

YOU AIN'T HEARD - CONT.

3700

G7/9 G7 Dm7 G7/D Cm7 Eb / Cm G7 Cm G7 Cm7 F7

WHEN WE TALK A-BOU THE WEATHER, THEN WE CUDDLE CLOSE TOGETHER. THAT'S GREAT!

F7 Bb7 F7 Bb7 / /

BUT WAIT! WHY YOU AIN'T HEARD NOTHIN' YET. SHE'S

D.S. al

CODA Eb7 G7/9 G7 G7/D Db7 C7/G C7

-TIL THE DATE WHEN I'M MARRIED TO MY PET. WE'LL HAVE SOME CUTE THINGS

C7/G G° C7+C7 Fm C7 Fm C7 Fm Ab° Ab° Eb/G G7 C7/G

RUNN'N' ROUND OUR BUUN-GA-LOW, YOU BET! WE'LL JUST COMMENCE WITH A PICKET FENCE, BUT YOU

F7 Bb7 Eb

WHEN SWEET JUSIE GOES STEPPIN' BY

Ain't heard nothin' yet!

WHITEY KAUFMAN, FRED KELLY and IRVING BIBO (1928)

FOX TRDT Eb Eb° Bb7/F Eb Eb° Bb7/F Bb7 Eb G7/D Cm

INSTR. VERSE

F7 Bb7 2. F7 Gm F7 Bb7 / / /

8. CHO. Eb Eb° Bb7/F C7/G F7 Bb7

BIRDS AND BEES BE-GIN TO SING. THEY THINK IT'S THE FIRST OF SPRING, WHEN SWEET JUSIE EYES STEPPIN'

ALL THE FELLOWS EN-VY ME. THEY'RE AS VERAIDUS AS CAN BE, FELLOWS SIGH AND SAY "OH MY? TID THEIR HATS AND WINK AN' EYE."

1. Eb Bb7 2. Eb Bb7 Eb / Bb7 D7 G7

BY! BY! AND EV-RY TIME I TAKE HER WALKIN' DOWN THE

Cm7/G Cm / Ab7 G7 Gb7 F7 / / F7 Fm° Bb7

AV-EN-UE PEOPLE STARE AND DECLARE: "DON'T THEY MAKE A

Bb7/D Bb7+

HAP-PI PAIR!"

D.S. al

CODA Eb Eb Eb

BY!

THELMA TERRY and her PLAYBOYS
 (WARREN SMITH (VRR) - PAT DAVIS (GTR)
 BOB ZURKE (PNO). SMITH VOCAL.)
 ON COLUMBIA 1588-D IN 1928.

JOE CANDULLO and his ORCHESTRA
 JIMMY McPHERSON, GLENN MILLER,
 FRED LIVINGSTON, RAY BAUDUC, with
 VOCAL BY JACK KAUFMAN.
 ON BANNER # 7218 IN 1928.

3701

SLOW

"WAR HORSE MAMA"

1924

Featured by
CLARA SMITH
EXCLUSIVE COLUMBIA PHONOGRAPH ARTIST

MUSIC BY **BOB MILLER** WORDS BY **TREBOR RELLIM**

ON THE LEV-EE IN MEM-PHIS TOWN,
HE SELLS SHRIMP, LIP AND DOWN. WHILE ON BEALE STREET, HIS
PIGMEAT MA-MA JUST TRI-FLED A-ROUN'.
TRI-FLED, TRI-FLED, THAT'S THE WORD: THAT'S THE WORD HE
HEARD. FIRST IT MADE HIM SAD, AND THEN IT MADE HIM MAD, 'CAUSE
HE LAID DOWN THIS LAW: **WAR HORSE**

MA-MA HOW COME YOU DO ME LIKE YOU
THERE'S SEVEN GOING IN A HACK.
I'M TOO GOOD A MAN TO BE FOOLED.
WAR HORSE MAMA YOU CAN'T BE
SIX COMING YOU CAN'T BE
TRUE. MY RAZOR AND YOUR IS GOIN' TO CON-NECT.
BACK. NO MENTION DO I NECK BUT IT MIGHT BE YOU.
SCHOLED. OLD SATAN'S IN YOUR HEART, BUT I'LL TEAR IT A- PART.

FLETCHER HENDERSON ORCHESTRA (ELMER CHAMBERS (CORNET), DON REDMAN (CL), COLEMAN HAWKINS)
ON PATHE-ACTUELLE 036032 (1924)

CLARA SMITH, VOCAL ON COL. 14021 IN 1924.
LOISIE MILES, VOCAL ON GENNETT 5269 IN 1924.
HATEL MEYERS, VOCAL ON ARLIX 17047 IN 1924.

YOU CAN'T TAKE MY MEM'RIES FROM ME **VALSE MOD^{to}**
JOE DAVIS & SPENCER WILLIAMS (1928) YOU'VE JUST BEEN PRE-
-TENDING I FIND IT'S THE ENDING. YOUR LOVE, YOU ARE TAK-ING A- WAY.
THE VOWS THAT WERE SPO-KEN, BY YOU HAVE BEEN BRO-KEN. SWEET-

YOU CAN'T... CONT.

3702

CHORDS: $\text{G}^\#0$, $\text{A}^\#1$, $\text{A}^\#0$, $\text{A}7$, $\text{Am}^\#7$, $\text{D}7$, G , $\text{G}^\#$, Am , $\text{E}7/8$

-HEART, THIS IS ALL I CAN SAY: YOU CAN TAKE ALL THE TOKENS YOU GAVE ME, TURN ALL MY JOY IN-TO SAD-NESS,

CHORDS: Am , $\text{D}7$, G , $\text{E}7$

YOU CAN TURN ALL MY BLUE SKIES TO GREY. YOU CAN SHATTER THE HOPES THAT I'VE BUT IN SPIKE OF IT, HAPPY I'LL

CHORDS: Am , $\text{A}7$, $\text{D}7$, $\text{Am}^\#7$, $\text{D}7$

CHER-ISHED AND CAN TAKE ALL MY DAY DREAMS A- WAY. YOU CAN

CODA CHORDS: $\text{B}7$, $\text{E}7$, $\text{A}7$, Am , $\text{E}b7$


BE. AL-THOUGH YOU ARE GONE, MY LOVE WILL LIVE ON. FOR YOU CAN'T TAKE MY

CHORDS: $\text{D}7$, G , $\text{Am}^\#7$, G

MEM-RIES FROM ME.

UKULELE BLUES

CLAUDE LAPHAM, SAMUEL KORS & MAY SINGHI BREEN (1924)



CHORDS: G , $\text{E}b7$, G , $\text{E}b7$, $\text{G}7$, $\text{F}7$, $\text{E}7$

SAY HAVE YOU HEARD THE NEWS? WHY, THERE'S A BRAND NEW BLUES. FOLKS ARE HUMMING, YOU MAY BE YOUNG OR OLD. YOU MAY BE SHY OR BOLD. IT WILL THRILL YOU,

CHORDS: $\text{A}7$, $\text{D}7$, G , $\text{D}7$, $\text{A}7$, $\text{D}7$, G , $\text{D}7/\text{A}$

WHILE THEY'RE STRUMMING, LIST A LITTLE DITTY THAT IS VERY PRETTY. IT WILL FILL YOU WITH THE QUEEREST FEELING,

CHORDS: $\text{G}^\#$, $\text{G}7$, $\text{Dm}^\#7$, $\text{G}7$, $\text{E}b7$, G , $\text{D}7/\text{A}$, $\text{G}^\#0$

WHEN YOU PLAY THOSE U-KU-LE-LE BLUES, U-KU-LE-LE BLUES. YOU'LL FORGET THAT WEIRD, AND SO AP-PEALING, AS IT COMES A-STEALING. OH! IT SETS YOU RAVIN'. KEEPS YOU FROM BE-HAVIN'.

CHORDS: $\text{D}7/\text{A}$, $\text{D}7$, $\text{A}7$, $\text{D}7$, D , $\text{D}7/\text{A}$, $\text{G}^\#0$, $\text{D}7/\text{A}$

AWFUL MOAN OF A TROMBONE OR A SAX-O-PHONE. THE TUNE IS SOME-HOW YOU WILL FOR-GET

CHORDS: $\text{A}7$, $\text{D}7$, $\text{G}7$, $\text{G}^\#7$, $\text{B}b7$, $\text{D}7$, G , $\text{B}b7$, $\text{D}7/\text{A}$

EACH RE-GRET, AND YOU MAY BET: IT'S HA-WAI-I-AN, SAT-IS-FY-IN'. YOU'LL

CHORDS: D , $\text{B}7$, $\text{E}7$, $\text{A}7$, $\text{D}7$, D.S.

BE SIGH-IN' WHEN THEY BEND AND SWAY, DANCE THE HU-LA WAY.

CODA CHORDS: $\text{D}7/\text{A}$, $\text{G}^\#0$

WHEN YOU PLAY THOSE

CHORDS: $\text{D}7/\text{A}$, $\text{D}7$, G , $\text{E}b7$, G

WICKED U-KU-LE-LE BLUES.

MAY SINGHI BREEN WAS A WELL-KNOWN UKULELIST, WHOSE CHORD DIAGRAMS APPEARED ON COUNTLESS PIECES OF SHEET MUSIC IN 20'S & 30'S.

3703

BUY, BUY FOR BABY

(OR BABY WILL BYE-BYE YOU)

IRVING CAESAR
JOSEPH MEYER



(1928)

Mod^{to}

Chords: C/E Eb° G7/D G7 C/E Eb°

THERE'S A PRETTY GIRL I KNOW: WHEN SHE MEET'S A

Chords: G7/D G7 C C#° G7

RO-ME-O SHE AL-WAYS ASKS A-BOUT HIS

Chords: C/E Eb° G7 G7 C/E Eb° G7/D G7

CRED-IT. (I SAID IT) WHEN HE SAYS HER EYES ARE BLUE,

Chords: B7/F# B7 Em Eb+ G/b

SHE SAYS: "DEARIE, I AM TOO. I CAN'T EN-

Chords: D° D7 G7

-DURE IT, BUT YOU CAN LIKE IT. BUY, BUY

Chords: C C+ C C/E Eb° G7/D G7 C

SOME SHOES-IES. BUY, BUY. SOME HAT-SIES. BUY, BUY OR BA-BY'S THROUGH.

GET RECK-LESS. BUY, BUY. A NECK-LACE, OR I WILL BYE-BYE YOU.

FOR BA-BY. BUY, BUY, OR MAY-BE BA-BY WILL BYE-BYE YOU.

Chords: C/E G7/D C E B7 E B7+ B7

LAST TIME WE WENT SHOPPING IT WAS ALL C. O. D.

Chords: E E7 A7 D7 G7 1 G7+1

C. O. D.'s THE WAY YOUR GOIN' TO GET LOVE FROM ME.

CODA

BEN POLLACK'S PARK CENTRAL ORCH.
~~WILLIAMS REAGARDEN, PENNY GOODMAN,~~
 JIMMY McPHERLAND, GIL RODIN.
 ON VICTOR 21743 IN 1928.

THAT'S THE WAY DIXIELAND STARTED JAZZ

BY SHELTON BROOKS (1927)
 ["SOME OF THESE DAYS" & "STRUTTER'S BALL"]

TWO-BEAT (JAZZ LICKS INCLUDED)

Chords: Bb Eb C7 Bb/E Cm7 F7 F. Bb

SYN-CO-PA-TION: IT HAS 'ROUSED THE NATION TO A RED, RED HOT DE-ESREE. THEY'RE DOWN BE-LOW THE MASON-DIXON LINE, THEY ORGAN-IZED THE 1ST JAZZ

Chords: Dm7 Db7 Cm7 F7 G7/D Gm7 C7 Gb7 F7 2 Bb Bbm F/C Bb7 F/A F/C

ALL GETTING SO FLUS-TRATED 'BOUT HOW JAZZ 1ST OR-IG-IN-A-TE'D. BAND. THEY ALL GOT TOGETHER IN A

Chords: A/C# A7 Dm Bbm F/C F/A G7 C7 F F° F7F+ Bb Eb7 Bb

HONKY-TONK AND HERE'S HOW JAZZ BE-GAN. THE LEADER MAN, HE PLAY'D THE SAX-O-PHONE.

(SAX) THE HAR-MO-NY CAME FROM THE SLIDE FROM-BONE. THE CORNET PLAYER USED A

Bb F7/C F7 Bb Eb7 Dm7-9 G7/F# Bb G7/Bb A7/Eb Eb

(7) OH BOY, HOW HE COULD FOOT! THE CLARI-NET! IT DID NOTH-ING BUT MOAN. FROM THE

Bb Ab7 Eb Eb6 G7/D Bbm/Db F/C D7 G7 C7 F7

BAN-JO THERE CAME A WICKED STRUM: TEM-PO STRICT, WITH A STICK, BY THE DRUM.

Bb Eb Bb F7 Bb F7 Bb7 Bb7 Eb DRUM FILL

THEY TOOK CLASSICS OF THE PAST AND BE-GAN TO PLAY THEM FAST. THAT'S THE WAY DIXIE-

Eb Cm/Eb A7/Eb Eb G7/D G7/F# C7/G

Ebm/Gb F7 Bb Bb7 Bb Ebm6 Bb

LAND STARTED JAZZ.

(A COLLEGE WAIL)
SO'S YOUR OLD MAN
 CHARLES McCORD & PERRY BRADFORD
 (1926)

(IN 2) C G7 C F#C

JOHNNY LONES, A COLLEGE LAD, WAS ALWAYS ON THE GO. HE HUNG HIS HIGH HAT
 HE SENT HOME FOR CASH ONE DAY, "DEAR DAD I'M BROKE," HE SAID. HIS

EV'RY-WHERE, BUT NEVER HAD MUCH DOUGH. DADDY RUSHED AN AN-SWER, AND THIS IS HOW IT

G/D G G# D7/A D7 G7 D7/A D7 G D7/A D7

CHO.

READ: SO'S YOUR OLD MAN, THAT'S WHAT THEY ALL SAY. SO'S YOUR OLD MAN.

G7 C G7 C

HOW'D YOU GET THAT WAY? SEEMS YOUR FAV-RITE COLLEGE WAIL IS PA! PA! I'M
 PA! YOU DID NOT SEND THE KALE, SO NOW I AM
 GOT NO CLOTHES, SO HELP ME PLEASE. I AM DOWN TO MY

D7/A D7 G7 F Bb C G7

OUT OF KALE. SO'S YOUR OLD MAN! HOW'D YOU GET THAT WAY?

G7 C G7 C

B. V. D.'s.

BLACKBIRDS OF HARMONY (PERRY BRADFORD & GUS HORSLEY)
 ON ZENNETT 3333 IN 1926.

VOCAL BY UNKNOWN MALE QUARTET ON COL. #14112 D IN 1926.
 (YOU MIGHT CALL IT THE COLUMBIA COLLEGE CHORUS ???)

