

# WHEN YOUR TROUBLES ARE JUST LIKE MINE

BENJAMIN F. SPIKES and JOHN C. SPIKES (1923)

BLUES TEMPO

*E<sub>b</sub>* *1.*

TIME TELLS ALL THINGS AND SORROW BRINGS, WHEN YOU HAVE TREAT-ED SOMEONE WRONG

*E<sub>b</sub>* *E<sub>b</sub>7* *A<sub>b</sub>* *B<sub>b</sub>*

THAT REALLY LOVES YOU. AND YOUR SMILES, DADDY DEAR, WILL BRING ON A BITTER TEAR,

*E<sub>b</sub>* *C<sup>7</sup>/E* *Fm<sup>7</sup>* *B<sub>b</sub>7*

AFTER YOU FIND OUT MY LOVE HAS CHANGED. MA-NY LONESOME NIGHTS AND DAY'S YOU'LL SPEND WISHIN' FOR ME,

*E<sub>b</sub>* *Cm<sup>7</sup>* *Fm<sup>7</sup>* *B<sub>b</sub>7* **CHO.** *B<sub>b</sub>7* *E<sub>b</sub>*

WAIT AND SEE. THEN I WILL SEE YOU WHEN YOUR TROUBLES ARE JUST LIKE MINE.  
SEE YOU WHEN YOU'LL WORRY PABE ALL THE TIME.  
SEE YOU WHEN YOU'LL WEEP AND THEN YOU WILL MOAN.

*1. E<sub>b</sub>* *2. E<sub>b</sub>* *G<sup>7</sup>/D* *G<sup>7</sup>* *Cm* *G<sup>7</sup>* *Cm*

I'M GON-NA I'LL SEE YOU WHEN YOU WALK UP AND DOWN THE STREETS, TRYIN' TO

*Gm* *D<sup>7</sup>* *E<sub>b</sub>* *B<sub>b</sub>7* **CODA** *E<sub>b</sub>*

TALK TO EACH AND EV-'RY ONE YOU MEET. I'M GONNA AND NOTHIN' WILL

*B<sub>b</sub>7* *G<sup>7</sup>* *C<sup>7</sup>*

SAT-IS-FY YOUR MIND BUT FOR ME TO BE AT HOME. (AND YOU WILL MOAN) I'M GONNA SEE YOU WITH YOUR

*C<sup>7</sup>* *F<sup>7</sup>* *B<sub>b</sub>7*

HEAD BOWED DOWN, AND YOUR BIG KNEES WILL BE DRAGGIN' THE GROUND. NEV' MIND, I'LL SEE YOU WHEN YOUR

*B<sub>b</sub>7* *E<sub>b</sub>* *C<sup>7</sup>* *E<sub>b</sub>* **HAZEL MEYERS, VOCAL**  
(acc. by FATS WALLER ON PIANO)  
ON VOCALION 14861 IN 1924.

TROUBLES ARE JUST LIKE MINE.

3803

# WHO BROKE THE LOCK OFF THE HENHOUSE DOOR

HENRY TROY and SNEEZE WILLIAMS (1932)

Musical score for the song "Who Broke the Lock Off the Henhouse Door". The score is written in G major and 2/4 time. It consists of five staves of music with lyrics underneath. The lyrics are: "I'M ON MY ROUNDS GOING EV-ER-Y WHERE JUST GOT A TIP SCANDAL'S JUST GOT BACK FROM TENN-ESS-EE. THEY THO'T I WAS THE MAN, SO THEY IN THE AIR. I'M ON THE TRAIL OF SOME ONE IN THE KNOW. AND I GOT TO FIND OUT JUST BE-REST-ED ME. THEY LOCK'D ME UP IN THE CAL-A-BOOSE. PROV'D I WAS A ROUNDER, SO THEY -FORE I GO. TELL ME, WHO BROKE THE LOCK OFF THE HEN HOUSE DOOR. WHO BROKE THE LOCK? OH, TURNED ME LOOSE. TELL ME, I DON'T KNOW. I MUST FIND OUT BE-FORE I GO: WHO IN THE HECK BROKE THE LOCK OFF THE HEN HOUSE DOOR. TELL ME, HEN HOUSE DOOR." The score includes various chords such as F, F#, G7, C7, F, Db7, C7+, F/C, C#, Dm, and C7/E.

- 3 -

Some say 'twas the man called Cubanola  
I heard 'twas a sailer from Pensacola  
Whoever it was be it He or She  
If anyone here knows please tel me.

- 4 -

I heard 'twas a man who wore a yaller vest  
A well known figure in the Sons of Rest  
The last time they saw him in the neighborhood  
He was toting a big bundle of kindling wood.

- 5 -

Got a lotta bloodhounds on the scent  
But they have-n't found out which way he went  
Finger prints were left on locks and springs  
Foot prints were missing, must-a-left on wings.

- 6 -

Brother Henry Barksdale in the grave yard one night  
Searching for the man but saw a form in white  
Henry having only one leg was in dutch  
You should have seen him run when he threw 'way his crutch.

- 7 -

You've heard the question now I'll leave you flat  
It's an old, old story you can bet on that  
It sounds a little fishy it surely is n't new  
The answer to it all, friends, I'm leaving up to you.

- 8 -

The dogs found a scent which led to a tree  
Elder Brown said "if he's up dere he belongs to me"  
Elder climbed the tree but found 'twas a bear  
They clinched, Elder yelled "Lemme down for air."

- 9 -

Brother Lemon Coleman, deacon of the church,  
Was openly accused by Ole sister Birch  
He pleaded not guilty had a good alibi  
Was stealing pigs that night from the Elder's sty.

**GEORGIA WASHBOARD STOMPERS**  
ON DECCA 7004 IN 1934.

# WHO WALKS IN WHEN I WALK OUT?

AL HOFFMAN, AL GOODHART & RALPH FREED (1933)

INSTR. VERSE

CHO.

WHO WALKS IN WHEN I WALK OUT? AND WHO GIVES YOU THAT? HI - BABY!  
 " " " " " " NOW DON'T YOU KNOW YOUR'E MY - BABY!  
 " " " " " " AND WHO GIVES YOU THAT HI - BABY!

WHO'S THE WHO GOT ME JEALOUS OF YOU?  
 WHO'S THE WHO GOT ME WOR-RY-IN' TEX?  
 WHO'S THE WHO GOT ME LEAL-DUS OF

WHEN WE KISS I KIND-A MISS SOMETHIN' THAT USED TO BE. EV-'RY DAY,

WHILE I'M A-WAY, I GET A FEELIN' THAT YOU'RE FOOLIN' ME.

CODA

you? \_\_\_\_\_

VOCAL BY AILEEN STANLEY  
 ON BRUNSWICK 01706 IN 1934.  
 (LONDON)

VOCAL BY HERB WEIL acc. by ADRIAN and his orchestra  
 with BENNY GOODMAN, Dick Mc DONOUGH, BUNNY BERIGAN  
 ON BANNER 32950 IN 1934.

3805

MOD  $\text{E}^{\flat}$

# BAD NEWS BLUES

LYRIC BY BENNY DAVIS  
MUSIC BY HARRY AKST (1923) BAD NEWS, BAD NEWS, THAT'S ALL THAT I EN-ER HEAR.

