN. IF YOU DON'T, I'LL LET YOU IN.

2.F F#° C7 C7 F/A D7

-SAS. IF I COULD PAINT, WHAT A QUANT OLD

CHO. Bb

PIC-TURE I COULD DRAW. IF YOU SAW ALL THAT

Gm C7

I SAW DOWN IN AR-KAN--SAS, I KNOW YOU'D WANT TO

F7 Bb Bb7 Eb Ebm Bb Bb

BE BACK HOME ONCE MORE, BESIDE THE OLD LOG CABYN DOOR. — YOUR "ON-LY" IS SO

Gm C#° F/A F / I C7/G C7 C7/G C7

LONELY, — AND MOTHER'S HAIR IS TURNING GRAY. I HEARD A SAUCY ROBIN SING TO DOBLYN,

F7 Cm7 F7 Bb Bb° Bb F7/A Bb Bb7/Ab

"WHO'S GONNA HITCH YA TO THE SHAY? SAY! I SAW YOUR PA AT THE OLD PUCK SAW, CUTTIN'

C7/G C7 F7 / Cm7 F7 Bb Bb7/Ab G7 / C7

WOOD TO ROAST THE TURKEY IN THE STRAW. IF YOU SAW ALL THAT I SAW, — YOU'D HURRY

F7 Bb

HOME TO AR-KAN--SAS.

THANK YOU FOR A LOVELY EVENING

LYRIC BY DOROTHY FIELDS — MUSIC BY JIMMY McHUGH
(FROM BEN MARDEN'S PALAIS ROYAL REVUE OF 1934)

MED. SLOW Em Eb° G7/b G7 Em Eb° G7/b

I CAN'T SHOW MY AP-PRE-CI-A-TION FOR ALL THIS NIGHT HAS MEANT TO ME. COULD

THANK YOU FOR A LOVELY EVENING - CONT.

3672

ANYONE HAVE BEEN MORE CHARM-ING THAN YOU'VE TRIED TO BE? THANK YOU FOR A LOVE-LY
 THANK YOU FOR THE LOVE-LY
 THANK YOU FOR A LOVE-LY

EVE-NING. YOU WERE SO MAR-VEL-LOUS YOU WERE SO SWEET.
 FLOW-ERS. THAT LITTLE THOUGHT OF YOURS MADE IT COM-
 EVE-NING. IT WAS SO WON-DER-FUL BE-ING WITH

- PLEASE. IT SEEMED TO-NIGHT, 'ROUND A-BOU-T E-LEVEN, I KNEW THAT HEA-VEN WAS MINE. AND

I'M AB-SO-LUTE-LY THRILLED, DEAR. THAT GOODNIGHT KISS WAS DI-VINE.

CODA You.

THERE YOU GO

WORDS BY EDNA OSSER
 MUSIC BY FUD LIVINGSTON (1945)

VERY SLOWLY

THERE YOU MUST YOU GO, YOU'RE TUGG-ING MY HEART STRINGS. THERE YOU GO, KNOW,
 THERE YOU KNOW, KNOW, KNOW,
 YOU'RE YOU'RE LEAD-ING ME ON, DEAR. YES I KNOW,
 KNOW, KNOW,

UN- WILL-ING TO START THINGS. YOU KNOW IT'S NO FUN TO LOVE LIKE THIS.
 CAN'T WE BE RO-MAN-TIC? I FIND THE RIGHT SPOTS TO TAKE YOU TO,
 BUT MY WILL IS GONE, DEAR. I THINK I'VE WON YOU, I'M

THERE ISN'T ANY-ONE I'D RATHER KISS BUT I BE-GIN TO TAKE YOU IN MY ARMS: AND BA-BY, A-
 BUT FIND I HAVEN'T GOT A CHANCE WITH YOU, WHEN I'M INCLINED TO MAKE YOU MINE FOR LIFE, WHY IS IT THAT

WAY YOU GO! OH! I'VE TOLD MYSELF TO LEAVE YOU,
 YOU SAY NO?

TRIED TO FOR-GET, 'CAUSE YOU UP-SET ME SO. BUT YOU DON'T WANT TO LOVE ME,
 I KNOW. AND YET YOU DON'T WANT TO LET ME GO. DARLING,

CODA THRILLED AND THEN: THERE YOU GO, A - GAIN.

THIS SONG HAS NO VERSE

3673

MED. SLOW

MAMMY JAZZ

J. ROSAMOND JOHNSON (1920)

C^o C C^o C C C Dm⁷ C

WHEN I WAS A LI-TLE

C^o B7 Dm⁷ G7 Dm⁷ G⁷ C

BA - BY MAM-MY WOULD CROON A JAZZ-Y MEL-O-DY TUNE.

C Dm Em F^o F G7 C^o C G^o G^o G

MAY-BE YOU'VE HEARD IT, BUT YOU NEVER CAN WORD IT LIKE MY OLD

CHO.

G^o D7 G7 C

MAM - - MY JAZZ. ME, OH MY!

C C G^o G⁷ G⁷ G⁷ G⁷ Am C

HOW I LOVE THAT LUL-LA-BY! MY MAMMY SANG TO ME, WHILE SHE HELD ME UP-

C Ab

- ON HER KNEE: "DON'T YOU CRY, MAM-MY IS NIGH..."

G7 Dm⁶ G7 Dm G7 Dm⁷ G⁷ G⁷ Cm

DRY UP ALL YOUR ZA-BY TEARS, DID BYE-BYE TO CHILDISH FEARS." I RE-

Cm

-MEM-BER, WAY DOWN BOUTH IN OLD VIR-GIN-NY, HOW SHE ROCKED ME,

G7 C Ab7

TILL MY CRADLE DID THE SHIM-MY. THERE AINT NO-BO-DY NEATH THE SKY WHO CAN JAZZ - A -

Ab7 C E⁷/_B C⁷ A⁷/_{C#} A⁷/_{b9} D7 C^o G⁷ C

LUL-LA-BY LIKE MY OLD MAM-MY, MY DEAR OLD MAM-MY JAZZ.

3674

(A WISE DITTY)

MODERATO

NO ONE'S FOOL C/E Eb° Dm7 G7 C Eb°

PHIL FURMAN (1921)
& FRED ROSE

I'M GLAD I'M SIN-GLE, — I'M GLAD I'M

Dm7 G7 C C/E C7/Eb G7 A7/D# A7 D7 G F E° G7

FREE, I NEVER LET NO-BO-DY — MAKE A FOOL OUT OF ME. —

C Eb° Dm7 G7 C Eb° G7/G# G7/A D7

MARRIED FOLKS KEEP FUSS-ING, FIGHTING NIGHT AND DAY, WHILE I'M STILL LIV-ING

G G#° D7/A D7/F# D7 G7 CHO. C A7 A7/E Eb7-5

HAP-PI. THAT'S WHY I'M GLAD I CAN SAY: — I DON'T HAVE TO WORRY MY MIND, —

D7 G7 Dm7 G7 C C°

BE-CAUSE I'M NO ONE'S FOOL. I'M THE STRUTTIN', IN-DE-PEN-DENT KIND, BE-CAUSE I'M NO ONE'S

C Gm/Bb A7 D7

FOOL. I COME AND GO JUST AS I PLEASE. I'VE GOT A DOG THAT I CAN FIGHT AND TEASE.