3705

BRING BACK MY DADDY TO ME

VALSE MOD^{to}



A SWEET LITTLE GIRL WITH BRIGE GOLDEN MOTHER SAID, "DEAR, YOUR BIRTHDAY IS CURLS, SAT PLAYING WITH TOYS ON THE FLOOR. — HER NEAR. TO— MOR—ROW YOUR PRE—SENTS I'LL BUY!"

DAD WENT A—WAY TO EN—TER THE FRAY, AT THE START OF THIS LONG BIT—TER WAR. — HER — THE DEAR LITTLE

CHILD QUICKLY LOOK'D UP AND SMILED, AND SAID WITH A TEAR IN HER EYE: — "I

CHOR.

DON'T WANT A DRESS OR A DOL—LY, 'CAUSE DOLLIES GET DRA—KEN 'ROUND HERE. — YOU'LL BRING THE PRE—SENT I ASK FOR, DEAR MOTHER, HOW

I DON'T WANT THE SKATES, THE BOOKS OR THE SLATES, YOU BOUGHT FOR MY BIRTHDAY LAST

CODA

YEAR. — IF HAP—PY I'LL BE. — YOU CAN GIVE ALL MY

TOYS TO SOME POOR GIRLS AND BOYS, BUT BRING BACK MY DAD—DY TO ME!"

PRETENDING

BALLAD

BELLE BAKER and GRACIE DEAGON (1925)

SOME FOLKS COM—PLAIN WHEN IT'S RAIN—ING. THEY WANT THE

SUN TO AL—WAYS SHINE. — BUT I'M NEVER BLUE, EV—EN THOUGH I MISS YOU

TOO. I WANT YOU SO, BUT I DON'T GRIEVE. I JUST MAKE BE—LIEVE. I SPEND MY I HAVE MY

PRETENDING - CONT.

3706

F#7 Am7 D7 G G7 C E7/B
 TIME JUST PRE-TEND - DREAMS TO CON- SOLE
 I'M G, PRE- TEND-ING THAT YOU ARE HERE.
 ME, I HAVE MY

Am E7/C# D/E E7 E7/C# E7(-5) Am A7 A° A7 F#m A° A7 D7

D7 / A7 D7
 E F#
 D.S. al ♯

CODA
 G7 C E7/B Am E7 Am
 MEM-D-RIES OF MAY. LOVE THOUGHTS I'M

Cm Eb G/D G D7 F# F° E7 A7 Gb A7/C# D7 G G° G
 SEND-ING. EACH HOUR I'M SPEND-ING, PRE-TEND-ING YOU NEVER WENT A-WAY.

SWEET MAMA
 BILLY WAGNER and ROLLIE LOCKARD (1922)
 I'M FEELING BLUE TO-DAY, MY GAL HAS GONE A-WAY. SHE'S LONE AND WHAT TO DO, SHE TOOK MY BANK-ROLL TOO. I'M DOWN AND
 MODto F#° D7/A F#° D7/A
 C/G G7 I.C. C7+ F C/E C G7/B Bb6 A7 D7
 LEFT ME HERE ALL A-LONE... NO REASON CAN I FIND, WHY SHE WAS SO UN-KIND... I KNOW SHE USED TO LOVE ME SO.

G7 I.C. A7 D7 G/B B7 E7/Bb Bb7-5 A7 D7
 I DON'T KNOW MY CLOTHES IN SOAK AND I'M DEAD BROKE. MAMA, WON'T YOU PLEASE COME BACK TO

CHOR.
 G7 C C7 C6 C+ C A7 Em6 Em6/G F#m7-5 D7
 ME? SWEET, SWEET LOVIN' MA - - - MA, WON'T YOU PLEASE COME SO SAD AND LONE - - - LY, WON'T YOU SWEET, SWEET LOVIN' MA - - - MA, WON'T YOU

G7 C F7 C C/G A° G7 2.D7 F# D7 D7/E# D7 G Eb
 BACK TO ME? LISTEN TO YOUR LOVIN' DAD-DY'S PLEA?

G G° G7 F F/C C7 F/C C7
 I WOKE UP JUST THIS MORNING: THE BLUES WERE 'ROUND MY EED, AND YOU

F C/G F/A G° F C/G A7
 WAS-N'T THERE, SWEET MA-MA, TO RUB MY ACH-ING HEAD.

CODA F#m7-5 D7 G7 G C° C7 F#6 C C
 PLEASE COME BACK TO ME. A DIFFERENT SONG WITH THE SAME TITLE IS ON PAGE 2855.

3707

THE WALTZ IS ON

LYRIC BY TED KOEHLER
MUSIC BY RUBE BLOOM (1933)

WHEN WAS THERE A NIGHT MORE DE-LIGHT-FUL?

MEETING YOU WILL BE MORE THAN A MEM-O-RY. WONT YOU MAKE THIS NIGHT

MORE COM-PLATE DEAR, AND HEA-VEN-LY, BY DANCING THIS DANCE WITH ME?

SOFT LOOK: NIGHT VI-A-LINS PLAY-ING, BRIGHT LIGHTS ARE FAD-ING, SOON WILL BE WAN-ING,

THEY SEEM TO BE FA-ING! COME IN-TO MY ARMS, SWEETHEART, THE BLUE SHAD-OWS PA-RAD-ING. COME DREAM IN MY ARMS, UN-TIL THE JUST MEM-RIES RE-MAIN-ING, OF YOU IN MY ARMS, SIGHING THE

WALTZ IS ON. IS GONE. HERE WE ARE,

TWO LOW-LY MOR-TALS, LIV-ING THIS HEAVEN-LY RO-RANCE. PAR-A-DISE

OP-ENED ITS POR-TALS. LET'S DRIFT IN-SIDE WHILE WE DANCE.

CODA IS ON.

THAT'S WHAT I CALL SWEET MUSIC

WORDS BY JACK MESKILL & AL HOFFMAN
MUSIC BY PETE WENDLING (1929)

MOST EV-RY-BO-DY LIKES MU-SIC. SOME S MAKE YOU HAPPY AND GAY. PUT WHEN YOU'RE SPEAKING OF

MU-SIC, HERE'S SOMETHING I WANT TO SAY. YOU CAN HAVE YOUR CEL-LO, WITH ITS

MELLOW MEL-O-DY. I'M THE KIND OF FEL-Low, LIKES A CERTAIN HAR-MO-NY.

I DON'T CARE FOR OP-ER-AS GRAND, BUT WHEN MY SWEETIE SAYS "HOLD MY HAND"; CLASSIC SONGS I NEVER WILL MISS, BUT WHEN MY SWEETIE SAYS "COME LET'S KISS"; YOU MAY LIKE YOUR RAAPSODIES BLUE, BUT WHEN MY SWEETIE SAYS THAT'S WHAT I CALL SWEET

MU-SIC. — CALL SWEET MU-SIC. — I KNOW THAT ALL THE LITTLE BIRDS, THE BEES UP IN THE TREES

SING MEL-O-DIES. BUT THE PRETTY SONGS THEY SING DON'T MEAN A-THING, WHEN SWEETIE

CROONS SWEET NOTHINGS.

"I LOVE YOU": THAT'S WHAT I CALL SWEET

MU-SIC. (PRONOUNCED "MEEN-YON") SWEET MIGNON TO-NIGHT I AM FEELING SO BLUE,

EUGENE PLATZMAN, LARRY SPIER and SPENCER WILLIAMS (1928)

DEAR, I WONDER IF YOU'RE JUST AS BLUE. — MY POOR HEART IS CRYING FOR

YOU, DEAR. YOU'D PI-TY IF YOU ON-LY KNEW. — I'M LONGING TO

SEE YOU A-GAIN. — I'M HOPING MY HOPE WILL NOT BE IN VAIN. WHEN

NIGHT SHADES ARE FALLING I'M CALL-ING — TO YOU, SWEET MIG-

-NON. — MY LOVE I SUR-REN-DER, SO TEN- DER, SO TRUE,

SWEET MIG-NON. — I LONG, DEAR, TO KISS AND CA-RESS YOU. I

YEARN FOR THE DAYS THAT ARE GONE. — TO-NIGHT BY MY ON-LY, I'M

LONG- LY FOR MY SWEET MIG-NON.

3709

IS IT JUST A SUMMER ROMANCE

(198-5)
LYRIC BY ANTHONY TURNER
MUSIC BY J. FRED COOTS

FEATURED BY



OZZIE NELSON

MED. SLOW

F/A Ab° Gm7 C7
THE MUSIC IS PLAYING, THE NIGHT IS DIVINE, AND

F Dm7 Gm7 C7 F/c A7/c
ALL YOU KEEP SAYING IS, "WILL YOU BE MINE?" I LOVE YOU, MY DARLING, I

Dm7 G7 G7 Db7 C7 C° C7
DO. THAT'S WHY I'M ASK-ING YOU: IS IT

CHO. Fmaj7 Fb Fmaj7 G7
JUST A SUMMER RO-MANCE, TO BE-GIN AND END WITH A DANCE?
THRILLS OF SUMMER ARE THRU, WILL YOU BE WITH SOME BODY NEW?
ARMS, I'M HAPPY TO-NIGHT. IN YOUR EYES THE LONELY'S BITE.

Dm7 D°s C7
WILL THE DREAMS WE HAD TO-GETHER BE LONE WITH AUTUMN WEATHER? IS IT
WILL SOME OTHER LIPS BE PRESSING THE LIPS THAT I'M CARESSING? IS IT
THO YOU TELL ME THAT YOU LOVE ME, I ASK THE MOON A-BOVE ME: IS IT

1. G7 C7 F / / 2. G7 C7 F E/c B° Am Am F/A
JUST A SUMMER RO-MANCE? WHEN THE JUST A SUMMER RO-MANCE? LIKE THE TIDE THAT COMES

Dm6 E7 Am G7 b C Fm C/G C°
UP AND UP AND UP TO KISS THE SHORE, THE BEAUTIFUL SHORE, LOVE IS A TIDE THAT COMES

G7/D D° G7 C7 Db7 E7 C° C7
UP AND UP AND THEN GOES OUT, LEAVING YOU HUNGRY FOR MORE. IN YOUR

D.S. CODA

CODA G7 C7 F Bb7 F
JUST A SUMMER RO-MANCE.

STAY OUT OF MY DREAMS

WORDS BY NED WASHINGTON (1933)
MUSIC BY BERNICE PETKERE
(SUNG BY GERTRUDE NIESEN ON CBS)

BALLAD G7 C7 F G7 F G7
NIGHT, EV-RY NIGHT IS PRETTY MUCH THE SAME TO ME. NIGHT,

C7 F Fmaj7 F7 Fb Am A A°
JUST AN-OTH-ER DREAM OR TWO. LOVE, IF IT IS-NT IN YOUR HEART TO LOVE-

C/E B/D# G7 G7 D° G7 C7 Gm7 C7
ME, JUST ME, LOVE, THIS IS ALL I ASK OF YOU: STAY OUT OF MY

STAY OUT OF MY DREAMS - CONT.

3710

CHORD

DREAMS, TWO, STAY OUT OF MY I WAKE UP SO BLUE. DREAMS! AS LONG AS YOU WON'T COME INTO MY I DREAM THAT YOU'RE OUT, YOU'RE GOING A-

ARMS, STAY OUT OF MY DREAMS. WHY SHOULD I SPEND EACH NIGHT DREAMING OF LIPS, ABOUT WITH SOMEBODY NEW. WHEN I LOVE YOU, YOU KNOW,

LIPS THAT IN-VITE? EI-THER LET ME HAVE THOSE LIPS, OR LEAVE ME A-LONE. EACH MIN-UTE OR

CODA

WHY DO YOU TORTURE ME SO? STAY OUT OF MY DREAMS, OR ELSE COME INTO MY ARMS!

KEEP AWAY FROM THE FELLOW WHO OWNS AN AUTOMOBILE

BERLIN WAS A FOUNDING FATHER OF ASCAP IN 1914.

(1912)

IRVING BERLIN

(MED. TWO) THERE'S A CERTAIN GREAT DE-LIGHT IS FLIRTIN' MAN WITH MONEY IN THE BANK. THE MAN I MEAN OWNS A MACHIN: THE KIND YOU HAVE TO CRANK. HIS WHIRL IN HIS MACHINE, AND I JUST MEAN TO KIND O' WARN EACH GIRL! KEEP A-WAY FROM THE FEL-LOW WHO OWNS AN AU-TO-MO-BILE. HE'LL TAKE YOU FAR IN HIS MO-TOR CAR: TOO DARN FAR FROM YOUR MA AND PA. IF HIS FDR-TY HORSE POW-ER GOES SIX-TY MILES AN HOUR, SAY GOOD BYE FOR- EV-ER, GOOD-BYE FOR EV-ER. THERE'S NO CHANCE TO TALK SQUAWK OR TALK: YOU MUST KISS HIM OR GET OUT AND WALK! KEEP A-WAY FROM THE FEL-LOW WHO OWNS AN AU-TO-MO-BILE.

(ALEXANDER'S RAGTIME BAND DATES FROM 1911)

3711



BYRON GAY
(1930)

MOD $\frac{4}{2}$

Fm^7-5 Bb^7 Eb
I HAVE SO MUCH TO SAY DEAR,

$Eb(maj^7)$ Eb^b Fm^7-5 Bb^7 Eb Eh^o
I DON'T KNOW WHERE TO START.

Fm^7 Bb^7 Gm Ebm Gb Bb/F
IT WOULD TAKE YEARS AND YEARS TO

Gm Gm^7 C^7/E $C7$ Gm^7 $F7$ Bb Bb^o
TELL YOU ALL THAT IS IN MY HEART.

CHO.
 Bb^7 / Eb Bb^7+ Eb Bb^7+
JUST TO MAKE A LONG STORY SHORT, I'LL BE-

Eb Gm^7 Gb^o Bb/F Fm^7 Bb^7 /
-GIN AT THE END WITH I LOVE YOU. WHAT'S THE USE OF

Bb^7/F Eh^o Bb^7/F Eh^o Bb^7/F Bb^7 Fm^7 Bb^7
WAST-ING OUR TIME, WHEN THE TIME I COULD SPEND JUST LOV - ING

Eb / / Eb^7 Ab / /
YOU. IT WOULD BE A LONG ENDLESS CHAT, IF I TOLD YOU MY DREAMS. IT WOULD TAKE ME

$F7$ Bb^7 Bb^o Bb^7 / Eb Bb^7+ Eb Bb^7+
LONG-ER THAN THAT, IF I TOLD YOU HALF MY SCHEMES. JUST TO MAKE A LONG STORY SHORT, I'LL BE-

Eb Gm^7 E^7/C Fm^7 Bb^7 Eb / Fm^7 Bb Eb
-GIN AT THE END WITH I LOVE YOU.