G G  $\text{B}^{\flat}/\text{F}^{\sharp}$  F $^{\circ}$  E7 A7 D7

SAD NEWS, SAD NEWS, POURIN' INTO MY EAR. I GOT A

G7 C D7 G A7 D7

LETTER TODAY FROM MY SWEET SWEET MA-NA. SAID THAT SHE WAS LEAVIN' TOWN. I'M SO BLUE, I DON'T KNOW

D7 F#7 B7 Em A7 D7 D $^{\circ}$  D $^{\circ}$  D $^{\circ}$  B7 C $^{\circ}$  CHO. B7 E7

WHAT TO DO SINCE SHE THROUWED ME DOWN. I'VE GOT THE BAD NEWS BLUES...

E7 A7 D7 G7 C G7

GETTIN' SICK AND TIRED OF THIS A - BLISE. I'M GO-IN' DOWN TO THE RIN-ER, 'THEY'RE THE VERY MEANEST KIND TO LOSE.

Em G F#7 D7 E7 Am A7 A7

SAID TO THE RIN-ER WHERE THE WA-TER'S DEEP? SHED MY CLOTHES SAY HERE LIES AND THEN I'LL

D7 (D7) CODA Em B7 Em

DIVE TO THE BOTTOM, LAY ME DOWN TO SLEEP. I GOT A

A7 G/D G F E7 C Em

RABBIT'S FOOT IN MY INSIDE POCKET. 'TAINT A BIT OF USE TO ME, I GUESS I'LL HOCK IT. THEY'RE

Am Am/c G/D E $^{\circ}$  D7/F# G C $^{\flat}$  G

DRIVING ME MAD, THOSE TERRIBLE BAD NEWS BLUES.

# THE MINSTREL STRUT

BY FRED ROSE (1929)

MOD  $\text{E}^{\flat}$  F B $^{\flat}7$  F B $^{\flat}7$  F

I WAN-NA TELL YOU 'BOUT A NEW DANCE THAT'S BEEN GO-IN' A - ROUND

B $^{\flat}$  D $^{\flat}7$  F D7 G7 C7 F B $^{\flat}7$

EV-'RY-BO-DYS DO-ING IT, AT EV-'RY DANCE IN TOWN I THINK IT'S TIME THAT YOU SHOULD

F Am E7 Am F# $^{\circ}$  C/G F# $^{\circ}$  C/G A7 D7 G7

LEARN IT I'VE AN AW-FUL LOT OF FUN - I'M NO TEACH-ER OF DANC-ING BUT HERE'S WHY IT'S THE

THE MINSTREL STRUT - CONT.

**CHO.**

DONE — PUT YOUR KNEES TO-EETH-ER TIGHT MOVE YOUR SHOUL-DERS LEFT & RIGHT —  
 DRAW YOUR BREATH IN HAND-A SLOW TILL YOUR CHEST BE-GINS TO GROW —

SHAKE YOUR FEET WITH ALL YOUR MIGHT — THIS IS THE MINSTREL STRUT  
 POINT STRAIGHT FORWARD WITH YOUR TOE — THAT'S THE MIN-STER STRUT

STOOP TO THE GROUND THEN A-ROUND + LET YOUR SHOUL-DERS QUIV-ER BLACK BOI- TOO AS  
 TURN

THEY USED TO DO — 'WAY DOWN ON THE SWA-NEE RIV-ER

**CODA**  
 You've DONE THE MIN-STER STRUT

**I'M BUILDING UP TO AN AWFUL LETDOWN**  
 WORDS BY JOHNNY MERLIER  
 MUSIC BY FRED ASTAIRE (1936)

I'M LIKE HUMP-TY DUMP-TY — UP ON THE GAR-DEN

WALL — I'M RID-ING HIGH & WHO CAN DE-NY, THAT WHAT- EV-ER GOES UP MUST FALL

POOR OLD HUMP-TY DUMP-TY HE GOT THE TOUGH-EST BREAK — AND YET HIS FAIL WAS NOTH-

ING AT ALL, LIKE THE TUM-BLE I'M GON-NA TAKE

I'M BIND-ING UP TO AN AW-FUL YOU'RE BREAK-ING DOWN MY TER-RIF-IC

LET DOWN BY PHAY-ING A-ROUNDS WITH YOU  
 BUILD-UP BY TREAT-ING ME AS YOU

DO — MY CAS-TLES IN THE AIR — MY SMILE SO DE-BOW-AIR — MY

ONE BIG HOG AF-FAIR — IS IT JUST A FAASH WILL IT ALL GO SHASH LIKE THE NINE-TEEN TUBU-TY NINE

MUR-ET CRASH

**CODA**  
 FAIL-ING-IN HOVE WITH YOU.

RED MCKENZIE  
 (W/ BERIGAN)  
 ON DECCA 667  
 IN 1936.

# 3807

SLOWLY

## SOLITAIRE

LYRIC BY STEVE ALLEN  
MUSIC BY ERROLL GARNER (1955)

WHEN YOU'RE WIDE-A-WAKE AND LONELY THRU THE LONG AND SILENT NIGHT AND YOUR

HEART WON'T GO TO SLEEP AND SO YOU WON'T TURN OFF THE LIGHT, THEN YOU RISE ONCE MORE AND YOU'LL PACE THE FLOOR. AND YOU

WAIT. AND YOU WAIT. AND YOU WAIT. I'M SITTING IN MY CHAIR AND PLAYING SOL-I-TAIRE, AND KNOW THAT VERY SOON THE SOLITAR-Y MOON MAY

WONDERING JUST WHERE ON EARTH YOU'VE GONE. THE LAZY SMOKE RINGS RISE LIKE DREAMS BEFORE MY EYES. LIKE BE THE ONLY COMPANY FOR ME. OH SOMEBODY IN THE NIGHT WHERE LIGHTS ARE BURNING BRIGHT AND

DREAMS I SHOULD FOR-GET. OH I KNOW I SHOULD, AND YET YOUR FACE COMES BACK TO ME, THE WAY IT USED TO BE WHEN OTHER LIPS ARE FREE, DO YOU

LOVE WAS VERY NEW AND HEARTS WERE CARELESS TOO. NOW NOTHING'S LEFT AT ALL, THE BLINDING TEARDROPS FALL AS I RE-

CALL YOU.

EVER THINK OF ME? THE WHISPER OF THE RAIN CAN

NEVER SOothe THE PAIN. FOR IT'S OH SO VERY VERY HARD TO BEAR. SO THO' THE HOUR IS LATE, I

SIT A-LONE AND WAIT. YOU LEFT ME PLAYING SOL-I-TAIRE.

(DEMOCRATIC PARTY THEME SONG)

## HAPPY DAYS ARE HERE AGAIN

WORDS BY JACK YELLEN

(1929)

MUSIC BY MILTON AGER

(SEE NEXT PAGE)

HAPPY DAYS ARE HERE AGAIN - CONT.

3808

(♩=120 EXACTLY)

INSTR. VERSE

CHO.

HAP-PY DAYS - ARE HERE A-GAIN!  
 AL-TOGETH-ER: SHOUT IT NOW!  
 HAP-PY DAYS - ARE HERE A-GAIN!