D7 G7 G7 G7 Dm7 G7 C

NO ONE A-ROUND TO LOVE OR A-PRIDE. I WAS TAUGHT TO LET YOUR CONSCIENCE BE YOUR GUIDE. I DON'T HAVE

A7 D7 G7 Dm7 G7 Dm7 C7

RAVE OR FRET BE-CAUSE I'M NO ONE'S FOOL. — NO ONE LIVING I'VE SEEN YET CAN

E/b B7 E E7 A7 D7

MAKE ME CHANGE MY RULE. WHY SHOULD I LET SOME PREACHER GIVE ME A-WAY, WHEN IT TOOK ME SO LONG TO

D7 G#° G/E Am7 E7/G# Am7 D7 D7 / / G7 C G7sus C#

GET THIS WAY? I'M GOIN' TO MAKE THIS WORLD GET UP AND SAY: "THERE GOES NO ONE'S FOOL!" —

3675

FOX TROT BALLAD

(IN 2)

BLUE FLAME

ANTON LADA and SPENCER WILLIAMS (1921)

C C#° Dm7 G7

LAST NIGHT, NIGHT, WHILE I WAS SLEEP-ING, CREEP-ING

C C+ F Dm7 (Dm7-s) G7

IN-TO MY LONE-SOME LIT-TLE ROOM, WHERE HUN-ERED GLOOM AND

C G7+ C C#° Dm7 G7

LOVE WAS DOOMED. HER EYES JUST SEEM'D TO TELL ME

C C7+ F Am F Dm7 D#°

HER LOVE HAD BEEN DE-NIED. I CALLED HER BLUE FLAME.

C/E A7+ A7 D7 Am7 D7 G7

THEN SOON THE MORN CAME. SHE VAN-ISHED, MY HEART CRIED:

CHO. C C#°

BLUE FLAME YOU SET MY HEART ON FIRE WITH LOVE'S DE-SIRE. IT'S YOU I

G7/b G7 G7/b Dm7 G7 G7/b Dm7 G7

CRAVE. YOU CAME JUST LIKE A THIEF AT NIGHT, BROUGHT ME DE-

G7/b Dm7 G7 C A7 D7 G7 C

LIGHT. NOW I'M YOUR SLAVE. I WANT YOU! I'LL GIVE YOU ALL THE LOVE THAT'S

C A7 Dm A7 Dm

IN ME. OH PLEASE DON'T SEND ME TO DEPTHS OF SHAME.

F Dm Fm C

I'LL BE THE "FOOL THERE WAS" TO WIN YOU (I'M TRY - - ING). MY SOUL IS

C C G7+ C

FREE FROM FLAWS IT'S YOURS WITHOUT BUY - - ING. GIVE ME A CHANCE, BE-CAUSE MY

A7 Bb° A7+ A7 D7 G7 G7+ C

LOVE'S UN - DY - ING. I'M YOURS, FOR AYE, BLUE FLAME.

3676

LIVELY

DIXIE BOUND **EUGENE WEST (1934)**

EN-GIN-EER, COME ON AND START YOUR TRAIN. I CAN'T WAIT, TILL I GET SOUTH A-GAIN.

EN-GIN-EER FOR JUST ONE THING I PLEAD: TURN ON STEAM AND GIVE HER

LOTS OF SPEED. HUR-RAH! I'M DIX-IE BOUND, SHOUT HAIL-LU-LAH! CAUSE I'M

DIX-IE BOUND. JUST HEAR THOSE WHEELS A-TURNIN'! COME ON CHOO-CHOO, OH WHAT A SWEET SEN-SATION! I'M JUST COUNT-ING

FLY LIKE A BIRD. YOU'RE THE SWEET-EST MUSIC I'VE HEARD. EV-E-RY MILE. SOON I'LL SEE HER SWEET DIX-IE SMILE.

DIX-IE BOUND! OH HOW MY HEART JUST REACHES FOR MY GAL, DIX-IE BOUND! COME ON AND MAKE IT SNAPPY. CHOO-CHOO TRAIN:

THE QUEEN OF GEORGIA PEACHES. LAW-DY ME! FLY ON AND MAKE ME HAP-PY. WHAT A DAY! CAN'T YOU SEE I'M HAPPY WIP HOO-RAH, BECAUSE AT

TO BE DIX-IE BOUND. I'VE SAILED THE O-CEAN, AND LAST I'M DIX-IE BOUND. AND TRAVELLED ON AIR--SHIPS, A-

I'VE SAILED THE SEA. AND I'VE TRAVELLED ON THE TWENTIETH WAY UP THERE HIGH... NOW I LONG TO SEE THAT GOOD OLD GEN-TLE-RY. DIX-IE SKY.

BEEN ON THE SWELL TRAINS, AND I'VE HOPP'D THE FREIGHTS. YES SIR I'M HOME BOUND CAUSE I'VE SEEN IT ALL.

BOY, I'VE ROAMED A-ROUND THRU FOR-TY SEV-EN STATES. HUR-RAH! I'M COME ON, MOVE ON, YOU OLD DIX-IE CAN-NON-BALL. CODA

CODA BOUND. THIS AND THE FOLLOWING TWO SONGS ARE FROM CLARKE'S MINSTREL SHOW II, A PUBLICATION COMPILED BY CLARKE VANNESS.

3677



WORDS BY FELIX F. FELST
MUSIC BY HARRY ARMSTRONG
(Composer of "SWEET ADELINE")

MED. SLOW

TO - DAY HAS BEEN A SAD ONE,
I'VE BEEN ALL A-LONE. IT MIGHT HAVE BEEN A
GLAD ONE, NOTH - ING TO A - TONE.
ONE THING DID GRIEVE ME, HONEST BE - LIEVE ME,

I'VE BEEN SAD AT HEART. IT'S JUST A YEAR, I HAD A DEAR, BUT NOW WE'RE FAR A -
PART. SO LISTEN WHILE I PLEAD, IT'S COM - PA - NY I NEED. - CAN'T YOU SEE I'M
LONE - LY, LONE - LY AS CAN BE. FOR I WANT YOU UN - LY THERE'S NO ONE ELSE FOR
ME (AND YOU KNOW IT). SOMETIMES, DEAR, I WON - DER WHY YOU KEEP A - WAY, LEAVING ME SO
LONE - LY, LONE - LY NIGHT AND DAY.

DON'T WAKE ME UP

LYRIC BY L. WOLFE GILBERT (1925)
MUSIC BY MARCEL WAYNE & ABEL BAER

(2 BEAT) I'M A DREAMER, DREAMY DREAMER, SINCE I MET YOU, - SWEET - HEART, -
THO' WE'RE A - PART. IN MY SLIMBER, I JUST WONDER,
CAN IT BE TRUE? - YOU'RE MINE - WITH LOVE DI - VINE? -

CHO.

DON'T WAKE ME UP - CONT.

3678

C C/E Em Am7 C G7+ C Em $\frac{A^7}{F}$ C $\frac{G^7}{B^b}$

DON'T WAKE ME UP, LET ME DREAM. OH, WHAT A WON-DER-FUL

A7 Dm $\frac{A^7}{E}$ $\frac{Dm}{F}$ G7 Am

DREAM. WE'RE IN A LAND OF RO-MAN-TIC JOY: WE TWO A-

D D7 D D7 $\frac{Dm^7}{B^b}$ $\frac{Dm^7}{B^b}$ G7 C C/E

-LONE AND YOU ARE STILL MY OWN. I SEE THE

Em Am7 C G7+ C7 C7+ $\frac{Dm}{F}$

LIGHT IN YOUR EYES. WE'RE LIV-ING UP IN THE SKIES.

Dm Am7 D7 $\frac{B^7}{F\#}$ Am $\frac{Fm^6}{A^b}$ $\frac{C}{G}$ F $\frac{A^7}{E}$ A7

I'D HATE TO FIND THINGS ARE NOT WHAT THEY SEEM.

D7 G7 C C+ $\frac{C^b}{B}$ C+ C

DON'T WAKE ME UP, LET ME DREAM.

ANTON LADA'S
LOUISIANA FIVE
SUNSET 1148 (1925)

(FICTITIOUS RECORDING NAME)
BAILEY'S LUCKY SEVEN

(RED NICHOLS & MIFF MOLE et al.)
GENUETT #3156 IN 1925.

THE HOWARD LANIN ORCHESTRA
(WITH RED NICHOLS & CHAUNCEY MOREHOUSE)
ON VICTOR NO. 19191 IN 1925.