3712

FOX-TROT

H'LO BABY

HERB MAGIDSON,
NED WASHINGTON, MICHAEL CLEARY

(1929)

INSTR. VERSE

Chords: Eb7, Ab, 1. Ab Eb7+, 2. Ab Ab7, Db

Chords: Dbm, Ab Gb7-5 F7, Ebm Gb F7 Ebm F7 Ebm F7, Bb7 Fm7, Bb7 Bb7+

Chords: Eb, Eb+, Eb6, Eb+, Eb, Eb+, Eb6, Cm7, F7, Eb, F, Eb7

H'LO BA-BY, HOW DO YOU DO? H'LO BA-BY, SPEAKIN' TO YOU; IN-TRO-DU-CING
 H'LO BA-BY, GOIN' MY WAY? H'LO BA-BY, WADDA YOU SA-? HOW A-BOU-T A
 C'MON BA-BY, DON'T HESITATE. C'MON BA-BY, CO-OP-ER-ATE. GEE YOU'RE SWELL,

Chords: Bb B7 Bb7, 1. Eb D7 C7 / F7 B7, 2. Eb G7 Eb, Bbm7 Eb7

NO ONE ELSE BUT ME, IN PERSON. NY. I TAKE OFF MY HAT.

Chords: Eb7, Ab, F7, Cm7, F7, Cm7, F7, F7

TO A BABY LIKE YOU. TAKE OFF YOUR HIGH HAT, AND WE'LL FIND

Chords: Bb7, F7, Bb7, D.S. al

THINGS TO DO, TO-GETH-ER.

Chords: CODA Eb Ab9 Eb6, BABE!

FRED WARING'S PENNSYLVANIANS
 ON VICTOR 22276 IN 1929.

PHIL SPITALNY & ORCH.
 (ALL-GIRL?)
 ON VICTOR 20115 IN 192?.
 (PROBABLY NOT)

THE RHYTHMIC EIGHT
 ON ZONOPHONE 5629 IN 1930.
 (ENGLISH)

BERT LOWN HOTEL BILTMORE ORCH.
 SMITH BALLEW VOCAL
 "HIT OF THE WEEK" RECORD # 1021 (1930)

THEME SONG FOR THE FIRST NATIONAL & VITAPHONE
 MOVING PICTURE: "FORWARD PASS"

3713

MED. with a life (J. 7) F

THAT'S WHERE YOU COME IN

LYRICS BY IRVING KAHAL
MUSIC BY J. RUSSEL ROBINSON

(1929)

I JUST BOUGHT A LITTLE MOVIE

F C7 F C7 F 1/2 C 5/8 Am E7

CAM-RA, SO WE CAN HAVE A PICTURE SHOW AT HOME. IM-A-GINE THAT I'M GILBERT AND YOU'RE

Am F#0 C/G G7 C7 / Gm7 C7 CHO.

GAR-BO, WHILE WE MAKE A MOVIE OF OUR OWN: I'M THE FELLOW IN THE THERE MAY BE A TOUCH OF

Dm/F Am Ab° C7/G C7 Bb7 A7 Ab7+ G7 G7+ E° C7

GAR-DEN, PLAYING ON A MAN-DO-LIN. WE'LL NEED A MISS TO THROW A KISS, AND
SOR-ROW, WHEN IT'S KINDA HARD TO ERIN. I'LL NEED SOMEONE

1. F Am Ab° Gm7 C7 2. F Bb7 F Bb7 A7

THAT'S WHERE YOU COME IN. THAT'S WHERE YOU COME IN. THEN A SCENE: A

A7 D7 G7

DREAMY LITTLE SCENE OF A LOVE NEST. I'M THE HE-RO,

G7 C7 C7, Bb7 C7

HAPPY WITH THE ONE THAT I LOVE BEST.

C7 Gm7 D7/A Gm7 C7 F

TO BRING THE SUN, AND THAT'S WHERE YOU COME IN!

CODA

THE SUNSHINE BOYS with DAN MOONEY on the vocal.
(accomp. by violin & guitar) COLUMBIA 1963-D in 1929.

vocal by CHICK ENDOR, a vaudeville comedian.
(accomp. by 10 pe. Orch.) ON VICTOR 22151 in 1929.

3714

EXCERPTS FROM

STOMP A

VINE STREET DRAG

A BREWSTER-RATH INSTRUMENTAL

(1930)

The musical score consists of ten staves of handwritten notation in treble clef, 4/4 time. The key signature is two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Chord annotations are placed above the notes, including Ab, Ab7, Ab6, Eb7, AbmEb7, Eb7, Ab7, Db, Db6, Dbm6, Ab, Ab7Gb, F7, Bb7, Eb7, Ab, Eb7, Ab, Ab7, Ab7+, Db, Ab7, Db, Ab, Ab/eb, Ab, Ab7/Gb, F7, Bb7, Eb7, and Ab. Section markers are indicated by boxed letters: A, B, C, and D. The notation is dense and characteristic of early 20th-century jazz or blues instrumental writing.

3715



(INTRODUCED BY JAN PEECE)

BLUEBIRD OF HAPPINESS

WORDS BY EDWARD HEYMAN (1908)
MUSIC BY SANDOR HARMATI

THE BEGGARMAN AND THE MIGHTY KING ARE ON-LY DIF-FRENT IN
 NAME. FOR THEY ARE TREATED LIJST THE SAME BY FATE. TO-DAY A SMILE AND TO-
 -MOR-ROW TEARS. WE'RE NEVER SIRE WHAT'S IN STORE. SO LEARN YOUR LESSON BE-FORE TOO
 LATE. SO BE -MEM - LIKE I, THIS: HOLD YOUR HEAD UP A- HIGH,
 -BER BER LIFE IS NO UP A- BYSS,
 TILL YOU FIND A BLUE-BIRD OF HAP-PI-NESS. YOU WILL
 B7-9 FIND GREAT-ER PEACE OF MIND, KNOWING THERE'S A BLUE-BIRD OF
 HAP-PI-NESS. AND WHEN HE SINGS TO YOU, THOUGH YOU'RE DEEP IN
 BLUE, YOU WILL SEE A RAY OF LIGHT CREEP THROUGH. AND SO RE-
 CODA HAP-PI-NESS.

RECORDED (EARLY) BY JAN PEECE
 RECORDED IN 1948 BY
 ART MOONEY & ORCHESTRA.

(FOX-TROT SONG)

YOU GOTTA KNOW HOW

LYRICS BY RALPH WILLIAMS
AND ERNIE ERDMAN

(1925)

MUSIC BY WALTER DONALDSON

Bb *Bb* *Bb* *D^b°* *F7/C* *F7* *F7/A* *Cm⁷/G* *F7* *Bb*

I KNOW A RED HOT RO-ME-O, A RED HOT RO-ME-O. WHAT

D7/A *D7* *E^b G⁷/D* *Cm* *F7/A* *F7* *F7+* *Bb G⁷/B* *C⁷* *F7* *Bb* *B^b/D* *D^b°*

HE DON'T KNOW 'BOUT LOVE IS NOT WORTH THINKING OF. I KNOW A LOT OF

F7/C *F7* *D7* *Gm* *Gm⁷/D* *B^bm⁶/D^b* *F/C* *B^b°*

RO-ME-OS, BUT THIS ONE TAKES THE PRIZE. WHEN I SAID: "OLD PAL, HOW DO YOU

F7/C *Cm⁶/E^b* *D7* *Gm* *C⁷* *F7* / / *CHO.*

LET THOSE GALS?" HE SAID: "YOU'D BE SUR-PRISED! YOU CAN MAKE THEM DO WHAT YOU PAL OF MINE STOLE A

Bb *F7* *F7* *F7*

WANT THEM TO, BUT YOU GOTTA KNOW HOW. GAL OF MINE, BUT I GOT HER BACK NOW. YOU CAN MAKE THEM SIGH WHEN YOU IT'S THE SAME OLD SONG: COULDN'T

F7 *Bb* *B^b°* *B^b+* *Bb* *B^b7*

SAY GOODBYE, BUT YOU GOTTA KNOW HOW. HOLD HER LONG 'CAUSE HE DIDN'T KNOW HOW. YOU CAN MAKE THEM JUMP THRU THIS. YOU CAN WHEN YOU

E^b / / *D⁺* *B^bm/D^b* *C⁷* *F7* / / /

MAKE THEM JUMP THRU THAT. AND YOU'LL FIND YOU NEVER MISS, BUT YOU GOTTA KNOW HOW.

F7 / / / *D.S.* *C⁷/G* *C⁷* *E^b°* *B^b7*

ONCE A KISS YOUR DOLL, YOU CAN MAKE HER HOLLER: "OH SIR!"

G⁷ *C⁷* / / *F7* *Bb* / / /

"OH YES SIR!" BUT YOU GOTTA KNOW HOW.

3717



IN THE DIM DIM DAWNING

WORDS BY R. STANLEY ADAMS (1932)
MUSIC BY AL GOODHART & AL HOFFMAN

slow G Em7 Am7 D7 A7 D7

WHEN THE WORLD IS FAST A-SLEEP, MY EYES ARE OP-EN
HOW THE TIME GOES FLY-ING BY, UN-TIL IT DAWNS ON

G6 1. A7 D7 G Em7 A7 D7

WIDE. ME! I'M SITTING IN THE PAR-LOR, WITH BA-BY AT MY

G6 2. A7 A7 A7 Eb7

SIDE. I REALLY SHOULD BE GO-ING, BUT OH IT'S HEAVEN-

CHO. D7 Cm Eb D7 / G F# G F# Em B Dm C Cm

-LY. IN THE DIM DIM DAWNING, AS I START YAWNING, I'M KISSIN' MY SWEETIE GOOD-
MOON IS SINKIN' THE STARS ARE BLINKIN' BUT WHAT DO I CARE FOR THEIR
DIM DIM DAWNING, AS I START YAWNING, I'M KISSIN' MY SWEETIE GOOD-

G Bb A Am7 D7 D7+ G D7

NIGHT. - GOOD - NIGHT, SWEET DREAMS GOOD-NIGHT. OH THE
LIGHT. - HER EYES ARE
NIGHT. - GOOD - NIGHT, SWEET

2. D7 Am7 D7 / G Am7 G Am7 G G7 Dm7/G G7 Dm7/G

TWICE AS BRIGHT. ONE O'CLOCK, TWO O'CLOCK, I

G7 Dm7 G7 / A7/G Em7 A7

SHOULD HAVE SAID GOODBYE AT TEN. FOUR O'CLOCK, FIVE O'CLOCK,

D7 D.S.

I START SAYING GOOD-BYE A-GAIN. IN THE

CODA D7 G 9/G G

DREAMS, GOOD-NIGHT.

THE BRUNSWICK STUDIO BAND

(VOCAL: JAN PEECE) ON BANNER 32628 IN 1932.

3718

THERE'S A RAINBOW IN THE SKY

HENRY CREAMER & TURNER LAYTON (1922)

MOD 6/8

TELL ME, WHAT'S THE USE OF SIGH-ING, WHAT'S THE GOOD OF CRY-ING
SOME-WHERE, WHILE YOUR HEART IS PIN-ING, SURE THE SUN IS SHIN-ING,

WHEN YOUR HEART IS SAD? MAKING SOMEONE GLAD.

SO WHY MUST YOU DROOP YOUR HEAD IN SOR-ROW? SURE, THE SUN MAY

SHINE FOR YOU TO-MOR-ROW. HON-EY DEAR, DRY YOUR

TEAR: THERE'S A RAIN-BOW IN THE SKY.

IF YOU'RE SAD, MAKE ME GLAD, SHOW THE

SUN SHINE IN YOUR EYE. CHEER UP! FOR THE RAIN WILL

SOON BE GONE. WATCH THE CLOUDS ROLL BY. HON-EY

CODA

IN THE SKY.

3719

MED. BRIGHT

THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER

LYRIC BY CHAS. TOBIAS (1962)
MUSIC BY HANS CARSTE (OF BERLIN, GERMANY)

ROLL OUT THOSE LAZY-HAZY-CRAZY DAYS OF SUM-MER: THOSE DAYS OF SO-DA AND PRET-ZELS AND BEER, ROLL OUT THOSE

LAZY-HAZY-CRAZY DAYS OF SUM-MER, DUST OFF THE SUN AND MOON AND SING A SONG OF (8) YOU'LL WISH THAT

CAFEER. 1. JUST FILL YOUR BASKET FULL OF SANDWICHES AND WEEEN-IES. THEN LOCK THE 2. DON'T HAVE TO TELL A GIRL AND FELLER 'BOUT A DRIVE-IN, OR SOME RO-

HOUSE UP: NOW YOU'RE SET. -MAN-TIC MON-IE SCENE. AND ON THE BEACH YOU'LL SEE THE GIRLS IN THEIR BI-WAY FROM THE MO-MENT THAT THOSE COVERS START AR-

KI-NIS, AS CUTE AS EV-ER, BUT THEY NEVER GET 'EM WET. ROLL OUT THOSE RIV-IN, YOU'LL SEE MORE KISSIN' IN THE CARS THAN ON THE SCREEN.

CODA NAT KING COLE on CAPITOL RECORDS in 1963. SUMMER COULD AL-WAYS BE HERE.

MED E^{\flat} (NOT TOO FAST) **HOW ABOUT IT?**

LYRIC BY RAYMOND KLAGES
MELODY BY JESSE GREER
FROM "SAY WHEN" (1928)

INSTR. VERSE

Musical notation for the instrumental verse of 'How About It?'

CHO. YOU FOR ME, ME FOR YOU, OH THE THINGS THAT WE COULD DO. LIT-TLE HOME, LIT-TLE FLAT, LIT-TLE THIS, A LIT-TLE THAT. I'M THE HE, YOU'RE THE SHE: WHAT A PER-FECT RE-CI-FE.

HOW ABOUT IT? - CONT.

3720

F D7 G7 Gm7 F 1. C7 2. F C7 F7 Bb

YES OR NO? TELL ME, HOW A- BOUT IT? AND WHEN THE WINTER COMES,
 COULD YOU CARE? GOOD OR BAD,

Bb Bbm F Dm G7

AND THERE'S NO SUN, RE-MEM-BER, TWO CAN ALWAYS KEEP AS WARM AS ONE.