THE SKIES A-BOVE ARE CLEAR A-GAIN. LET US SING A SONG  
 THERE'S NO ONE WHO CAN DOUBT IT NOW. SO LET'S TELL THE WORLD  
 THE SKIES A-BOVE ARE CLEAR A-GAIN. LET US SING A SONG

OF CHEER A-GAIN: HAP-PY DAYS ARE HERE A-GAIN!  
 A-BOUT IT NOW: HAP-PY DAYS ARE HERE A-GAIN!  
 OF CHEER A-GAIN: " " " " " " " " " "

FINE

YOUR CARES AND TROUBLES ARE GONE. THERE'LL BE NO MORE FROM NOW

ON. **DS** **al** **FINE** CALIF. RAMBLERS - VOCAL BY SMITH BALLEW  
 CARL LOEFFLER & TED RAPH ON TROMBONES  
 STAN KING BRUMAS. VANDYKE RECORD NO. 81829  
 ( IN 1930 )

AMBROSE & HIS ORCH. WITH TED HEATH,  
 DANNY POLD. VOCAL BY LON ABELARDO.  
 ON DECCA M-117 IN 1930 (LONDON)

JACK HILTON ORCH. (18-PIECE)  
 HIS MASTER'S VOICE B:5771  
 (1930 IN LONDON)

CASA LOMA ORCH. (GLEN GRAY)  
 (LENE GIFFORD, TONY BRIGLIA)  
 ON OREN 41339 IN 1929.

GENE KARDOS ORCH.  
 ON BANNER 32737 IN 1933.

VOCAL BY MAURICE ELWIN acc. by  
 PHILIP LOUIS ORCH. w/ TED HEATH  
 DANNY POLD & 9 OTHERS.  
 ON DECCA F1643 (LONDON IN 1930)

DICK ROBERTSON ON THE VOCAL.  
 ACC. BY RED NORVO and OTHERS.  
 ON DECCA 1125 IN 1937.

# 3809

**MY PLEA FOR LOVE** **TONY PARENTI (1929)** YOU'RE NOT A-WARE OF HOW MUCH I

CARE, FOR I AM SHY AND CANNOT SPEAK MY MIND, DEAR. I HAVE A FEAR

THAT YOU'LL NEVER HEAR THIS BEATING HEART THAT IS A PART OF YOU. WHY WON'T YOU

**CHORUS**  
 KISS ME AND LET THIS BLISS BE A SI-LENT PLEA FOR YOUR LOVE.  
 - CHANT-ED SEEMS I'VE BEEN GRANTED MY SHARE OF HEA-VEN  
 HOP-IN YOUR HEART WILL OP-EN AND ANSWER YES TO

I'M SO EN- A-BOVE. AND YET MY HEART IS IN-SANE MY LOVE

MAY PROVE IN VAIN. DON'T YOU KNOW YOU'RE TO BLAME IF I COULD BUT TELL YOU HOW I'M

**CODA**  
 MY PLEA FOR LOVE. **LET**

**LET**  
 MUSIC BY HARRY REVEL  
 WORDS: BENNIE BENJAMIN  
 and GED WEISS

**LET MY LOVE**  
 LET MY LOVE,  
 YOU CAN TELL

YOUR BLACK EYES HAVE CAP-TURED ME. AND I'M HELP-LESS IN THE WEB THAT YOU SPIN.  
 RE-GRET YOU'VE EN-RAP-TURED ME. IN THIS MID-NIGHT MAZE THIS EB-D-NY PLAZE!  
 WHAT SMOLDERING SEC-RETS HIDE IN THE DARK IN-SIDE OF YOUR RES-LESS

I'LL RE- YOU'LL FLY A-WAY FOR I KNOW YOU'RE LUST A SLAVE IN SEARCH OF LIFE'S

MYST-ER-IES... THE THRILLS THAT YOU CRAVE? NOT EV-EN **CODA**  
 SOUL!

BUT I'LL GO ON A-DOR-ING YOU. FOR HOW CAN I FOR-GET? YOUR MEM'-RY WON'T

LET ME, **LET MY LOVE.** (1949)



**GOIN' TO TOWN**

LYRIC BY HUGHIE PRINCE (1931) MUSIC BY HAROLD MOONEY

INSTR. VERSE

CHG.

ALL YOU HOOPERS GRAB YOUR SHOES, CHASE A-WAY THOSE DOGGONE BLUES  
 LISTEN TO ME AND DON'T LAG! — THERE'S A HOT TIME IN THE BAG. — UH! HUH!

YES SIR! 'CAUSE WE'RE GOIN' TO TOWN. OLD FOLKS, YOUNG FOLKS, GATHER ROUND.

THERE'S NOTH-ING TO LEARN. PET-TER TURN YOUR DAM-PERS DOWN. MAKE SURE YOUR

FEET DON'T BURN. HURRY UP! NO TIME TO WAIT. — EV-'RY-BO-DY SYN-CO-PATE.

UH! HUH! YES SIR! 'CAUSE WE'RE GOIN' TO TOWN!

DICK ROBERTSON, VOCAL, with JOEL SHAW ORCHESTRA  
 ON CROWN 3423 IN 1932

CHICK BULLOCK VOCAL with LUIS RUSSELL ORCH.

HENRY ALLEN (TRPT.) DICKY WELLS (TRB.)  
 ALBERT NICHOLAS (COR.) DOPS FOSTER (BASS)  
 PAUL BARBARIN (DRS.) VICTOR 22789 IN 1931.

RED NICHOLS FIVE PENNIES with The DORSET BROS.

GOE VENUTI, DICK McDONOUGH, ARTIE BEENSTEIN  
 STAN KING, JR. BRUNSWICK 6312 IN 1932.

DUKE ELLINGTON'S COTTON CLUB ORCH. with BYBBER MILEY,

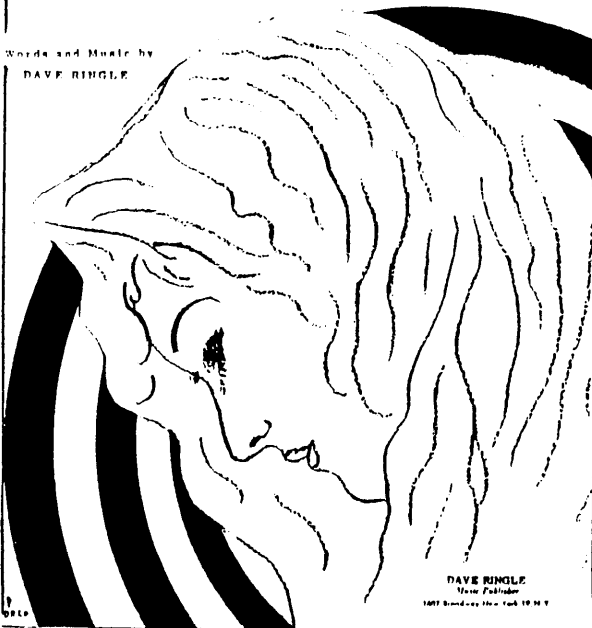
JOHNNY HADGESS, OTTO HARDWICK, HARRY CARNEY,  
 BARNET SIGFORD, SONNY GREER.  
 CAMEL 8675 IN 1928.