(INSTRUMENTAL)

I'M RIDING ON THE MOON AND DANCING ON THE STARS

MED. SWING

DUKE ELLINGTON & JOHNNY HODGES (1939)

F7 $\frac{F^7}{E^b}$ D7 Gm Gm7 C7 F $\frac{F^7}{E^b}$

$\frac{B^b}{D}$ C7 $\frac{C^7}{B^b}$ $\frac{F}{A}$ 1. $\frac{Am^7}{G}$ $\frac{F^b}{1}$ 2. $\frac{Am^7}{G}$ $\frac{F^b}{1}$ / / F7

F7 $\frac{B^b}{D}$ G7

C7 $\frac{F\#}{D}$ $\frac{C^7}{G}$ C7 D.C. al. ff

CODA $\frac{C^7}{B^b}$ $\frac{F}{A}$ $\frac{Am^7}{G}$ $\frac{F^b}{1}$ / /

3679

(INSTRUMENTAL)

MED. FAST
(♩=168)

KAWAIAH RIVER QUIVER

ED METZ

(1994)

Chord symbols: Gm, E°, A7, D7, Gm, Eb7, D7, Gm, E°, A7, D7, Gm, Gm7/F, A7/E, Eb7-5, D7, G, D7/A, G/B, D7/A, G, G, G#°, D7/A, D7, B7, E7, A7, D7, 2.D7, G, C7, G7, G, C, Cm, G, Em7, A7, Eb7, Am7, D7, D.S. al. f, CODA, D7, G, C7, G.

Section markers: A, B, C.

Annotations: BASS & TANTOM, (MODULATION TO KEY OF G MAJOR), CODA, WRITTEN WHILE RETURNING FROM THREE RIVERS JAZZ AFFAIR.

RHYTHM IN MY BONES

WORDS: CLARKE VAN NESS
MUSIC: ERNIE BURNETT

3680

(IN TWO)
MOD to

(1934)

PLAY, OH PLAY THOSE LOW-DOWN BLUES, WHILE I WEAR OUT MY SHOES: 'CAUSE I'VE GOT
PLAY, OH PLAY THOSE SAX-O-PHONES, WHILE THAT OLD IRONPONE MOANS: 'CAUSE I'VE GOT
PLAY, OH PLAY IT HOT AND BLUE. SAW THAT FIDDLE IN TWO: 'CAUSE I'VE GOT

RHY-THM, RHYTHM IN MY BONES. IN MY BONES. LET THAT TRUMPET PLAST. BEAT THAT
RHY-THM, RHYTHM IN MY BONES. IN MY BONES. LET THAT TRUMPET PLAST. BEAT THAT
RHY-THM, RHYTHM IN MY BONES. IN MY BONES. LET THAT TRUMPET PLAST. BEAT THAT

DRUM SO FAST. HOLD THAT BASS 'TIL LAST. AL-TO-GETHER, SOCK IT!

CODA IN MY BONES. **THE RAVEN** NOT FAST **EUGENE WEST & CLARKE VAN NESS (1934)** A MAN NAMED ALEX-ANDER EDGAR PROMISED FOR TO MARRY MISS E-

AL-LEN POE WAS A PORTER ON THE OLD NEW HA-VEN. THAT FELLOW WAS SO VERY, VERY DARK COM-PLI-ED, TH-
-LI-ZA CROWN. BUT HE CHANGED HIS MIND, ONE

FOLKS CALL'D HIM THE RAVEN. HE DAY. SHE DRUG HIM IN-TO COURT, AND FACIN' JUDGE AND JU-RY,

HERE'S WHAT SHE DID SAY: OH THE NIGHT WAS DARK AND DREAR-Y, I WAS TI-RED AND A-
THAT YOU MISTER RAVEN? DON'T YOU START YOUR BAD BE-
JUDGE TO THE DE-FEND-ANT: WILL YOU MAR-RY THE COM-

WEA-RY, WHEN I HEARD A SOFT A-RAP-PIN' AND A TAP-PIN' AT MY DOOR. I SAID

"MAX-UM - IT'S TIME YOU WERE IN BED! IT'S NEARLY HALF-PAST FOUR!" THEN, JUDGE, HE STARTED

VAMP-IN', AND THEN HE STARTED TEMPTIN' AND THEN I LOST CON-TROL OF MY SOUL, LIKE I

NEV-ER DID BE-FORE. SAID THE

CODA -PLAIN-ANT?" SAID THE RA-VEN: "NEV-ER-MORE!"

3681 (A DIFFERENT SONG FROM THE ONE ON P. 1819)

KENTUCKY BLUES

CLARENCE GASKILL (1921)

MDD to

GIRL OR CHAPPIE FEELS UN-HAPPY, THEY JUST WROTE MOTHER, SIS AND BROTHER, AND

Am Am G D7 G / / E7 A7
 HAVE MY SYM-PATHY. FOR I FEEL SO LONE-LY, BY MY ON-LY, AND LONESOME AS CAN
 SEES, MY SWEETIE

D7 D7 2 B7 / / G/DAY D7 G A7 AVE E° A7 D7 / / /
 BE, SO I KNOWS: THAT I WANT TO WANDER 'WAY DOWN YONDER WHERE THE BLUE GRASS GROWS.

CHO. (USE HOME SWEET HOME COUNTERMELODY 2ND TIME & D.S.)

G C G D7 D7
 I'VE GOT THE BLUES FOR OLD KEN-TUCK-Y. OH BOY! I FEEL BLUE. I LONG TO KISS MY
 NO PLACE LIKE HOME, NO MAT-TER

D7 G / / / D7 G C
 MAM-MY. I MISS MY DADDY, TOO. I'LL TELL THE WORLD I'VE BEEN A ROVER
 WHERE YOU ROAM. BE IT EV-ER SO

G D7 G D7 G D7 D7 D7 1. G Am7 G / / /
 NOW MY ROAMING DAYS ARE OV-ER. I'VE GOT THE BLUES FOR MY KEN-TUCK-Y HOME...
 HUM- - - BLE, THERE'S NO PLACE LIKE FOR THERE IS

2. G / Am7 D7 SUS G / / / PATTEN: G B7 C/E C#° G/D / / /
 HOME. EV-RY BO-DY'S GOT A CERTAIN KIND OF BLUES THEY RAVE A- - - BUT WE'VE
 HEARD SOMEBODY SAY THEY HAD THE PROFITEERING BLUES. YOU
 GET A CERTAIN KIND OF BLUES AND FEEL YOU WANT TO ROAM, YOU'VE

G E7+ 1. A7 / D7 2. A7 D7 G / / / D7 A7
 GOT THE LANDLORD BLUES BECAUSE HE PUT US OUT. THEN WE PAIR OF SHOES. SOME FOLKS HAVE GOT THE BLUES FOR GOOD OLD-
 GOT THE BLUES FOR YOUR KENTUCKY

D7 A7 D7 D7 A7 D7 3. A7 D7 G / / / D.S.
 -FA SHIONED BEER. A HUNDRED MILLION CASES AND THERE'S "ONE RIGHT HERE". WHEN YOU HOME SWEET HOME. THERE IS

KENTUCKY BLUES - CONT.

3682

<p>CODA</p> <p>G D7sus G</p> <p>HOME.</p>	<p>STATE STREET RAMBLERS with ROY PALMER (TRP.) - DARNELL HOWARD (ALTO SAX) - JIMMY BUTTHE (PIANO) ON CHAMPION 16320 IN 1931.</p>	<p>FESS WILLIAMS and his ROYAL FLUSH ORCHESTRA ON VICTOR V-38077 (IN 1929)</p>
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MED. SLOW WALTZ (♩=96)

DREAMING MY LIFE AWAY

LLOYD GARRETT & BLANCHE M. TICE (1921)
 (PUBL. IN CHICAGO)

THERE'S A TIME EACH DAY FOR OUR
 WORK AND PLAY. THERE'S A TIME FOR OUR DREAM-ING, TOO... BUT SOME-
 --HOW IT SEEMS THAT I'M STILL IN DREAMS, WHEN EV-'RY ONE ELSE IS
 THROUGH. I LIVE IN A WORLD ALL MY OWN. I'M
CHO.
 HAP-PI-ER WHEN I'M A - LONE. DREAM - - ING,
 DREAM - - ING, DREAMING MY LIFE A - WAY.
 CAS-TLES, SO FAIR, THAT I BUILD IN THE AIR, ARE MY HOME SWEET HOME EV-'RY
 DAY. BRIGHT EYES, GLEAM - - - ING,
 PLEAD WITH ME LONGER TO STAY, WHILE I'M
 DREAM - - ING, DREAMING MY LIFE A - WAY.