C7+ D.S. al f

FOR

CODA

F

I'M JUST A VAGABOND LOVER
 WDS & MUSIC: RUDY VALLEE & LEON ZIMMERMAN (1929)

C C/E Eb° Dm7 G7 G7+ C C/E Eb° Dm7

INSTR. VERSE

G7 C C/E Cm Gb D7/C Bm7-5 E7 Am Bb° Am A7/E D7

G7 Dm7 G7 CHO. C C/E Eb° Dm Dm7 G7 C

OH, SOME GIRLS ARE QUICK-LY FOR-GOT - TEN, AND GONE WITH THE

C/E Eb° Dm Dm7 G7 C7 C7+ F %

DAWN OF THE DAY. BUT SOME YOU RE-MEM-BER LIKE LAST GLOWING EMPERS,

D7/A D7 Dm7 G7 Dm7 G7 C C/E Eb° Dm Dm7

HAINING YOUR MEM'RY AND DREAMS. FOR I'M JUST A VAG-A-BOND LOV-

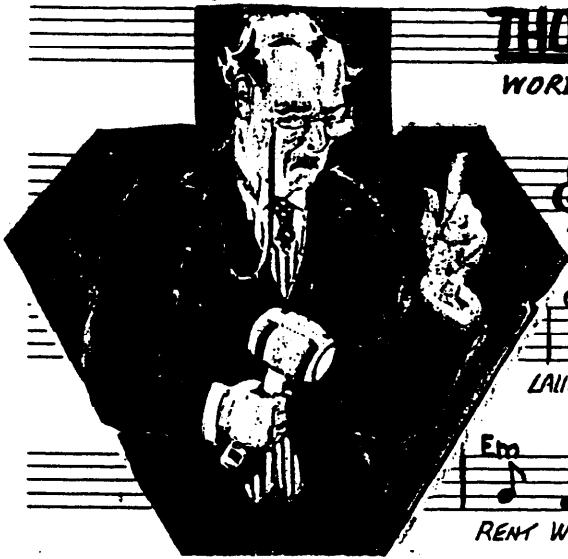
G7 C7 C7+ F6 C7+ F6 Am/E Am Ab7-5

-ER, IN SEARCH OF A SWEETHEART, IT SEEMS. AND I KNOW THAT SOME DAY I'LL DIS-

C/G G7/A7 A7 D7 G7 C

COV-ER HER: THE GIRL OF MY VAG-A-BOND DREAMS. INTRODUCED BY RUDY VALLEE & THE CONNECTICUT YANKEES IN THE MOTION PICTURE "GLORIFYING THE AMERICAN GIRL"

3721



THOSE MEAN "BLUE SUNDAY" BLUES

WORDS BY WM. TRACEY - MUSIC BY MACEO PINKARD (1921)

G C#° Am7 D7 G/B Bb° D7/A D7
I DIDN'T MIND PAY-ING IN-COME TAX, I

G C#° Am7 D7 G Em B7
LAUGHED WHEN THE COUNTRY WENT DRY. I NEVER KICKED WHEN MY

Em Em/G A7/E A7 D D° D7 /
RENT WAS RAISED, AND CLOTHING WENT UP TO THE SKY. BUT

D7 A7 D7 CHO. G
NOW THEY'RE SPRINGING SOMETHING NEW. AND IF IT EV-ER SHOULD GO THRU, WE'RE GONNA HAVE THOSE MEAN "BLUE

Eb7 G G7 G Ab7
SUNDAY" BLUES: JUST THE MEANEST KIND I KNOW. THE "STAY AT HOME TILL MONDAY" BLUES,

C C/E C# Eb Gb C/E G7 F D7/E# D7 Am7 D7 D7+ G
NOT A SINGLE PLACE TO GO. YOU'LL BE A - FRAID OF YOUR LIFE, TO EV-EN TALK TO YOUR WIFE.

Gb A7# A7Em7 A7 D7
WE'LL ALL BE SITTIN' IN CHAIRS, SAYIN' OUR PRAYRS. CAN'T EVEN SEE A PICTURE SHOW.

D7 G Eb7 G G7
THEY'RE GONNA MAKE YOU SHAKE RIGHT IN YOUR SHOES, IF YOU DARE TO BREAK THE LAW. THEY'LL

C B7 / Em6 B° B7 ?
MAKE US DO A LOT OF THINGS THAT WE HAVE NEVER DONE BE- FORE. THEN, RIGHT FROM

E7 A7 A7/E Eb7 Gb
WRONG YOU'LL HAVE TO KNOW, OR TO THE JAIL - HOUSE YOU MUST GO. IT'S JUST THE MEAN "BLUE

Eb7 Gb C#° D7/A D7 G D7sus G
SUNDAY" BLUES, AND YOU CAN KISS YOUR FREE-DOM GOODBYE!

3722

GOSPEL ROCK

PLAY THE HAND YOU'VE GOT

BOB & BARBARA (JANUARY) (1976)

THERE'S BEEN LOTS OF TROUBLE HANGING 'ROUND YOUR DOO

Gm⁷ C⁷ F F D⁷ G⁷
 LIFE'S A GAME THAT'S HARD TO UNDER- STAND. TROUBLE JUST KEEPS COMING, COMING BY THE SCORE. THE

Gm⁷ C⁷ F / / / F A⁷ Dm⁷
 RULES AIN'T FAIR, BUT PLAY THE BEST YOU CAN. YOU'VE GOT TO PLAY THE HAND YOU'VE GOT. THE NEED A POKER FACE, TO GAME OF SOL- I - TAIRE, THE

Bb⁶ G⁷ Gm⁷ C⁷
 ONE GOD DEALT TO YOU. YOU'VE GOT TO PLAY THE HAND YOU'VE GOT. BE- CAUSE THAT'S HIDE THE TEARS BE- HIND YOUR MASK. SOMETIMES YOU WISH FOR JUST ONE ACE. SOMETIMES YOU STAKES ARE HELD BY LA- DY FATE. " " " WIN WITH JUST A PAIR. " " " " "

Tell Me While We're Dancing

ALL A BODY CAN DO. SOMETIMES YOU SIMPLY HAVE TO PASS. IT'S NOT A LOSE WITH A JACK- HIGH STRAIGHT.

LYRIC BY NICK KENNY (1932) MUSIC BY HARRY LINK (MALE OR FEMALE VOCAL) FOX-TROT

F Bb⁷ F / / / Eb G⁷ F⁷ Bb⁷ Eb F⁷ Bb⁷ Bb⁰
 HERE WE ARE TO- BETH- ER ONCE A- GAIN, DEAR. JUST HEAR THE MUSIC PLAY,

Bb⁷ Cm Eb Gb⁰ Bb⁷ / F Eb Cm⁷ F⁷ Bb⁷ Cm
 AND SEE THE DANCERS SWAY. WHAT A PERFECT SETTING FOR A RO- MANCE.

Cm G⁷ Cm Eb Bb Bb⁺ Bb⁺ C⁷ F⁷ Bb⁷ / Eb^{m6} Bb⁰ Bb⁷ / F⁷ Bb⁷ Bb⁷ **8. CHO.**
 GIVE ME YOUR ANSWER, DEAR, WHILE WE HAVE THIS DANCE. TELL ME ARE YOU

Cb⁷/Gb Cb⁷ Eb Eb⁷ Ab C⁷ Fm
 WHILE WE'RE DAN- CING, JUST RO- MAN- CING. WHILE THE LIGHTS ARE LOW, WITH YOUR EYES ARE A - GLOW?

Bb⁷ Bb⁰ Bb⁷ G⁷ / Bb Cm Cm⁷ F⁷/A F⁷ Bb⁷
 DO YOU REAL- LY LOVE ME? TO - NIGHT, I'D LIKE TO KNOW.

Bb⁷
 D.S. al *F*

CODA *Fm Cm/ab Fm G⁷ / Ab Fm Ab⁰ D⁷/A*
 MY SWEETHEART, TELL ME WHILE WE'RE

Eb/ Bb Bb⁺ F⁺ C⁺ / / C⁷ F⁷ / / Bb⁷ Eb Db⁷ Eb/ Bb Eb
 DAN- CING TO- NIGHT, FOR I LOVE YOU SO.

3723

NEVER RAISE A RAZOR
'LESS YOU WANT TO RAISE A ROW!

Words by JOHN E. HAZZARD

(1906)

Music by JOHN B. LOWITZ

n two) F Gm

Gm G7 C7

F Dm7 G7

1. C C7 / 1 / 2. C7 / 1 / CHO. E0 C7 E0 C7 F

1. F 2. F / F/A A7/G D7/F# D7 Gm

G#m F/A F Dm G7 C7 F



As Sung by
MISS MAY IRWIN
IN
'MRS WILSON-THAT'S ALL'

PUBLISHED IN THE THEATRE SECTION
OF HEARST'S
BOSTON SUNDAY AMERICAN
SEPT. 16, 1906

3724

IF YOU SEE SALLY

WORDS BY GUS KAMN and RAY EGAN

(1927)

MUSIC BY WALTER DONALDSON

FOX TROT

Fm^7 Bb Bb^7 G^b Bb^7/F $D^7/F^#$ E^b/G Gm^7 C^7 / Gm^7 G^b^7-5

INSTR. VERSE

F^7 B^b7 E^b B^b7 Gm

C^7 F^7 B^b7 B^b $E^b m^6$ B^b B^b B^b7 B^b7 B^b7 E^b G^7 C^7

IF YOU SEE SAL-LY, TELL HER THAT YOU

E^b Fm Fm^7 B^b7 E^b/G G^b Fm^7 B^b7

SAW ME, AND WHEN YOU SAW ME, I WAS BLUE. AND

E^b E^b/G G^b B^b/F G^7 C^7

IF YOU HEAR SWEET SALLY ASKING FOR ME, JUST TELL HER THAT I WAS

F^7 F^b F^7 B^b7 B^b B^b7 E^b7

ASKING FOR HER TOO. IF IT SEEMS TO YOU THAT SHE STILL

A^b F^7 B^b7

CARES FOR ME, LET ME KNOW: I'LL GO WHEREV-ER SHE MAY BE.

B^b7 E^b G^7 C^7 E^b Fm Fm^7 F^7

BUT IF YOU SEE THAT SOMEONE ELSE MEANS MORE TO SAL-LY, DON'T TELL HER THAT YOU

B^b7 E^b E^b E^b

SAW ME.

ANNETTE HANSHAW, acc. herself
(at the piano)
ON PATHE-ACTUELLE 32250 IN 1927.

3725

(IN 2) MOD to



TA-TA (1922)

LYRIC BY SIDNEY CLARE
MUSIC BY ARCHIE GOTLER

THERE'S A GIRL WHO

G *v.* *v.* *Em*

LIVES A-CROSS THE WAY FROM ME. SHE IS PRE-TY,

Em *v.* *Em* *C#°* *D7* *v.*

WIT-TY SWEET AS SHE CAN BE. BOYS TAKE HER OUT, EV-'RY

G *Em7* *A7* *v.* *D7* *Bb°* *D7/A*

EVENING THEY CALL. LATER THEY COME BACK AND STAND IN THE HALL.

D7 *v.* *G7* *v.* *v.* *A7*

WHEN - EV - ER A BOY WANTS TO STAY, SHE SENDS HIM HOME

A7 *D* *Gm°* *D°* *D7* *CHO.* *D7* *v.* *v.*

IN THIS WAY: TA-TA! I'LL HAVE TO BID YOU GOOD-NIGHT.
TA-TA! YOU BETTER LEAVE ME A-LONE.

D7 *G* *v.* *v.* *v.* *D7* *D7* *Eb°*

TA-TA! I'LL SAY YOU TREATED ME RIGHT. PLEASE GO, YOU KNOW,

D7 *v.* *G* *G/D* *C#°* *G/D* *D7* *D.S.*

IT'S GETTING LATE. TO BE CAN-DID, YOU TAKE TOO DARN MUCH FOR GRANTED.

CODA

G *G7* *C* *v.* *Am* *F7/A* *Am* *G°*

YOU MUSN'T HOLD ME SO TIGHT. THO YOU CAN TAKE ME TO MY DOOR, DEAR, THERE

G *Gm* *G* *F7* *Am7* *A7* *D7* *G* *D7sus* *G*

IS-N'T AN-Y MORE DEAR. TA-TA! TA-TA! GOOD-NIGHT.

3726

(EDITED PHRASING)

SLOW BLUES

1. Bb

I'VE BEEN TREATED WRONG

ROBERT BROWN
(WASHBOARD SAM) (c. 1936)

I DON'T KNOW MY REAL NAME,

I DON'T KNOW WHEN I WAS BORN.

I DON'T KNOW MY REAL NAME I DON'T KNOW WHEN I WAS BORN.

THE TROUBLE I'VE BEEN HAV-IN' SEEMS LIKE I WAS RAISED IN AN OR-PHAN HOME.

MY MOTH-ER DIED AND LEFT ME, WHEN I WAS ON-LY TWO YEARS OLD.

MY MOTHER DIED AND LEFT ME, WHEN I WAS ON-LY TWO YEARS OLD.

AND THE TROUBLE I'VE BEEN HAV-IN'; THE GOOD LORD ON-LY KNOWS.

I'VE BEEN TREATED LIKE AN OR-PHAN, AND BEEN WORK-IN' LIKE A SLAVE.

I'VE BEEN TREAT-ED LIKE AN OR-PHAN, AND I BEEN WORKIN' LIKE A SLAVE.

AND IF I NEVER GET MY RE-VENGE. E-VIL-NESS WILL CAR-RY TO MY GRAVE.

NOW I BEEN HAV-IN' TROUBLE, EV-ER SINCE I BEEN GROWN. NOW I

BEEN HAV-IN' TROU-BLE, EV-ER SINCE I BEEN GROWN. I'M TOO OLD FOR THE ORPHANS, AND

TOO YOUNG FOR THE OLD FOLKS HOME.

WASHBOARD SAM WAS WITH THE STATE STREET SWINGERS IN 1936. IN THE LATE 30'S HE RECORDED WITH ANGE A. DORSETT, TAMPA RED and BIG BILL BROONZY.

3727

SLOW RHYTHMICAL BLUES

DON'T LET THE SUN CATCH YOU CRYIN'
 JOE GREENE (1946)

(MALE VOCAL) F6 Ab6 Ab° Gm7 C7

WOMAN, DON'T YOU SHED NO CROC-O-TILE TEARS.

F6 Gm7 Gm7 C7 8. CHO. Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

NEVER TAKE YOU BACK IN A MIL-LION YEARS. DON'T LET THE SUN... CATCH YOU CRY-IN'; LY-IN'; CRY-IN';

Fmaj7 Ebmaj7 Fmaj7 F6 Ab Ab° Gm7

CRY-IN' AT MY FRONT DOOR. YOU DONE DAD-DY DIR-TY. HE SURE DON'T WANT YOU NO MORE. CRY-IN' AT MY FRONT DOOR. DAD-DY'S DONE TURN'D SALTY. BA-BY YOU MADE HIM SO SCORE. CRY-IN' AT MY FRONT DOOR. YOU DONE DAD-DY DIR-TY. HE SURE DON'T WANT YOU NO MORE.

F6 C7 1. C7 2. F6 Am

YOU CAN CRY, CRY, CRY.

Gm6 Bb A+ A7 Am7 D7 G7 G7+ G7

YES, BA-BY, YOU CAN WAIL. BEAT YOUR HEAD ON THE PAVE-MENT, ALL THE

C Gm7/C7 C7+ D.S. al CODA F6 F° Gm7 C7 F6

MAN COMES AND BRINGS YOU IN JAIL. BUT

BALLAD

FOG UNDER THE MOON
 TOMMY JORDAN and JIMMY FRANKLIN (1937)

Cm G7 Cm

I'M UN-HAP-PIE AS CAN BE 'CAUSE NO ONE

Dm7s G7 Cm Eb Eb Am7s Ab G7+ Gm7 D° Db7s C7

CARES FOR ME. EV-'RY NIGHT NOW I CON-FIDE, HOPING THAT MY LOVE YOU'LL GUIDE.