3811

# "DOWN IN THE DUMPS"

A Classic in Blue (1960)

Words and Music by  
DAVE RINGLÉ



DAVE RINGLÉ  
New Yorker  
1967 Broadway New York 10011

**[A]** Eb Eb7 Ab7

WHEN THE SUN IS SETTING, THAT'S WHEN I START GETTING

Eb Eb7 Bb Bb7

BLUE, TRUE. LONGEN' FOR SOME PET-TIN'S.

E7 Eb E°

IS THE SAME THING FRETIN' YOU TOO?

Fm Fm7 Bb7 Eb Ab

LIFE BEGINS TO BORE ME. HEAR MY LITTLE STORY THROUGH.

Eb C° Bb7 **[B]** Eb

I GET SO MAD AT MYSELF FOR BE-IN'

E° Bb7/F Bb7 Fm F7 Bb Ab Gm Fm

LEFT ON THE SHELF. NOBODY CARES A BOUT ME. I GUESS I HAD IT COM-IN! 'CAUSE I HAPPENED TO

Eb Bb7 B7 Eb Eb E° Bb7/F

BE TOO CHOODS-Y. I'M REALLY DOWN IN THE DUMPS. I'M TAKIN' ALL OF THE BUMPS, BUT I DON'T WANT SYMPATHY.

Fm F7 Bb Ab Gm Bb7 Eb Eb7

I'VE MADE MY MIND UP, WHEN I WIND UP, SOMEONE WILL SEE: THAT I REALLY CAN BE

**[C]** Ab Eb7/Bb Bb° Ab/c Db Ab7/Eb E°

OH SO STEADY WHEN THEY CALL, OH SO READY FOR A

Db/F Eb7 E7 Ab Bb7 Cm° Bb7

FALL. WHEN SOMEBODY LETS ME, THEY WILL REALLY GET ME ALL. I'M PLAYING

Eb Eb° Bb7/F Ebmaj7 ||| Eb9

ALL OF MY TRUMPS. I WON'T BE ONE OF THOSE CHUMPS WIST FEELIN' DOWN IN THE DUMPS!

WHO IS THE MEANEST GAL IN TOWN?  
**JOSEPHINE**



C Am F  
 I DON'T KNOW WHO'S PRESIDENT AND I DON'T KNOW WHO'S  
 F#° G7 C  
 VICE. I WOULDN'T KNOW CHOP SU-EY, IF IT  
 B7 E7 G7 C  
 WASN'T FOR THE RICE. WHEN IT COMES TO  
 Am F F#°  
 QUESTIONS I'LL AD-MIT I'M NOT SO BRIGHT. BUT  
 G D7 G D7  
 HERE'S ONE THAT I'LL ANSWER, AND I'LL

G G° G7 7 **CHO.** b7 Db7 G7+ C G7  
 BET MY DOUGH I'M RIGHT: WHO IS THE MEANEST GAL IN TOWN? JO-SE-PHINE.

C D7 Db7 G7+ C G7 C  
 SHE IS THE MEANEST GAL A-ROUND: JO-SE-PHINE. SHE'S GOT THE MEANEST

Em 2 2 / Am6 B7 Em B7 Em B7 Em Am7 D7  
 STYLE OF WALK EV-ER KNOWN. AND WHEN YOU SEE HER SMILE, DON'T

D7 D9-3 G7 D7 Db7 G7+  
 TALK, LET HER A- LONE. SHE HAS THE MEANEST PAIR OF EYES, ALL A-BLAZE.

C G7 C C7 2 2 / C7 C7 F 1 2  
 AND OH THE MEANEST PAIR OF HIP HIP-HOO-RAYS. SHE DOESN'T

Dm F F#° C/G G C#° G% Am7 D7  
 DO AN-Y-THING THAT'S BAD. AND THAT'S WHY SHE MAKES ME MAD. SHE IS THE MEANEST QUEEN I'VE

Db7 G7 C F#°  
 SEEN: MISS JO-SE-PHINE. **SIX BLACK DIAMONDS**  
 MIEE MOLE (TRB) - CHIMMY LYTTEL (CLAR.)  
 ON BANNER 1348 IN 1924.

3813

FOX-TROT

# THE CAT

WORDS BY GUS KAHN (1927)  
MUSIC BY ISHAM JONES

**A** Cm Ab7 Eb7 G7 Ebm

**B** Ebm Eb°

Bb7 Eb° D° Bb° F7 F° Eb7 Bb7 **VOCAL**

IT'S THE

**CHO.** Eb Ab7 Eb D7 Eb Gb° Bb7/F E° Fm6 Bb7

CAT FOUND CAT. NOTHING BUT THE CAT, PROWLING ALL A-ROUND. SNEAKY LITTLE CAT, WONDER WHERE HE'S BOUND? SQUEAKY LITTLE SCAT YOU LITTLE TUNE THEY CALL "THE

EB Eb Fm6 Bb7+ Eb Db7 B7 E7

CAT. ALWAYS CAT. NOT A LITTLE MILD CAT THAT THE FOLKS CAN TAKE HOME

E7 Eb7 Abm Ebm F7/C Eb7 Bb7 Bb7+

WITH EM'. WILD CAT! GOT THAT HOT CAT RHYTHM, THAT'S "THE

D.S. al

**CODA** Eb Ab7 Eb°

ED WALLACE (ED KIRKESBY) ORCH. (1927)  
VOCAL BY RUSSELL DOUGLAS. ON OREN 40778

SLOW FOX TROT

**COMMON STREET BLUES** Eb Eb7

BY AL CANNON (1927)

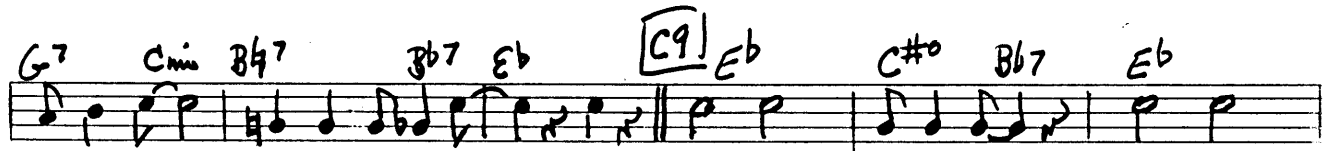
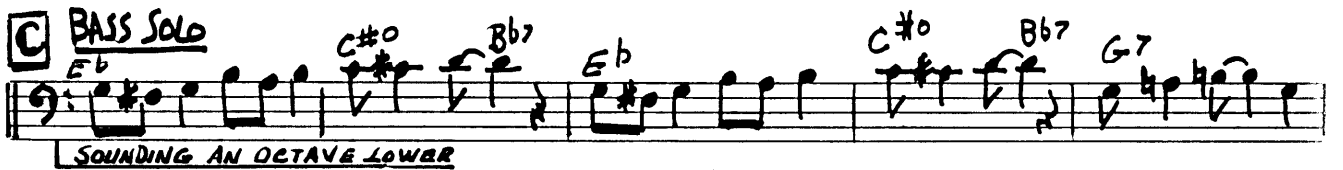
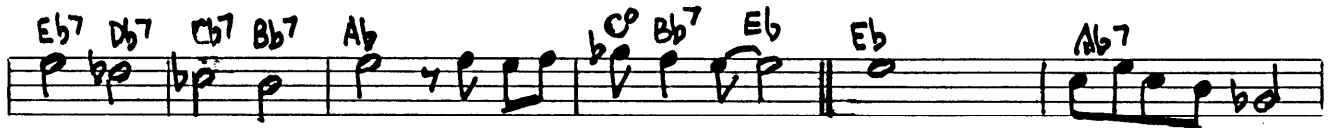
**A** Eb G7 Cm Eb7

Ab7 Eb Bb7

COMMON STREET BLUES - CONT.