3683

(A DOUGHBOY'S SHIPPING ORDERS) MED. FAST (IN 2)

GOODBYE ALEXANDER **Bb F7/A F7**
 HENRY CREAMER & TURNER LAYTON (1918) AL - EX - AN - DER COOP - ER
 BANDS WERE GAILEY PLAY - ING,

Bb F7/A F7 Bb D7 F7/A G/D C7m F7 Bb
 WAS A COLORED TROOP - ER. WITH HIS REG - I - MENT, HE MARCHED A - WAY.
 COLORED FOLKS WERE SWAYING, ON E -

2. Eb Bb Bb7 Bb Ebm Bb / i n C7/G C7 F
 MAN - CI - PA - TION DAY. FROM THE CROWD, DINAH LEE, SO

F C7/G C7/E C7 F7 Ebm F7 / F7 CHO. Bb
 PROUD, HOLLERED TO HER SWEETIE GOOD AND LOUD: GOODBYE AL - EX -

Bb C7/G C7 F7 Bb Bb0
 - AN - DER, GOODBYE HONEY BOY. DRESS'D UP IN THAT UN - I - FORM, YOU FILL MY HEART WITH

Bb D7/A D7/F# Gm D7 Gm Db7 F/C
 JOY. YOU AIN'T BORN FOR MOPIN', BOY YOU SURE CAN LAUGH. PUT YOU LEFT THAT WINDOW

F/C C7 F Bb C7/G G7 C7
 OP - EN AND THEY GOT YOU IN THE DRAFT. AL - EX - AN - DER, I'LL SAVE MY LOVING FER

C7/E C7 F7 / C7m Eb7 Eb7 D7 / Gm D0 D7 F7 Bb
 YOU. I'LL BE WAITING LIKE POOR BUT - TER - FLY. SO GET BUSY WITH THAT

Bb D7+ D7 Eb D7 Em7 Bb/Bb Gb7 F7/C F7 Gm7 F7 Bb Bbm
 GUN, AND DON'T COME BACK HERE TILL YOU'VE WON. AL - EX - AN - DER, EXID - AVE!

Bb / i n WILBUR SWEATMAN ORCH.
 COL. A-2596 (1918)

(WITHIN "THE LOOP")
THE COLLEGE INN RAG
 WORDS BY BALLARD MACDONALD MUSIC BY HARRY CARROLL
 and COLEMAN GOETZ (1915)

"SWINEY" C C0 C G7 C D7/A G7 C G7
 OH CON - DUCT - OR, HERE WE ARE: CLARK & RANDOLPH, STOP THE CAR. LET ME OFF AT THE

C C0 C C7 F F#0 C/G Am D7 G7 C #3 G 3
 SWINEY - PA - TION STATION. DON'T YOU LET THE MOTORMAN GO TOO FAR. OUT OF MY WAY! OUT OF MY WAY! WAIT 'TIL I

THE COLLEGE INN WAS THE BALLROOM OF CHICAGO'S HOTEL SHERMAN

COLLEGE INN RAG - CONT.

3684

LET IN SIDE. THEN UJST WATCH MY STRIDE: FIRST I'M GOIN' TO TODDLE DOWN THE STAIRS,
 TODDLE TO THE RAGGY DRAGGY AIRS. DANCE A-ROUND THE WELCOME ON THE MATS, 'TIL A LITTLE FELLOW CHECKS MY
 MAT. (I'M READY) A DANCING WATER SHOWS ME TO MY SEAT. THEN MY PARTNER TROTS ME OFF MY FEET, WITH A
 ONE-STEP, TWO-STEP, HOPPING A-ROUND. PLEASURE IS FOUND WHEN YOU'RE PLEASURE BOUND, WHILE THE
 RAGGEDY HANDS ON THE CLOCK GO 'ROUND TO THE SOUND OF THE COLLEGE INN RAG.

THE SWEETEST SOUNDS (♩ = 96) Dm7 G7/D

W & M BY RICHARD ROGERS (1962) (FROM "NO STRINGS") WHAT DO I REALLY HEAR, AND WHAT IS IN THE EAR OF MY

MIND? WHICH SOUNDS ARE TRUE AND CLEAR, AND WHICH WILL NEVER BE DE-DEFINED? THE

CHO. (L' STESSE) Dm7 Gm E7/B E7 A7 Dm
 SWEET-EST SOUNDS I'LL EV-ER HEAR ARE STILL IN-SIDE MY HEAD.
 MOST EN-TRAN-CING SIGHT OF ALL IS YET FOR ME TO

Dm Gm Gm7 C7 Fmaj7 F6
 THE KIND-EST WORDS I'LL EV-ER KNOW ARE WAIT-ING TO BE SAID.

Em7 A7 CODA Cm7 F7 Bb G7/B B0
 THE SEE. AND THE DEAR-EST LOVE IN

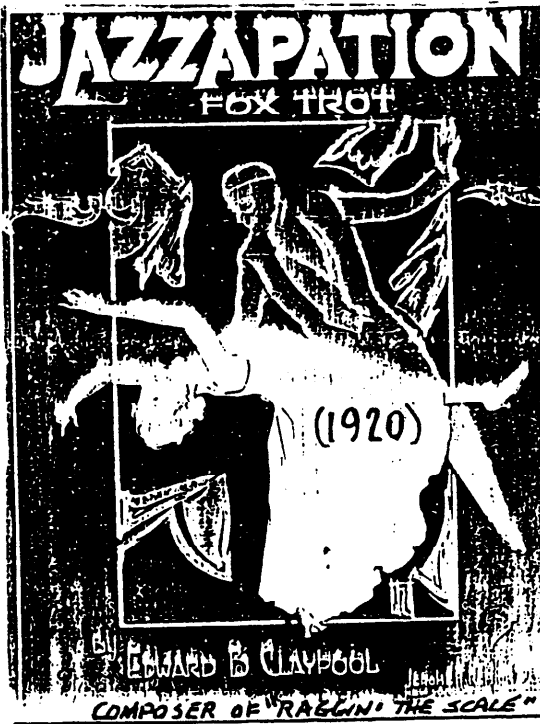
F/C Gm7 C7 Fmaj7 F7 Bb
 ALL THE WORLD IS WAIT-ING SOMEWHERE FOR ME. IS WAIT-ING

Bb Gm7 Gm7 C7 F Gbmaj7 F6
 SOME-WHERE, SOME-WHERE FOR ME.

3685

(RAGTIME)

NOT FAST [A]



Musical notation for the first system of 'JAZZAPATION'. It includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: D7, G7, C, G7, C, G7, C, G7, C. A first ending bracket is shown above the final measure.

Musical notation for the second system of 'JAZZAPATION'. It continues the melody from the first system. Chords include C, G7, C, Ab, Ab7, and Ab. A second ending bracket is shown above the final measure.

Musical notation for the third system of 'JAZZAPATION'. It includes a 'CODA' section. Chords include Db, Db7, Ab, and Ab7. The section ends with a 'FINE' box.

Musical notation for the fourth system of 'JAZZAPATION'. It continues the melody. Chords include Ab/C, Ab/Eb, Ab, Ab, Eb7/Bb, A°, Eb7/Bb, Eb7, E7, and G#. The section ends with 'D.S. al FINE'.

JUST A GIRL THAT MEN FORGET *VALSE MODERATO*

AL DUBIN, FRED RATH and LOE GARREN (1923) DEAR LITTLE GIRL, THEY

Musical notation for the first system of 'JUST A GIRL THAT MEN FORGET'. It is in 3/4 time with a key signature of one sharp (F#). The melody is written on a single staff. Chords are D7/A, G, A7/E, A7, A7/E, and A7. The lyrics 'CALL YOU A VAMP, A FLAP-PER WITH UP-TO-DATE WAYS.' are written below the staff.