8. CHO. F Bb7 Fm6 F#° C7/G F#° 1. Gm7 F#°

FOG UNDER THE MOON, GUESS YOU WONDER WHY, WHY I COME TO HOPE IT'S NOT TO BE TUNE, NOW YOU KNOW MY

C7/G Eb C7/G F/A Am7 C7 2. Gm7 C7 F 1 1 1 A° D7/A

SIGH. JUST A MEM-O-RY. I KNOW YOU'RE SHINING BRIGHT, BUT

G A° Em6 Ab G 1 1 1 A° D7/A

NOT FOR ME TO-NIGHT, 'CAUSE SOMEONE STOLE MY LOVE A-WAY. NOW I CAN'T BE CON-TENT, MY

G F#° G7 C7 D.S. al

DAYS AND NIGHTS ARE SPENT JUST CRYIN' OUT MY HEART FOR LOVE TO COME AND STAY.

CODA $C^7/6$ C^7 F Dm^7 F^b
 FOG UNDER THE MOON.

(1923) **SWEET HENRY**
 WORDS BY BENNY DAVIS
 MUSIC BY HARRY AKST

(EASY 2) C $C/6$ Ab^7 C $C/6$ C C^o C^7 F
 HEN-RY LEE FROM TENNESSEE WAS ALL THAT A GOOD MAN OUGHT TO BE. AT GRAPPIN' WIMMEN:

Ab^7 C G^7 C Ab^7 G^7 C $C/6$ Ab^7
 SAY, HE COULD TRIM 'EM ALL. NEVER HAD TO TRY REAL HARD, HE'B

C $C/6$ Am^7 C^7/b^b E^7/b E^7 A^7/E E^7 G^7/b F E^7 D^7 D^o D^7 Dm^7/G
 ALWAYS FIND 'EM HANGING 'ROUND HIS OLD BACK YARD. OH ME, OH MY! HOW THEY WOULD FALL!

G^7 G^7 Dm^7 G^7 **CHQ.** C E^7 F C C C
 THEY CALL HIM SWEET HEN-RY, NEAT HEN-RY, SOME YO-ME-O. SAY! HE'S THE

C D^7 G^7 G^7 D^7 D^7 A^7/b G^7/b Dm^7 G^7 C
 GREATEST LOVER YET, AND HE'S DOGGONE HARD TO GET. THEY LOVE HIS SWEET KISSIN'!

E^7 F C $C/6$ E^7 F^b E^7 Am^7 D^7
 SAY! LISTEN! HERE'S WHAT I KNOW: HE'S GOT THE GALS ALL DIZZY, IS HE BU-SY?

Dm^7 G^7 G^7 C^7 $Fsus$ F F^o
 OH HENRY! SWEET HENRY! DAPPER DAN AND LOVIN' SAM CAN GRAB THOSE HIGH-BROW

F A^7 E^7/b D^7 D^7/A Fm^b Ab G^7 Dm^7 G^7 D^7/A G^7
 MAIDS. TAKE MY WORD THAT THIS HERE BIRD CAN GIVE 'EM CARDS AND SPADES (AND BEAT 'EM).

C E^7 A^7/E E^7 A^7 A^7 D^o D^7/A D^7
 HE'S CLE-VER, HE NEVER WANTS FOR COMPA-NY. THEY EN-VY SWEET HEN-RY, THE

G^7 C **CHARLIE STRAIGHT ORCHESTRA**
 ON PARAMOUNT NO. 20271 IN 1923.
 PRIDE OF TEN-NES-SEE. (RECORDED IN CHICAGO)

NOBLE SIFFLE ORCHESTRA, with EUBIE BLAKE. VICTOR 19253 IN 1924.

3729

MOD to

THAT'S GOT 'EM BLUES *BLUES COME AND GO, BUT THERE'S ONE THAT I FOLKS LIKE TO SWAY TO THIS TUNE, NIGHT AND*

SAMUEL BONNER (1923)

1. Cm Ab/Eb G7/b / Gm7 F# Cm G7 *KNOW CANNOT LOSE: "THAT'S GOT 'EM BLUES!" MUSICAL DAY. GOODNESS*

G7/b G7 G7/b D7 G Gb G7 / G° G7 **CHO.** C Cmaj7 C6 Am7 *KNOWS, HERE'S HOW IT GOES: TAKE ONE STRAIN UPON THE VI-O-*

D7 *-LIN.* Em/G Em G7 C Cmaj7 *TOSS A LITTLE BIT OF CDR-NET IN. THEN YOU*

Cb C Em **BREAK** G/b Em7 *ADD A PRETTY SAXOPHONE TONE. HARMO-NY, AN-Y KEY,*

A7 D7 G G7 C Cmaj7 C7 F / E Eb *MIX IT UP WITH THE SLIDE TROM-BONE. NOW SOME CHORDS AND MAKE A BAN-JO BREAK.*

D Db C B Bb D7 G7 C Cmaj7 *THEN SOME PIA-NO AND YOU'RE SETTIN' 'LAKE'. LAST, A*

Cb Am7 D7 / Ab7 / C/G G#° Am B7/Eb F7-5 Em Eb7-6 *CLAR-IN-ET YOU'VE GOT TO CHOOSE. USE JUST A BIT, AND YOU'LL HIT WHAT'S*

D7 G7+ G7 C **HERE'S JAZZ IN DEM DERE HORNS**
 CALLED "THAT'S GOT 'EM BLUES" PAT CASTLETON & SPENCER WILLIAMS (1936)

SWINGY (J.3) Ab Ab G Ab / Bb7 Eb7 Ab *LISTEN FELLOWS! WE ARE ON A SPOT. YES, WE'RE IN TOWN TO-NIGHT. WE MUST*

Ab Ab G+Ab G7/b G7 Cm Abm/Cb Eb7 Ab7 *DO OUR JAZZIN' GOOD AND HOT. IN FACT, LET'S BE TOO TIGHT: MAKE 'EM SAY DAT DIS HERE*

Ab Fm7 Bb7 Eb7 **CHO.** Ab *RHY-THM BAND PLAYS THE HOTTEST MUSIC IN THE LAND. (GET SET AND) START SII-DIN' ON YOUR STARTY TOOT-IN ON THAT STARTY SHOWIN' 'EM YOU CAN*

DERE'S JAZZ IN DEM DERE HORNS - CONT.

BILLY COTTON'S COTTONPICKERS - VOCAL BY ALAN BREEZE! ON Voc. 3263 (1936)

3730

OLD TROMBONE,
HOT COR-NET,
REAL-LY PLAY.

START RI-DIN' ON YOUR
SAX-O-PHONE.
CLAR-I-NET.

SWING OUT AND MAKE YOUR
SWING OUT AND YOU CAN
SWING OUT AND THEY ARE

HOT OR A KNOWN. DERE'S JAZZ IN DEM DERE HORNS.

HEY DRUMMER!

MAKE YOUR SELF A HUMMER! GO ON, SET A FACE.

HEY BUDDLE, TAKE YOUR BIG BASS FIDDLE,

SLAP IT IN THE FACE.

CODA

MISTY BLUE

BOB MONTGOMERY
(1965)

OH IT'S BEEN SUCH A LONG, LONG TIME: LOOKS LIKE I'D BET YOU OFF MY MIND.

OH BUT I CAN'T, JUST THE THOUGHT OF YOU TURNS MY WHOLE WORLD A MISTY BLUE.

LEST A MENTION

OF YOUR NAME, TURNS THE FLICKER TO A FLAME. I THINK OF THINGS WE USED TO DO,

WHEN MY WHOLE WORLD TURNS MIS-TY BLUE.

I SHOULD FOR-GET YOU,

HEA-VEN KNOWS I'VE TRIED. BUT WHEN I SAY I'M GLAD WE'RE THROUGH, MY HEART KNOWS I

LIED.

OH IT'S BEEN SUCH A LONG LONG TIME: LOOKS LIKE I'D BET YOU OFF MY MIND.

OH BUT I CAN'T, JUST THE THOUGHT OF YOU TURNS MY WHOLE WORLD A MIS-TY BLUE.

OH BUT I CAN'T, JUST THE THOUGHT OF YOU TURNS MY WHOLE WORLD A MIS-TY BLUE.

3731

Deep South

(IN MY HEART)

LYRIC BY JOHNNY MERCER
MUSIC BY ARCHIE BLEYER (1932)

RECORDED BY BOOTS & HIS BUDDIES, vocal by
CORA WOODS ON BLUEBIRD B-7556 IN 1938.



Swing! (5.3) Dm⁶ Bb⁷ A⁷
 SUMMER'S WANING, I'M COM-PLAINING OF MY LONE-LI-NESS.
 MY HEART'S PAINING MY EYES STRAINING. IT'S NOT HARD TO GUESS,
 SOUTHLAND'S CALL IS RINGING IN MY EAR.
 THEY LONG TO SEE A PLACE THAT'S FAR FROM HERE.

8: CHO.

I MISS THE MOONBEAMS, I MISS THE SUN, EVEN THO WE DRIE'D A-PART, I'VE GOT THE
 I'D SWAP THE GULF STREAM FOR ALL THAT I'VE WON, LEAVE THE TOWN THAT GAVE ME MY START. I'VE GOT THE
 I START TO DAYDREAM WHEN SUMMER'S DONE, WOND'ER WHEN I'M GONNA DE- PART. BACK TO THE
 DEEP SOUTH, DEEP DOWN IN MY HEART. DARK-IES,

SINGIN' 'BOUT THE JORDAN, MAY NOT MEAN A THING TO YOU. DARK-IES: I CAN HEAR 'EM CHORDIN'

HARMONIES THAT THRILL ME THROUGH. CODA Dm/Bb⁷A⁷ sus Dm

FOX-TROT BALLAD
FAREWELL Bb Dbm^b Cm⁷ F⁷ Bb Dbm^b Cm⁷ F⁷

LYRIC BY ANDY RAZAF (1933) SO IT HAS COME TO THIS, I FEEL IT IN YOUR KISS,
 MELODY BY PAUL DENNIKER

AND I CAN READ IT IN YOUR EYES: THAT YOU AND I ARE THROUGH,

THAT WE MUST SAY "A-DIEU." ALL NA-TURE SEEMS TO RE-AL-IZE: THE

8: CHO.

BREEZ-ES MOAN A DISMAL UN-DER-TONE: THEY HEAR US SAY "FARE- WELL"
 MOON IS PALE, AND SAD THE NIGHTIN-GALE: THEY HEAR US SAY "FARE-
 SHOULD THIS BE, THIS MOURNFUL SYMPHO-NY? WHY MUST WE SAY "FARE-

FAREWELL-CONT.

3732

THE -WELL. IN SYM-PATHY, A STAR FROM A-BOVE IS FALL-ING. RE-GRET-FUL-LY, AN UN-HAP-PY DOVE IS CALL-ING. WHY

Chords: Eb7/Bb, F7+, 2. Bb, Bb7 / A7-A7, Dm, A7/E, Dm/F, C7/E, Fmaj7, F6

Chords: Bb7, A7, Dm, F7, F/C, C7, F7, Cm7, F7, F7+

CODA -WELL? HURRY UP, SUNDOWN

W & M BY CLARENCE WILLIAMS (1937)

MED. SLOW

HUR-RY UP SUN-DOWN, LET TO-MOR-ROW COME! OH I WANT TO GO BACK- AND LET PAY-DAY COME! OH I'M SICK-AND TIRED- LET TO-MOR-ROW COME! OH I WANT TO GO BACK-

Chords: Bb7, Eb, Ab6, Eb, Db7, Eb, Bb7, Fm7, Abm6/Cb, Bb7, Fm7, Bb7

Chords: Fm7, Bb7, Eb, Db7, Eb, Eb, Gm, Gb+

TO MY LONESOME ONE. I'M SO WEAR-Y, I'M SO BLUE. I'M A- HEAD-IN' STRAIGHT HOME TO YOU. HUR-RY

CODA HUR-RY UP SUN-DOWN, LET TO MOR-ROW COME! AND LET PAY-DAY COME!

Chords: Eb, Eb, Gb, Fm7, Bb7, Eb, Db7, Eb, Bb7

OH I WANT TO GO BACK OH I'M SICK-AND TIRED. TO MY LONESOME ONE. HUR-RY

Chords: Bb7, Eb, Db7, Eb, Eb, Ab6

I'M SO WEAR-Y, I'M SO BLUE. I'M A- HEAD-IN' STRAIGHT

Chords: Gm, Gb+, Bb/F, Bb°

HOME TO YOU. HUR-RY UP SUNDOWN, LET TO MOR-ROW COME! OH I

Chords: Cm7, F7, Bb7, Eb, Db7, Eb, Bb7/F, Bb7

WANT TO GO BACK TO MY LONESOME ONE! OPTIONAL RITARD

Chords: Bb7/F, Bb7, Eb, Db7, Eb, Ab, Bb7, Eb

(IN THIS COLLECTION OF OVER FIVE THOUSAND SONGS, THIS IS THE FIRST TIME THAT THE VERSE AND CHORUS HAVE THE SAME MELODY. (UNLESS YOU CAN DISCOVER ONE WE MISSED))

3733

(THIS SONG HAS NO VERSE)

BALLAD

I'M A FOOL TO WANT YOU

W & M BY JACK WOLF, UDEL HERRON
and FRANK SINATRA (1951)

Chords: B7+9, Em, Am, Em, E7+9

Lyrics: I'M A FOOL TO WANT YOU, I'M A FOOL TO HOLD YOU, I'M A FOOL TO LOVE YOU, I'M A FOOL TO PI-TY ME, I

Chords: Am, Dm, Am, C, B°, Am, C/G, Em/B, C7, F#7

Lyrics: WANT YOU, HOLD YOU, NEED YOU, TO WANT A LOVE THAT CAN'T BE TRUE, A LOVE THAT'S THERE FOR OTHERS TOO, I'M A FOOL TO TO SEEK A KISS NOT MINE A - LONG, TO SHARE A I KNOW IT'S WRONG, IT MUST BE WRONG, BUT RIGHT OR

Chords: 2. Em/G, B7/F#

Lyrics: KISS THE DEVIL HAS KNOWN. TIME AND TIME A-GAIN, I SAID I'D LEAVE YOU.

Chords: Am7, D7, Gmaj7, G6, F#m7-5, B7

Lyrics: TIME AND TIME A-GAIN I WENT A-WAY. BUT THEN WOULD COME THE TIME WHEN I WOULD

Chords: Em, Em7, C7, B7, B7/F#, B7+9, D.C.

Lyrics: NEED YOU, AND ONCE A-GAIN THESE WORDS I'D HAVE TO SAY: TAKE ME BACK, I

Chords: Am, Am/G, F#m7, B7, G7+9, Em, Em7, E°, Am, Em

Lyrics: WRONG, I CAN'T GET A - LONG WITHOUT YOU.

