

3751

ONE MORE KISS, THEN GOODNIGHT

CHARLES TOBIAS & PETER DE ROSE (1931)

IN TWO

Bb

Bb°

IT'S MIDNITE, TWO SWEETHEARTS

Cm7 F7 Cm7 F7 Bb Bb° F7/C F7 Bb

STANDING BY A DOOR-WAY AND IT'S TIME TO SAY GOOD-BYE. HE WHISPERS,

Bb° F7/C Cm7 Eb D7 Gm Gm7 C7 F7 / /

"LET'S LINGER JUST A LITTLE WHILE" THEN SHE ANSWERS WITH A SIGH: ONE MORE

CHD. Bb / / Db° F7/C F7 F7/C C° F7 x Bb

KISS, THEN GOOD-NIGHT DEAR. ONE MORE THRILL OF DE-LIGHT DEAR.

Bb Gm7 Db° Cm7 F7 F° F7 F#° Gm D7 Gm Gm7 C7

THROUGH THE LONG NIGHT OF REST, MAY MY DREAMS BE CAR-RESSED BY THE ONE

C7 F7 F° F7 / / Bb / / Db° Cm° Cm7 F7 C°

I LOVE THE BEST. ONE MORE KISS, THEN GOODNIGHT DEAR. IN YOUR

Bb7 / / Bb7+ Eb / / C° Eb Eb Eb° Eb Ebm Bb Bb Bb°

ARMS, HOLD ME TIGHT. AND AS LONG AS WE LIVE, WE'LL TAKE AND WE'LL

Bb Bb7 Ab G7 C7 / Gm7 C7 F7 Bb Ab7 Bb

LIVE. ONE MORE KISS, AND THEN GOOD-NIGHT.

INTRODUCED AND FEATURED BY VINCENT LOPEZ AND HIS HOTEL ST. REGIS ORCH. (N.Y.C.)

DICK ROBERTSON, VOCAL, ACCOMP. BY JOEL SHAW ORCHESTRA. ON CROWN 3244 IN 1944.

MODERATO WITH ALIET (♩.3)

DON'T TAKE LIFE SERIOUSLY

W: GEORGE SOLOTAIRE M: SOL. COHAN & CLAR. KAYE (1931)

EV-RY-BO-DY KNOWS LIFE IS FULL OF WOES.

F/A Gm7 C7 F Gm7 C7 F Gm7 C7

WE MUST ALL HAVE OUR SHARE. GLAD-NESS COMES WITH EACH SOR-ROW, HAP-PI-NESS WITH EACH

F / F° F+ F C7 F C7/G F/A E° A7 Dm

CARE. TAKE IT ON THE CHIN. STAND RIGHT UP AND GRIN. RID YOUR HEART OF DES-PAIR. LET

DON'T TAKE LIFE SERIOUSLY - CONT.

8 CHO. 3752

COUR-AGE BE YOUR GUIDE. SWEEP DIS-CON-TENT A-SIDE. WHEN THERE'S BAD NEWS, DON'T BE A FOOL, WEAR A BIG SMILE,

DON'T GET THE BLUES, TAKE HIS AD-VICE AND YOU'LL SEE. LIFE'S VE-RY SHORT, BE A GOOD SPORT. STICK TO THIS RULE, SOON EV-RY-THING WILL BE RO-SY. JOY CAN BE FOUND, JUST LOOK A-ROUND. FIND IT WORTH-WHILE, LOSE ALL YOUR SORROW AND WORRY. TAKE OFF THAT FROWN, ACT LIKE A CLOWN.

DON'T TAKE LIFE SER-I-OUS - LY. - LY. YOU'LL FIND THE TROUBLES THAT YOU HAD TO-DAY WILL

SOON FADE A-WAY. SKIES OF BLUE WILL TAKE THE PLACE OF COLD SKIES OF GREY.

(NOT TOO FAST)
BELIEVE ME
W: ALEX ROGERS (1909) I'M GOIN' TO GET A EAR-LY CHILDHOOD.
M: BERT WILLIAMS

GOOD ROUIN' ROCK AN' PLACE IT HANDY THERE. AND THE NEXT SMART MAN WHO 'PROACHES ME, I'LL UP TILL NOW, HOW 'TIS I SURE CAN'T

KNOCK OFF SOMED' HIS HAIR. FROM SEE: EACH MAN ON EARTH WITH A GOLD BRICK, HUNT'S UP AND THEN FINDS

ME. BUT BE- LIEVE ME, I'M BETTIN' TIRED OF ALWAYS PEIN' THE

SUB. THEY WORK'D ON ME SO FAITH-FUL-LY, 'TIL I'M WORN MOST TO A NUB. YOU

ALL HAVE HEARD A-BOUT THAT STRAW THAT BROKE THE CAMEL'S BACK, WELLA BUBBLE ADD-ED

TO MY LOAD WOULD SURE-LY MAKE MINE CRACK. BUT BE- LIEVE ME,

WOE BE TO HE OR SHE THAT 'TEMPS TO EASE ME THAT RUD-DLE. BE- LIEVE ME!

3753

(FROM "BYE BYE BIRDIE")

LIGHTLY WITH A LILT

PUT ON A HAPPY FACE

WORDS BY LEE ADAMS
MUSIC BY CHARLES STRAUSS (1960)

GRAY SKIES ARE LON-NA CLEAR — UP,
PICK OUT A PLEASANT — OUT — LOOK,

Gm7 C7 Gm7 C7 F Am7 Am7/D Gm7 C7

PUT ON A HAP-PY FACE. — BRUSH OFF THE CLOUDS AND CHEER UP. — PUT ON A HAP-PY FACE. —
STICK OUT THAT NO-BLE CHIN. — WIPE OFF THAT "FULL OF DOUBT" LOOK — SLAP ON A HAP-PY GRIN! —

Gm7 F7 Bb E7 A7 D7 G7 C7 F

TAKE OFF THE BLOOMY MASK OF TRAG-E-DY. IT'S NOT YOUR STYLE. —

Bb E7 A7 D7 G7 Gm7 Gm7/C

YOU'LL LOOK SO GOOD THAT YOU'LL BE GLAD YA DE- CI- DED TO SMILE. —

CODA Gm7 F7 Bbmaj7 Am7 Dm7 Gm7 C7 A7 D7 G7

AND SPREAD SUNSHINE ALL OVER THE PLACE. UUST PUT ON A

Gm7 Gm7/C F Gm7 C7 F NC

HAP-PY FACE. —

TWO CIGARETTES IN THE DARK

WORDS BY PAUL FRANCIS WEBSTER (1934)
MUSIC BY LEW POLLACK

BALLAD Eb Eb/G Gb° Fm Bb7

TWO, TWO, TWO CIG-AR-EYES IN THE DARK. HE STRIKES A MATCH TIL THE LOVE WAS THE FLAME AND THE TWO TENDER ARMS HOLD ME TIGHT. TWO TENDER LIPS SAY GOOD-

SpARK CLEARLY THRILLED ME AND FILLED ME WITH RO-MANCE. HEART, THE
THAT IN- SPIR-ED AND FIR-ED MY

Bbm7 / Eb7 / Bbm7 / Eb7 / Ab Eb7 / Ab Fm7 / Eb7 E7

SMOKE RINGS SEEMED TO SIG-NI-FY A STD-RY OLD YET NEW. I HEARD A VOICE WITH-

E7/B / E7 / Eb7 E7 F7 Bb7+

-IN ME CRY: "I LOVE YOU, I LOVE YOU. YOU KNOW THAT I DO"

CODA Ab Fm7 Bb7 Eb

SIL-HOU-ETTES LIGHT TWO CIGAR-ETTES IN THE DARK. ALBERTA HUNTER with JACK JACKSON ORCH. ON HMV B-6525 AT LONDON IN 1934.

MICHEL WARLOP ORCH. (PARIS)	CASA LOMA ORCH. - VOCAL: K. SARGENT	VOCAL BY CHICK BULLOCK
(ON WHICH DJANGO REINHARDT PLAYS GTR, BASS & DRUMS)	SONNY DENHAM, GRADY WATTS, PREWEE HUNT, E. MITCHELL, RIDER, BOB BARTON, LIZ (DRS.)	WITH BENIGAN, T.D., J.D. and EGO VAN ERS.
HMV K-7373 IN 1934.	BRUNSWICK 6954 IN 1934.	ON BANNER 33140 IN 1934.

3754

BRIGHT!

TOO FAT POLKA

ROSS MACLEAN AND ARTHUR RICHARDSON (1947)

HERE'S A SIL-LY DIT-TY, YOU CAN SING IT RIGHT A-WAY. NOW

HERE IS WHAT YOU SAY, SO SING IT WHILE YOU MAY. HERE'S A SIL-LY JINGLE, YOU CAN

SING IT NIGHT OR NOON. HERE'S THE WORDS, THAT'S ALL YOU NEED, 'CAUSE I UNST SANG THE TUNE. OH!

CHO.

I DON'T WANT HER, YOU CAN HAVE HER, SHE'S TOO FAT FOR ME. SHE'S TOO FAT FOR ME. SHE'S TOO FAT FOR

ME. I DON'T WANT HER YOU CAN HAVE HER. PLEASE DO THAT FOR ME. SHE'S TOO FAT! SHE'S TOO FAT! SHE'S TOO FAT! SHE'S TOO FAT!

SHE'S TOO FAT FOR ME. I GET DIZ-ZY I GET NUM-BO WHEN I'M DANCING

WITH MY JUM-JUM-JUM-BO.

CODA (1)

ME.

TRIO

CAN SHE PRANCE UP A HILL? NO! NO!

NO! NO! NO! CAN SHE DO A QUAD-RILLE? NO! NO!

NO! NO! NO! DOES SHE FIT IN MY COUPE? BY HER-SELF

SHE'S A GROUP. COULD SHE POS-SI-BLY SIT UP-ON MY KNEE? NO!

CODA (2)

NO! NO! OH!

ARTHUR GODFREY ON
COL. 37921 IN 1947.
(HIS FIRST BIG HIT.)

3755

ALLEGRO MODER

ON THE NEW YORK, NEW HAVEN & HARTFORD
 WORDS BY FRANK CONROY (1911) THE BOSTON EX-PRESS LEFT NEW YORK TOWN, SHE WAS AN
 MUSIC BY AL. VON TILZER

HO-UR LATE. IT WAS DUE IN BOSTON THAT NIGHT AT JUST FIVE MINUTES TO EIGHT.

OLD DAN TAYLOR WAS THE EN-GIN-EER, A DARE-DEVIL MAN WAS HE. I'LL

NEVER FOR GET HOW FAST WE WENT! NOT A THING COULD THE PASSENGERS SEE, ON THE

CHO. NEW YORK, NEW HAVEN AND HART-FORD, THE CON-DUCT-OR CRIED, "ALL A-BOARD!"

JUST AS WE LEFT THE CI-TY LIM-ITS, THAT ENGINE JUST PUFF'D AND ROARED. WHEN WE

REACH'D NEW HAV-EN, TRAIN STILL WAS LATE. NO, WE DIDN'T STOP, DIDN'T EVEN HES-I-TATE. TOOK

WATER ON THE FLY, HAD NO TIME TO STOP AND WAIT. BOUND TO REACH BOSTON, FIVE MINUTES TO EIGHT, ON THE

NEW YORK, NEW HAVEN AND HART-FORD: IN BOSTON ON TIME!

EXTRA VERSES:

1.
 The train was moving at such awful speed,
 A friend of mine and me,
 Stood on the platform of the very last car,
 To see the scenery.
 As we passed through a tunnel we were going to me:
 He said, "Goodness, bless my soul,
 We would certainly all be in kingdom come
 If we ever had missed that hole."

2.
 On a sleeping car was a man and wife
 On the midnight train;
 She said "dear, I must get a drink,
 But I'll be back again,
 Just put one foot out of the berth,
 So I can return to you."
 When she came back she saw twenty feet,
 So what could the poor girl do?

3.
 The brakeman said: "Beg pardon, sir,
 Would you a favor do,
 And tell me what graveyard (his is
 That we are passing through?)
 "That ain't no graveyard," I replied,
 "No tombstones do you see,
 It's just the milestones, but owin' to the speed,
 It just looks like a cem-e-tery."

4.
 A friend of mine on the Boston train
 In the smoking car,
 Said: "I've a birthmark that is causing me pain;
 It was an awful scar.
 This birthmark I did not possess,
 When I arrived on earth;
 The mark, you see, was caused by me
 A-crawling into the wrong berth."

3756

MED. SLOW WALTZ

SUNRISE, SUNSET

LYRICS BY SHELDON HARNICK
MUSIC BY JERRY BOCK (1964)
(FROM "FIDDLER ON THE ROOF")

1. IS THIS THE LITTLE GIRL I CAR-
2. NOW IS THE LITTLE BOY A BRIDE-

Gm D7 Gm G7 Cm

-RIED?
-ROOM. IS THIS THE LITTLE BOY AT PLAY?
NOW IS THE LITTLE GIRL A BRIDE. I DON'T RE-
LIN-DER THE

G7 Cm A A7 D7#9

-MEMBER GROWING OLD - - ER. WHEN DID DID THEY?
CAN-O-PY I SEE - - THEM, SIDE BY SIDE.

F#° Gm D7 Gm

WHEN DID SHE GET TO BE A BEAU - - - TY?
PLACE THE GOLD RING AROUND HER FIN - - - GER, WHEN DID HE
SHARE THE SWEET

D7 Gm G7 Cm G7 Cm

GROW TO BE SO TALL?
WINE AND BREAK THE GLASS. WAS-N'T IT YESTERDAY WHEN THEY
SOON THE FULL CIRCLE WILL HAVE COME

A7 D D7 D6 D7

WERE TO SMALL?
TO PASS. SUN-RISE,

Cm/D Gm/D D7 Gm Cm6 Cm6/D Gm/D D7 Gm Cm6 Cm6/D Gm/D Cm6 Gm

SUN-SET, SUN-RISE, SUN-SET, SWIFT-LY FLOW THE DAYS,
FLY THE YEARS.

G7 Cm7 F7 Bbmaj7 D6 Am7

SEEDLINGS TURN OVERNIGHT TO SUN - - FLOW'RS, BLOSSOM-ING

D7 Gm CODA Cm6/G D7/F#

EVEN AS WE GAZE. ONE SEA-SON FOLLOWING AN-

Gm/D C7/E4 Cm6/Eb D7 D7+ Gm

-OTH - - ER, LA-DEN WITH HAP-PI-NESS AND TEARS.

TO VERSE 1ST X
FINE 2ND X

3757

BALLAD

THE MAN THAT GOT AWAY

MUSIC BY HAROLD ARLEN
LYRIC BY IRA GERSHWIN

(1954)

THE NIGHT IS BIT-TER, THE
MAN THAT WON YOU HAS
ROAD GETS ROUGHER, IT'S

F Gm7 Eb C7 Bb9 C7 F Gm7 F

STARS HAVE LOST THEIR GLITTER, THE WINDS GROW COLDER, AND, SUDDENLY YOU'RE OLDER, AND ALL BECAUSE OF THE
RUN OFF AND UN-DONE YOU, THAT GREAT BE-GINNING HAS SEEN THE FINAL INNING. DON'T KNOW WHAT HAPPENED, IT'S
LONE-LI-ER AND TOUGHER. WITH HOPE YOU BURN UP! TO-MORROW HE MAY TURN UP. THERE'S JUST NO LET UP, THE

1. F Gm Am A7+ D7+ Gm9 C9 F9

MAN THAT GOT A-WAY. NO MORE HIS EAG-ER CALL, THE WRITING'S ON THE WALL.