SAX.

3814



THE SCRANTON SIRENS ORCHESTRA

With RUSS MORGAN, BILLY LUSTIG (LEADER & VIOLA),  
ITZY RISKIN, PIANO. ON OKEH #40329 IN 1925.

RECORDED IN NEW ORLEANS.

# 3815

BY "Wild Bill" Davison



Musical notation for the first system, including a key signature of two flats and a 4/4 time signature. It features a melodic line with various chords and performance markings.

Chords: C7, F7, Bb7, Bb, Ab, Eb7, Ab, A, AD LIB SOLO, Bb7, AD LIB, SOLO, Bb, Ab, Bb7, Eb7, Ab, Ab, Eb7, Ab, C7, Fm, C7, C7+, C7, Fm, AD LIB, SOLO, Fm, C7, C7+, C7, Fm, AD LIB.

Musical notation for the second system, continuing the melodic line with various chords.

Chords: F7, F7+, F7, F7+, F7, Bbm, Bb7, Fm7, Bb7, Eb7, C7.

Musical notation for the third system, including a circled 'B' and '3' marking and a 'BREAK' section.

Chords: Fm, C7, C7+, C7, Fm, BREAK, C7, Fm, Db7, C7, BREAK.

Musical notation for the fourth system, including a circled 'C' marking.

Chords: C7, F7, Bb7, Bb, Ab/c, Bb7, Eb7.

Musical notation for the fifth system, including a circled 'D' marking.

Chords: Ab, Ab, Eb7, Ab, C7, Fm, C7, Fm, C+, Db7, C7.

Musical notation for the sixth system.

Chords: Fm, C7, Db7, Fm, C7+9, Fm, F7, F7+, Bbm.

Musical notation for the seventh system.

Chords: Bbm, Bb7, Eb, Bb7, E7, A7, D7, G7, C7.

Musical notation for the eighth system, including a circled 'CODA' marking and 'BREAK' sections.

Chords: C7, F7, BREAK, F7, Bb7, BREAK, Bb, 3.

Musical notation for the ninth system.

Chords: Ab, Bb7, Eb7, Ab, Ab, Eb7, Ab.

# LOSING YOU ~1931~ COMPOSERS OF SWEETHEART OR ALL MY DREAMS (Pg#141) 3816

Ab Db7 Ab Db7/11 Ab Ab

Ab F7 Bb7 Eb7 Ab / Db7 / Ab

Db7 Eb7 Eb mi Bb7 Eb7 Bb7

## CHORUS

Ab Db7 Ab Db7 Ab

LOS-ING YOU - DON'T KNOW WHAT I'LL DO JUST BE-CAUSE I'M  
 LOS-ING YOU HAS BEEN SOMETHING NEW NOW IT SEEMS I'M

Bb7 Eb7 Ab IAb Ab G7 Ab7

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

Ab7 Bb7 Eb7 G7 Ab Db7

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

Ab Db7 Ab7 Bb7 Eb7 Ab

IF IT MAKES YOU GHAD I WONT MIND MY LOS-ING YOU

# GOOPY GEER

HE PLAYS PIANO & HE PLAYS BY EAR  
 W/M HERMAN HUFFELD ~1931~

Ab Ab+ Db Dbmi Eb9 Ab Ab+

HE HAS NOT STUD-IED MU-SIC HE DOES NOT  
 HES JUST A SAAVE TO MU-SIC NO TIME TO

Db Dbmi Eb7 Ab Ab7 Db Dbmi Ab Ab7 Db Dbmi

KNOW HIS NOTES, BUT YOU SHOULD HEAR YOUNG GOO-PY GEER, HE PLAYS PI-A-NO AND HE  
 SOW HIS DATES, CAN'T HELP BUT CHEER, WHEN " " " PLAYS THAT " " " AS HE

Ab Eb7 Ab / Cmi Do Cmi Fmi G7 Cmi

PHAYS BY EAR DOES BY EAR → THEY MAKE A FUSS O-V-ER HIM DOES HE MAKE DOUGH- OH THEN IT'S

Cmi Db D4 Eb Ab Ab+ Db Dbmi Eb7 Ab Ab+ Db Dbmi Eb7

TEM-POR-MEN-TAL HE NEEDS A KON-GER KEY BOARD THEY'LL BUILD HIM ONE NO FEAR; OH

Ab Ab7 Db Dbmi Ab Ab7 Db Dbmi Ab Eb7 Ab

YOU SHOULD HEAR YOUNG GOO-PY GEER HE PHAYS PI-A-NO AND HE PHAYS BY EAR

3817

MED. FAST TWO-BEAT

# TAKE ME TO THE CHICKEN BALL

BY BOBBY JONES (1912)

F |  $\frac{Am}{E}$   $\frac{F7}{Eb}$   $\frac{G7}{F}$  | G7

WHAT KIND OF GIRLS DO YOU FALL FOR?

C7 | F | 1 |  $\frac{F}{A}$   $\frac{Ab}{G}$  |  $\frac{Eb}{F}$  |  $\frac{G7}{D}$  | G7

WHAT KIND OF GIRLS ARE WE ALL FOR? LITTLE GIRLS WITH GOLDEN CURLS OR MAIDS THAT ARE OLD AND

C |  $\frac{Am}{F}$   $\frac{F7}{Eb}$  | G7 | C7 |  $\frac{Bb7}{F}$  | A7 |  $\frac{A7}{E}$  |  $\frac{Ab7}{Eb}$

TALL? I'M STRONG FOR THOSE LITTLE CHICKENS WHEN THEY'RE CUTE AND SMALL AND

$\frac{G7}{D}$  | G7 | C |  $\frac{C}{E}$   $\frac{Ab7}{B}$  | D7 | G7 | C |  $\frac{Dm7}{F}$  (chicken)

EV-RY BOY WHO'S OUT FOR JOY FEELS GLAD WHEN HE HEARS THIS CALL

G7 | C7 | C7 | C7 | C7 | C7 | C7 | C7

LI-S-TEN ONE AND ALL TO THE CHICKEN CALL! LEAD ME ON TO THAT HALL!

## CHO.

F | F7 | D7 | G7

OH TAKE ME TO THAT CHICKEN BALL. EV-RY BOY LOVES THOSE CHICKEN DOLLS. CHICK-A-CHICK, CHICK-A-CHICK, CHICKA-CHICKA-CHICK (JUST LEAD ME FOR THEM, THE

C7 | F | F7 | Bb | Bb/D |  $\frac{Bb7}{D}$

TO THAT CHICKEN HALL. CHICKA CHICK, CHICKA-CHICK, CHICKA-CHICKA CHICK) I FEEL MY PUL-SES TINGLE,

F/C |  $\frac{Cm7}{F}$  | D7 | G7 | Bb7 | A7 | Dm | F |  $\frac{Gm7}{F}$

WHEN WITH THESE CHICKS I MINGLE. I WISH THAT I WERE SIN-GLE SO I COULD BE WITH THE

F | C7 | D.S. al fine

## CODA

C7 | Bb7 | A7 | Dim | A7

CHICKS FOR A LU-LU-LU-LU. OLD ME AL-WAYS FALL. EV-RY-

D7 |  $\frac{Gm7}{F}$  | D7 |  $\frac{Gm7}{F}$  |  $\frac{A7}{E}$  | A7 | Dim |  $\frac{Gm7}{Bb}$  | Bb | F/C |  $\frac{F7}{A}$  |  $\frac{Ab7}{Eb}$

ONE IS BOUND TO RAISE THE DICKENS WITH A BUNCH OF NICE YOUNG CHICKENS. OH TAKE ME

C7/G | C7 | F | C7 | F |  $\frac{A7}{E}$

TO THAT CHICKEN BALL. CHICK-A-CHICK-CHICK-CHICK.