RECORDED BY FRANK SINATRA

MODERATO

MY FAMILY'S GONE JAZZ MAD

WORDS BY MILTON ROCKY & HOWARD J. GREEN
MUSIC BY SIDNEY LANDFIELD & ANNA CHANDLER (1920)

Chords: C, B7, E7, A7, D7

Lyrics: EV-RY-BO-DY NOW A-DAYS SEEMS TO HAVE THE OLD JAZZ CRAZE. ONCE IT GETS 'EM, HOW IT STAYS! WON-DER HOW THEY

Chords: G7, E7/G#, E7, A7, C#°

Lyrics: GET THAT WAY. EVEN IN MY DREAMS AT NIGHT, SEEMS ALL THAT I CAN HEAR IS

Chords: D, D7, D6, D7, G, Cm, E°, G7, G7/B, D7, G7, CHO., C

Lyrics: UA-BA, UM-PA, SHI-MEE, OO-LA-LA! AT HOME MY FATHER, MOTHER, SIS-TER, BROTHER,

Chords: D7, G7, B7/F#, C, B, C

Lyrics: ALL DRIVE ME IN-SANE, WITH A JAZZ RE-FRAIN: "DAR-DA-NEL-LA'S

Chords: G7, C/G, C, C/G, B7/F#, E7

Lyrics: ON THEIR BRAIN. FATHER HAS A JAZZ A-LARM CLOCK, SHAKES HIM OUT OF BED.

MOTHER'S SHOULDER BECOMES BOLDER, WHEN SHE'S CUTTING BREAD. MY BABY BROTHER'S
 CRADLE AL-WAYS SWAYING TO AND FRO. — AND HE MAKES US CHANGE HIS SHIM-MEE,
 EV-'RY HOUR OR SO. — MY SISTER RIBS ICE ON HER SPINE, — SO SHE CAN SHIVER ALL THE
 TIME. O MY POOR HEAD REELS SO BAD, — 'CAUSE MY FAM'LY'S GONE JAZZ MAD!

THE BLOWIN' OF THE BREEZE

WORDS BY SPENCER WILLIAMS

(1932)

MUSIC BY THOMAS WALLER

BALLAD

I CAN'T FOR-GET THE NIGHT WE MET: THE MOON WAS SHINING IN SPLEN-DOR. THE

WORLD WAS NEW WHEN I FOUND YOU. SWEET BREEZES MADE ME SUR-REN-DER. 'T WAS ON A SUMMER NIGHT, THE
 - SIDE THE SYCAMORE, — I
 ON A SUMMER NIGHT, MY

STARS WERE SHINING BRIGHT. I WENT TO GET A THRILL. IT NEVER CAME UNTIL — THE BLOWING OF THE BREEZE
 LINGERED ONCE BE-FORE. THE WORLD WAS GLOOMY THEN, BUT LOVE CAME TO ME WHEN THE BLOWING OF THE BREEZE
 HEART WAS BEATING LIGHT. I WENT TO GET A THRILL. IT NEVER CAME UNTIL — THE BLOWIN' OF THE BREEZE

BLEW YOU IN-TO MY ARMS. —
 BLEW YOU IN-TO MY ARMS. —

SOFT WINDS, MOON-BEAMS, NIGHTS OF ROMANCE. — SOFT WINDS, LUNE DREAMS

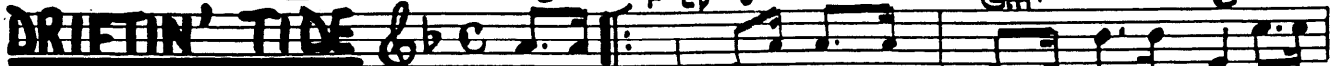
GAVE ME A CHANCE. OH, WHAT A CHANCE! 'T WAS

BLEW YOU IN-TO MY ARMS. —


3735

(FEMALE VOCAL)

LANGUIDLY

DRIFTIN' TIDE 

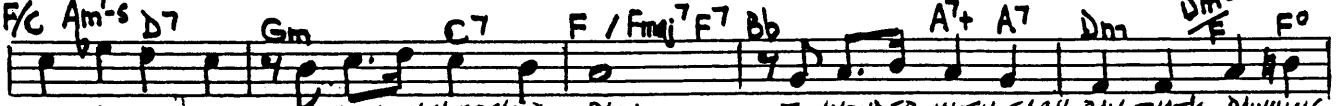
PAT CASTLETON and SPENCER WILLIAMS (1934) ALL A-LONE, I STAND AND WATCH THE OCEAN ROLL, TO BE-NIGHT, I WALK THE SHORE TO EASE MY MIND. WHAT A



-MOAN, BECAUSE THE BLUES HAVE GOT CONTROL. ALL A-LONE, I STAND WITH MIS'RY IN MY SOUL. DRIFTIN' PLIGHT, TO BE THE ONE WHO'S LEFT BEHIND. IT'S NOT RIGHT, BECAUSE NO PEACE AT ALL I'LL FIND.



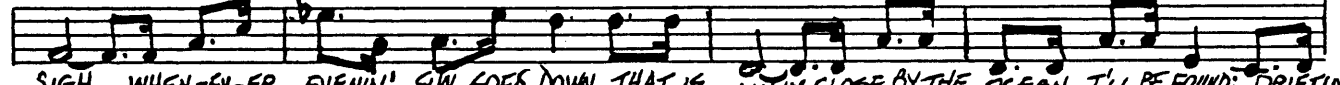
TIDE, TILL MY MAN COMES BACK TO ME. ALL THE TIDE, I'M AS BLUE AS I CAN BE. HE WENT A-WAY WITH



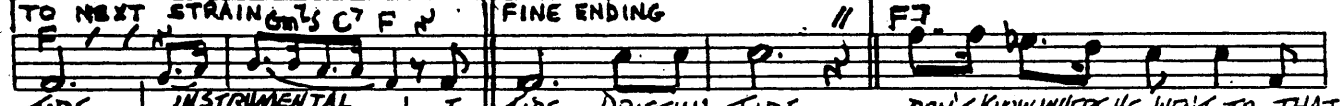
OUT A WARNING, AND NOW MY HEART'S IN PAIN. I WONDER WITH EACH DAY THAT'S DAWNING,



WILL I GET HIM BACK A-GAIN? I JUST CRY WHEN-EV-ER MORNING COMES A-ROUND, HEAVE A



SIGH WHEN-EV-ER EVENIN' SUN GOES DOWN. THAT IS WHY CLOSE BY THE OCEAN I'LL BE FOUND. DRIFTIN'



TIDE. **INTERLUDE** I TIDE, DRIFTIN' TIDE. DON'T KNOW WHERE HE WENT TO, THAT'S



WHY I'VE MOANED AND CRIED. BUT STILL I KNOW HE MEANT TO LEAVE ME DIS-SAT-IS-FIED. THE



OCEAN DRIVES ME CRA-ZY, SINCE WE HAVE BEEN A-PART: WATER SMASHIN', DASHIN', SMASHIN',



CUTTIN' ME TO MY HEART. DRIFTIN' TIDE: HEAR MY PLEA: SEND MY SWEET MAN DRIFTIN' BACK TO



ME! I JUST **PAUL HYDE ORCHESTRA** ON PARLOPHONE R-1890 (LONDON: 1934)

CLARK RANDALL ORCHESTRA with CHARLIE SPINAK, YANK LAWSON (TPTS.)
 GLENN MILLER, MATTY MATLOCK, GIL RODIN, DEAN KINCAIDE, (LAST 3: SAX)
 NADY LAMARE, RAY BAUDUC, FRANK TENNILLE, VOCAL, BRUNS # 7436 IN 1935.
 (GTR.) (DRS.)

TIE ME TO YOUR APRON STRINGS AGAIN



Words by JOE GOODWIN

(1925)

Music by LARRY STAY

MOD to

3736

Musical notation for the first system, including lyrics: LIKE A KID WHO STAYS A-WAY FROM SCHOOL, I LEFT TO ROAM: PLAY'D HOCKEY FROM HOME SWEET HOME. I'VE BEEN LIKE MOST AN-Y OTHER FOOL, WHO GOES A-WAY TO STRAY. THAT'S WHY I SAY:

CHO: Musical notation for the chorus, including lyrics: TIE ME TO YOUR APRON STRINGS A-GAIN. BRING BACK ALL THOSE HAD-DY HO-URS WHEN I KNOW THERE'S ROOM FOR ME UP-ON YOUR KNEE. YOU KISS'D MY TEARS A-WAY, FROM DAY TO DAY. I THOT THAT I WAS RIGHT BUT I WAS WRONG. PLEASE TAKE ME BACK, TO-NIGHT, WHERE I BE-LONG. SING A CRADLE SONG TO ME, AND THEN: WONT YOU TIE ME TO YOUR APRON STRINGS A-GAIN.

ART KAHN ORCHESTRA

VOCAL BY NED MILLER
COL. 582-D IN 1926.

JACK LINK & HIS
BIRMINGHAM SOCIETY ORCH.
ON OKEN 4062 AT ATLANTA
IN 1925.

CHICK BULLOCK - VOCAL, accomp. by RUSS MORGAN,
JOEY MONDELLO, JOE VENUTI, CLAUDE THORNHILL,
CHAUNCEY MOREHOUSE
FOR AMERICAN RECORD CO. AT NEW YORK IN 1935.
NO. 35-10-24

ARTHUR FIELDS - VOCAL, accomp. by BAILEY'S
LUCKY SEVEN (incl. RED NICHOLS, MIFF MOLE,
JOE TARO, VIC BERTON)
ON GENNETT 3216 AT NEW YORK IN 1925.
* (FICTITIOUS NAME USED FOR RECORDING BY GENNETT)

3737

DOWN AND OUT BLUES

(1934) JAMES KOKOMO ARNOLD.

SLOWLY

1. SAYS I AIN'T GOT NO AIRPLANE, AIN'T GOT NO AUTO-MO-BYLE. I

AIN'T GOT NO MONEY: GUESS I'LL HAVE TO ROB AND STEAL. FOR WHEN I WAKE UP IN THE MORNIN,'

I CAN'T EAT A DECENT MEAL. I HAD BAD LUCK IN MY FAM'LY, I

GUESS YOU KNOW JUST HOW I FEEL.

A DIFFERENT SONG WITH THE SAME TITLE IS ON P. 1959 OF THIS COLLECTION.

EXTRA VERSES

2. When I had plenty of money,
 And plenty of clothes,
 These Chicago women
 Followed me in droves.
 Chorus:

4. Now my women standin' on the corner,
 With their weekly pay,
 If they think I want to borrow somethin'
 They turn and go another way.
 Chorus:

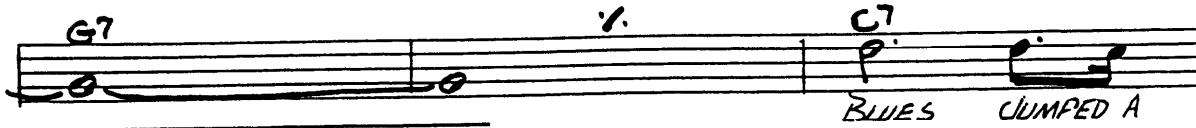
3. Says, I asked my mama,
 To take me back one mo',
 She said "You ain't got no money,
 Sweet Papa there's the do".
 Chorus:

5. When I make this payday,
 Get my money in my hand,
 You women needn't come a - runnin'
 You can find you another man.
 Chorus:

RABBIT FOOT BLUES

(APPROX. 1930)

BLIND LEMON JEFFERSON



2. Well, it seem like you're hungry, why don't you come and lunch with me?
Well, it seem like you're hungry, why don't you come and lunch with me?
I'm gonna stop these married-lookin' wimmen from worryin' me.

3. I have Uneda biscuits and a half a pint of gin,
I have Uneda biscuits and a half a pint of gin,
The gin is mighty fine, them biscuits is a little
too thin.

4. Baby, tell me something about meatless and
wheatless days,
Baby, tell me something about meatless and
wheatless days,
This not being my home, I don't think I should
stay.

5. Well, I cried for flour; meat, I declare, was gone.
Well, I cried for flour; meat, I declare, was gone.
People feed me corn bread, I just can't stick
around home.

6. Got a knapsack, baby, and I'm gonna get a sub-
marine,
Got a knapsack, baby, and I'm gonna get a sub-
marine,
Gonna get that Kaiser by 1917.

3739

SLOWLY (♩.♩) 1. Bb7

MOANIN' THE BLUES

VICTORIA SPIVEY (1929)

NOW YOU TALK A-BOU THE BLACK SNAKE BLUES, WELL YOU

Bb7 Eb7

HAVEN'T HEARD NO MOANIN' YET. OH, MOAN-IN' ALL DAY LONG.

Bb F7

AN' WHEN YOU HEAR THIS MOAN-IN', IT'S MOANIN' YOU WILL NEVER FOR-GET!

Bb Bb7

AH OH HO. AH OH

Bb7 Eb7 Bb F7

HO. UM AH OH. WELL I KNOW I GOT MOAN. I DON'T

Eb7 Bb F7 Bb

SEE HOW I LOST MY HAP-PI HOME. WELL IT WAS ON A SUNDAY MORNIN', I

Bb Bb7

DIDN'T FEEL SO GOOD. I FELT LIKE A COW WHEN SHE HAD LOST HER CUD. I BEEN LETTIN'

Eb7 Bb F7

MOAN IN' ALL DAY LONG. AND WHEN YOU HEAR ME A MOANIN', YOU CAN

Eb7 Bb Bb/F

BET SWEET MAMA FEEL GOOD. AH MOAN! AH

Bb Bb7 Eb7 Bb

MOAN! UM. AH. LAWD, I

F7 Eb7 Bb F7

KNOW I CAN MOAN. I DON'T SEE HOW I LOST MY HOME. WELL IT'S

Bb Bb7

I'M THE ON-Y ONE IN MY FAMILY TO TAKE A BISCUIT TO PIECES, PUT IT BACK UJST LIKE IT WAS.

Bb7 Eb7 Bb
 AH WITH MY MOAN ON-IN! ALL DAY LONG. YES I CAN

F7 Eb7 Bb
 KICK MY LEG HIGH, AN' YOU OUGHT TO SEE ME DO THE BUG. AH

CODA *Bb F7 Eb7 Bb*
 AH (IN 2) OH, AH, AH, AH

MANDY 'N' ME

WORDS BY BERT KALMAR
 MUSIC BY CON CONRAD & OTTO MOTZAN

I'M DELIGHTED, I'M INVITED DOWN TO PAR-O-LINE.
 IN HIS LETTER, HE SAID BETTER TAKE A FRIEND'S AD-VICE.

C C7 A7 D7 G7 C C/G
 I JUST GOT A LINE FROM A FRIEND OF MINE. JUST BRING SOME RICE, AND

Am7 D7 G7 E7 A7
 COME TO PAR-A-DISE. WITH MANDY 'N' ME, MANDY 'N' ME.
 MANDY 'N' ME, MANDY 'N' ME.