Musical notation for the second system of 'JUST A GIRL THAT MEN FORGET'. Chords include Am7-5, C#6/Eb, G/D, D7/A, Bb°, E7/B, Em6, and A7. The lyrics 'YOU MAY SHINE BRIGHT-LY, BUT JUST LIKE A LAMP, YOU'LL BURN OUT ONE OF THESE' are written below the staff.

JUST A GIRL... - CONT.

3686

DAYS, THEN YOUR OLD-FASHIONED SISTER WILL COME IN-TO VIEW, WITH A

HUS-BAND AND KID-DIES, BUT WHAT A-BOUT YOU? YOU'RE THE KIND OF A GIRL THAT

MEN FOR-GET, JUST A TOY TO EN-JOY FOR A-WHILE. FOR WHEN

MEN SETTLE DOWN THEY AL-WAYS GET AN OLD-FASHIONED GIRL WITH AN

OLD-FASHIONED SMILE. AND YOU'LL SOON RE-AL-IZE, YOU'RE NOT SO WISE, WHEN THE YEARS BRING YOU

TEARS OF RE-GRET. WHEN THEY PLAY "HERE COMES THE BRIDE", YOU'LL STAND OUT-SIDE, JUST A

GIRL THAT MEN FOR-GET. FOX-TROT F F0 C7

SAME OLD MOON

WORDS BY ED ROSE MUSIC BY BILLY BASKETTE (1927) GIVE ME THAT

SAME OLD MOON, THE SAME OLD SKY, SAME OLD STARS THAT SHINE ON HIGH. SAME OLD TREE'S, THE SAME OLD LAKE, SAME OLD FREEZE, THE SAME RE-FRAIN.

SAME OLD DREAMS THAT MADE ME SIGH, SAME OLD YEARN-ING RE-

-TURN-ING.

CUA LET'S MAKE THE SAME OLD

VOWS, A-GAIN AND A-GAIN, BE-NEATH THE SAME OLD MOON.

DON VORHEES and his EARL CARROLL VANTIES ORCHESTRA

(INCL. RED NICHOLS, MIFF MOLE & DICK McDONOUGH.) EDISON 51999 (1927)

3687

Before That Ragtime Band Goes Home.

WORDS & MUSIC BY BILLY SMYTHE & HARRY T. MYERS (1912)
(LOUISVILLE, KENTUCKY)

MODERATO G/D A/E D7/F#

SUE TELEPHONED ME, SAID PLEASE TAKE ME SOMEWHERE. OR WONCHA MAKE ME FEEL HAP-PY, KID, AND DANC'D EV'RY SET, AND WE'D BE FRANCHING THERE YET, IF ONLY SUE HAD HER WAY, BECAUSE SHE

1. G D7 G D7

SAY YOU'LL BE THERE? I KNOW A PLACE WHERE A BRASS BAND PLAYS A TUNE SO EN-TRANCING, YOU CAN'T KEEP FROM DAN-CING "THAT

G Am A7/E A7 D

LOVING WAY". WE WENT AND WANTED TO STAY. BUT THAT THE BANDMEN ALL WANTED TO GO HOME, WAS QUITE PLAIN, BECAUSE THEY

E7 A7 D G C/G G 1 1 2

STARTED IN PLAYING THIS STRAIN: "THERE IS NO PLACE LIKE HOME!" BUT THAT

D7 D0 D7 1 1 2 CHO. G G/B D7/A E7/C# E7

GIRL OF NINE STARTED TO PLEAD: I WANT TO HEAR AN-OTHER RAG BEFORE THE LIGHTS GO OUT. AND WHILE THEY LET THE BAND GO HOME BEFORE THEY PLAY THAT TUNE. COME ON AND

A7 A7/C# E7/B A7 D7 D7/A E7 F7 1. D7

PLAY, I WANT TO SWING AND SWAY YOU IN AND OUT. SO WON'T YOU PUT YOUR ARMS AROUND ME WHEN WE DO THE DIPS. MAKE ME FEEL AS WARM AS AN-Y NIGHT IN CINE. BECAUSE I'VE SIMPLY GOT TO HAVE ANOTHER

G G G/D D7 2. D7 1 1 2 A7 D7

MAKES ME FEEL GOOD TO MY VE-RY FINGER TIPS. NOW DON'T YOU DANCE, BEFORE THAT RAGTIME BAND GOES

(NOVELTY SONG)

HE MAY GET OVER IT, BUT HE'LL NEVER LOOK THE SAME

HOGAN, STEELY & COE (1903)

MED. FAST

F F C7 F F

TO A CIR-CUS GREAT THAT CAME TO TOWN NOT VE-RY LONG A--GO, A FRIEND OF MINE, BILL

F E7 Am C7/G F

BROWN BY NAME, HE WENT TO SEE THE SHOW. TO THE MINA-G'RIE TENT HE QUICKLY WENT, THE

F C7 F Am F#m7-5 C/G Ab7 C/G Dm7 G7

AN-I-MALS TO SEE. HE WENT 'ROUND TO THE GRIL-LAS CAGE, WHICH FILL'D HIS SOUL WITH

HE MAY GET OVER IT - CONT.

3688

C 1 1 2 C7 F

LEE. HE RECOGNIZED HIS BROTHER, WHOM HE HAD-N'T SEEN FOR YEARS. HE

C7 F F° F 1 1 2 F

GAZED AT THE GORILLA'S CAGE, HIS EYES FILLED UP WITH TEARS. HE WAITED TILL THE

F F C7 F 1 1 2 Am F#m7-5 C/G Ab7

PEOPLE LEFT, TRIED TO SHAKE HANDS WITH HIM. AND WHAT THAT MONKEY DID TO BILL, IT

C/G Dm7 G7 C 2 1 2 CHO. Ab° C/G F. F/C G7 C7

REALLY WAS A SIN. HE MAY GET OVER IT, BUT HE'LL NEVER LOOK THE

F FINE FA Ab° C/G F. Abm C/G Dm G7 C 1 1 2 C7

SAME! HE'LL SOON BE 'ROUND A-GAIN, BUT HE'LL ALWAYS WALK QUITE LAME. HE'S SITTING UP THIS

F C7 F

MORNING, AND HIS FEVER'S ON THE WANE.

D.S. al FINE

IF I HAD MY LIFE TO LIVE OVER
LARRY VINCENT, MOE JAFFE & HENRY TOBIAS (1944)

MED. C E7 F C G7/b G7+ C

AS I RE-VIEW MY LIFE WITH YOU SINCE THE DAYS OF OLD,

C F E7 Am G7/b D7

I WOULDN'T THINK OF CHANGING THINGS FOR ALL THE WORLD AND ITS

G7 CHO. C/b E/A C/G C

GOLD. IF I HAD MY LIFE TO LIVE O-VER, I'D DO THE MEET YOU WHEN SCHOOL DAYS WERE O-VER, AND WALK THRU THE

E7 F A7 Dm7 G7 E7 Am

SAME THINGS A-GAIN. I'D STILL WANT TO ROAM NEAR THE PLACE WE CALL'D HOME, WHERE MY LANES THAT WE KNEW.

D7 G7 D.S. al CODA A7/E Dm C/E

HAPPINESS NEVER WOULD END. I'D IF I HAD MY

F F#° C/G 1 C7 Ab A7 Dm7 G7 G7sus C 1 G7sus C

LIFE TO LIVE O - - VER, I'D STILL FALL IN LOVE WITH YOU.

3689



NOT FAST

G

TELL ME, HAVE YOU EVER SEEN AN
EV-ER SEE THEM DANCING ON AN

G B7 Em B7

ES-KI-MO IN THE LAND OF SNOW, AT THE
I-CY FLOE? THEY ARE FRO-ZEN SO, JUST TO

1 Em A7 D7

PILE YOU KNOW? DID YOU EVER HEAR THE MUSIC THAT THEY

D7 D#° A7E A7

PLAY UP THERE? IT'S A BEAR, IT'S A BEAR, IT'S A

D7 2 Em

POLAR BEAR! DID YOU GET A GLOW.