## OPEN YOUR HEART

W&M BY CECIL MACK & JIMMY JOHNSON (1923)

Bb | F7 | Bb | F7 | Bb | F7 | Bb |  $\frac{Gm7}{Bb}$  | Bb | F7

I'VE BEEN WONDERING, I'VE BEEN PONDERING WHY YOU'RE ALWAYS SO BLUE, WHEN THERE'S SO MUCH CHEER



OPEN YOUR HEART - CONT.

3818

B $\flat$  C $\flat$ / $\flat$  F/C C $\flat$  F $\flat$  E $\flat$ / $\flat$  B $\flat$  F $\flat$ /A D $\flat$ /A Gm G $\flat$ /F

'ROUND US EV-RYWHERE, WAITING, DEARIE, FOR YOU. DOUBT MAY HARRY YOU, TROUBLES WORRY YOU:

C/E F $\flat$ /E $\flat$  B $\flat$ /D F $\flat$ /C B $\flat$  G $\flat$  F/C C $\flat$  F/A G $\flat$  F/C C $\flat$

STILL, MY DEAR, YOU SHOULD KNOW THAT LOVE WILL LIGHT THE WAY, CHANGE NIGHT INTO DAY. (JUST BELIEVE IT IS

F $\flat$  C $\flat$  B $\flat$ <sup>7</sup> / E $\flat$  A $\flat$ <sup>0</sup> E $\flat$ /B $\flat$  E $\flat$ m<sup>6</sup> B $\flat$  F $\flat$ /C

SO. O - - PEN YOUR HEART, AND LET THE LIGHT OF LOVE SHINE THROUGH. LIFE WITH-OUT LOVE WAS NEVER MEANT, DEAR HEART, FOR YOU.

B $\flat$  B $\flat$  B $\flat$ m G $\flat$  F/C F F/A A $\flat$ <sup>0</sup> Gm B $\flat$ /F G $\flat$ /F C $\flat$ /E F $\flat$

LOVE IS THE SUN - SHINE THAT BRIGHT-ENS UP THE BLUES.

F $\flat$ /C $\flat$  F $\flat$  D.S. B $\flat$ x G G G $\flat$ /F C $\flat$ m E $\flat$  E $\flat$ <sup>0</sup> B $\flat$ /F G $\flat$

SO O - - PEN THE DOOR OF YOUR HEART, AND LET THE LIGHT OF

F $\flat$ /A F $\flat$  B $\flat$ /F F $\flat$  B $\flat$ x /

VOCAL BY EVA TAYLOR & LAWRENCE LOMAX, acc. by TOM MORRIS (CNT) - CHARLIE IRVING (TRIO) - SIDNEY BECHET (SOBR.) - CLARENCE WILLIAMS (PNO.) ON Okeh NO. 2114 IN 1923 AT N. Y. C.

LOVE COME SHINING THROUGH.

(COUNTRY-WESTERN) MOD<sup>ER</sup> CHO.

HAVE I TOLD YOU LATELY THAT I LOVE YOU?

WORDS & MUSIC BY SCOTT WISEMAN 1945

HAVE I TOLD YOU LATELY THAT I LOVE YOU? WHEN I'M SLEEPING? COULD I EV-RY

G $\flat$  C C $\sharp$  / G $\flat$  G $\flat$  C / C $\sharp$  F F/C C C $\flat$  C

TELL YOU ONCE A-GAIN SOME-HOW. HAVE I TOLD WITH ALL MY HEART AND SOUL HOW I A- DREAM I DREAM IS YOU SOME-HOW. HAVE I TOLD YOU WHO I'D LIKE TO SHARE MY LOVE FOR-

F C C $\sharp$  / G $\flat$  G $\flat$  C / C $\sharp$  F $\flat$ /G C C $\flat$  F

-DO YOU? WELL DAR-LING, I'M TELLING YOU NOW. THIS HEART WOULD BREAK IN

F F/C C C C $\sharp$  G $\flat$  G $\flat$  C / C $\sharp$

TWO, IF YOU RE-FUSE ME. I'M NO GOOD WITH OUT YOU AN-Y-HOW. DEAR, HAVE I

F F/C C / C $\sharp$  / G $\flat$  G $\flat$  C / C $\sharp$  F $\flat$ /C E $\flat$  A $\flat$

TOLD YOU LATELY THAT I LOVE YOU. WELL, DARLING I'M TELLING YOU NOW.

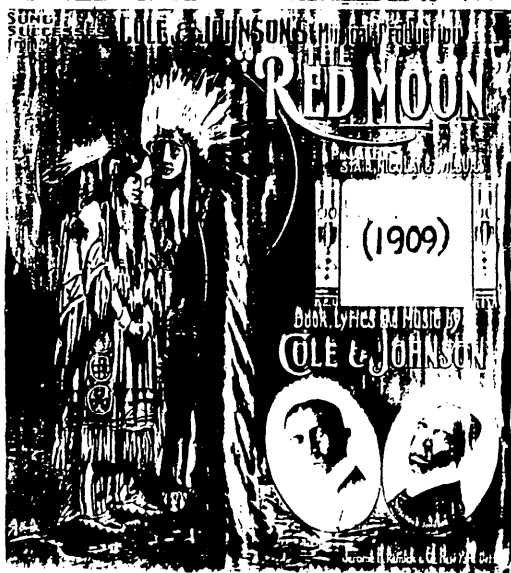
G C Fm 2. C Fm C

HAVE I NOW.

3819

BOB COLE & J. ROSAMOND JOHNSON

HOOLA WOOLA



MOD  $\text{E}_b$

Musical notation for the first line of 'Hoola Woola' with lyrics: IN A TROPICAL LAND, ON A BEAUTIFUL STRAND, SAT TWO

Musical notation for the second line of 'Hoola Woola' with lyrics: LOVERS OF DISKY HIE. AND THE MAN AND THE MAID, NEATH THE

Musical notation for the third line of 'Hoola Woola' with lyrics: OLD PALM TREE'S SHADE, THERE FOR HOURS WOULD BILL AND COO. IN THE

Musical notation for the fourth line of 'Hoola Woola' with lyrics: PALM TREES ABOVE THEM WERE TWO TURTLE DIVES WHO

Musical notation for the fifth line of 'Hoola Woola' with lyrics: SEEMED TO BE TELLING EACH OTHER THEIR LOVE. TWIXT THE

Musical notation for the sixth line of 'Hoola Woola' with lyrics: TWO DISKY LOV-ERS AND THE TWO TURTLE Doves, IT SOUNDED LIKE THIS WHEN THEY PLIGHTED THEIR LOVE:

CHO.