D7 G7 C
 COME ON AND GET IN LINE WITH MANDY 'N' ME. PUT ON YOUR

B7 F Dm7 G7 G7+ C C/E Eb0
 GLAD RAGS AND SMILE. FOLLOW US RIGHT DOWN THE AISLE. WE'RE HEADIN'

G7/D G7 Dm Bm7s E7 F/A Ab7
 FOR A WED-DIN'. HA - PY WE'LL BE. DON'T WAIT:

C/G C C/E Eb0 G7/D G7 G7/D G7 Dm7 G7 D7 Ab7s G7 C FINE
 GET YOUR SELF A MATE. EV-'RYTHING LOOKS GREAT FOR MANDY 'N' ME.

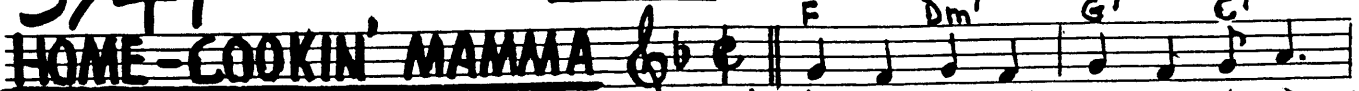
G Am C/G C G/D G A7/G D7
 MISS VIRGINIA DRESS'D UP IN HER NORFOLK SUIT. LOTS OF GEORGIA PEACHES AND THEY'RE MIGHTY CUTE.
 GOT A JAZZY BAND TO PLAY THE MEMPHIS BLUES. YOU'LL

C/G G A7 D7 G7
 READ A-BOUT THE WEDDING IN THE 'NEWPORT NEWS.' 'BOUT

LAWIN'S SOUTHERN SERENADERS
 (WITH PAUL NAPOLEON)
 ON PLYTHE-ARCADE
 020649 IN 1921.

3741

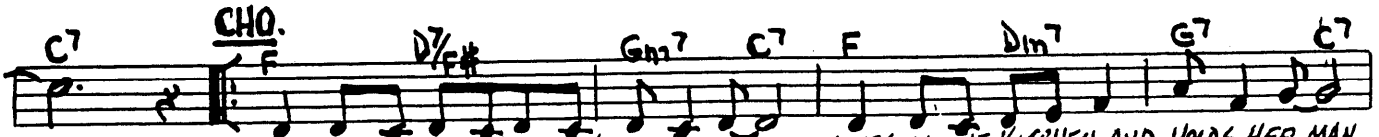
MODERATO

HOME-COOKIN' MAMMA 

WORDS & MUSIC BY WALTER BISHOP, HAZEL SCOTT and E.P. LA FRENIERE (1938) ALL YOU GUYS WHO LIVE ON HOT DOGS:



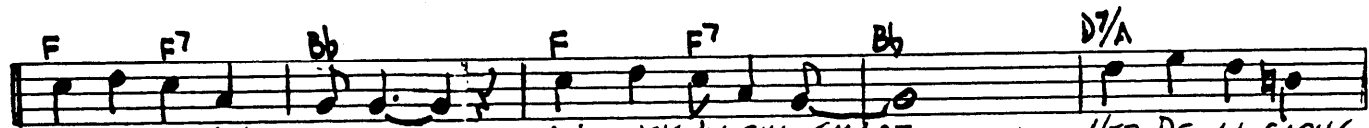
YOU BRING ME DOWN. LISTEN WHILE I TELL A-BOU'T THE COOKIN'-EST GAL IN TOWN.

CHO. 


HOME-COOKIN' MAMMA WITH THE FRY-IN' PAN, LIVES IN THE KITCHEN AND HOLDS HER MAN. THEY SAY HER CHICKEN AND HER STEAKS ARE TOPS, AND IF YOU TASTE'EM YOU'LL LICK YOUR CHOPS.



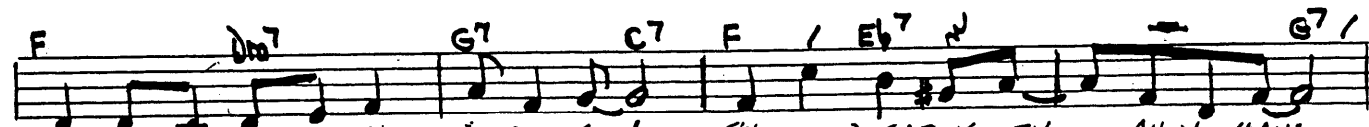
COOKS AND BAKES LIKE NO-BO-DY CAN: THEN YOU'LL SAY THAT THERE'S ON-LY ONE: HOME COOKIN' MAMMA WITH THE FRYIN' PAN. FRYIN' PAN.



NOT AT ALL BAD-LOOKIN'; AND SHE'S AW-FUL SMART. HER DE-LI-CIOUS



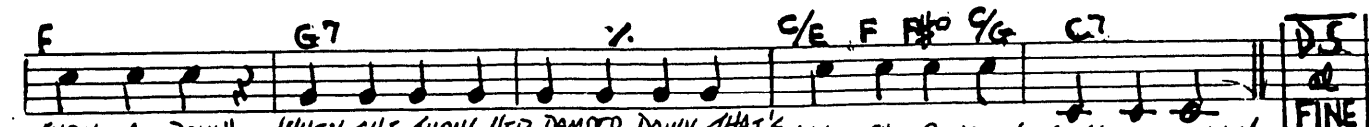
COOK-IN' WILL TAKE THE EAS-I-EST WAY TO YOUR HEART. IF SHE INVITES YOU FOR A LITTLE BITE, (8) HOME COOKIN' MAMMA GOTTA HAVE HER FUN.



JUST WATCH YOUR HEART AND YOUR AP-PE-TITE! SHE COULD SAT-IS-FY AN-Y MAN: SHE'S STEPPIN' OUT WITH HER SU-GAR BUN. HAS NO FEAR OF LOS-IN' HER MAN:

FINE PATER (SPOKEN) 

HOME COOKIN' MAMMA WITH THE FRY-IN' PAN. SHE STEPS OUT IN EVE-NIN' GOWN, AND SHE MAKES'EM



TURN A-ROUN'. WHEN SHE TURNS HER DAMPER DOWN THAT'S WHEN SHE REAL-LY GOES TO TOWN!

MILT HERTH TRIO with WILLIE "THE LION" SMITH, (HERTH ON HAMMOND ORGAN) (PIANO) ANSEL SPENCER: DRUMS & VOCAL ON DECCA 2007 IN 1938.

OVIE ALSTON ORCHESTRA (CLAUDE HOPKINS ON PIANO.) VORALION NO. 4500 IN 1938.

3742

MED. BLUES (with a list) = J.3

I WONDER WHERE MY EASY RIDER'S GONE

SHELTON BROOKS (1917)
(COMPOSER OF "SOME OF THESE DAYS")

Musical notation for the first line with chords: (F7+), Bb, Bb7, Eb, Eb7, Eb°

Musical notation for the second line with chords: Bb/F, Eb7, Ab, D7/A, G, G7/F, C7/E, Cm/Eb, Gm/D, Bbm/Db

Musical notation for the third line with chords: F/C, D7, G7, C7, F, F°, F7, F°, F7, F7, Bb, Bb°, F7/C, Abm/Db, F7/C, F7

Musical notation for the fourth line with chords: Bb, Bb7, Dm/A, Gm7/Bb, Dm/A, Gm7/Bb, Bbm6/Db, F/C, Dm6/C7, F, /, /, /

Musical notation for the fifth line with chords: F, C7/E, F7/Eb, Bb, F/C, Bb, F/A, Bb, F/C, Bb, F/A, Gm7, F/C, C7, F7, CHO. Bb7

Musical notation for the sixth line with chords: Bb7, Eb7, Bb, /, /, /, /

Musical notation for the seventh line with chords: F7, Dm/A, Bb°, F7/C, D7, Em7, F°, D7/F#, Gm, Eb7, Gm, Db7, F/C, Bb, F/A, Dm

Musical notation for the eighth line with chords: F, D7, G7, C7, F7, Eb, F7, Eb, F7, F°, F7, CODA Dm/A, Bb°

Musical notation for the ninth line with chords: F/C, F7, Eb, D7, Em7, F°, D7/F#, Gm, Fm6/Ab, C7/G, /, /, Ebm/Eb, F7

MAE WEST accomp. by VICTOR YOUNG ORCH. (MANNY KLINE, T.D., CLAY VENUTI, D. MEDENDORP) BRUNSWICK 6495 (1933)

TAMPA RED'S HOKUM JUG BAND (w/ THOMAS A. DORSEY & FRANKIE "HALFPINT" JAXON. ON VOCALION # 1420. AT CHICAGO IN 1929.

3743

THE NIGHT THAT SHE CRIED IN MY BEER

WORDS BY NED WASHINGTON
MUSIC BY SAM STEPT

(1934)

WE WERE PASSING BY LAKE'S PLACE ONE EVE-NING, WHEN THE TIRE ON THE REAR WHEEL GAVE WAY.

IF WE HADN'T PASSED LAKE'S THAT EVE-NING, I'D BE BETTER OFF TO-DAY.

CHO.

THERE WERE STARS IN THE SKIES, THERE WAS LOVE IN HER EYES,
AS I TWIRLED MY MOUTH-TACHE, I COULD HEAR THE TEARS SPLASH, THE NIGHT THAT SHE CRIED IN MY
I HEARD ALL I COULD STAND, THEN I ASKED FOR HER HAND,
YOU SHOULD HEAR THE GIRL GRIEVE, AS SHE CLUNG TO HIS SLEEVE,

BEER! HOW MY SYM-PA-THIES ROSE, AS SHE TOLD ME HER WOES,
I COULD STRAN-GLE THE CAD WHO HAD MADE HER SO SAD,
THEN SHE LAZED WITH A SIGH OUT OF HER ONE GOOD EYE,
AF-TER I HAD A FEW, SHE HAD ME CRY-ING TOO,

NIGHT THAT SHE CRIED IN MY BEER! THE MU-SIC WAS PLAYING A
I HAT-ED THAT MIS-RA-BLE SHE TOLD ME SHE FELT LIKE AN
SHE TOLD ME THAT SHE WAS A

TWO-STEP, VIL-LAIN, OUT-CAST, WID-OW BUT I MADE A LUCK-Y HE MIS-STEP, I D'D-N'T AP-PEAR. FEAR. FOR BE-I'D HAVE SO I'VE NOW I'VE
I SAID "YOU'RE THE KIDDO FOR ME".

BEFORE THE PLACE CLOSED, I JUST UPPED AND PRO-POSED,
TORN HIM A- PART, JUST FOR BREAKING HER HEART, THE NIGHT THAT SHE CRIED IN MY
BEER! SAVED HER FROM SHAME AND I GAVE HER MY NAME,
GOT SEVEN KIDS 'CAUSE MY HEART HIT THE SKIDS,

BEER!

BEER! I HEARD

BEER! YOU SHOULD

(SING TWICE THROUGH FOR EACH VERSE.)

3744

TEMPO DI BLUES

JERRY THE JUNKER

WORDS and MUSIC by CLAR. STOUT & CLAR. WILLIAMS (1935)

YOU ALL HEARD 'BOUT MIN-NIE THE MOOCHER, FOLKS ALL CALL HIM JER-RY THE JUNKER,

Musical notation for the first line of the song, including notes and chords (C7, Fm7, Bbm6, C7, Fm7, C9, Fm Bbm6 Ab, C7, Fm, Cm7).

AND 'BOUT SMOKE JOE. WELL GATHER 'ROUND WHILE I TELL YOU 'BOUT A BLOKE YOU SHOULD ALL
DOWN IN CHI-NA-TOWN. HE IS DEAF AND DUMB AND BLIND AND LAME. STILL HE KICKS THE BONG A-

Musical notation for the second line of the song, including notes and chords (Fm, Fm7, Fm6, C7, Fm, Bbm).

KNOW: JER-RY THE JUNKER, JER-RY THE JUNKER,

Musical notation for the third line of the song, including notes and chords (Bbm, Fm6, Bbm6, C7/G, C7, Fm6, Bbm6, Ab, Eb, Dm7, D6, C7).

RAGGED CLOTHES AND RUNDOWN SHOES. ALWAYS 'SING-IN' LOWDOWN BLUES.

Musical notation for the fourth line of the song, including notes and chords (Fm, Fm7/Eb, D6, C7, Fm6, Gm7-5, Fm, D6, C7, LAST Fm).

MIS-ER-Y - UUST SEEMS TO OOOZE FROM POOR JER-RY THE JUNKER. JUNKER.

SING (PLAY) THE CHORUS AFTER EACH 16 BAR VERSE

2. HE WAS HOLLOW-EYED AND WEARY, RUN-DOWN LIKE A WHEEL, FROM A CONSTANT SLIDE AN SLIPPIN' 'ROUND ON LIFE'S BANANA PEEL. HIS HOPPIPE IS HIS ONLY FRIEND, AN ALLEY IS HIS HOME. A GARBAGE CAN HIS RESTAURANT, WHERE HE ALWAYS DINES ALONE.

3. He dreamt he had a red. hot harem With a thousand wives or more, When he woke up he never felt So weak and tired before. He had a wooden - legged gal, Who drank rot - gut gin, He uncorked her wooden leg And beat that gal's head in.

4. So the jury found him guilty And sentenced him to die, He faced the crowd and laughed out loud, Then spit in the Judge's eye. They strapped him to the 'lectric chair, 'Twas time for him to die, Ten thousand volts shot thru him, But he didn't bat an eye.

5. They tried and tried a thousand times Till they heard the warden cry, "Hey, what's the use, shut off the juice, My 'lectric bill's too high." For days and days, a thousand ways They tried to bump him off, 'Till one cold day he passed away, He died from whoopin' cough.

CLARENCE WILLIAMS ORCHESTRA (JAMES P. JOHNSON, PNO. - WILLIAMS VOCAL) ON VORALION 2854 IN 1934.

TEDDY FOSTER'S KINGS OF SWING ON DECCA F-6098 IN 1936 (AT LONDON)

NAT BONELLA AND HIS GEORGIANS (VOCAL BY NAT BONELLA) ON PARLOPHONE F-1085 AT LONDON IN 1938.

WILLIE BRYANT ORCH. WITH EDGAR BATTLE AND DENNY CARTER, LPO. - ALAN HILL, ARRANGER. ALSO BEN WEBSTER, TEDDY WILSON, COZY COLE. VICTOR 25045. (1935)

3745

THE VERSATILE FOUR (2 BANJOS, PNO, DRS)
ON EDISON BELL RINGER #3297-LONDON
IN 1919.