(4 D.C.)

D7b9 Gm9 C9 F C7

THE DREAMS YOU DREAM'D HAVE ALL GONE A-STRAY. THE ALL A CRA-ZY
LIVE-LONG NIGHT AND (D.C.)

Am7 D7 Dm7/D7 Gm7 C7 C7+ F# G7 D7b9

GAME! NO MORE THAT ALL-TIME THRILL, FOR YOU'VE BEEN THROUGH THE MILL. AND
DAY! EV-ER

Gm7 Gm7 Bbm6 F7 F+ F D7#9 / 1 2

NEVER A NEW LOVE WILL BE THE SAME. GOOD RID-DANCE! GOOD-BYE! EV'RY

D7-9 (NO STH) G9 C7+9/C9 F# F/C Gm Bb F# A b D7b9

TRICK OF HIS YOU'RE ON TO. BUT FOOLS WILL BE FOOLS, AND WHERE'S HE GONE

CODA

C9 2ND ENDING D.C. al f

Bb6 F#C

SINCE THIS WORLD BE-GAN, THERE IS NOTHING SADDER THAN

D7+ D9 Gm7 Gm7/C Bbm6 C7sus F

A ONE-MAN WOMAN LOOKING FOR THE MAN THAT GOT A-WAY. THE MAN THAT

C7 C7+9 F C7 Fmaj7

SUNG BY JUDY GARLAND IN THE
MOTION PICTURE "A STAR IS BORN"

LOT A-WAY.

3758

I'M CERT'NY GONNA SEE 'BOUT THAT

TONY JACKSON (WRITER OF "PRETTY BABY") (1920)

NOT FAST

C C⁶ Cm Eb Dm B C Dm⁷ F-G7

WHEN I MET YOU, YOU WERE SO BLUE. YOU DIDN'T HAVE A SINGLE DIME. CALLED ME "LOVE" AND "TURTLE DOVE", AND JUST THE SWEETEST THING IN

C C⁶ C Eb7 G/D E7 A7 D7 G/G7

YOU KNOW, UM, THAT EVER SINCE THEN, YOU CERT'NY HAD A WONDERFUL TIME. YOU

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

TOWN. NOW YOU'VE CHANGED YOUR WAY, LIKE NIGHT IN-TO DAY. IT SEEMS SO HARD TO HAVE YOU TURN ME

G/G7 Dm⁷ D7 G/G7 D7

DOWN. YOUR LOVE IS GROWING COLDER EV'RY DAY. MY HEART IS ALMOST BREAKING WHILE I

CHO. G7/G7 C C Bb^o A7 Dm⁷ A7

SAY: YOU USED TO TAKE ME RIDING WAY OUT IN THE PARK. YOU DON'T HAVE TIME FOR THAT NO MORE.

Dm⁷ G7 G7 C Bb A7/Gb D7

NOW YOU TAKE ME WALKING SOMEWHERE IN THE DARK. THAT'S THE THING THAT MAKES ME

G/G7 C C7 Dm⁷/F

SORE. YOU GOTTA BIG LI-MOU-SINE, YOU'RE STANDING REAL PAT. YOU'RE LIVING ON BROAD-WAY IN A

Dm⁷/F F#^o C/G E7/G# A7

STEM HEATED FLAT. SINCE I FOUND YOU, EV'RY-BO-DY WANTS YOU. BUT I'M

D7 Ab7 G7 C

CERT'NY GONNA SEE 'BOUT THAT.

3759 HOBO, YOU CAN'T RIDE THIS TRAIN

LOUIS ARMSTRONG
& CLAR. GASKILL

"MY, MY, MY! LISTEN TO THAT RHYTHM TRAIN, BOYS. (1957)
BOY! I BET ALL THEM HOBBES ALL SIT UNDER THEM RODS...
OLE' AND NUMBER ONE AND ALL THEM CATS.
ALL ABOARD! FOR PITTSBURG, HARRISBURG, OR ALL THE BURGES."

(SPOKEN INTRO)
VAMP PATTERN:

||: Bb | Bb° | Cm7 | F7 :||

(♩=188)

A Bb F7 Eb7

"NOW, HO-BO, OH, HO-BO,

Bb F7 Bb

HO-BO: YOU CAN'T RIDE THIS TRAIN. Now, BOY,

Bb Eb7

I'M THE BRAKEMAN. YEAH AND I'M A TOUGH MAN. BUT I ANN'T LOOK-IN! (LAUGHS)
(HALF-SPOKEN)

Bb Bb

YES! NOW, HO-BO,

Bb Eb7 Bb F7+

LISTEN HERE, HO-BO: UMM YOU CAN'T RIDE THIS TRAIN."

C ARMSTRONG SOLO
Bb Eb7

Solo PICKUP

Eb7 Bb F7 Bb

Bb Eb7

E Bb (SAXES)

BS: (spoken) "AH, LOOKIE HERE, BOY, YOU AIN'T SO BAD AFTER ALL!" (LAUGHS)

"GUESS I'LL LET YOU RIDE!" (LAUGHS)

LOUIS ARMSTRONG (VOCAL AND TRUMPET SOLO)

with SY OLIVER ORCHESTRA

ON DECCA LP 2604 IN 1957.

3761

FEATURED BY MAL HALLETT'S
ROSELAND ORCHESTRA, N.Y.C.

TEMPO DI BLUES

THAT FREE AND EASY PAPA O' MINE

SAM WALKER and
CLARENCE WILLIAMS

(1923)

LU-CY LAW, - A

Am E7 Am

F7 Am D° E7 Am E7 Am E7 Am C7 B7 Em

BIG FAT MA SHE HAD A SPAT WITH HER BEAU. HE WAS ACTIN' COLD, SO I'M TOLD, - AND

Em E° Am7 Em7 A7 A7+ A7 Am7 D7 G7

LUCY WAS A-FRAID HE WOULD GO. HOW HE A-BUSED HER AND AC-CUSED HER, THO SHE KEPT HANGIN' ON.

C C#° G Am G Em Dm° C#° G C Am D7 G° G7

BUT WHEN HE PULLED A-WAY, SHE WAS HEARD TO SAY, AF-TER HE HAD GONE: OH,

CHO.

C C° C C C Dm C

HE DON'T CARE WHAT BE-COMES OF ME, THAT FREE AND EA-SY PAPA OF MINE. STILL
NOW AND THEN, MAYBE SOME OLD FRIENDS, THEY COME AND TRY TO GIVE ME AD-VICE.

D7/A D7 D7/A D7 D D° Gm° D F/A Fm Ab

I'M AS CRAZY AS I CAN BE A-BOUT THAT MAN DI-VINE. IF HE SHOULD LEAVE ME,

C E7/B E7 Am E7 Am A7 C C# D7 Am7 D7

WHAT WOULD I DO. I DON'T BE-LIEVE HE'D DO IT, BUT HE THREATENS TO. AND THEN SOMETIMES, LY

D7 C E D7 G7 G7

ME OH MY, HE'S UJIST AS SWEET TO ME AS A SWEET PO-TA-TO PIE, AND

C C7 D7 G7

CODA

(VICE.) THEY TELL ME TO GO FIND AN-OTHER BEAU: SOMEONE WHO WILL TREAT ME NICE. BUT

C7 D7

I DON'T GIVE A RAP ABOUT A SLAP ON THE EYE. THE DAY THAT I DON'T GET IT, THAT'S THE DAY I'LL DIE. I

EVA TAYLOR & SARA MARTIN DUET ON OKEH 8082 IN 1923.

FREE & EASY PAPA - CONT.

3762

Musical notation for the first line of 'FREE & EASY PAPA'. Chords: F, B7/F#, C/G, E7, A7, D7, G7, C.

DON'T CRAVE NOTHIN', NO-BO-DY, NO TIME, BUT THAT FREE AND EA-SY PA-PA O'MINE.

IF YOU DON'T WANT ME BLUES
 MOD $\text{to } \text{C}$
 PERRY BRADFORD (1921)

Musical notation for the first line of 'IF YOU DON'T WANT ME BLUES'. Chords: C, C, C/G, D7/F#, D7.

MY FRIEND AND I CAN NOT A-GREE, I SEEMS AS IF HE

Musical notation for the second line of 'IF YOU DON'T WANT ME BLUES'. Chords: D7, G7, Am, E7, Am, Am7, D7, G, A, B, D7.

DON'T WANT ME. EV-RY TIME HE SEES ME HE STARTS A ROW: ARIN' TO PLAY QUIES, AND HE DON'T KNOW HOW.

Musical notation for the third line of 'IF YOU DON'T WANT ME BLUES'. Chords: G, Am7, A#, G/B, A, G#E7, Am, Am6, Am7, D7, G7, Fm, G7. Includes a 'CHO.' section.

MY TIME WILL COME SOME DAY, - THEN I'LL GO TO HIM AND SAY: - IF YOU DON'T WANT ME, NEVER MISS THE WA-TER,

Musical notation for the fourth line of 'IF YOU DON'T WANT ME BLUES'. Chords: D7/A, Fm7, Ab, G7, C, C7, F, F7.

GIVE ME YOUR RIGHT HAND, LOV-IN' BABE. I CAN GET A FRIEND MOST ANY PLACE - I TILL THE WELL RUNS DRY, HONEY BABE. YOU'LL

Musical notation for the fifth line of 'IF YOU DON'T WANT ME BLUES'. Chords: C, E7/B, E7, E7/G#, Am, G7/B.

LAND YES I CAN. - THERE'S A LESSON I WAS ALWAYS TAUGHT: THERE'S GOOD FISH IN THE SEA THAT HAS

Musical notation for the sixth line of 'IF YOU DON'T WANT ME BLUES'. Chords: Am, F/A, Am, Am7, D7, D7/A, D7, G7, D7, G7, Dm, G7. Ends with a 'D.S.' section.

NEVER BEEN CAUGHT. TRUE LOVE - CAN NEVER BE BOUGHT, DO YOU HEAR ME? YOU

CODA

Musical notation for the 'CODA' section. Chords: F, F7, E7, E7/B, D7/A, E7/G#.

NEVER MISS YOUR HONEY TILL I SAY "GOOD BYE", - YOU'RE GOIN' TO CRY. - IF -

Musical notation for the seventh line of 'IF YOU DON'T WANT ME BLUES'. Chords: A7, D7, D7, G7.

YOU DON'T WANT ME, TELL ME TO MY FACE, CAUSE THERE'S FIVE OR SIX A-WAITING-FOR TO TAKE YOUR PLACE.

Musical notation for the eighth line of 'IF YOU DON'T WANT ME BLUES'. Chords: C, D7/A, Fm6, Ab, G7, C, G7, C.

IF YOU DON'T WANT ME, WHY DON'T YOU TELL ME SO, AND I'LL GO.

MAMIE SMITH & HER JAZZ HOUNDS ON OKEH 4228 IN 1921

3763

FOX-TROT

REFRIGERATIN' MAMA

WALTER WASSERMAN (1926)

I'M GONNA TELL YOU FOLKS

E_b E_b⁰

 ALL A- BOUT A RED HOT PAPA MAN. HE RUNS AN INSTITUTE IN THE SOUTH, —

F7 B_b⁷ E_b⁷ A_b⁰ A_b / A_b⁷ C⁷/G C⁷

 FOR GALS FROM POLAR LANDS. HE TEACHES GALS WHO ARE MIGHTY COOL. THEY'RE ALWAYS HOT WHEN THEY

Fm / B_b⁷ E_b E_b⁰ B_b⁷/F E_b F7 B_b⁷ B_b⁰ B_b⁷ /

 LEAVE HIS SCHOOL. HE'S GOT A SECRET HE WON'T LET OUT. BUT I JUST HEARD HIM SHOUT: — RE-

CHO.
B_b⁷ E_b C⁷ B_b⁷ E_b E_b⁷ E_b⁷

 - FRIG-ER-A-TIN' MA-MA, PA-PA'S GONNA MAKE YOU HOT, — YES, MAKE YOU HOT. — RE-
 - FRIG-ER-A-TIN' MAMA, HEAT IS SOMETHIN' YOU AN'Y GOT. NO, YOU AN'Y GOT! — A

A_b C⁷ B_b⁷ E_b A_b C⁷ B_b⁷ E_b

 RED HOT MAMA'S NICE AND WARM, — BUT COLD ONE'S DON'T RUN TRUE TO FORM. — I

F7 Dm F G⁰ F⁷/A F7 B_b⁷ Fm⁷-5

 ALWAYS MAKE A MA-MA WHAT SHE'S NOT: — I CHANGE A FRIGID MAMA TO A HOT-TEN-TOT. — RE-

B_b⁷ E_b C⁷ B_b⁷ E_b E_b⁷ A_b A_bm

 FRIG-ER-A-TIN' MAMA PA-PA'S GONNA WARM YOU UP, — YES, WARM YOU UP. 'CAUSE WHEN IT COMES TO LOVIN', I

A_b G7 E_b⁷

 WIN MOST EV'RY LOVIN' CUP, — FOR "LOVIN' UP" NOW ONCE I HAD A GAL SO COLD SHE NEARLY FROZE. BUT

F7 B_b⁷ E_b C⁷ B_b⁷

 PA-PA MADE HER HOLLER: "DADDY, BURN MY CLOTHES." RE-FRIGERATIN' MA-MA, PA-PA'S GONNA MAKE YOU HOT.

E_b E_b⁷ E_b⁰ A_bm⁶ E_b
 * THIS SONG WAS LATER CHANGED TO "REFRIGERATIN' PAPA"
 RECORDED BY LOUIS HOOPER, VOCAL
 ON COL. 14132-D IN 1926.

("EASY" TWO)

TAKE IT EASY

W. BENTON OVERSTREET
and JOE DAVIS (1925)

JIMMY WAS A DANCING MASTER OF GREAT RE-

C G7 C G7/D C/E Eb7 G/D Em B7 F#m6

-DOWN. SAY! BUT JIMMY WAS THE BESTEST THERE WAS IN TOWN. WHEN HE WENT TO

A7/E D7 G7 C C/E Eb7 G D7

TEACH A GIRL-IE HOW TO SWING AND SWAY. HE WOULD TAKE HER BY THE HAND AND THIS IS WHAT HE'D

Ab° / G7 / CHO. G7 C/E Eb° C#° G7 G7 C Cm / / Cm Ab7 G7 C/E Eb°

SAY: NOW TAKE IT EA-SY WHEN YOU DO THIS DANCE. TAKE IT EA-SY
LIKE MISS LIZZIE, GO AND START YOUR STUFF,

C#° G7 G7 C7 Ain° Ab° C7 F A° D7

WHEN YOU DO THIS PRANCE. YOU BREAK A LEG AND BUZZ-A-ROUND!

C/E C/E A7 D7 D7/A Fm6 Ab°

NOW PICK 'EM UP AND LAY 'EM DOWN... DON'T YOU GIVE OL' SISTER KATE A CHANCE.

G7 D7 G7 CODA C7 B7 C7 B7 E B

WHEN YOU SHIMMY 'TIL YOU'RE DIZZY. BUT DON'T GET TOO ROUGH.

Dm° / G7 / C° C C° C Ab7/Eb G7/D C° C C° C Ab7/Eb G7/D

WHEN YOU CHARLESTON, SYN-CO-PATE IT. BUT YOU DON'T EX-AE-GER-ATE IT.