Musical notation for the first line of the chorus with lyrics: HOOLA-WOOLA, YACKEE YACKEE YOOLA. I DON'T LOVE NOBODY ELSE BUT YOU... HOOLA-WOOLA,

Musical notation for the second line of the chorus with lyrics: YACKEE YACKEE YOOLA. MY LOVE IS MIGHTY, MIGHTY TRUE. WILL YOU LOVE ME IN THE DAYTIME AND THE

Musical notation for the third line of the chorus with lyrics: NIGHT-TIME? WILL YOU LOVE ME ON THE LAND AND ON THE SEA? HOOLA-WOOLA, YACKEE YACKEE YOOLA:

Musical notation for the start of 'Wuzza Matter Baby' with lyrics: UNDERNEATH THE OLD PALM TREE.

WUZZA MATTER BABY

MACK GORDON, MAX RICH and BERT RULE (1929)

Musical notation for the first line of 'Wuzza Matter Baby' with lyrics: YOU ARE JUST THE MEANEST LITTLY SWEETY IN THIS TOWN. NEVER WANNA

Musical notation for the second line of 'Wuzza Matter Baby' with lyrics: BEE YOU DON'T EN-COURAGE ME, DEAR. WHAT'S IT ALL A- CLOWN. ALINAYS WEAR A FROWN. -BOUNT?... OH, YOU KEEP ME IN DOUBT. AM I IN OR

WUZZA MATTER BABY - CONT.

3820

**8. CHO.**

OUT? DON'T YOU WANT NO LOV-IN? DON'T YOU WANNA COO? WUZZA MATTER BA-BY,  
 DON'T YOU WANT NO HUG-GIN? LIUST LIKE SWEETIES TO? " " " "  
 DON'T YOU WANT NO NECK-IN? THAT IS SOMETHING NEW. " " " "

WUZZA MATTER WITH YOU? YOU? I HAVE TRIED TO BA-BY YOU, MAYBE YOU'D BE

NICE. BUT INSTEAD YOU SHAKE YOUR HEAD. YOU'RE AS COLD AS ICE!

**D.S. al f**

**CODA** You? —

**PECKIN'** (NOT TOO FAST) 1. Eb (♩ = ♩.3) Eb/G

BEN POLLACK and HARRY JAMES (1937) YOU TALK ABOUT THE TRICKIN', WHEN THE

PECKIN' IS NEW, BOY! THAT'S THE DANCE THAT YOU SHOULD DO. YOU GET A-WAY LOW

TO THE FLOOR. AND IF YOU PECK ONCE YOU GONNA PECK SOME MORE. OH YOU CAN PECK IT TO THE FRONT AND TO THE

SIDE AND TO THE BACK. WELL LOOK AT OLD LIM. HE'S PECKIN' ON HIS BACK! PECKIN', TO ME IS A

LOT OF FUN. WELL YOU PECK ONE AND WELL PECK ONE. SHALL I PECK IT TO THE EAST, OR SHALL I

PECK IT TO THE WEST? OH PECK, PECK, PECK, 'TIL YOU PECK THE BEST. OH WELL, O-KEH, OH WELL,

HEY! HEY! WHAT'S THE MAT-TER WITH PECK-IN' UP THE FLOOR?

JOHNNY HODGES ORCHESTRA (1937)

BEN POLLACK ORCH. with HARRY JAMES, C. SPIVAK, G. MILLER, I. FAZOLA, F. SLACK. ON VOCALION 3819 IN DEC. 1936.	OZZIE NELSON ORCH. ON BLUEBIRD B-6974 (1937)	BENNY GOODMAN ORCH. ON COL. 4590 IN 1937 AT DALLAS.
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MARGONELLA'S GEORGIANS ON PARLOPHONE F-908 IN 1937 AT LONDON.	BING CROSBY, VOCAL DECCA 1301 (1937 IN L.A.)	CAB CALLOWAY ORCH. (CAB VOCAL) - 1937 ON VOCALION 3830
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3821

MODERATO

**YOU GAVE ALL YOUR KISSES TO SOMEBODY ELSE**

Chords: F, F, F, A7

WORDS BY MITCHELL PARISH (1924)  
MUSIC BY LOU HERSCHER

WHEN YOU WENT A-WAY, I TOLD YOU SOME DAY

**YOU'D CRY FOR MY SYM-PA-THY. I KNEW IT WOULD TURN OUT THAT**

Chords: A7, Bb, Bb, Bb, Bbm, F, F#, Gm6, C7, Gm6, C7

**YOUR FLAME WOULD BURN OUT AND NOW YOU HAVE COME BACK TO ME. YOU**

Chords: F, F, F, D7, E7, A7, E7/G#, C7/G, C7, C7+

**CHORUS: GAVE ALL YOUR KISS-ES TO SOME-BO-DY ELSE, SO WHY BRING YOUR TEARS TO ME.**

Chords: F, F, F, D7, Gm6, G, C7, F, F#

**YOU ONCE BROKE YOUR VOIN, AND NEVER CARED HOW UN-HAP-PIE I WOULD**

Chords: C7/G, E, D7, Gm, E7, B7/F#, E7/G#, E7

**BE. YOU'LL FOOL ME A-GAIN, JUST LIKE YOU DID THEN! YOU'LL FALL FOR THE**

Chords: A, E7/G#, C7/G, C7, F7, Bb, G7

**NEXT ONE YOU SEE. YOU GAVE ALL YOUR KISS-ES TO SOME-BO-DY ELSE, SO**

Chords: G7, C, Fm6/C, C, C7, C7+, F, F, Am7, D7/A, D7

**WHY BRING YOUR TEARS TO ME.**

Chords: Gm, G, C7, F, C7sus, F

**(1902)**  
**THE LITTLE GYPSY MAID**  
WORDS BY HARRY SMITH & CECIL MACK  
MUSIC BY WILL MARION COOK

**NOT FAST**  
**THERE'S A CHARMING DARK EYED LITTLE LASSIE THAT I KNOW, WHO WITH TENDER**

Chords: G, D7, G, D7, B7, Em

**TEASING GLANCES SETS THE HEART A-GLOW. LIPS AS RED AS RIPEST CHERRIES, EYES OF WHISKY**

Chords: Bm, F#7, Bm, D7, Am7, G, D7

**SHADE. SUNBURNED AS THE LEAVES OF AUTUMN IS THE GYPSY MAID. SHE IS NO VI-O-LET,**

Chords: B7, E7, Am, A7, D7, CHO. D7

**SHE IS NO RED RED ROSE. AND THO' THE LILY OF THE VAL-LEY'S SWEET, A SWEETER FLOWER**

Chords: D7, G, Am, D7, A7, D7, G

THE LITTLE GYPSY MAID - CONT.

3822

G E7 Am Eb7 G/D

BROWS. SHE IS NO TULIP RARE, IN COLORS BRIGHT ARRANGED. SHE'S JUST A WILD FLOWER OF THE

G/D G/B Eb7/Bb Am7 D7 G

FOREST SHADE, THIS LITTLE GYP-SY MAID.