A7/C# A7 D B E7 F#

DANCING IN THEIR BEAR SKINS, WARMING UP THEIR FAIR SKINS,

A7/E A7 D D7 G/B C/E Cm Eb G A7/C# A7

WOOLBLING THE NORTH POLE TOD-A-LO. OH! OH! OH! MISS ES-KI-MO! LEAVE YOUR BLUBBER, AND A

D CHO A7E D7/F# D7 G E7

WAY WE GO... KEEP DANCING! KEEP PRANCING TO THE ESKIMO RAG-TIME.

A7 D Bm/F# G G Bm/F# Em7 E7

IT DON'T MATTER WHETHER YOUNG OR OLD, YOUR TEETH WILL CHATTER AND YOUR BLOOD RUN COLD. SO,

A7/C# A7 D7 G C B D7 G

KEEP PLAYING! KEEP SWAYING! LUMP FROM CRAG TO CRAG. KEEP RIGHT ON MOVING, OR YOU

D D7/F# G D D7/F# C/G G

SURE WILL FREEZE. YOU ARE CATCHING COLD WHEN YOU BE-GIN TO SWEZE. IT'S A DARN BAD PLACE FOR

B7/F# Em Eb7 G/C C Cm G Bm/F# C/E Cm Eb7 G/D D7 G

B. V. D'S, WHEN YOU DO THAT ES-KI-MO, FOR-TY TWO-BE-LOW, DO THAT ES-KI-MO RAG!

3690

EVERYTHING IS RAGTIME NOW

NOVELTY SONG
(1913)



MED. FAST

A WELL-KNOWN MUSIC MASTER, LAST CLASSICS ARE FOR-GOTTEN, ALL WEEK BE-CAME IN-SANE. HE HEARD SO MANY OV-ER THIG BROAD

RAGTIME TUNES THEY TURND THIS POOR MAN'S BRAIN. -THE LAND, FOR YOU HEAR SONGS 'BOUT CA-SEY LONES & ALEX-ANDER'S RAGTIME BAND. WE ALL SING RAGTIME AIRS. WE ALL SWEAR RAGTIME SWEARS, AND

WHEN WE DANCE, WE TRY TO PRANCE A-ROUND LIKE GRIZ-ZLY BEARS, YOU HEAR

CHO. RAGTIME SONGS UNDER RAGTIME MOONS, AND RAGTIME PI-AN-O-S PLAYING RAGTIME TUNES. YOU SEE

RAGTIME SOL-DIERS MARCHING DOWN THE STREET, AND RAGTIME BUTCHERS CUTTING RAGTIME MEAT, YOU SEE

RAGTIME SAILDRS SAILING RAGTIME SEAS, AND RAGTIME DUTCHMEN EATING RAGTIME CHEESE. I SAW A

RAGTIME MILK-MAID MILK A RAG-TIME COW. - EV-RYTHING IS RAGTIME, SYNCOPATED LAG TIME,

EV-RYTHING IS RAG-TIME NOW! - NEW YORK - CHICAGO - SAN FRANCISCO
LONDON - PARIS - MELBOURNE

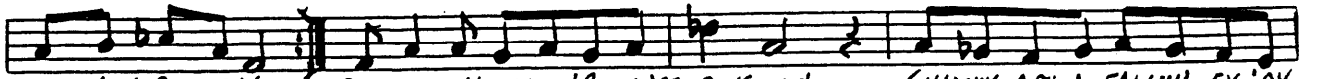
3691

SLOW DRAG
(WITH A LIFT)

IN THE COOL OF THE EVENIN'

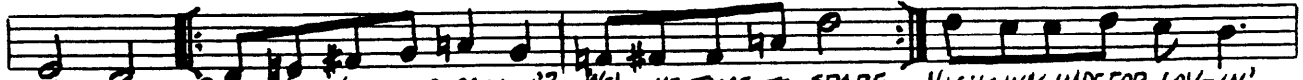
WORDS BY GENE BRICK
MUSIC BY DAVID STAMPER (1914)

HONEY I'M A-WAIT-IN'
DON'T BE HES-I-TA-TING,



WAITIN' HERE FOR YOU. COME OUT, THE EVENIN' BELLS ARE RING-IN! SHADOWS ARE A-FALLIN' EV-RY-

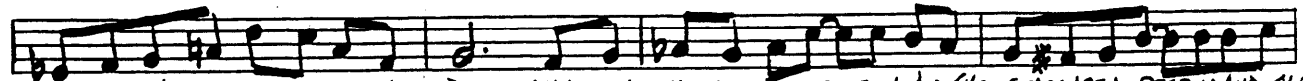
HUR-AY HONEY, DO.



WHERE. CAN'T YOU HEAR ME CALLIN'? WE'VE NO TIME TO SPARE. NIGHT WAS MADE FOR LOV-IN'
WANT YOU WITH ME DEARIE, FOR MY LOVE TO SHARE.



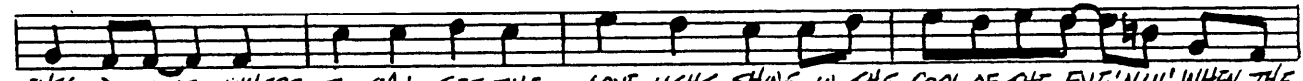
LET'S START TURTLE-DOVIN' YOU AND I. IN THE COOL OF THE EVE-NIN' WHEN THE LOVIN' IS GOOD,



HONEY THAT'S THE TIME I LOVE YOU BEST. WHEN THE MOON IS A-CREEPIN' AND THE STARS ARE A-PEEPIN' AND THE



SUN HAS GONE TO REST, I LOVE TO SIT AND HOLD YOUR HAND IN MINE. I LOVE TO LOOK IN-TO YOUR



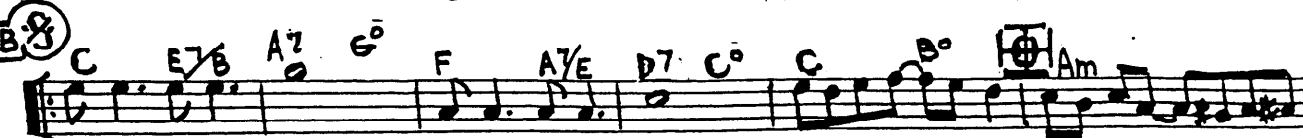
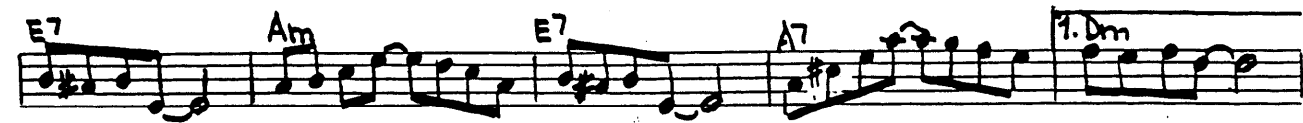
EYES DI-VINE, WHERE I CAN SEE THE LOVE-LIGHT SHINE, IN THE COOL OF THE EVE-NIN' WHEN THE



LOVIN' IS GOOD, BA-BY MINE.

PEGASUS

JAMES SCOTT (1920)



PEGASUS - CONT.