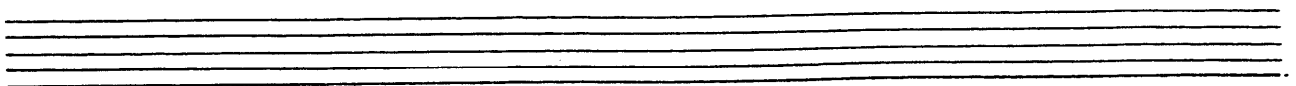
Ab7 G7 D7 G° G G7 C / C/E Gb° F° G° sus C# DUKE ELLINGTON

ON BRUNSWICK 4009 IN 1928

TAKE IT EA-SY WHEN YOU DO THIS DANCE.

MONETTE MOORE arr. by REX STEWART,
LOUIS HARDER (PIANO)
ON COLUMBIA 14105-D IN 1925.

FRANKIE "HALF-PINT" JAXON
ON VOCALION 1424 IN 1929.



3765 LAZY 'SIPPI STEAMER

(1940)

LOUIS ARMSTRONG
VICTOR SELSMAN
LUIS RUSSELL

(♩=120) [A] F Dm7 G7 C7 F Dm7 G7 C

LAZY SUN IS SHININ' AN' THE AIR IS SWEET. MAKE YOU FEEL SO DROWSY YOU CAN'T MOVE YOUR FEET.

F F7 3 Bb Bb7 F C7 3 F C7

WANNA FIND AN EASY CHAIR AN' GO TO SLEEP ON THE LAZY 'SIPPI STEAMER LEVIN' HOME.

F Dm7 G7 3 C7 F 3 Dm7 G7 3 C7

COTTON FIELDS ARE WEARIN' SNOWY WHITE. LAWDY BUT THAT HOMETOWN IS A WELCOME SIGHT!
ALL THEIR

F F7 Bb 3 Bb7 F 3 C7 3 F

HARD TO KEEP BELIEVIN' THAT YOU'RE SEEIN' RIGHT, ON LAZY 'SIPPI STEAMER LEVIN' HOME.

[B] Db7 3 1/2 F 3 3 3 1/2

NOW HEAR THAT HUMMIN' IN THE DAY-OU! HEAR THAT SINGIN' ON THE SHORE!

Db7 1/2 G7 Db7 3 1/2 E7

FRIENDS & NEIGHBORS SAYIN' "HI-YOU!" CAN'T KEEP A-WAY FROM THE PLACE YOU A-DURE.

[C] F Dm7 3 G7 C7 F Dm7 G7 C7

LAZY BREEZE IS BLOWIN, BUT IT BLEW ME STRAIGHT TO ONE WHISKEY WAITIN' BY THE LAWDIN' GATE. OH,

F F7 3 Bb 3 Bb7 F F# Gm7 C7 F [EN 5 C7]

MORE A LONG YOU SLOW POKES, CAN YOU SEE I'M LATE FOR THE LAZY 'SIPPI STEAMER LEVIN' HOME.

[D] F#7 F7+ Bb6 Gm7 G7 G7 F7 (tr. pickup)

(tr. pickup)

LAZY 'SIPPI STEMMER - CONT.

3766

E (TPT. SOLO)
 B \flat Gm7 C7 F7 B \flat Gm7 C7 F7

B \flat Eb Δ Ebm7 Ab7 Gm7 Ab Cm7 F7 B \flat

G \flat 7 B \flat

G \flat 7 C7/G G \flat 7 F7

F B \flat Gm7 C7 F7 B \flat Gm7 C7 F7

B \flat 6 Eb Δ Ebm7 Ab7 Gm7 G \flat G \flat 7 F7 B \flat 6

B \flat 0 F7 (NC) B \flat 6 B \flat 0 Cm7/F7 B \flat 6

LOUIS ARMSTRONG (VOCAL AND TPT. SOLO)
 with his own ORCHESTRA
 ON DECCA 3283 IN 1940.

3767

AT THE NEW JUMP STEADY BALL

SONG

Words and Music by

TOM DELANEY AND
SIDNEY EASTON

(1920)

E7 Am E7 Am F7 E7
 NOW THE JUMP STEADY CLUB, THEY GAVE A BALL, AND

Am E7 Am F7 E7 C E7/B
 IT WAS HELD DOWN AT GOOD HOPE HALL. ALL THE BOOT-LEGGERS

Am7 D7 D7/A D7 G7 E7/C#
 IN THE TOWN, BROUGHT A LITTLE JUMP STEADY A-LONG. NOW

Am E7 Am F7 E7 Am
 PEOPLE CAME FROM FAR AND NEAR, TO TASTE THE DIFFERENT MIXTURE THAT WAS

Am F7 E7 D7/A D7 G D7/A G D7/A D7
 HAND-LED THERE. WHEN THE JAZZ BAND STRUCK UP "YOU'D BE SUR-PRIS'D", EV-'RY-BO-DY IN THE HALL WAS

CHQ.
 G7 C7 F
 BOOGLE-EYED. THEY STARTED SERVING WITH SOME KIND O' WINE, AND OTHER THINGS IN THE
 UA-MAI-CA GINGER MIXED WITH TUR-PEN-TINE, WITH BLACK MOLASSES IT WAS

Fm F7/A G7/B A7/C# D7 G7
 AL-CO-HOL LINE. CHI-CA-GO POP AND LA LA DE FRANCE, ALL KINDS OF TONIC WENT A-LONG WITH THE DANCE.
 BETTER THAN FINE.

2. Am E7 Am F7 E7 Am E7 Am F7 E7
 EX-TRACT OF LEMON AND GIN-GER-ALE, MIX IN A LIT-TLE SIOBE POL-ISH AND YOU'RE POUND FOR JAIL. "COPA-

D7/A D7 Am F D7 D7/A Ab° G7 C
 -SETIC" WAS THE PASS-WORD FOR ONE AND ALL, AT THE NEW JUMP STEAD-Y BALL.

(A WEST INDIAN CHANT)

CALYPSO

BLACK STAR LINE

EDGAR DOWELL, CLAR. WILLIAMS
and SPENCER WILLIAMS

1924

BROTHERS, SISTERS, COUNTRYMEN: YOU'D BETTER GET ON
SON-NA TAKE US ALL BACK HOME, YES EV'RY NATIVE

1. Eb / Fm7 Bb7 Eb Gm/D Cm7 F7 Cm7 F7 Eb Fm7 Bb7 /
 BOARD. BIG STEAM SHIP GOIN SAIL A-WAY, LAWD, WITH A HEA-VY LOAD. IT'S

2. Cm / Cm7 Eb° F7 Bb7 G7 C7 F7 Bb Bb7 Bb° Bb7
 CHILD. AND WHEN WE GET THERE, WHAT A TIME, DOWN ON WEST IN-DIES ISLE.
 (SEE P. 1300 FOR ANOTHER CALYPSO BY THESE WRITERS)

CHQ. Eb7 Ab7 Eb/Bb Eb Gm Cm F7 Bb7 Eb Eb7

LET ON BOARD, COUNTRYMEN! GET ON BOARD, LEAVE THIS LAND. GET ON BOARD,
ALL A-BOARD: BRING THE DOUGH. ALL A-BOARD: DON'T BE SLOW. ALL A-BOARD:

1. Ab Ab7 Eb Eb° Bb/F Cm7 F7 Bb7 2. Ab7 Eb F7 Bb7

COUNTRYMEN - COME 'LONG, 'CAUSE THE WATER'S FINE. BRING THE DOUGH, GOIN' HOME ON THE BLACK STAR

Cm7 F7 Eb/Bb F7 Bb7 Eb MILLARD G. THOMAS AND HIS
CHICAGO NOVELTY ORCHESTRA
ON AUAJ MOSE AT MONTREAL IN 1924.

LINE. - GOIN' HOME ON THE BLACK STAR LINE.

VOCAL BY ROSA HENDERSON
with EDGAR DOWELL, PIANO
ON VOCALION 14825 IN 1924.

VOCAL BY HAZEL MEYERS, accomp. by
FLETCHER HENDERSON (PNO) and ELMER
CHAMBERS ON THE CORNET.
PATHE-ACTUELLE 032053 (N.Y. - 1924)

GIVE ME JUST A LITTLE BIT OF YOUR LOVE

JACK PALMER & SPENCER WILLIAMS (1925)
(WRITERS OF "EVERYBODY LOVES MY BABY")

MOD 3/4 Cm G7 C7 Cm7/F Bb7 1. Eb Cm G7/a Cm G7

BA-BY DEAR, LISTEN HERE: THERE'S SOMETHING I MUST SAY. SINCE I MET YOU, NO
I'VE BEEN BLUE, LONESOME TOO, UN-TIL YOU CAME A-

OTHER WILL DO. YOU STOLE MY HEART A-WAY. -ROUND. PLEASE BE MINE,

Bb/F D7/F# G7 C7 F7 Bb7 CHQ. Eb Gm Bb7

RAIN OR SHINE, FOR YOU ARE JUST A TREASURE I'VE FOUND. GIVE ME JUST A LITTLE BIT, JUST A LITTLE BIT OF YOUR
HOLD ME JUST A LITTLE WHILE, JUST A LITTLE WHILE IN YOUR
GIVE ME JUST A LITTLE KISS, LITTLE BUSS FROM HEAVEN A-

G7 Db° C7 F7 Eb/Bb Bb Bb7 1. Eb (chimes)

LOVE. GIVE ME JUST A LITTLE SQUEEZE, JUST A LITTLE SQUEEZE, LOVEY DOVEY.
CHARMS. HOLD ME LIKE A LITTLE CHILD, LIKE A LITTLE CHILD IN YOUR
-DOVE. GIVE ME LIKE A LITTLE CHILD, LIKE A LITTLE CHILD IN YOUR
(IN SIXTHS!) GIVE ME JUST A LITTLE BIT, JUST A LITTLE BIT OF YOUR

2. Eb Ab Eb G7 Cm

ARMS. FOR WHEN YOU'RE NEAR ME, I'M IN PAR-A-DISE,

Eb Ab G7 Cm F7 Bb7 D.S.

DO-ING THINGS THAT'S NICEY NICE. OH WON'T YOU

Eb Abm6 Eb

CODA || LOVE.

3769

PRESCRIPTION FOR THE BLUES

PORTER GRAINGER (1924)

MOD ♩

1. ALL DAY LONG I'M WOR-RIED, ALL NIGHT LONG I'M BLUE. I'M SO AW-FUL
 2. I AIN'T GOT NO FE-VER, I AIN'T GOT NO CHILL. BUT MY HEART IS
 3. LET ME TELL YOU DOC-TOR, WHY I'M IN MISER-Y: ONCE I HAD A
 4. LIKE A LIT-TLE BA-BY, ALL DAY LONG I CRY. AND IF YOU CAN'T

LONE-SOME, I DON'T KNOW WHAT TO DO. SO I ASK YOU DOCTOR, SEE IF YOU CAN'T FIND
 ACH-IN', OH I'M SO AW-FULL ILL. NEEN'T FEEL MY PULSES, 'TAINT THAT KIND OF CASE.
 LOV-ER, HE WENT A-WAY FROM ME. BEEN TO SEE THE GYP-SY, HOODOO DOCTOR TOO.
 CURE ME, I'D JUST AS SOON TO DIE. GIVE ME SOMETHIN' POI-SON, DOCTOR WON'T YOU PLEASE?

SOME-THIN' IN YOUR SATCHEL TO PAC-I-FY MY MIND. DOCTOR, DOCTOR, WRITE ME A PRE-SCRIPTION FOR THE
 JUST PUT ON YOUR GLASS-ES, LOOK IN-TO MY FACE. SHOOK THEIR HEADS AND TOLD ME: NOTHIN' THEY COULD DO.
 THEN I'LL SIGN A PA -- FER: "DIED WITH HEART DIS-EASE."

BLUES, THE WEARY BLUES. BLUES, THE WEARY BLUES.

VOCAL BY CLARA SMITH & HER JAZZ TRIO
 EMER CHAMBERS (COR.) - DON REDMAN (CLAR.)
 PORTER GRAINGER (PNO.) COL. 14045D IN 1924

IF I LOSE, LET ME LOSE

(MAMA DON'T MIND)
 TOM DELANEY (1925)

MOD ♩

IF I LOSE, LET ME LOSE. MAMA DON'T MIND, MAMA DON'T MIND. IF I LOSE,
 MY BEST FRIEND STOLE MY MAN, YES - TER-DAY, YES - TER DAY. MY BEST FRIEND
 YOU CAN TELL - WHEN YOUR MAN'S GOING TO LEAVE, GOING TO LEAVE. YOU CAN TELL
 GOIN' A-WAY - FROM THIS TOWN, GEORG-IA BOUND, GEORG-IA BOUND. GOIN' A-WAY.

LET ME LOSE. MAMA DON'T MIND, MAMA DON'T MIND. I'VE GOT ON - MY WALKING SHOES. I'M
 WHEN YOUR MAN'S STOLE MY MAN, YES - TER-DAY, YES - TER-DAY. HE STAYS OUT LATE I CAN SAY: I
 FROM THIS TOWN, GOING TO LEAVE, GOING TO LEAVE. IF THE TRAIN STAYS ON THE TRACK,
 GEORG-IA BOUND, GEORG-IA BOUND. ON THE TRACK,

IF I LOSE... CONT.

3770

Chords: Eb Ab Eb Eb Eb/Bb Bb7 Eb Eb7 Bb7/F Eb

GOIN' TO WALK A-WAY THE BLUES.
KNOW HE'LL COME BACK SOME SWEET DAY,
COMES BACK HOME AND WANTS TO FIGHT.
I AIN'T NEV-ER COM-ING BACK.

IF I LOSE, LET ME LOSE. MAMA DON'T MIND,

1. 2. 3. Fm6 Bb7 Eb 4. Fm6 Bb7 Eb /

MAMA DON'T MIND. MAMA DON'T MIND.

VOCAL BY MAGGIE JONES acc. by
LOUIS ARMSTRONG & FLETCHER HENDERSON.
ON COLUMBIA NO. 14059-D IN 1924.

YOU SHALL REAP JUST WHAT YOU SOW!

ALEXANDER ROBINSON (1923)

MOD to

Chords: Eb Eb° Eb Eb7 Ab Aq° Eb/bp E° Fm° Bb7 Eb

WHEN OUR EYES ARE DIMM'D WITH TEARS, WE FAIL TO RE-AL-IZE: WE'RE RE-PENT-ING,

Chords: C7 F7 F7 Bb7 F7 Bb F7

THRU THE YEARS, OUR SINS, THO' MEM'-RY DIES. MY SWEET HEART HAS TURN'D ME DOWN. IN LIFE'S SEA, I'M

Chords: Bb Bb+ F7 Bb F7 G7 C7 C7 F7 Bb Eb° Eb

LEFT TO DROWN. BUT JUST AS SURE AS WIN'TRY WINDS WILL BLOW, YOU SHALL REAP JUST WHAT YOU SOW. YOU SHALL

CHO. Chords: Eb Eb° Eb G7 C7 C° C7 Fm

REAP WHAT YOU SOW, IN THE SWEET SWEET BYE AND BYE, WHEN THE FIRE OF MY
TIMES WHEN YOU'RE BLUE, YOU WILL MISS MY HUG AND KISS, WHEN YOUR NEW LOVER

Chords: C7 Fm Bb° Cm7 Bb7 Bb° Bb7 Gm D7 Eb Eb° Eb Db7

LOVE SHALL CEASE TO BURN. YOU WILL CALL ME IN VAIN, AND JUST HANG YOUR HEAD AND

Chords: C7 F7 Cm7 F7 Cm7 F7 Bb / Ebm° Bb° Bb7 Eb° Eb

CRY. I'LL BE FAR FAR A-WAY: I'LL NOT RE-TURN. MA-NY

CODA Chords: G7 C7 C7 Fm C7 Fm C7 Fm C7 Fm A° Eb/bb Bbm Bb

QUITS AND TURNS TO GO. IF YOU MAKE YOUR OWN BED HARD, DON'T YOU CALL ON THE GOOD

Chords: C7 Eb° Fm6 Eb/bb A° Bb7 Eb Cb7 Bb7 sus Eb

LORD, 'CAUSE HE PROMISED YOU SHALL REAP JUST WHAT YOU SOW.