BRIGHTLY

I WANT A DOLL

WDS: ED MORAN & VINCE BRYAN
MUSIC: HARRY VON TILZER (1918)

WHEN I WAS JUST A LITTLE KID, I HAD A MILLION

Chords: Eb, Fm6, F, Fm7, bb7, D7, Eb, Eo, Bb7, Bb7, Eb

TOYS. BUT WHEN I SAW A DOLL I JUST WENT WILD. I'D HUG AND KISS AND

Chords: Eb, Eb° Eb, Bb7, F7, Bb

LOVE IT, OH IT BROUGHT A MILLION JOYS, IN KIDDYLAND WHEN I WAS BUT A CHILD. I

Chords: Bb7, Abm, Bb7, Eb, Eo, Bb7, Bb, F7

HEARD MY MOTHER SAY THAT DAD-DY WAS THAT WAY. I MUST HAVE TAKEN AFTER HIM, FOR

Chords: Bb, F7, Bb7, Fm6, F#o, Eb/G, Bb7, Eb, Fm6, F#o, Eb/G, G+ Fm7

I'M THAT WAY TO DAY. I WANT A DOLL, I WANT A BA-BY DOLL TO PLAY WITH ME,

Chords: Fm7, G+, Fm7, Fm, F, Fm, Bb7, Fm, F, Fm6, F#o

TO PLAY WITH ME. JUST LIKE THE DOLL-IES THEY HAVE IN THE FOLL-IES, THAT

Chords: Eb/G, Eb, Eo, Bb7, Bb7, Fm6, F#o, Eb/G, Bb7, Eb, Fm6, F#o

ROLL THEIR EYES AND SHOW SUR-PRIZE, AND THAT IS-NT ALL. I WANT A DOLL, I WANT A

Chords: Eb/G, G+, Fm/Ab, F, Fm, C7, Fm, Fm7

BA-BY DOLL. WON'T SOME ONE HEAR MY CALL? SOME COY, SWEET TOY,

Chords: Fm7, Ab°, Ab, Ab°, Eb/Bb, Bb7, Ab°, Eb/Bb, Eb, C7

THAT WANTS THE LOVE THAT'S DUE HER. OH BOY, OH JOY, WON'T SOMEONE LEAD ME TO HER?

Chords: Fm7, Bb7, Eb, Eb, C7, F#o, Eb, F, F7, F+, Bb7, Eb

ONE NOT TOO GREEN, YOU KNOW WHAT I MEAN. I WANT A GREAT BIG BEAU-TI-FUL DOLL.

WITH A MOVING BEAT

GOT MY MOJO WORKING

PRESTON FOSTER (1956)

I GOT MY MO-JO WORKING BUT IT JUST WON'T WORK ON

Chords: C, C7, F7, C

YOU. I GOT MY MO-JO WORKING BUT IT JUST WON'T WORK ON YOU. I WANT TO

LOVE YOU SO 'TIL I DON'T KNOW WHAT TO DO. I GOT MY BLACK CAT BONES ALL HOO-DOO ASHES ALL A-
 PURE AND DRY, ROUND YOUR EYES. I GOT A GOT MY FOUR LEAF CLOVER ALL HANG-ING HIGH. I GOT MY MO-JO WORKING BUT IT
 BLACK SNAKE ROOTS UNDER NEATH YOUR HEAD.
 JUST WON'T WORK ON YOU. OH! - I WANT TO LOVE YOU SO 'TIL I DON'T KNOW WHAT TO DO...
 I GOT MY GOT MY D.S. al FINE

STRUTTIN' BLUES

WDS: TIM BRYAN & CHRIS SMITH (1923)
MUSIC BY AL SIEGEL

OH MISTER LEADER MAN YOU'VE A LOT OF FAULTS, JUST LIKE A FLOWER THAT'S PAINTED ON THE WALL,

DO ME A FAVOR, MAX: NIXY ON THE WALTZ. I'VE GOT THE BLUES, BUT I'D FEEL HAPPY IF YOU'D PLAY SOME
 I'M LIKE A DUMBY THAT'S STANDING IN THE HALL.
 MU-SIC SNAPPY. THAT SO-CI-ET-Y STUFF IS ALL RIGHT BUT HERE'S WHAT BROUGHT ME

HERE TO-NIGHT: I WANT TO STRUT, I WANT TO STRUT, 'CAUSE I'VE GOT THOSE DOG-GONE
 GLIDE, I WAN-NA SLIDE. WANNA GET WAY BACK AND
 STRUTTIN' BLUES. I WANNA PRANCE, I WANT TO DANCE, GAZE UP-ON MY STRUTTIN' SHOES. I WANNA

CODA
 SQUAT DOWN LOW, AND ROCK FROM LEFT TO RIGHT. I FEEL LIKE SQUEEZING SOMEONE

GOOD AND TIGHT. DON'T RE-FUSE! DON'T RE-FUSE! 'CAUSE I'VE GOT THOSE STRUTTIN' BLUES.

VOCAL BY LEONA WILSON, acc. by PHIL NAPOLEON, FRANK SIGNORELLI, MIEP MOLE (TRP.) ON COL. A-3599 IN 1922.
 VOCAL BY ROSA HENDERSON, acc. by "THE VIRGINIANS" WITH HENRY RUSSELL & FRANK SIEGRIST (TRPS.), FERDE GROBE (PNO.), MIKE PINO ON VICTOR # 19157 IN 1925.

3747

TWO STEP $\frac{4}{4}$ (NOT TOO FAST)
ROCK DANCE

CHICKEN REEL

JOSEPH M. DALY (1910)

Musical staff with notes and chords (C, G7, C).

Musical staff with notes and chords (C, G7, C).

Musical staff with notes and chords (C, Am, C, G7, C, C, Am).

Musical staff with notes and chords (C, G7, C, G7/B, G7).

Musical staff with notes and chords (G7, G7, E7, Am, D7).

Musical staff with notes and chords (G, Am, C, C, C, G7, C).

Musical staff with notes and chords (C, G7, C, C7, C7).

TRIO

Musical staff with notes and chords (F, A7, Dm, D7/F#).

Musical staff with notes and chords (Gm, A7, A7+, Dm, A7, A7+, Dm).

Musical staff with notes and chords (D7/F#, D7+, Gm, Bb, Bb, F/C, C7, F).

Musical staff with notes and chords (C, G7, C, C).

Musical staff with notes and chords (C, G7, C, OCTAVE BREAK, G7, C).

VARSEY EIGHT WITH T. DORSEY & MICKEY BLOOM ON CAMDEN 2141 IN 1928.
JIMMY DORSEY ORCH. WITH SKEETS HERFURT & RAY MCKINLEY ON DECCA 1086 N 1936.

3748

I ALMOST LOST MY MIND

-1949- WORDS & MUSIC BY IVORY JOE HUNTER

SLOWLY

1. WHEN I LOST MY BA-BY, I AL-MOST LOST MY MIND. WHEN I LOST MY
 2. WENT TO SEE A GYP-SY, AND HAD MY FOR-TUNE READ. I WENT TO SEE A
 BA-BY, I AL-MOST LOST MY MIND. MY HEAD IS IN A SPIN, SINCE SHE LEFT ME BE-
 GYP-SY, AND HAD MY FORTUNE READ. I HUNG MY HEAD IN SOR-ROW, WHEN SHE SAID WHAT SHE
 HIND. SAID. I PASS A MILLION PEO-PLE, I CAN'T TELL WHO I MEET. I
 WELL, I CAN TELL YOU PEO-PLE, THE NEWS WAS NOT SO GOOD.
 I PASS A MILLION PEO-PLE, I CAN'T TELL WHO I MEET. 'CAUSE
 WELL, I CAN TELL YOU PEO-PLE, THE NEWS WAS NOT SO GOOD. SHE
 MY EYES ARE FULL OF TEARS. WHERE CAN MY BA-BY BE?
 SAID, "YOUR BABY'S QUIT YOU. THIS TIME SHE'S GONE FOR GOOD!" I

MED. SLOW

LONG GONE BLUES

BILLIE HOLIDAY (1939) OH TELL ME BABY, TELL ME WHAT'S THE MATTER NOW.

TELL ME BABY, WHAT'S THE MATTER NOW? ARE YOU TRYIN' TO QUIT ME, BA-
 -BY, BUT YOU DON'T KNOW HOW. I'VE BEEN YOUR SLAVE, EVER SINCE I'VE BEEN YOUR
 I'M A GOOD GAL, BUT MY LOVE IS ALL
 BABE. I'VE BEEN YOUR SLAVE, EVER SINCE I'VE BEEN YOUR BABE. BUT BE-
 WRONG. I'M A GOOD GAL, BUT MY LOVE IS ALL WRONG. I'M A
 -FORE I SEE YOU GO, I'LL SEE YOU IN YOUR GRAVE.
 REAL GOOD GAL, BUT MY LOVE IS LONG GONE.

BILLIE HOLIDAY, vocal, accomp. by HOT LIPS PAGE
 and FRED SMITH, among others. COL. 37586 in 1949.

3749

(ANOTHER "TEAR-JERKER" THAT CALLS FOR ONE MORE BEER. - ED.)

CHAUNCEY OLCOTT
JOHN McCORMACK



Centrally in F
Right-hand and
Left-hand
Centrally in F
Right-hand and
Left-hand

MOTHER MACHREE

... SONG ...
(1910)
LYRIC BY

RIDA JOHNSON YOUNG

MUSIC BY

CHAUNCEY OLCOTT-ERNEST R. BALL

Solo 60 Cents

Duet 75 Cents

ALLEGRETTO
C 7 7 Am 7 7
THERE'S A SPOT IN ME HEART WHICH NO
EV'RY SOR-ROR OR CARE, IN THE

F C/E C C/E 7 C F/C C G7
COLLEEN MAY OWN. THERE'S A DEPTH IN ME SOUL, NEV-ER
DEAR DAYS EVE BY, WAS MADE BRIGHT BY THE LIGHT OF THE

C D7 G7 7 C 7 7 Am 7 7
SOUND-ED OR KNOWN. THERE'S A PLACE IN MY MEM'RY, MY
SMILE IN YOUR EYE. LIKE A CAN-DLE THAT'S SET IN A

B° F/C E F#° F#° 7
LIFE THAT YOU FILL. NO OTH-ER CAN TAKE IT, NO
WIN-DOW AT NIGHT, YOUR FOND LOVE HAS CHEERED ME, AND

Am° D7 G7 TENDERLY C C° C G7/C C#° G7/C
ONE EV-ER WILL. SURE, I LOVE THE DEAR SILVER THAT
GUIDED ME RIGHT.

C/E Eb° G7 C F/A G#° F/A F C/E C Am° D7 D7 G7
SHINES IN YOUR HAIR, AND THE BROW THAT'S ALL FUR-ROWED AND WRINKLED WITH CARE. I

C C° C G7/D C#° G7/C C/E F E7 Am E/B E7 F° F C
KISS THE DEAR FIN-GERS, SO TOIL-WORN FOR ME. OH, GOD BLESS YOU AND KEEP YOU,

Fm Fm° C
MOTH-ER MA-CHREE!
**I LOVE, I LOVE, I LOVE MY WIFE
BUT OH YOU KID**

WORDS BY JIMMY LUCAS (1909) MUSIC BY HARRY VON TILZER

(♩=144) Eb C7 Fm Bb7 Eb Bb7 Eb Eb C7
BRISK NOW LONESY WAS A MARRIED MAN, OH YES, HE WAS. SWEET GIRLIE ON THE

Bb/F F7 C7 F7 Bb Bb7 Eb C7
SINGLE PLAN, I GUESS, SHE WAS. LONESY STOPPED AND SPOKE TO GIRLIE,

F7 Bb7 Eb Eb7 Ab/C Cb7 7 F7/C F7 Bb Bb7 (♩=♩)
JUST AS OLD FRIENDS OFTEN DO. AND HE SAID "I'M MARRIED, BUT, THAT BUT, MY DEAR MEANS YOU. I

C/D (♩=144) Eb Eb Eb Eb7 C+ C7 Fm
LOVE MY WIFE, I LOVE MY WIFE, BUT OH YOU KID. FOR MY DEAR WIFE I'D

3750

I LOVE etc. - CONT.

GIVE MY LIFE, BUT OH YOU KID. NOW WIFEY DEAR IS GOOD TO ME: A WRONG SHE NEVER
 DID. I LOVE, I LOVE, I LOVE MY WIFE, BUT OH YOU KID. I KID.

Musical notation for the first system, including a treble clef, key signature of two flats, and various chords such as Bb7, Eb/G, Gb, Bb7/F, Bb7, Eb, Eb7, Eb, Eb, Eb7, C7, C7, Fm, C7, Fm, G, Ab.

RAGTIME COLLEGE (IN 2)
TURKEY TROT

W: JULIAN ELTINGE, JACK MAHONEY WHAT'S THAT I SEE? — WHAT CAN IT BE? — ON THE COLLEGE
 MUSIC BY PERCY WENRICH (1913)

CAMPUS, HEAR A RAG MEL-O-DY. — THE STUDENTS TODDLE AND BOUND ACROSS THE VEL-VET-Y GROUND.
 WITH THE CO-EDS, THEY ARE TURKEY TROTTING A-ROUND. — COLLEGE LIFE — IS GREAT,

Musical notation for the second system, including a treble clef, key signature of one flat, and various chords such as C, C, C, Am, A, Am, C, C, Dm, G, G7, Dm, G, G7, G7, C, C, C, C/E, C/A, D7, G7.

NO ONE'S EV-ER LATE. SINCE THEY LEARNED IT, THEY ALL TURKEY TROT THRU THE GATE. THE DANCING
 PAS-SION IS ALL THE FASH-ION. — THE COLLEGE TROT IS UP-TO-DATE.

Musical notation for the third system, including a treble clef, key signature of one flat, and various chords such as G, D7, G7, G7, Dm, Bb7, G7/B, Bb.

COLLEGE BOYS ARE DANCING TO THAT OLD TURKEY TROT. — COLLEGE GIRLS ARE
 SOPH-O-MORES AND FRESHMEN TURKEY TROT THRU THE HALL. — THEY ARE LEARNING

Musical notation for the fourth system, including a treble clef, key signature of one flat, and various chords such as G7/B, G7, G7/B, G7, C, C, C, C, G7, G7, C, C.

FRANCING, THEY'RE A SWELL RAG-GY LOT. — WHO'S THAT NIF-TY DRESSER? HE'S SOME TROT-
 SOMETHING: EV'RY MOVEMENT THAT'S ALL.

Musical notation for the fifth system, including a treble clef, key signature of one flat, and various chords such as C, C, C, C, G7, G7, C, C, C, C, A7, D7, G7, Dm, Bb7, D.S.

STER YES SIR! SLIPPING AND SLIDING, AND GLIDING, THAT'S THE OLD PRO-FES-SOR!

Musical notation for the sixth system, including a treble clef, key signature of one flat, and various chords such as C, C, A7, D7, G7, Dm, Bb7, D.S.

THEY KEEP TROTTING THRU THEIR STUDIES AND IT SEEMS THAT EV-RY-BO-DY'S
 DO-ING THE RAGTIME COLLEGE TUR-KEY TROT.

Musical notation for the seventh system, including a treble clef, key signature of one flat, and various chords such as C, C, A7, D7, G7, C, C7, C, Fm6, C, C, C.

CODA

Musical notation for the eighth system, including a treble clef, key signature of one flat, and various chords such as C, E7, A7, Dm, G7, C, C, A7, D7, G7, C, C7, C, Fm6, C, C, C.

DO-ING THE RAGTIME COLLEGE TUR-KEY TROT.

Musical notation for the ninth system, including a treble clef, key signature of one flat, and various chords such as C, C, A7, D7, G7, C, C7, C, Fm6, C, C, C.