3692 E7/G#

1. B7 E7 D7 G7 | 2. Dm7 G7 C A [C] F D7 Gm E7/G#

Am A7 Dm Gm7 G# | 1. D7/A D7 E7 G7/B G7 C7

2. D7 G7 C7 C7 G7 F | CODA D7 G7 C7 G7 C7

I NEVER SEE MAGGIE ALONE (EASY 2)
 WORDS BY HARRY TILSLEY (LONDON-1926) MUSIC BY EVERETT LYNTON
 MAG-GIE, DEAR, MUST

Am⁶ B7 Em Am Em
 WON'T GO OUT A-LONE. SEEMS THAT SHE MUST HAVE A CHAP-ER-ONE. WHEN

E7 Am E7/B Am/C Am Em/B B7
 WE GO OUT, NO MATTER WHERE WE'RE BOUND, THERE IS ALWAYS SOME-BODY A-

Em CHO. D7 G D7 G E7
 -ROUND. SHE BRINGS HER FATHER, HER MOTHER, HER SISTER AND HER BROTHER. OH I

Am D7 G F# E7 Am E7 E7/B
 NEV-ER SEE MAG-GIE A-LONE. SHE BRINGS HER UNCLAS AND COUSINS, SHE'S

Am/E F# Am/E Am Am/C E7/B Am C D7
 GOT 'EM BY THE DOZENS. I NEV-ER SEE MAG-GIE A-LONE. AND IF I

G7 G7/G G7/G C Bb A7 A° A7
 PHONE HER, SAY TO HER, "SWEET, WHERE SHALL WE MEET, SUP-

D7 G/E F# G Bb D7/A CODA G
 -POS-ING THAT WE EAT." SHE BRINGS HER. -LONE.

IRVING AARONSON'S COMMANDERS (MICKY BLOOM, TPT.) VICTOR 20457 (1927)

STEEL GUITAR RAG - CONT.

3694

F C7 F6 F7 **B** Bb Bbm F

STEEL GUITAR RAG. AND WHEN THEY SLIDE THAT THING A-LONG THE STRINGS, IT

G7 C7 Bb/F Bb Bb/F Bbm

SOUNDS SO DOGGONE HEAVENLY, YOU HEAR ANGELS SING-AN' WHEN YOU START YOUR FEET, YOUR

F G7 C7 F Bb/F F E **C** F

HEART WILL BEAT THE RHYTHM TO THAT STEEL GUITAR RAG. YOU MAY BE KIND-A

F E F F C7 F F B7 C7

CHOOSY 'BOUT THE KIND OF SONGS YOU HEAR. YOU MAY LIKE SONGS THAT'S BUESY, SO YOU CRY RIGHT IN YOUR

C7 E F F A Bb Gm7-5

BEER. BUT IF YOU LIKE A TUNE THAT'S BOUND TO DRIVE A-WAY YOUR CARE, MAKE HAPPY YOUR

F6 C7/G C7 F E F

SOUL WITH THAT STEEL GUITAR RAG.

PARADE OF THE WOODEN SOLDIERS (1922)

LYRIC BY BALLARD MACDONALD
MUSIC BY LEON JASSEL

MARCH C G7 C Eb° G7/D G7 C C#°

THE TOY SHOP DOOR IS LOCKED UP TIGHT AND EV-RY THING IS QUIET FOR THE NIGHT. WHEN SUD-DEN-LY THE

G/D Em Am7 D7 G7 C G7

BELLS ARE IN THEIR BEST ARRAYS, THERE'S GOING TO BE A WONDERFUL PA-RADE. HARK TO THE DRUM, "OH

CLOCK STRIKES TWELVE: THE FUN'S, BE-EUN! THE ONE.

OH. HEAR THEM ALL CHEERING! NOW THEY ARE NEARING, THERE'S THE CAPTAIN STIFF AS STARCH. BAYONETS FLASHING!

G7 Dm7/C C C

DAYLIGHT IS CREEPING, IDOLIES ARE SLEEPING, IN THE TOY SHOP WINDOW, FAST. SOLDIERS SO UOLLY,

MUSIC IS CRASHING, AS THE WOODEN SOLDIERS MAREH. SABRES A-CLINK-ING. SOLDIERS A-WINK-ING

AT EACH PRETTY LITTLE MAID. HERE THEY COME! HERE THEY COME! HERE THEY COME! HERE THEY COME! WOODEN SOLDIERS ON PA-RADE!

TOY-MAN PILLS THE WIN-DOW SHADE, THERE'S NO SIGN THE WOOD BRIGADE WAS EVER OUT UP-ON PA-RADE.

LARRY CLINTON ORCH. (FORD LEARY VOCAL) VICTOR 26308 (1939).
JAN SAVITT ORCH. ON DECCA 3019 IN 1940.

3695

MED. FAST

IS NOBODY'S BUSINESS

CLARENCE GASKILL & IRVING MILLS

(1925)

I ALWAYS MIND MY BUSINESS, KEEP

Bb7 Eb Eb° Bb7 F Bb7 Eb Db° F7/C F7 Bb

LONG RIGHT A-LONG. AND IF YOU MIND YOUR BUSINESS, YOU'LL NEVER GET IN WRONG.

Ab Ah° Eb Eb° Fm6 Bb7 Eb Db° F7/C F7 Bb Bb Db7-5

I'VE GOT A BRAND NEW SWEET-IE, NOT FAT OR NOT TOO THIN. I LOVE TO RAVE A-ABOUT HER, BUT

C Cm7 F7 Bb7 CHO. Eb Bb7 Eb Eb° F7/C F7 Bb Bb7

PLEASE DON'T LISTEN IN. — HOW I LOVE HER AND SHE LOVES ME IS NO-BO-DY'S BUSINESS. HOW OH SHE'S A WON, I LOVE HER, HOW IS NO-BO-DY'S BUSINESS OH

Bb7/F Eb° Bb7/F Cm Eb Ab Ah° Eb/F Eb Eb°

SHE CAN KISS, BE-LIEVE ME THIS IS NO-BO-DY'S BUSINESS. WE MET THE PREACHER YESTERDAY, AND YES SIR, SHE'S MY BA-BY NOW. THAT'S NO-BO-DY'S BUSINESS. I DON'T KNOW WHAT THIS BA-BY'S GOT, BUT

Fm6 Bb7 Bb° Cm7 Bb7 Bb7 Eb Bb7+ Eb Eb° Bb7/F Bb7 Eb

THIS IS ALL I HAD TO SAY: HOW I LOVE HER AND SHE LOVES ME IS NO-BO-DY'S BUSINESS. WHAT SHE'S GOT, SHE'S GOT A LOT. AND DOES SHE DO THE CHARLESTON HOT IS

THE JINGLIN' JANGLIN' RAG

FREE & EASY (♩=80)

MUSIC BY SCOTT JOPLIN (1914)

WORDS & MUSICAL ADAPTATION BY ARNOLD FREED IN 1975.

WHEN LIFE SEEMS MORE ON THE CLOUDY SIDE,

Eb Bb F/c C7

AND YOU'RE A LITTLE BIT BLUE: — WHY NOT STEP ON TO THE SUNNY SIDE, 'CAUSE THERE'S A THING YOU CAN

F7 Bb Eb D7

DO. JUST SING THIS SWAYIN' AND TINKLE-IN; JANGLE AND JINGLE-IN' SONG. — OH I

Eb Bb F7 Bb

KNOW HOW IT'S GONNA GIVE YOU — A HAPPY FEELIN', AND MOVE ALL YOUR TROUBLES A-LONG! DA DA DA

CHO. (WITH A SWING) F7 Bb Bb Eb° F7/C F7

DA DA DA — DA DA DA DA DA DA — DA DA DA DA DA DA DA — DA DA DA

Bb Bb Bbm F7/C F7 Bb

DA DA DA DA DA — DA DA DA DA DA DA — DA DA DA DA DA DA — DA DA DA

FROM THE MOVIE "PARAMOUNT ON PARADE"

3697 ANYTIME'S THE TIME TO FALL IN LOVE

ELSIE JANIS & JACK KING

(1930)

SLOWLY

Chords: Eb Eb° Bb7/F Bb7 B7 Bb7

THERE'S A TIME FOR EV-'RY THING, BUT EV-'RY ONE WHO'S SANE KNOWS

Chords: Bb7 Bb7+ Eb Fm7 Bb7 Eb

AN-Y TIME'S THE TIME TO FALL IN LOVE. HEARTS ARE EAGER

Chords: Eb° Bb7/F Bb7 B7 Bb7 Bb7 Bb7+

IN THE SPRING, BUT LOVE, AS EV-'RY SWAIN KNOWS, IS NOT DE-PEN-DENT ON THE MOON A-

Chords: Eb Ab Eb Bb7 Eb Bb7

-DOVE. LUPID IS NOT SWAY'D BY THE WEATHER. WHAT DOES HE CARE, DEAR, IF IT

Chords: Eb Gm3 Cm Eb / D7 / Gm3 Gm7

RAINS? EV-ER-Y PLAN WE MAKE TO-GETH-ER MAY NOT WORK OUT: STILL LOVE RE-

Chords: Fm7 Bb7 Eb Eb° Bb7/F Bb7 B7 Bb7

-MAINS. SET THE DATE, DON'T HES-I-TATE, BUT UJST MAKE UP YOUR MIND, DEAR.