ALBERTA HUNTER &
F. HENDERSON-OREN.
PARAMOUNT 12021
(N.Y. - 1923)

3771



SLOWLY

WHAT MUST I DO, I FEEL SO BLUE,
 SINCE MY CRUEL BA-BY WENT A-WAY. SOMETHING IS WRONG,
 MY AP-PETITE'S GONE. HE TAUGHT A TRAIN, AND CAN'T BE FOUND.
 AND I'VE GOT A GOOD MIND FOR TO LENE THIS TOWN.
 I'M WOR-RIED DEEP DOWN IN MY HEART TO-

-DAY. OH HOW I CRIED! OH HOW I SIGHED! HE WENT A-WAY, NEVER SAID GOOD BYE.

AND THE DAY I SEE HIM, HE WILL SURELY DIE. NOW I'VE GOT THE WICK-ED BLUES,

'CAUSE MY BABY WENT A-WAY. IF I THOUGHT HE LOVED ME TRUE I WOULD HAVE ASK HIM TO STAY.

I WILL BUY A GUN AS LONG AS MY RIGHT ARM: SHOOT AT AN-Y-BO-DY DONE ME

AN-Y WRONG. NOW, BARE, I AM ALL CON-FUSED, 'CAUSE I'VE GOT THE WICK-ED BLUES.

(DIXIE) MOD. W/ ROCKING BEAT

MEMPHIS SHAKE

HENRY CLIFFORD (1926)

1. 2. 3. (BREAK) 4. Bb7
 (PNO-CL-TRB)

MEMPHIS SHAKE - CONT.

3772

Staff 1: Eb, C° [B], Eb6, G7, Ab, Ah°, Eb/Bb, A, Eb. Dynamics: p, f.

Staff 2: 1. Bb7, Eb, Bb7, C°. 2. Bb7, Eb, Ab, Eb. Lyrics: SOLOS ON 'B' - 'A' ONCE THRU W/ DR. BREAK - 'B' AND OUT.

DIXIELAND JUG BLOWERS
ON VICTOR 20415 IN 1926 (CAL.)
(JOHNNY DODDS ON CLARINET)

DIXIE JASSERS WASHBOARD BAND
PATHE-ACTUELLE 7556
(AT NEW YORK IN 1927)

YOU MISSED A GOOD WOMAN WHEN YOU PICKED ALL OVER ME. CLARENCE WILLIAMS (1915) NOW LOOK A-HERE MIS-TERRI'DOWN, STOP YOUR HANG-ING 'ROUND, CAUSE ME TO WEEP... AND MOAN, CAUSE ME TO LEAVE MY HOME.

YOU MIS-TREATED ME TO-DAY. WHEN I WAS IN YOUR TOWN, I WAS JUST HANGIN' 'ROUND, JUST TO HEAR YOU SO NOW I DON'T THINK THAT'S JUST

SA-Y: YOU RIGHT. WELL, NOW I'VE GOT AN-OTH-ER, AND I WON'T GO NO FURTHER. SO THAT IS ALL, GOOD-

-BYE! YOU MISSED A GOOD WOMAN WHEN YOU PICKED ALL OV-ER ME, OH HONEY BAIZE.. YOU

MISSED A GOOD WO-MAN WHEN YOU PICKED ALL OV-ER ME. WHEN I WAS TRY-IN' TO

TREAT YOU RIGHT, AND WHEN I'D GET RE-FOR-RE YOU HONEY, YOU LOST YOUR SIGHT. AND WHEN YOU LOVED AN-OTH-ER, I

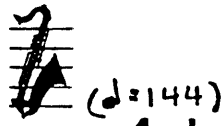
DIDN'T WANT NO OTHER ONE BUT YOU. I USED TO BE CRY-IN', AND AL--MOST DY--

-IN', OH HUN' YOU MISSED A GOOD WO-MAN WHEN YOU PICKED ALL OV-ER ME, ALL OV-ER ME.

VOCAL BY EVA TAYLOR
(ACC. BY CLAR. WILLIAMS ON PIANO)
ON OKEN 8047 AT N.Y. IN 1923.

VOCAL BY ARIKIE SMITH
(ACC. BY CLAR. WILLIAMS ON PIANO)
ON BLACK SWAN AT N.Y. IN 1921
No. 2044

3773



(♩=144)

YARDBIRD SUITE

CHARLIE PARKER (c. 1945)
(EARLY "BOP" INSTRUMENTAL)

1st X 3/4 D.C. Eb Gm7-5 C7+ C7+ Fm7 1. Bb7 Eb

Fm7 Bb7 2. Bb7 Eb Eb7 D7-5

Gm D7+ Gm E7 Fm

C7 F7 Bb7 Ebmaj7 Eb6 Ab7 Cb7

Ebmaj7 C7 C7+ Fm7 Fm7/Bb Bb7 Eb (D Eb D Eb D Eb)

B7-5 Bb9 SOLO BREAK (ONCE ONLY) JAZZ CHORUSES D.C. al

CODA Fm7/Bb Bb7 Ebmaj7

Ebmaj7 (BR.) Eb Db7 Cb7 Eb F7 (SAX)

Fm7 Fm7/Bb Bb7 (BR.) Fm7/Bb Eb9 Eb9+5 (whole tone) (SAX)

Eb9+5 Eb9

RECORDED BY CLAUDE THORNHILL
SOLOS BY LEE KONITZ, RED RODNEY
and CLAUDE THORNHILL.

TINY PARHAM'S 12 P. BAND
ON VICTOR 22778
(IN 1929)

ST. LOUIS KAG-TIMERS, TSLR-007

(♩=120)

A

3774

SUBBUSTER'S DREAM

TINY PARHAM (1929)

Musical staff with notes and chords: C7+, C7, C7+, C7, 1. Fm, C7, 2. Fm

Musical staff with notes and chords: B F7, Bb7, Eb7

Musical staff with notes and chords: Eb7, Ab, C7, Fm

Musical staff with notes and chords: Fm, C7+, C7, C7+, C7, Fm

OPT. EXTRA CHO.

Musical staff with notes and chords: Fm, 1. C7+, 2. C7+, C7

Musical staff with notes and chords: C7+, C7, Fm, C7, 2. C7+, C7, Db7, C7

Musical staff with notes and chords: Fm, C7, Fm, D F7, Bb7

Musical staff with notes and chords: Bb7, F7, Bb7, Eb7, Ab, Fm7, Bbm, C7, D.S.

Musical staff with notes and chords: CODA, Bbm, C7, G7, C7, Fm, C7, Fm
(G F Eb D)
BASS

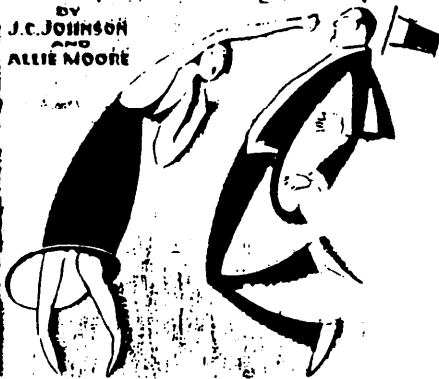
3775

YOU CAN'T DO WHAT MY LAST MAN DID

(BLUES)

(1923)

BY J.C. JOHNSON AND ALLIE MOORE



NOT FAST

C7

LISTEN DADDY MINE; WHAT DO YOU WANT OF ME? —

F Am7 Ab7 G7 C7

I'VE BEEN JUST AS GOOD AS CAN BE. — NOW THE LOVE I HAD FOR YOU HAS

B7/F# E7/G# A B7 Am Am7 D7 G7

TURNED TO HATE. — YOU DON'T AP-PRE-CI-ATE, SO DADDY THERE'S THE GATE.

CHO.

YOU CAN'T DO WHAT MY LAST MAN

DID ME 'ROUND, TREAT ME LIKE HE DID. MY LAST MAN TRIED TO DRAG ME DOWN.

1. C7 C# C G7+ 2. C7 C# C G7

I'M WISE TO WHAT YOU'D LIKE TO DO, — SO FROM NOW ON — LET

A7 Am# A# D7A D7 Em7 Eb7 D7 G7

ME MISS YOU. — I WEEP AND PINE — ALL THE TIME, — WHILE YOU SHOW OFF WITH FRIENDS OF MINE.

CODA C7 F B7/F# G7 C7 F Fm

BUT HE WAS ONE GOOD MAN TO HAVE A-ROUND. — WHEN THE CLOCK ON THE WALL STRIKES

F E7 Am Eb° G7/A A7/C# G7 C 1 C# D° G7 Ab7 G7

HALF-FAST THREE, I WANT ALL THE THINGS YOU TOOK FROM ME, 'CAUSE YOU CAN'T DO — WHAT MY LAST MAN

C A° Ab7 G7 C

did!

ETHEL WATERS, VOCAL
COL. 14412-D
IN 1925.

MAMIE SMITH, VOCAL, ACCOMP. BY
BILLYE BAILEY, FLEMMER HENDERSON,
COLEMAN HAWKINS, etc.
OR OREN 4935 IN 1929.

(FROM DEALE ST. AFRICAN OPERA SERIES) SLOWLY

COLD WEATHER PAPA

WORDS BY TREBOR RELLIM (1924)
MUSIC BY BOB MILLER

SWEET MAN YOU AIN'T — NO GOOD IN SUMMER.

F F7 F7 Bb Bb7 Bb7 F

SWEET MAN YOU AIN'T — NO GOOD IN SPRING. — BUT, PAPA, IN WINTER — YOU'RE THE NOMPUS KING.

F 1 1 1 C7 F F7 F° Bb/n6 F C7 C7+

OH COLD WEATHER PA-PA: — TEE, TEE DUM TEE, TEE DUM TEE DUM TEE, TEE.

COLD WEATHER PAPA - CONT.

3776

CHO. F7 F6 F C7 F / F6 F° F7 Bb

1. BR-R-R-R-R. COLD WEATHER PAPA, COME HOME. BR-R-R-R-R.
 2. BR-R-R-R-R. THE NIGHTS ARE COLD AND SO DARK. BR-R-R-R-R.
 3. BR-R-R-R-R. A HOG CAN'T BE A RACE-HORSE. BR-R-R-R-R.

Bb Bb7 F / / / F#° C7/G

COLD WEATHER PAPA, I'M COLD. I GOT LOTS OF CLOTHES, BUT MY FEET GET
 THE OLD NORTHWIND IT LUST MOANS. THE STOVE IT DONE FROZE, AND YOUR MAMA
 THERE'S SEVEN DAYS IN A WEEK. THERE'S SEVEN COLD NIGHTS: MAMA NEEDS HER

1. & 2. F7 F° Bbm° F C7 C7 3/4 3/4 F7 F° Bbm° F

COLD. SHEIK.
 GROANS.

TAKE IT 'CAUSE IT'S ALL YOURS
 PERRY BRADFORD (1922)

F Db7 F

EV-RY SATURDAY AT NOON OLD JASPER MOON WOULD TAKE HOME ALL HIS

F Bb Db7 G G° G C/G G7 G7+ G7

DAY. HIS FRIEND NAMED JACK MADE A WISE CRACK, SAID HE HAD BEEN BIT-TEN IN THE BACK...

C7 G7 G7+ C7 / / Bb/C

JASPER RAN HOME TO HIS WIFE, AND SAID, "I OUGHT TO TAKE YOUR LIFE." NOW SHE SAID, "JASPER, THERE'S

C7 Bb/C G G° G C/G G7 G7+ C7 CHO. Db7

ALL OF YOUR DOUGH. TAKE THAT FILTHY LUCRE AND PLEASE GO! 'CAUSE, OH BA-BY! SWEET BA-BY!

F/C C7 F / / F F° Db7/F F G G7

TAKE IT 'CAUSE IT'S ALL YOURS. IT WASN'T YOUR MONEY, 'T WAS YOU MY HONEY. EV-RY-BO-DY KNOWS.

C7 F. / / F7 Bb / / F

I WAS GOOD AS AN-Y ONE GAL COULD BE. AND YOU WENT AND MIS-TRUST-ED ME. SO, OH BA-BY!

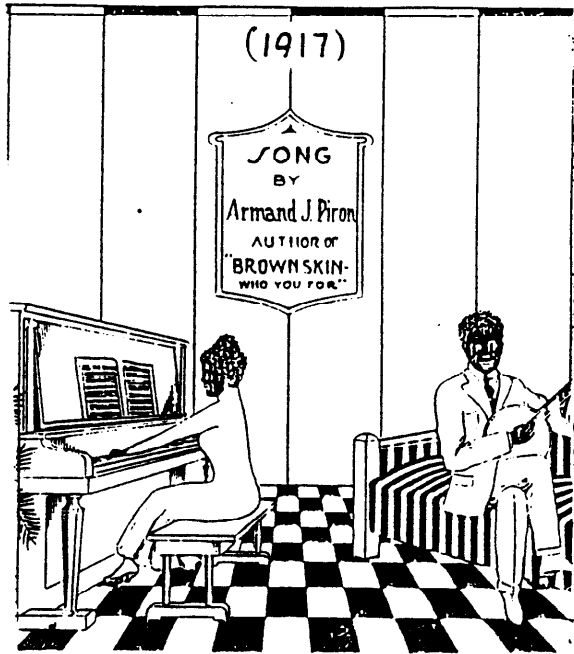
Db7 F/C C7 F Db7 / F/C C7 F Bb7 F

PLEASE BA-BY! TAKE IT 'CAUSE IT'S ALL YOURS. I MEAN: TAKE IT 'CAUSE IT'S ALL YOURS."
 (EDITH WILSON & ORIGINAL JAZZ HOUNDS - COL. A-3634 IN 1922.)

3777

CALL ME SHINE

(THAT NAME WILL DO FOR MINE)



MOD^{to}

WAY DOWN SOUTH THE GALS ARE GOING CRA-ZY,
OUT LAST NIGHT, I CALL'D ON MISS JOHANN A.

ALL A-BOU— THEIR BROWN AND PALM BEACH BA-BY.
FOUND HER HOME: SHE WAS PLAYING THE PI—A—NO.

1. C7 F
BUT I FEEL SATISFIED. I'LL TELL YOU THE REASON WHY:

C7/E C7 C7/G Gb7 Fm Ab°
I'M NOT BROWN 'IS TRUE, BUT FOR SOME GALS I WILL DO. I WAS

2. Bb E7/Bb F E7/Eb D7 /
SHE CALLED ME BROWN SKIN, AND STARTED TO PLAY— THE

Gm G7 C A Bb Gm C7
SOME THEY'RE SINGING DAY BY DAY. BUT TO THIS GAL I SOFTLY

F F7 Gm E7/A CHO. Gm7 E7 C7 F7 Bb/Bb F7
SAID: CALL ME SHINE, 'UJST PLAIN OLD SHINE. THAT NAME WILL DO FOR MINE.

Bb Dm G7 C7 C7-5 F7 Bb/F Gb7
EV-'RY DAY YOU WILL FIND SOME ONE THAT'S OUT OF LINE. — THEY EITHER WANT TO BE A BROWN SKIN

Bb/F Gb7 Bb/F C7/F F7 D.S. al f
OR A PALM BEACH BLOND. THEY BLEEK THEIR FACE, AND TRY TO MAKE THEIR HAIR GROW LONG.

COVA Bb | **KEEPS ON A-RAININ'** (♩=120) F C7 F F7
SPENCER WILLIAMS & MAX KORTLANDER (1923) ONE DARK AND STORMY NIGHT,

Bb F F C7 F F#° C/G D7 G7
BILL CLOVES WAS FEELIN' BLUE. THINGS DIDN'T SEEM JUJST RIGHT: HE DIDN'T KNOW JUJST WHAT TO

C7 F C7 F A7/E A7 E7/B7 A7 Dm/Fm C7/G F#°
DO. — HIS WIFE SAID, "BILL PLEASE TELL ME, — AIN'T YOU SAT-16 -- FIED?" BILL LOOK'D ROUND SO

KEEPS ON A-RAININ'-CONT.

3778

CHORUS

PIT-I-FUL, AND TO HIS WIFERE- PLIED: KEEPS ON A-RAIN-IN; (LISTEN TO IT RAININ')
 KEEPS ON A-RAIN-IN; (OH IT'S ALWAYS RAININ')

PA-PA HE CAN'T MAKE NO TIME. CAN'T HELP COMPLAININ'; (YES I'M COMPLAININ') ALWAYS WANNA MAKE A
 DIME. IN WINTER TIME WHEN THERE IS ICE AND SNOW, I KNOW THAT MAM-MA'S GOT TO

(INSTRUMENTAL)

CONGO LOVE SONG

COMPOSED & ARR. BY TINY PARHAM (1929)

(IN 2) Fm Ab Fm Ab Fm7 Fm6

INTRO

(PIANO)

G7 C7 F Dm Gm

(TPT.)

A7 Dm Bb Dm Dm A7

(TENOR)

Dm A Bb7 A A Bb7

(TPT.)

A Dm D7 G7 Dm A7 Dm Bb7

FINE (LAST X)

(ENS.)

Dm C7 F Cm D7 G7 C7 F

(TPT.)

F7 D Bb7 F Bb7 C7

(ENS.)

C7 F Cm D7 G7 C7 F G7 C7 A7

D.S. FINE

3779

MOD to

BAD-LAND BLUES

SHEPARD N. EDMONDS (1921)

IT'S LUST THREE WEEKS A-GO, THIS VE-RY DREAM A-BOU'T HER EV-'RY NIGHT AND

F Bb Eb7/D6

DAY: _____ SINCE MY EVER-LOVING BA-BY WENT A-WAY. _____ AND
 DAY: _____ AND IN ALL MY DREAMS, SHE'S

C7 Dm Dm7/C

NOW MY HEART IS ACH-ING ALL THE TIME. _____ I _____ LUST CAN'T SEEM TO

G7/9 G7 C7 1. Bb Bb7 A7 1 A7+1 A7

EASE MY WORRIED MIND. _____ I _____ DRIFTING FAR A-WAY. _____ BUT

D7 Gm7 G7/9 D7

MAY-BE SHE'LL RE-TURN. FOR HER MY HEART DOTN YEARN. I ON-LY HOPE SHE'LL

G7 C / C Em6 C7 2 Dm7 G7 [S] CH. F / C7

HEAR ME WHEN I SAY: _____ I'VE GOT THOSE BAD-LAND BLUES. _____ GONNA PUT ON MY MUST BE FOUND. _____ GONNA WALK _____ THAT

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 C7+ F

BAD-LAND SHOES. _____ GONNA DRINK ALL THE BAD-LAND PROZE THAT'S LAVIN' A-ROUND. _____ LEV-EE ROUND. _____ GONNA LAY HIS BO-DY DOWN, _____ SO SPREAD THE NEWS. _____

F F F7/Eb D7 Gm [C] Gm Gm

AND WITH MY AM-MU-NI-TION VAN, STEP'WAY OUT IN NO-MAN'S LAND. AND WHEN I 'CAUSE I DON'T CARE WHICH WORLD HE'S IN. ALL I WANT IS ONE MORE

G7/9 G7 Dm7 G7 C7 [D.S.] al

MEET THAT BABY WHO STOLE MY LA-DY, THERE'S NO USE TALK-IN', THEREA'N'T NO MAYBE. 'CAUSE HE

CODA

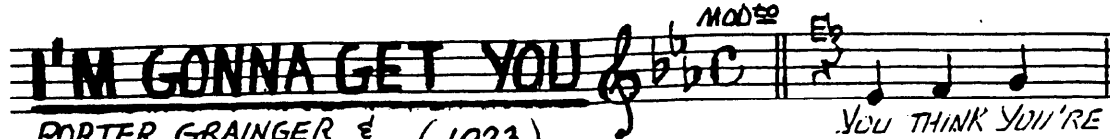
Gm/D Gm Dm6 G7 C7 F Bb7 F LILLYN BROWN JAZZBO SYNCOPATORS EMERSON RECORDS

GIN, _____ FOR I'M RAM-BLING WITH THOSE BAD-LAND BLUES. _____

VOCAL BY MAMIE SMITH accomp. by BUSTER BAILEY,
COLEMAN HAWKINS and SIX OTHERS. (1922)

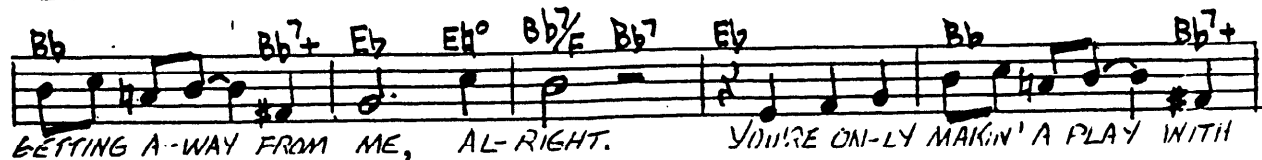
3780

TRIXIE SMITH ON BLACK SWAN 14138 IN 1922.

I'M GONNA GET YOU 

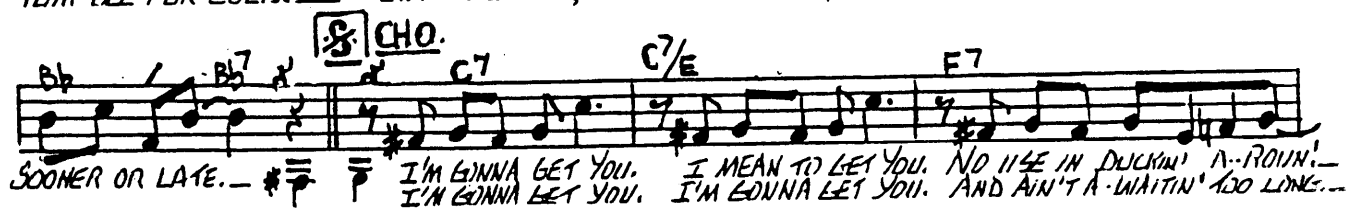
PORTER GRAINGER & (1923)
BOB RICKETTS

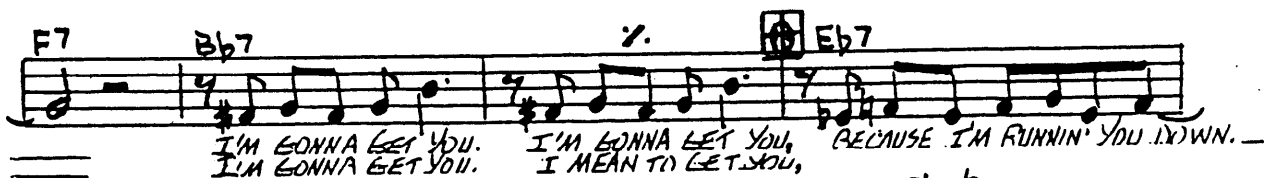
YOU THINK YOU'RE

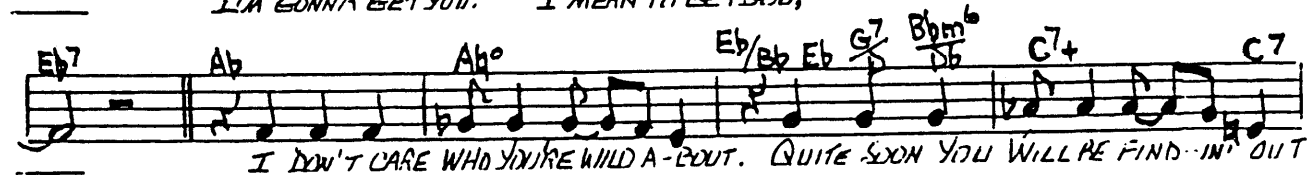

GETTING A-WAY FROM ME, AL-RIGHT. YOU'RE ON-LY MAKIN' A PLAY WITH


DY - NA - MITE. YOU'RE HARD TO CAPTURE, I'M TOLD. WON'T EV-EN


TUM-BLE FOR GOLD. BUT DEARIE, YOU ON-LY WAIT, I'LL SHOW YOU SOMETHIN',

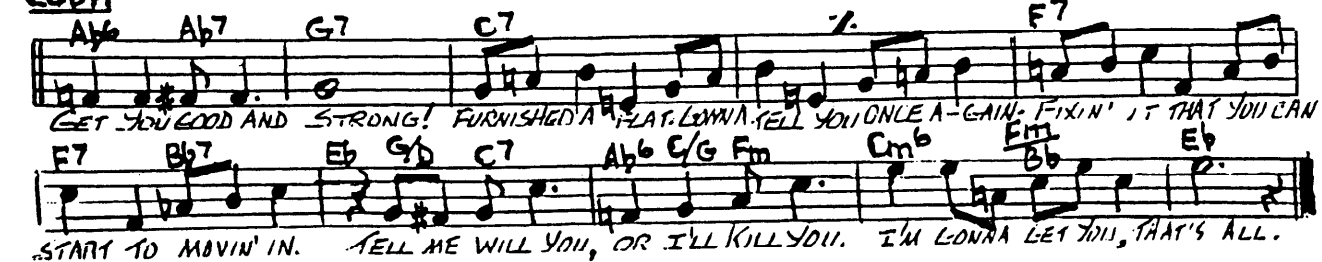

SOONER OR LATE. I'M GONNA GET YOU. I MEAN TO LET YOU. NO USE IN DUCKIN' A-ROUN'!
I'M GONNA LET YOU. I'M GONNA LET YOU. AND AIN'T A-WAITIN' TOO LONG.


I'M GONNA GET YOU. I'M GONNA LET YOU. I MEAN TO LET YOU. BECAUSE I'M RUNNIN' YOU DOWN.


I DON'T CARE WHO YOU'RE WILD A-FOOT. QUITE SOON YOU WILL BE FIND-IN' OUT


THAT I RE-FUSE TO DO WITH-OUT HUGGIN' AND KISS-IN' THAT I'VE BEEN MISSIN'!

CODA


GET YOU GOOD AND STRONG! FURNISHED A 'FLAT. GONNA TELL YOU ONCE A-GAIN. FIXIN' IT THAT YOU CAN
START TO MOVIN' IN. TELL ME WILL YOU, OR I'LL KILL YOU. I'M GONNA LET YOU, THAT'S ALL.

3781



FRANKIE WAS A GOOD GIRL-IE,
 TO EVERYONE THAT SHE KNEW. SHE HAD SOME TROUBLE WITH HER
 SWEET-IE, WHICH MADE HER FEEL SO BLUE. SO SHE PACKED HER
 TRIP FOR A TRIP, AND SAID, "I'M LEAVING
 HERE, HONEY DEAR, LISTEN HERE."
 HE CALLED TO SEE HER NEXT DAY. SHE HAD

LEFT, AND HERE-GAN TO SAY: I'M WORRIED NOW, I WON'T BE WORRIED

LONG, THO' I'M BLUE. I MISS MY FRANKIE, SINCE SHE'S BEEN GONE. YES I DO.

SHE WENT A-WAY, AND SHE'S DONE ME WRONG, VERY WRONG. NOW SHE'S GONE. I'LL TELL YOU: NOW I AM WEEPING LIKE A
 YES I WILL PAY MOST ANY

WIL-LOW TREE, FAIR RE-WARD, SINCE MY SWEET FRANKIE WENT A-WAY FROM ME. IF YOU WILL FIND MY LOVIN' FRANK-IE. LAWD! WHERE SHE IS GONE, I REALLY

DO NOT KNOW. SHE WAS SEEN SOME PLACE NEAR BAL-TI-MO'. I'VE BEEN TO FRISCO, ALSO HAUEN-SACK,

TRYIN' TO FIND FRANKIE AND BRING HER BACK. WILL SOMEONE FIND THAT SWEET FRANKIE OF MINE.

ANDANTE MODERATO

3782

COME BACK TO ME, MANDY

WORDS & MUSIC BY N.B. CHRISTIAN and A. U. PIRON (1919)

MOON IS SHINING MAN-DY, I AM FEELING BRITE LITES THEY ARE SHIN-ING FOR YOU, LITTLE

1. F Em C7 / F F#0 C/G A7 Dm G7 C7 2. Dm / F7 /

BLUE. SOME FOLKS THEY ARE SINGING SONGS I USED TO SING TO YOU. GAL.

Bb E7/Bb F/C D7 G7 C7 CHO. F D7 G7

I AM HERE A-PIN-ING AND THIS NOTE WILL TELL. COME BACK TO ME, MAN-DY,

C7/E D#0 C7/E C7 F Gm6 F/A Bb Bbm Bb/F# A G7 C7

I WANT YOU BACK HOME. IN DEAR OLD TEN-NES-SEE I'M LONE-LY, LOWELY AS CAN BE.

F D7 B7 C/E F# Eb Cm F7 Bb D7/A Gm E7/G# Am D7 G7 C7 F

CAN YOU HEAR ME CALLING, SORRY THAT YOU ROAM. COME BACK TO ME MAN-DY, I WANT YOU BACK HOME.

BOX CAR BLUES

(1924)

(HOBBO MAMA'S SORROW SONG)

BY SPENCER WILLIAMS

Bb Eb7 Bb / Bb7 Eb7

EV-RY TIME I SEE A RAILROAD TRACK, EV-RY TIME I CATCH A TRAIN THAT'S HEADIN' FOR THE SOUTH, GOT A MAN 'WAY DOWN OLD GEORGIA WAY, GOT THE BOX CAR BLUES, FEELS LIKE A TRAMP.

Eb7 Bb Eb Bb / Bb7 Eb Bb / F7 C7 F7 Bb Bb0

SEE A RAILROAD TRACK, FEEL LIKE RIDIN' FEEL LIKE GO-IN' BACK. HEADIN' FOR THE SOUTH, ONE THAT STOPS ME, GETS SMACKED IN THE MOUTH. DOWN OLD GEORGIA WAY. GON-NA MEET HIM, AIN'T GOT TIME TO STAY. BLUES, FEELS LIKE A TRAMP. WAN-NA BE DOWN IN A GEORGIA CAMP.