Chords: Bb7 Bb7+ Eb Ab Abm6 Eb

NOW'S THE TIME TO FALL IN LOVE WITH ME.

CHARLES "BUDDY" ROGERS, VOCAL, ACCOMP. BY
TOMMY DORSEY, CHARLIE BUTTERFIELD,
CARL KRESS and FRANK SIGNORELLI.
ON COL. 2143-B IN 1930.

CASA LOMA ORCH.
JACK RICHMOND, VOCAL
CAT O'KEH 41374
IN 1930.

3698

MED. SLOW

3 TIMES

THEM "HAS BEEN" BLUES

WILL E. SKIDMORE and MARSHALL WALKER

MAYBE YOU WOULD LIKE TO KNOW WHY I'M BLUE,
MAYBE SOMEDAY IT MIGHT HAPPEN TO YOU,
WHEN I TELL MY STORY, LISTEN, PLEASE DO.



Eb/Bb B7 F7 Bb7 Eb Bb7 | Bb C7/G F7 Bb | Eb/Bb B7
 KNOW WHY I'M BLUE, KNOW WHY I'M BLUE. YES IT MIGHT HAPPEN TO YOU. IT'S SAD BUT TRUE.

PLEASE HEAR ME THRU. NOW IF YOU GOT A "DA-PA", THEN YOU WILL KNOW JUST

F7 Bb7 Eb F7/C F7 Bb G7
 WHY THESE BLUES AF-FECT ME SO. NOW DID YOU

EV - ER WAKE UP WITH THE SUN'S EARLY RAYS,
FIND THAT HE'S GONE: PILLOW AIN'T EV-EN WARM,
WELL HANG YOUR HEAD, CRAWL RIGHT BACK IN YOUR BED.

C7 Cm7 F7 Bb Bb7 **CHO.** Eb7 | 1 1 1 Bb7 Eb7
 AND FEEL A - ROUND - IN THE PLACE WHERE YOUR SWEET, SWEET DA-PA LAYS? AND THEN YOU

PRE-PARE YOUR SELF - FOR THE BE SATIS- FIED - WITH THE

Eb7 Bb7 Eb° Eb A° Eb/Bb Bb7
 NEWS: - YOU GOT THEM "HAS BEEN" BLUES. YOU RUSH OUT TO THE FRONT DOOR, YOU PULL IT OP-EN WIDE. AND

NEWS: - YOU GOT THEM "HAS BEEN" BLUES.

2. Eb 1.1 Dbm/Eb **FINE** Eb Bb7 Eb Eb Bb7 Eb
 THERE YOU FIND THIS MESSAGE, A - STICKIN' RIGHT OUT-SIDE. IT READS, "GOODBYE SWEET MAMA, NOW DON'T YOU FEEL SO BLUE. I

GOT AN-OTHER MAMA THAT'S A BETTER GAL THAN YOU. YOU MIGHT AS

Eb F7/C Bb7 Bb7 Eb Eb Bb7 Eb
 GOT AN-OTHER MAMA THAT'S A BETTER GAL THAN YOU. YOU MIGHT AS

A° Eb/Bb F7/C Bb7 Eb Bb7 **D.S. al FINE 2ND END.**
 GOT AN-OTHER MAMA THAT'S A BETTER GAL THAN YOU. YOU MIGHT AS

LAURA SMITH VOCAL (CLAR. WILLIAMS, PNO.)
OKEH NO. 8331 IN 1926.

BESSIE SMITH VOCAL (CLAR. WILLIAMS, PNO.)
COLUMBIA NO. 14147 IN 1926.

BESSIE BROWN VOCAL (UNKNOWN PIANO PLAYER)
PATHE-ACTUELLE NO. 32156 IN 1925.

3699

WAKE UP, CHILL'UN, WAKE UP!

SPIRITED!

Bb F Bbm

LYRIC BY "JO" TRENT
MUSIC BY WILLARD ROBISON

(1929)

IT'S BURNIN' DAYLIGHT,

F Bb F Bbm F Bb F Bbm F7 Bb Bbm6 F A7 Dm

PUT OUT THE LAMPLITE, HERE COMES A NEWBORN DAY. YOU'VE GOT TO SAY GOODBYE TO ALL YOUR DREAMIN'.

G7 C7 F F7/b Bb/d Bbm6

THE NIGHT HAS PASSED A-WAY. THE SUNBEAMS ARE DANCIN' AND LAUGHIN' WITH GLEE. THE LOVE SONG OF NATURE, CA-RESSING YOUR EAR, RIV-ER IS SINGIN' AND I'M SING-IN' TOO. THE

F/c Bb F/A Gm7 F G7 Gm7/c C7 F7 D7 C+

LEAVES ON THE TREES WAVIN' HOWDY TO ME. IT SEEMS LIKE THE WHOLE WORLD'S A BIG LUBI-LEE. WAKE UP, CHILL'UN, WAKE UP! TELL YOU THAT SPRINGTIME IS HOVER-ING NEAR. THE SPIRIT OF GLADNESS IS BRINGING LEE. DREAM CLOUDS ARE DRIFTIN' A-WAY IN THE BLUE. THE VOICE OF THE MORNIN' IS CALLIN' TO YOU. TO YOU. TO YOU.

F E1 1/2 2 F Bbm F1 A7 Dm/A A7 D7 D7+

UP! UP! EACH GOLDEN HO-UR, TREAT IT LIKE A TREASURE RARE.

G7 Cm6 G7 C7 Gm6/c7

LOVE IS IN POW-ER, NOW'S THE TIME TO GET YOUR SHARE! THE UP!

RAY STARITA'S AMBASSADOR BAND
(A 13-PIECE ORCHESTRA)
VOCAL BY BETTY BOLTON
ON COL. 5380 IN 1929 AT LONDON.

JIMMY MONNE'S APEX CLUB ORCH.
(VOCAL BY NUONE & JOE POSTON)
ON VOCALION NO. 1272
IN 1929 AT CHICAGO.

VOCAL BY SMITH BALLEW & CHO.
BADE RUBIN, D. McDONOUGH, B. VANEPS
PARLOPHONE R-466 IN 1929
(N. Y. C.)

YOU AIN'T HEARD NOTHING YET

FOX-TROT

Eb Eb° Bb7 F Bb7 Bb7+

AL JOLSON, GUS KANN & BUDDY DE SYLVA (1919)

OH BOY! YOU OUGHT TO MEET HER. OH BOY! NO-BO-DY SWEETER.

Eb/G Ab F7/c Cb7 Bb7 Bb° Bb7 Eb Eb°

I MEAN THIS GIRLIE OF MINE. I'LL SAY SHE'S SIMPL DI-VINE. OH BOY!

Bb7/F Bb7 Bb7+ Eb7/G Eb7 Ab F7/c F7 Bb Gm7 Gb7s

I WANT TO TELL YOU, MY HEART IS GONE. MAYBE THIS WILL GIVE YOU SOME I-DE-A

Gm7 F7 Bb Bb7 Eb C/E F7

HOW WE CARRY ON. OH, WHEN I CALL SHE TAKES MY HAND, BUT YOU AIN'T HEARD NOTHIN YET. GOT SUCH CHARMS, SUCH CURVIN' ARMS, BUT YOU AIN'T HEARD NOTHIN YET.

Gm7 F7 Bb7 Eb Bb Ab7 Eb / / Gm7

AND IN THE HALL SHE ACTS JUST GRAND, BUT YOU AIN'T HEARD NOTHIN' YET.