C7 F7 F7+ Bb Eb7 Bb

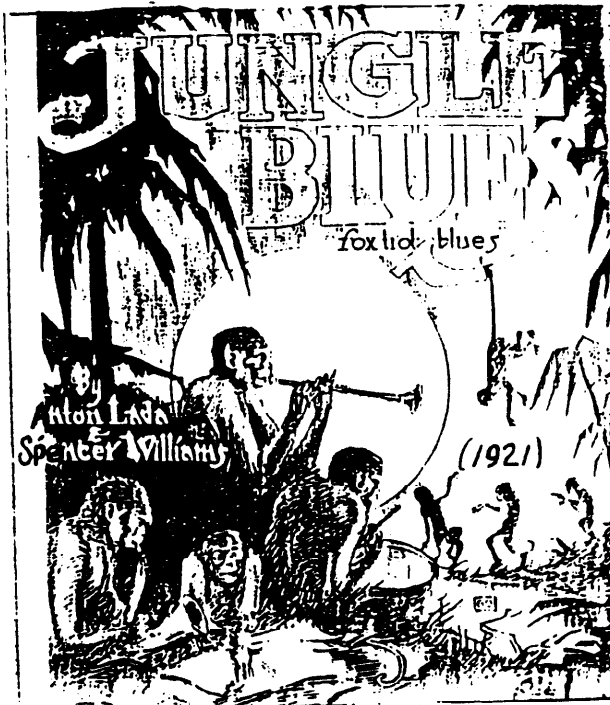
BACK. MOUTH. STAY. CAMP.

5
Ridin' rods, that is my specialty
Ridin' rods that is my specialty
Rode from Alabama to Tennessee

6
Told the engineer to drive 'em down
Told the engineer to drive 'em down
Broke and hungry, tired of humpin' roun'

7
Box car, box car, don't you dare refuse
Tram car, tram car, don't you dare refuse
Ride me ride me soothe my box car blues

3783



DOWN IN THE JUNGLE, THEY PLAY THE JUNGLE
 BLUES. AND EV-RY MONKEY
 HAS GOT A PAIR OF SHOES, SHE DANCIN' SHOES.
 MOST EV-RY NIGHT NEATH PALE MOON-LIGHT,
 YOU'RE BOUND TO SEE A WON-DROUS SIGHT, THAT'S

RIGHT. MISS RINGTAIL, CHIC QUINTAIL, STARTS IN-TO SHAKE. SHE SHIVERS,
 KING LI-ON WAS TRY-IN' TO SHIV-O-REE. OLD HIP-PIY
 DE-LIY-ERS WENT DIPPY, JUST WHAT IT TAKES TO MAKE A MONKEY MAKE A MONKEY OF HIM SELF.

AND ALL THE SHIMMY SHAKERS, SHE PUTS ON THE SHELF. KID A-PUS, CUTIN' CAPERS,

WALKS THE DOG, HE CAN'T RE-FUSE. SHOOK A HEAD

KNEE. EV-RY OLD BA-BOON AND RANG-O-TANG WAS CHUCK'D WITH PRIDE, WITH HIS MONKEY LADY

CLOSE UP TO HIS SIDE, WHEN THE RING-TAIL BAND PLAYED THE JUNGLE BLUES!

(FEMALE VOCAL)

HIT ME BUT DON'T QUIT ME
 CHRIS SMITH (1925) I AIN'T FROM SOUTH CAR'LINA, I

AINT FROM TEN-NEE-SEE. BUT I CAN RAISE A LOT OF FOG. I AIN'T FROM SOUTH CAR-LI-NA,

HIT ME BUT DON'T QUIT ME - CONT.

3784

F7 D° Db7 C7 F / 1 2 Bb D7/A G7
 AIN'T FROM TENNESSEE, BUT I CAN RAISE A LOT OF FOG. IF I EVER GLOOFER DUST YOU,

C7 Db7 C7 F C7/E F7 / Cm7 F7 CHO. Bb7
 YOU'LL BE BARKIN' LIKE A DOG, LIKE A DOG. HIT ME BUT DON'T QUIT ME,

Eb Bb y. Bb D7/A G7 C7
 SWEET LOVIN' MAN OF MINE. HIT ME BUT DON'T QUIT ME, SPECIALLY IN THE WINTER

F7 y. Bb7 y. Eb Gb7
 TIME. IF YOU WRONG ME HERE'S WHAT I WILL DO: MAMA WILL BE COME A CAGE OF

Gb7 F7 Bb Bb Bb7/A G7 G7 C7/G F7 Bb Bb7 Bb Ebm6 Bb
 APES TO YOU! HIT ME BUT DON'T QUIT ME, SWEET LOVIN' MAN OF MINE.

(1926) SPANISH FOX-TROT
SEÑORITA MINE

LYRIC: SPENCER WILLIAMS & EDDIE RECTOR BENEATH CAS-TIL-LIAN SKIES THERE IS MY PAR-A-A-
 MUSIC: CLAR. WILLIAMS & FATS WALLER I LOVE A SPANISH MAID: SO SWEET AND SO A-

Bb7 Eb7 Eb7
 -BISE. BESIDE THE SEA, ONCE MORE I LONG TO BE. AND -FRAND. I'M

Cm7 F7 Cm7 F7 Bb7 y. 8 CHO. Eb
 BLESSING THE DAY WHEN I'LL SAIL A-WAY, TO MY COP-AL STRAND, TO CLAIM HEART AND HAND, WHEN NIGHT SHADES ARE FALLING, I'M COMING HOME, DEAR, WHILE BIRDS ARE SINGING,

Eb Bb7 y. F7
 I HEAR YOU CALLING SEN-OR-I-TA MINE. WHEN YOU ARE SIGHING; I'VEY-ER TO ROAM, DEAR. SEN-OR-I-TA MINE. NOTHING CAN SEVER, LIFE WILL BE HEAVEN, HAP-PY-NESS BRINGING TO US LOVE DI-VINE.

Bb7 Eb Eb7 Bb7/E Bb7 y. Eb Ab
 MY SOUL IS DRY-ING TOO. I'M YOURS FOR-EV-ER TRUE.

Eb Cm D7+ Gm Cm/G Gm Cm/G Gm Eb7 Gm / Gm7-5 C7
 WITH THE WORLD IN TUNE WE WILL HINEY MOON IN THE TOWN OF OLD MA-DRID.

Bb/F Cm/E F7 Bb C7/G Ab C Abm Eb7 CODA Eb Abm6 Eb
 THERE'LL BE NO SAD DAYS, NOTHING BUT GLAD DAYS WITH ALL SORROWS HID. GWEET SENOR-I-TA MINE.

ELLIE GRASS FOOTWARMERS: HARMONY 206-H IN 1926
 EVA TAYLOR, VOCALS OKEH 40655A IN 1926

3785

(♩=124)

SIX OR SEVEN TIMES

5717 BENNY CARTER (1929)

1. Eb **2. Eb FINE** **A** **1ST X ENSEMBLE VOCAL ON D.S.**

ST. LOUIS WOMAN GOTTA HANG ON ME... SHE'S NEVER SATISFIED, WON'T LET ME BE...
THAT CERTAIN THING I MEAN'S DADDY'S KISS... I GOT TO BURN THAT MAMA UP WITH EWISS.

Bb7 **1. Fm7 Bb7 Eb** **2. Fm7 Bb7 Eb**

UNTIL SHE GETS THAT CERTAIN THING FROM ME, SHE NEVER COOLS UNTIL I GIVE HER THIS, SIX OR SEVEN TIMES. SIX OR SEVEN TIMES.

B 1ST X ALTO SAX JAZZ SOLO ON D.S. add SCAT VOCAL TO ALTO JAZZ

ALTO (BOTH X)

(SCAT VOCAL ON D.S.)

PIANO INTERLUDE

C **Alto Solo**

D.S. al

ALTO SOLO (ENS. ECHO)

Bb7

F7

D.C. al FINE

LITTLE CHOCOLATE DANDIES (REX STEWART, J.C. HIGGIN BOTHAM, B. CARTER (ALTO-VOCAL) FATS WALLER, C. HAWKINS) ON Okeh 8728 IN 1929.	(DUKE ELLINGTON SIDEMEN) SIX JOLLY JESTERS (7 MEN TOTAL) BREDDY DENKINS (TPT-VOCAL) JOHNNY HODGES, DUKE, FRED GUY, WELLMAN BRADY, LOE NANTON, SONNY GREER. ON VOCALION 15843 IN 1929.	CAB CALLOWAY ORCH. ON BRUNS. 15770 IN 1931.
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3786

I'M SENDING A LETTER TO SANTA CLAUS

LANNY ROGERS and SPENCER WILLIAMS (1939)

E_b *E_b9* *A_b* *A_bm⁶* *E_b*

G⁷ *Cm* *B_b/F* *E7* *Fm⁷/B_b* *B_b7* *E_b* *E_b9*

A_b *A_bm⁶* *E_b* *F7* *B_b/F* *G⁷* *Cm⁷* *F7* *B_b7* *CHO. E_b*

E_b *Fm* *B_b7* *B_b6* *B_b7* *B_b7* *E_b* *%*

E_b *E_bm* *B_b* *G⁷/B_b* *G⁷* *Cm⁷* *Cm⁷s* *F7*

B_b7 *E^o* *B_b7/F* *D⁷/F⁷* *E_b7* *E_b7* *E_b7* *E_b7* *A_b* *E_b7*

A_b *C⁷+* *D_b7* *C⁷* *F7* *F⁷/C* *B_b7+* *B_b7* *Fm⁶* *A_b* *E_b* *D^o*

E_b *E_bm* *G⁷/D* *G⁷* *C⁷* *Fm⁶* *C⁷* *Fm* *C⁷* *B_b* *A_b* *F7* *B_b7*

E_b

RECORDED BY VERA LYNN
ON LONDON Record No. 351
(PROBABLY IN 1939)

3787

TEMPO DI BLUES

CLOSE FIT BLUES

CLARENCE WILLIAMS (1928) (EDITED)

CLARENCE WILLIAMS' JAZZ KINGS
(A SIX-PIECE COMBO)
ON GREY GULL 1718 IN 1929.

THE DANCE THEY CALL THE GEORGIA HUNCH

MOD TO CLARENCE WILLIAMS, LOUIS WADE and SPENCER WILLIAMS (1920)

WAY DOWN SOUTH IN A LITTLE SOUTHERN TOWN, THEY'VE GOT A DANCE DOWN THERE THEY ARE
HOLD ME TIGHT, AN' A - KEEP YOUR FEET A-SWAYING FROM THE LEFT TO RIGHT, WHILE THE
DOING ALL A-ROUND! AND IF YOU WANT TO KNOW HOW THIS LITTLE DANCE GIES, I WILL TEACH IT TO YOU, I
LITZLY STRAWS ARE PLAYING, ON THE MU-SIC GRAND, IT'S THE BEST IN THE LAND, PAY A-TEN-TION I'LL SHOW YOU

CHO.

VOW. OH HONEY! NOW:— FIRST YOU GLIDE, YOUR SHOULDERS ROCKING. NOW YOU SLIDE,
YOUR FINGERS POPPING. DO THE EAGLE ROCK IN THE SAME OLD WAY. DO THE TEXAS TOMMY, THEN YOU
YELL HEY! HEY! NOW SHIMMY-SHE-WAB, DO IT FOR FUN. YOU KEEP ON A-SHAK-IN' TILL THE
DANCE IS DONE. GET OVER SALLY, BUT YOU STAY IN A BUNCH. RIGHT THERE IT'S A BEAR. THAT'S THE
DANCE THEY CALL THE GEORGIA HUNCH, I SAY,— THAT'S THE DANCE THEY CALL THE GEORGIA HUNCH.—

MORE THAN THAT *MOD TO*

LYRIC BY BEN BARNETT
MUSIC BY CLAR. WILLIAMS (1936)

YOU ASK ME WHAT I'D DO FOR YOU? THE

THINGS I'D DO YOU CANNOT KNOW. MY VE-RY LIFE I'D GIVE FOR YOU, TO PROVE I LOVE YOU SO!

CHO.

WOULD I CLIMB UP-ON A RAIN-BOW TO FIND THAT POT OF GOLD?
WOULD I STEAL A DANCING SUN-BEAM FOR YOU TO HAVE AND HOLD?
WOULD I STOP— THE STARS FROM TWINK-LING IF YOU SHOULD ASK ME TO?

MORE THAN THAT!

MORE THAN THAT! **MORE THAN THAT!** WOULD I CRASH THE GATES OF

HEA-VEN TO LEARN WHAT ANGELS DO? WOULD I PERSUADE THE SUN TO SING— HIS

FARE-WELL SONG TO YOU?

CODA

THAT! MORE THAN THAT!

VOCAL BY EVA TAYLOR, w/CLAR. WILLIAMS'
WASHBOARD BAND. (BUSTER BAILEY, ED ALLEN)
ON BLUEBIRD B-6918 IN 1937.

WILLIE "THE LION" SMITH
(AND HIS CUBS)
ON DECCA 1308 IN 1937.

3789

SNAG 'EM BLUES

SPENCER WILLIAMS (1921)

I HEARD A NEW BLUE MEL-D-DY. GEE, BUT IT SOUNDS SO
THIS TRUE BLUE TUNE I CAN'T FORGET. HEARD IT FROM CLOE, WHO

C F Fm C C7/bb D7/A D7

GOOD TO ME. A JAZZ BAND PLAY'D IT FOR ME YESTERDAY, DOWN AT THE DREAMLAND
PLAYS 'COR-NET.

C D7 G7 G G+ G+ G+ G G+ G6 G+ G G+ G6 G+

CABARET. WHEN HE STARTS TO BLUE IT IN HIS OWN PE-CULIAR WAY, THE FOLKS ALL COME IN SINGING. THIS IS

G D7 G G7 CHO. C G+ C C7

WHAT YOU'LL HEAR 'EM SAY: SOME-BO-DY JUUST SWAGGED A BLUE NOTE. SOME-BO-DY JUUST SWAGGED A NEW NOTE.
SOME-BO-DY JUUST KEPT ON SINGING. SOME-BO-DY JUUST KEPT ON CLINGING.

F F7 C C° C A7 D7

THAT'S ALL YOU WOULD HEAR 'EM SAYING. AND WHILE THAT JAZZ-BAND WAS PLAYING, SOME-BO-DY WOULD
SOME-BO-DY WAS ZOOTIE CRAWLIN', NO-BO-DY WAS THERE FOR STALLIN'.

G G7 C G7 C D7 G7

GRAB SOME-BO-DY, 'CAUSE THEIR DANCIN' FEET WOULD NOT RE-FUSE.

D.S. al f

CODA D7 G7+ C G7 C Ab7

OLD LONES WOULD SAY TO EV'RY-BO-DY: PLEASE SLOW DRAG 'EM WHEN YOU RAG THE SNAG 'EM BLUES.

C F7 C

HONK-Y TONK-Y SNAG 'EM BLUES!

THE COTTON CLUB ORCHESTRA
ON COL. NO. 287-D IN 1925.

BOUNCE A Dm C7 C#° Dm Gm Dm Bb7

GEORGIA JUBILEE

BENNY GOODMAN and ARTHUR SCHUTT (1934)

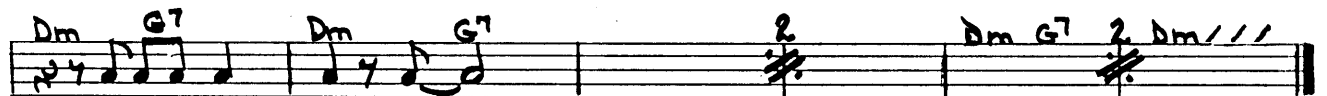
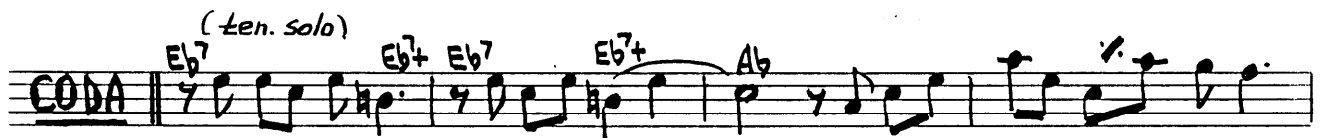
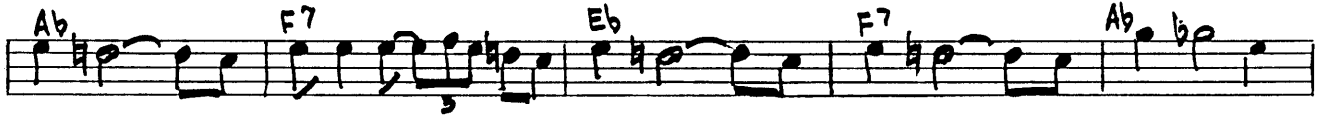
F° Bb7 A7 Dm G7 Dm G7

B Bb7 Bb7+ Bb7 A7+ A7 A7 Bb7 A7 Ab7

G7+ G7 C7 (Lpt. Solo) Fm Db Bb

GEORGIA JUBILEE - CONT.

3790



GRADUALLY SOFTER

ISHAM JONES ORCHESTRA with PEELWEE IRWIN & JACK JENNY
(with LOE BISHOP on FRENCH HORN)
ON VICTOR 24801 IN 1934 AT N.Y.C.

BENNY GOODMAN'S TEN PIECE ORCHESTRA (ARTHUR SCHUTT PNO. & ARR.)
(with MANNY KLEIN & CHAR MARGULIS, TRPs - CUYEMAN HAWKINS)
Also, ARTIE BERNSTEIN and GENE KRUPA. COL. 2907-D IN 1934.

3791

MOD^{to}

WAIT UNTIL YOU SEE MY GIRL'S!

WORDS & MUSIC BY NOBLE SISSLE (1928)

YOU'VE BEEN DO-ING NOTHING BUT

C^o C C G⁷ C G⁷ C G⁷ C

RAV-ING RAVING FOR THE LAST TEN WEEKS: MY GIRL'S GOT THIS MY GIRL'S GOT THAT. OH,

C G⁷ C C^o C C^o C

MY GIRL'S KISS! OH, MY GIRL'S FLAT! I'VE BEEN LIST'NING TO YOUR RAV-ING, RAVING 'BOUT YOUR GIRL'S

C / Fm Cm D⁷/A b7 G G⁷ Am A⁷ D⁷ G C^o G⁷ G⁷+

CHEEKS. *YOU'D THINK THIS WORL' HAD LIIST ONE GIRL. NOW LISTEN, WHILE RO-ME-O SPEAK'S:

CHO.

C G⁷ C C G⁷ C A⁷/G⁷ D⁷ C/G

YOU SAY YOUR GIRL'S GOT HOT LIPS. YOUR GIRL'S LIPS, THEY MAY BE PIPS, BUT WAIT UNTIL YOU SEE MY
YOU SAY YOUR GIRL'S GOT BLONDE HAIR. YOUR GIRL'S HAIR MAYBE BLOND AND FAIR,

G⁷ C D⁷/A Ab⁷ C/G G⁷ C Am Dm Am Dm Am A⁷ Dm A⁷

GIRL'S! (WAIT UNTIL YOU SEE MY GIRL'S!) YOUR GIRL, SO YOU SAY, HAS GOT PLENTY SUCH AND SUCH.

Dm b7 Em b7 Em Bb^o D⁷/A D⁷ D⁷/A Bb⁷ G⁷ C G⁷

MY GIRL, OH HEY, HEY! SHE'S GOT PLENTY, AND TWICE AS MUCH. YOU SAY YOUR GIRL'S

C C G⁷ C G⁷ A⁷ D⁷ Fm Ab G⁷ C

GOT SOME EYES. YOUR GIRL'S EYES MAY HYP-NO-TIZE. BUT WAIT UN-TIL YOU SEE MY GIRL'S!

b7 G⁷ C

WAIT UN-TIL YOU SEE MY GIRL'S!

(INSTRUMENTAL)

THAT'S HOW I FEEL TODAY

DON REDMAN (1929)

(J=184) Eb Fm⁷ Eb/G Fm⁷/Ab Eb/Bb Fm⁷/Ab Fm⁷ Eb⁷ Ab 1. Gm⁷ C⁷

Fm⁷ Bb⁷ Eb Bb⁷ 2. Gm⁷ C⁷ Fm⁷ Bb⁷

Eb Bb⁷ Eb Cm⁷ B⁷+Bb⁷ A⁷ D⁷

THAT'S HOW I FEEL TODAY - CONT.

3792

Musical staff with notes and chords: D7, G7, C7, F7, Bb

C REPEAT FOR SOLOS

Musical staff with notes and chords: Eb, Fm7, Eb/G, Fm7/Ab, Eb/Bb, Fm7/Ab, Fm7, Eb, Ab7

Musical staff with notes and chords: Gm7, C7, Fm7, Bb7, Eb, Fm7, Bb7

Musical staff with notes and chords: Eb, Bb7, Eb, F7, E7, Eb

Musical staff with notes and chords: Fm7, Bb7, Eb, Fm7, Bb7, Eb, Bb7

Musical staff with notes and chords: Eb, Eb7, Eb, Bb7, Eb, Fm, Bb7, Eb, Ab7

Musical staff with notes and chords: Eb, B7, Bb7, A7, D7

Musical staff with notes and chords: G7, C7, F7, Bb7

Musical staff with notes and chords: Eb, Fm7, Eb/G, Ab7, Eb/G, Gb°, Fm7, Bb7, Bb7

Musical staff with notes and chords: Eb, Cm7, Fm7, Bb7, Bb7, Eb

MEZZ MEZZROW and his ORCHESTRA with SY OLIVER, trumpet —
POPS FOSTER string bass — G. C. HIGGINBOTHAM, trombone —
JIMMY CRAWFORD drums — EDGAR SAMPSON, arranger.
ON VICTOR 25636 in 1937.

THE LITTLE CHOCOLATE DANDIES with REX STEWART, congo —
DON REDMAN & BENNY CARTER, alto saxes — COLEMAN HAWKINS,
FATS WALLER and G. C. HIGGINBOTHAM among others.
ON OKEH 8728 in 1929.

3793

FIREMAN SAVE MY CHILD

BILLY MACK (1930)

C⁺ F

THERE WAS A LITTLE MAN, HE
-SIDE MY BEDROOM DOOR, THE

Gm C7 F C7 F

HAD A LITTLE CAN. HE USED TO RUSH THE GROWLER. HE WENT TO THE SALOON ONE
CHAMPERMAID DID ROAR: "LET UP, YOU LA-ZY SIN-NER. WE NEED THOSE TWO BED-SHETS FOR

Gm C7 F F F+

SUNDAY AFT-ER-NOON. HE HEARD THE BAR-KEEP HOL-LER:
"TABLE CLOTHS SO NEAT, AND IT'S MOST TIME FOR DIN-NER." NO MORE BOOZE, NO MORE BOOZE,

Gm C7 F F Gm C7

NO MORE BOOZE ON SUN-DAY. NO MORE BOOZE, NO MORE BOOZE. GOT TO GET YOUR CAN FILL'D

F F F7 Bb / Bb+ Bb6 G7/Bb C7

MON-DAY. SHE'S THE ON-LY GIRL I LOVE, WITH A FACE LIKE A HORSE AND BUG-GY,
WIL-LIE WALK'D THE RAILROAD TRACK, AND HIS FACE WAS CHOCK FULL OF FRECKLES.

F Bb Bb0 F/c Bb0 C7 1. F C7+ 2. F C7+

LEANING UP A-GVNST THE LANE. OH! FIREMAN SAVE MY CHILD! OUT-CHILD!
HAIR SO RED IT STOPPED THE TRAIN. OH! FIREMAN SAVE MY CHILD! INSTR.

TAG (INSTR.)

F Db7 F F0 F Db7

F C7 Eb7 D7 Eb7 Ab Eb7 Ab

Ab Eb7 Ab Eb7 Ab

(SEE P. 2023 FOR FRANK LOESSER SONG W/SAME TITLE)

TALLAHASSEE

B.G. DE SYLVA and LUCKIETH ROBERTS (1921)

C Dm7 G7 C

DOWN WHERE THE SWEET MAB-NOL-IAS GROW, DOWN WHERE THE

TALLAHASSEE - CONT.

3794

C F C C Dm C D/A G7 Eb° Dm7 G7

SOUTHERN BREEZES BLOW, THERE'S A HON-EY-SUCK-LE COVERED SHACK AND A

C A7 C# Dm7 G7 C G7 C

LASSIE THAT IS SAYING "WON'T YOU COME BACK?" OH SHE'S A QUEEN AND I'M HER KING, AND SOON YOU'LL

E B+ B+ B+ E Am D7 G F E+ E7

HEAR THE CHURCH BELLS RING. I'M ALWAYS DREAMING OF HER, HOW I LOVE HER!

Am D7 G C Em7 Eb° CHO. G7/b G7 G7/b G7/b

ALL DAY LONG I SING! I'VE GOT THE SWEETEST LITTLE LASSIE DOWN IN TAL-LA-HAS-SEE
STEP UP TO THE WICKET, BUY A ONE-WAY TICKET

C F# C/G F# C/G C Em7 Eb° G7/b G7 G7/b G7/b

TOWN. WHAT A GAL, WHAT A PAL! I NEVER WILL FOR-GET THE SIZE OF HER DE-LIGHTFUL EYES OF
HOME. LET HER GO, B. AND O. I KNOW THAT SHE'S THE GIRL TO TIE TO. THEN I'LL NEVER TRY TO

C F# C/G F# C/G C B7 E7 Am Ab° Am7 D7 F# D7

BROWN BIG AND ROUN' EYES OF BROWN. I FEEL I LOVE HER SO. I WANT THE WORLD TO KNOW

D7/F# D7 G Am7 D7 G C# G° G°

— THAT I SAID "LET THE PARSON READ-Y. BADE HERE COMES YOUR STEADY BEAU!" YE RO! YE

G7 x Em7 Eb°

RO! I'M GOING TO

CODA E E7 F/A Ab7 C/G C° C

ROAM. I'M LOOKING FORWARD TO HER KISSES,

E7/b Am A7 / / D7

WHEN SHE IS MY MISSUS IN A PRETTY WEDDING GOWN. LET ME PASS! TO MY LASS

D7 Dm7 G7 C A° C/G Gsus C# F#

DOWN IN TAL-LA-HAS-SEE TOWN.

MILLS BLUE RIBBON BAND
(LUCKY MILLINDER, LEADER, with
H.C. HIGGINBOTHAM, O'NEILL SPENCER.)
ON BRUNSWICK 7534 JAN 1935.

3795

EXCERPTS FROM JIMMY DALE STOCK ARR.

(♩ = ♩)

KING OF SWING

W.M. BY GED. GERSHWIN and ALBERT STILLMAN (1936)

INSTR. VERSE

Chords: C Bb C Bb C Bb C / D7 G7+G7 C

Chords: Dm7 G7 C Cm G7 D7+ D7 G7 C Bb C Bb C Bb C /

Chords: D7 G7 G7 Am7 D7 G7 Eb Eb7 G7 Eb7 G7 F/c Dm7 G7

CHO.

Chords: C Eb Dm7 G7 C Eb Dm7 G7 C7

THEY'RE DANCIN' AT THE LATEST UP-TO-DATE-EST BAND'LL NO MUSIC EVER WAS AB-SURDER. TO SOMETHING NEW IN SYN-CD-PA-TION: TELL ALL A-BOU'T THE LATEST SCANDAL: HE'G GOT COM POSERS SHOUTIN' MURDER. LONG LIVE THE THEY SAY THE

Chords: F Dm7-5 Cm Ab7 Cm Dm7 G7 Cm Ab7 G7+ Em / /

KING OF SWING! OH, THE KING OF SWING SOLD HIS KING CAN DO NO WRONG. COUNTRY FOR A SONG. DID YOU

Chords: G Cm G7 Cm G A / C D7

HEAR THAT TRUMPET BLARE, OVER EV'RY INCH OF AIR? FROM FRIS-CD TO

Chords: D7 G7 Am7 D7 G7 Dm7 G7

CODA Chords: C7 Bb

SHAM-O-KIN, THE KING OF SWING HAS SPO-KEN. THEY SAY: "HE'S

Chords: F/A Ab7 G7 G7 G7 G7 C6 G7 F9 Eb

KILLIN' MY SONG!" BUT THE KING OF SWING CAN DO NO WRONG.

LET EV'RY DAY BE MOTHER'S DAY

CLARENCE WILLIAMS, TAUSSA HAMMED and WILLIE (THE LION) SMITH (1935)

THERE IS NO LOVE LIKE

Chords: Bb Bbm F F7 Bb Bbm F F C7 F0

MOTH-ER'S LOVE. 'T WILL NEV-ER NEV-ER END. IT'S YOU SHE'S

Chords: F Dm6 E7 Am A° Am7 D7 G7 C7 C° C7 C7

AL-WAYS THINK-ING OF FOR SHE'S YOUR ONE TRUE FRIEND. SO,

Chords: F C7 C° C7 F

DON'T FOR-GET YOUR MOTH-ER. LET EV'RY DAY BE MOTHER'S DAY.

RECORDED BY CLAR. WILLIAMS ORCH. ON VOCALION 3195 IN 1935.

LET EV'RY DAY BE MOTHER'S DAY

3796

F7 Bb Bbm Gm7-5 F C/G Eb D7 / Cm D7 G7

JUST BRING HOME SOME FLOW-ERS, BE KIND IN EV'RY

C7 F C7 C°

WAY. DON'T FOR-GET TO RE-MEM-BER, IF YOU SHOULD

C7 Em7-5 A / Dm A° A7 A° Ab° G° Gb° G7 Db7

EV-ER STRAY: OH, DON'T FOR-GET YOUR MOTHER. LET

F C/G G#° D7 G7 C F Bbm6 F

EV-'RY DAY BE MOTH-ER'S DAY.

I'VE GOT A HEART FULL OF RHYTHM
 HORACE LERLACH & (1938)
 LOUIS ARMSTRONG

MED. SWING

F F#° Gm7 C7 F/A Ab° Gm7 C7 F F#° Gm7 C7

THERE'S A CERTAIN SOMETHING IN THIS WORLD THAT I LIKE BEST. I DEPEND ON ONE THING FOR MY

F/A Ab° Gm7 C7 A7 Dm6 A7 Dm6 Bb7

TOTAL HAP-PI-NESS. NO IT ISN'T MON-KEY. NO IT ISN'T FAME. YOU MAY THINK IT

Bb7 A7 C7 CHO. Bbm F C7 F Bbm

FUNNY WHEN I START TO EX-PLAIN. GOT NO SHOES ON MY FEET, AIN'T GOT NOTHING TO

F C7 F Bbm F F Gm7 F#° Gm7 C7 D7 Gm6 F#° Gm D7

EAT. BUT I'VE GOT A HEART FULL OF RHY-THM. NOT A DIME TO MY NAME BUT I'M

Gm6 F#° Gm6 G7 C7 Gm7 C7 Gm7

RICH JUST THE SAME. FOR I'VE GOT A HEART FULL OF RHY-THM. WHEN THE SKIES LOOK

F7 Bb Bb / A7 Eb7 D7 G7 C7

GRAY AND EV-'RY-THINGS WRONG. I FIND MY WAY BY SINGING A SONG. LET THE

F Bbm F Cm Eb D7 G Gm7 C7

GREAT THINK I'M SMALL. I CAN LAUGH AT THEM ALL. 'CAUSE I'VE GOT A HEART FULL OF

F° / F Bb7 F

RHY-THM.

LOUIS ARMSTRONG (VOCAL) and his ten-piece band.
 (RED ALLEN, J.C. HIGGINBOTHAM, ALBERT NICHOLAS, LOUIS RUSSELL, etc.) ON DECCA 1408 IN 1937.

3797

MOD to (5.3)

AT THE ALABAMA COTTON BALL

SPENCER WILLIAMS (W4M) (1915)

YOU OUGHT TO BE IN AL-A-BAM,
THE PEOPLE THERE, MOST EVERYONE,

D7/F# *Cm Eb* *D7* *Am7* *D7* *Am7 Ab7* *G7*

A-LONG WITH ME IN BIRMINGHAM. THERE'S WHERE YOU WILL BE SURE TO SUC-CEED IN FIND-ING SOMETHING THAT ARE FAIR AND SQUARE AND FULL OF FUN. BLUE GRASS MAIDENS, SO

C *2. G7* *C* *C* *C* *C* *C/E*

YOU REAL-LY NEED. PRETTY AND TALL: SAY, BO, THEY'VE GOT 'EM THAT'S ALL! CHOO-CHOO LEAVES TO-DAY,

Eb° *G7/b* *C#°* *G7* *E°* *G7/F* *G7+* *CHO.* *Am/c* *G+* *Am/c* *G+*

LET'S BE ON OUR WAY DOWN TO THE OLD COTTON BALL. AT THE BALL, AT THE BALL, AT THE

C *D7* *NC* *NC* *D7* *G7* *G°* *G7*

AL-A-BAM-A COTTON BALL. COME A-LONG DOWN TO THE BALL, AND WE'LL MEET SOME "SARIS" AND "RUNAWAY LUNES". AND

Am *Eb* *C/G* *Em* *G7* *C/E* *G7+* *Am/c* *G+* *Am/c* *G+* *C*

DO SOME TANGO LEADING TO SOME TANGO TUNES. COME WITH ME, BUY A BALE AT THE AL-A-BAM-A COTTON BALL.

Dm/F *Am* *Dm* *Ab7* *C/E* *A°* *G7/b* *C* *F#°* *C/G* *C/E* *C* *Dm* *Dm*

THAT'S THE JOLLY PLACE TO BE. YOU'LL NEVER HEAR A "BO-DY" SAY: "THAT'S E-NOUGH, BIR-MING-HAM,

Dm *F#°* *C/G* *C#°* *G7/b* *G7* *C* *F/C* *C*

"TAKE IT A-WAY" AT THE AL-A-BAM-A COT-TON BALL AT THE AL-A-BA-MA BALL.

VALSE MODERATO

I WISH I HAD MY OLD GAL BACK AGAIN

JACK YELLEN, MILTON ASER and LEW POLLACK (1926)

WE ALL HAVE PALS, WE ALL HAVE

F/C *G7* *C7* *F* *Cm/Eb* *D7* *G7* *C7*

GALS, FROM WHOM WE DRIFT WITH THE YEARS. SOME WE FOR-GET. SOME WE RE-

A7/C# *Dm* *G7* *C7* *Bb°* *D7/A* *D7+* *D7* *Gm* *D7/A*

-GRET AF-TER IT'S TOO LATE FOR TEARS. FROM THE BEST PAL I HAD, I STRAYED A-

Gm *A7* *Dm* *G7* *C* *Fm6* *C°* *C7+* *CHO.* *F* *E7* *D7*

-WAY. AND HOW I RE-GRET IT TO-DAY. I WISH I HAD MY OLD GAL SEE HOW DIFF'RENT MY LIFE

G7 F# C7 | 1. C7 C7+ F Dm C7

BACK A- GAIN. I MISS HER MORE THAN EV- ER NOW. THO' WE MIGHT HAVE BEEN. I'VE LIVED AND LEARNED A

F A7/E Dm Cm Gm Dm Gm D7 G7 G7 D7 G7

DRIFT- ED A- PART, THERE'S A PLACE IN MY HEART, JUST FOR HER AND FOR NO OTH- ER,

- C7 - Gm7 - C7 | 2. C7 Em7,6 A7 F# Gm Bb E7/b9

RIGHT NEXT TO MY MOTH- ER. NOT SINCE THEN. THERE NEV- ER WAS A PAL LIKE

F/C A7/G# D7 Gm C7 F

MY OLD GAL. I WISH I HAD HER BACK A- GAIN.

MANILA BAY
 SPENCER WILLIAMS
 & ANTON LADA (1921)

Em Am6 B7 Em

FAR A- WAY, WHERE THE SOUTHERN BREEZES PLAY, O'ER THE BAY, EV- 'RY DAY, BACK IN MEM- O- RIES I STRAY.

F#7/G# F#7 B7 | 2. Em Em7/D C#0 Am/c B7

TO A LAND SO FAIR, SWEET LAND OF PLEASURE, YOU HOLD A TREASURE RARE.

Em Em7/B C#0 Am/c B7 | CHO. G G+

I CAN'T FORGET HER SINCE FIRST I MET HER THERE. AS WE WERE SAIL- ING DOWN ON OLD MANILA - IL- A, TO A DARK-EYED SPANISH

C E7/B Am A7 Am7 D7 | 1. D7/A D7 D7+ G/G/Bb D7/A A7 D7

BAY. THE BRIGHT LIGHTS PAL- ING, AT THE CLOSING OF THE DAY. HER GLAN- CES MAID. OUT- SIDE HER VIL- LA,

G G/B B7 Bb7 A7

TEN- DER, ARMS SOFT AND SLEN- DER, MADE ME SUR- REN- DER.

A7 D7 | 2. D7/A D7 D7/E B7

SO I'M GOING BACK TO STAY. BACK TO MAN- I WILL SING THIS SEREN- ADE:

B7 D7+ G Eb7 G G7/E E7 A7+ E7

OH MY SEN- OR- I- TA, NO ONE IS SWEETER. YOU STOLE MY HEART A- WAY, AS WE WERE

A7 A7/E Eb7 D7 G D7 G A7

SAIL- ING DOWN ON OLD MAN- IL- A BAY.

3799

IN TWO

IT TOOK A WILD, WILD WOMAN

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

OLD HAN-NI-BAL RING WAS A

C7 F7 Bb F7/A

CAN-NI-BAL KING, AND HIS FAME WAS KNOWN FOR MILES. EACH

Bb Bb Db7 F/C F C7/G C7

MIS-SION-AR-Y HE WOULD DISH UP WITH ELEE IF HE CHANC'D UP-

C7/G C7 F7 F7/A Bb

-ON THOSE ISLES. TILL A SHIP GOT STRANDED, AND A-MONG THOSE

Bb F7 F7+ / Eb7 D7 G

LAND-ED WAS A "VAMP" FROM OLD BROAD-WAY. IT WAS MOST UN-

G/b C7 F7

-CAN-NY, HOW SHE GOT HIS "NANNY," BUT YOU'LL HEAR OLD HAN-NI-BAL SAY:

F7 CHO. Bb7 Ab G7 G7 F C7 / C7/E C7 F7sus F7 F7/A F7

IT TOOK A WILD, WILD WO-MAN TO MAKE A TAME MAN OUT OF

Bb Ebm/bb Bb G7 C Fm F#o C7/G C7

ME. BE-FORE SHE CAME, WHY, I WAS GAME FOR

C7/G C7 C7/G C7 F7 Bb Bb7 Ab G7 G7 F C7/E / C7

EV-'RY OLD JAM-BO-REE. NOW I'M A SWEET, SWEET DAD-DY,

C7/E / C7 / F7sus F7 F7sus Cm6 Eb D7 G7

JUST AS TAME AS TAME CAN BE. THE MOMENT THAT SHE SAW ME, SHE

G7 C7 F7

WINKED AT ME AND SMILED. HER EYES JUST SEEM'D TO DRAW ME. I FOR-LOT THAT I WAS WILD. IT TOOK A

Bb Bb7 Ab G7 G7 F C7/E / C7 / C7/E C7 F7sus F7 Cm F7 Bb

WILD, WILD WO-MAN TO MAKE A TAME MAN OUT OF ME.

3800

SHOUTIN' IN THAT AMEN CORNER

W & M BY ANDY RAZAF and DANNY SMALLS (1933) BROTHERS AND SISTERS

(♩=144)

Cm G7sus G7 Cm Cm Fm Cm

SISTERS: WE'VE GOT HYP-RO-CRITES IN THIS CROWD. YOU'LL FIND OUT ON JUDG-MENT DAY, SOME OF YOU ARE SHOUT-IN TOO LOUD.

Fm Cm G7+ Cm D7/A Ab7-5

YOU CAN'T FOOL THE LORD THAT WAY. BROTHERS AND SISTERS, HERE'S ALL I'VE GOT TO

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

SAY. — YOU CAN SHOUT WITH ALL YOUR MIGHT, BUT IF YOU AIN'T LIV-IN' RIGHT, THERE'S

Am Am7 D7 G7 / / Dm7 / / G7 A7 Dm Gm Dm Em7

NO USE SHOUTIN' IN THAT AMEN COR-NER... IF YOUR NAME AIN'T ON THAT

Dm E♭ Dm A7 Dm Gm Dm F Em7 Dm E♭ Dm D7 C/E F° D7/F# D7

ROLL, — ALL THAT NOISE WON'T SAVE YOUR SOUL. — SO STOP YOUR SHOUTIN' IN THAT A-MEN

Dm7/G1 G7 C/E Am7 / D7 G7 C7 Bbm Db

COR-NER. — 1. JUST BE-CAUSE YOU PAY YOUR DUES, DON'T YOU THINK YOU'VE BEEN 2. SHOUTIN' HERE DON'T MEAN A THING, IF YOU'RE PLAYING WITH

C7 / G7 C7 Am7 D7 Am7 D7 D7 G7 G° G7 G7+

SAVED. FIRE. YOU CAN'T WEAR NO GOLDEN SHOES, — IF YOU HAVEN'T BE-HAVED. BETTER CHANGE YOUR WAYS, OR YOU WON'T SING — IN THAT HEAVENLY CHOR... MAKES NO

C / C/E Dm7 C / F G7+ C / C/E Dm7 C F C D7

THINK BE-FORE YOU SHOUT, 'CAUSE YOUR SIN'S WILL FIND YOU OUT. — SO STOP YOUR SHOUTIN' DIF-FERENCE HOW YOU LOOK, — ALL YOUR REC-ORD'S IN THAT BOOK. —

D7 G7 TO PATTEN D7 G7 FINE ENDING Dm7 G7 C D7 PATTEN Cmaj7

IN THAT AMEN CORNER. CORNER. I CAN'T HEAR MY

Dm7 G7 Ab7 G7 C Cmaj7 Dm7 G7 Ab7 G7 C C7 C/E F Fm6 Ab

OWN SELF PREACHIN', FOR YOUR SHOUTIN' AND A-SCREECHIN'. YOU MAKE ME FOR-GET MY TEXT.

C/E D7/F# G7 Dm7 Am6 G7 C. D.S. al. FINE

EV'RY MEETIN' LEAVES ME VEXED.

VOCAL BY MILDRED BAILEY, accomp. by DORSEY BROS. ORCH. w/ BUNNY BERIGAN. ON BRUNSWICK 6655 IN 1933.

3801

FOX TROT

JAP-O BLUES

WORDS BY M. PRYOR (1921)
MUSIC BY SPENCER WILLIAMS

I'M A JAP-O WOMAN, LOOKIN' FOR A JAP-O MAN.
JAP-O MAN WILL MAKE A BULLDOG BREAK HIS CHAIN.

Musical notation for the first system, including a treble clef, key signature of two flats, and a 4/4 time signature. The melody is written on a single staff with various notes and rests. Chords are indicated above the staff: Eb, Eb, Abm/Cb, Eb/Bb, Eb7, Fm7/5, Bb7.

Musical notation for the second system. Chords: Eb, Ab, Bb, Bbm, Ab, Cm, Ebm, Cm, Eb7, Eb. Lyrics: I'M A JAP-O WOMAN LOOKIN' FOR A JAP-O MAN. A JAP-O MAN WILL MAKE A BULLFROG BREAK HIS CHAIN.

Musical notation for the third system. Chords: Eb, Gm7, Gb, Bb7/F, Bb7, F7, Bb7+, Bb7, Eb, F7/Bb7, Bb7, Bb7. Lyrics: I'M GONNA FIND HIM IF I HAVE TO ROVE THIS LAM'. A GOOD WORKIN' WOMAN ALMOST GO IN-SANE. GIRLS TAKE A TIP TO-DAY FOR HERE IS WHAT I'VE GOT TO SAY:

Musical notation for the fourth system. Chords: Bb, Bb7, CHO, Eb, Eb, Bb7/F, Bb7, Eb, Eb7. Lyrics: I'VE GOT THE JAP-O BLUES, 'CAUSE MY JAP-O MAN'S DONE GONE.

Musical notation for the fifth system. Chords: Ab, Abm, Eb, Gb, Bb7/F, Bb7. Lyrics: HE LEFT ME SIGHIN', HE LEFT ME CRYIN'. HE PUT MY RINGS IN PAWN. SINCE HE GOT HIS HAIR ALL

Musical notation for the sixth system. Chords: Fm7, Bb7, Eb, C7, F7, Bb7/F, Abm, Bb7/b, Bb7, Eb, Bb7, Eb. Lyrics: MAR-CEL WAVED, NOW I'M IN DES-PAIR, FOR HIM I CRAVE. SEARCHIN' EV'RY WHERE, I AM HIS SLAVE, AND I JUST CAN'T RE-FUSE. OH HOW I LOVE HIM. HE SURE DID TEA MY CUP WHEN HE DO'T THAT JAP-O CREAM.

Musical notation for the seventh system. Chords: Bb, Eb7, Ab, Ab7, G, D7, G, G7. Lyrics: AND NOW HE'S ALL STUCK UP BUT HE BERTIN-LY IS A DREAM.

Musical notation for the eighth system. Chords: Cm, F7, Ab, Bb7/Ab, C7/G, C7. Lyrics: IF YOU'VE A JAP-O DADDY TREAT HIM RIGHT. OR ELSE YOU'LL FIND HIM SLIPPIN' OFF SOME NIGHT. THEN

Musical notation for the ninth system. Chords: F7, Fm6, Bb7, Eb, D7+, Cm7, Bb7, Eb, Bb7+, Eb. Lyrics: YOU'LL BE SING-IN' THE LONESOME JAP-O BLUES.