**SWEETIE PIE**  
JOHN JACOB LOEB (1934)

FOX-TROT F Gm7 C7 F Gm7 C7 F

EV-'RY-BO-DY SEEMS TO THINK THAT CAN-DY IS SWEET, AND MA-PIE

C7 F Gm7 D7 Gm7 D7 Gm7

SYR-UP TOO. I A-GREE WITH EV-'RY-BO-DY CAN-DY IS SWEET,

G7 C7 Gm7 C7 CHO. Gm7 Gm7s C7 Gm7

BUT NOT AS SWEET AS YOU. SWEET-IE PIE: LITTLE BIT

C7 Gm7 C7 Gm7 C7 Gm7 C7 C+ F

SU-GAR, LITTLE BIT HONEY, LITTLE BIT SAD, AND A LITTLE BIT FUNNY. YOU ARE MY  
GOOD AND NAUGHTY PROUD HAUGHTY. STILL YOU'RE MY

F F D.S. al. f

SWEET-IE PIE. SWEET-IE

CODA F D7 Cm6/Eb D7 A D7 D7

DON'T YOU SIGH, HOW THE TIME IS GONNA FLY, 'TIL I

Gm D7 Gm Gm7 Gm7s C7 Gm7

MEET'HA WITH THE PREACHER BY AND BY. SWEET-IE PIE, PUT YOUR WEE

C7 Bb7 Gm7 F# D7 Gm G7 C7

HEAD UP ON MY SHOULDER. WAIT UNTIL YOU GET A LITTLE BIT OLDER, YOU'LL BE MY SWEETIE

F Bb7 F Bb7 F

PIE. **FATS WALLER AND HIS RHYTHM (FATS VOCAL)**  
ON VICTOR 24737 IN 1934 (N.Y.C.)

# 3823

MOD. WITH FEELING

## IM SHOOTING HIGH

(SUNG BY ALICE FAYE)

LYRICS BY TED KOEHLER (1935) MUSIC BY JIMMY McHUGH



F Dm7 Bb Gm7 C7

EV-RY MORNING WHEN I RAISE MY BLIND TO I BE-GIN BY MAKING UP MY MIND THAT

F C#o Dm C7 1. F C7 2. Gm7 C7

GREET AN-OTH-ER DAY. DAY.

Gm7 C7 Am7 Dm7 Gm/C C7

THEN I TURN MY SHOWER ON. WHEN IT'S GOING

F/C C7 F/A A+ Bb C7

STRONG, I LEAVE ALL MY YESTERDAYS BE-HIND, AND

F C#o Dm G7 C7 CHO. A# D7

START TO SING THIS SONG: I'M SHOOTING HIGH, I'LL NEV-ER STOP, I'LL HAVE A TIME,

G#b C7 F#m7 D7#9 G7 C7 F Dm7

GOT MY EYE ON A STAR IN THE SKY. SHOOTING HIGH!

1. Gm7 C7 2. Gm7 F7 Bb E# A7/ D7+ G7 Bm7 C7

'TIL I GET TO THE TOP. TELL ME WHY SHOULD'N I? IT, CAUSE I'M SHOOTING HIGH.

YOU KNOW IT'S YOU I'M AF-TER, YOU'RE MY LUCKY STAR.

F F A7 Dm Gm F# Gm A° C7 C# D.S. CODA

I'M ON A RAINBOW RAFTER, CLIMBING UP TO WHERE YOU ARE.

- |                                      |   |
|--------------------------------------|---|
| LOUIS PRIMA-BRUNS. 7586-1935 L.A.    | LITTLE RAMBLERS: BLUEBIRD 6220-1935         |
| { MOUND CITY BLUE BLOWERS (MCKENZIE) | { TOMMY HODGSON ORCH. (STERLING BOSE, TPT.) |
| VOCAL: NAPPY LAMAR-CHAMP. 40076-1935 | VOCAL: EDYTH WRIGHT- VIC. 25216-1935        |
| WINGY MANONE-VOCALION 3134 (1935)    | { LOUIS ARMSTRONG: VOCAL & TPT.             |
| w/ UDE MARSALA & RAY BARDO           | 17 PG. ORCH. - DECCA 623-1935               |

WITH SPIRIT

REFRAIN F F#o

SING: IT'S GOOD FOR YOU

MUSIC BY HUGHIE PRINCE (1932) WORDS BY HAROLD MOONEY

C7/G G#o C7/G C7 F Dm7 F#m7 C7

SING! SING! SING! KEEP YOUR SPIRIT'S HIGH. LET THE MUSE-IC FLOW. MAKE THE DAYS SEEM BRIGHT.

SING! AND YOUR WOR-RIES FLY. SING! HERE THE REA-SON WHY: IT'S GOOD FOR YA. SING! WHEN YOU'RE FEEL-IN' LON. SING! AND THE BLUES WILL GO. IT'S GOOD SING! MORN-IN! NOON AND NIGHT. SING! OUT WITH ALL YOUR MIGHT. IT'S GOOD

2. *Gm7* *F* *Dm7* | *Cm7* *F7* *Cm7* *F7* *Bb* *F7* *Bb* | *A7* *G7*

FOR YA. NO SENSE GET-TIN' MAD, WHEN IT'S GO-IN' BAD. LIFT YOUR

*Dm7* *G7* *C7* | *D.C.*

HEART IN SONG. SOON YOU'LL DIS-CON-ER NOTHIN'S WRONG.

**CODA**

*F* *Dm7* *Gm7* *F*

IT'S GOOD FOR YA.

GENE KARLOS ORCH.-VOCAL C. BULLOCK  
MELD TONE #M 12491-1932-N.Y.C.

NAT GONELLA (TRT SOLO) With Rhythm  
accomp. ON DECCA F 3531 in '33 (LONDON)

VOCAL BY TEDDY GRACE, accomp. by  
BUD FREEMAN'S SUMMA CUM LAUDE ORCH.  
(w/ KAMINSKY, GOWANS, RUSSELL, LONDON)  
ON DECCA 3463 in 1940.

DORSEY BROS. ORCH. w/ BINNY BERIGAN,  
GLENN MILLER, A. SCHUTT, STAN KING.  
ON BRUNSWICK 6409 in 1932 in N.Y.C.

(MALE OR FEMALE VOCAL) *MOD<sup>to</sup>* *G7/B* *Bb* *D7/A* *D7*

**ONE OF US WAS WRONG**

WORDS BY GUS KAHN MUSIC BY AL GOERING (1931) ONE LITTLE WORD SPOKEN IN HASTE,

*G7/B* *Bb* *D7/A* *D7* *G7* *F7* *Eb7* *D7*

ONE LITTLE SWEETHEART WHO CAN'T BE RE-PLACED. WHAT DOES IT MAT-TER WHO'S WRONG OR WHO'S RIGHT?

*Gm* *A7* *Eb7* *D7* **CHO.** *G* *G7/B* *Bb* *Am7* *D7* *Am7* *D7*

I ON-LY KNOW THAT I'M LONESOME TO-NIGHT. ONE OF US WAS WRONG, AND SO WE PART-ED.

*G* *G7/B* *Bb* *Am7* *D7* *Am7* *D7* *G7*

ONE OF US WAS WRONG, AND NOW WE'RE THROUGH. DEN'T KNOW WHO'S TO BLAME,

*C* *C7* *G7* *C* *A7* | *A7* *Eb7* *D7* *G*

BUT IT'S ALL THE SAME. I JUST KNOW THAT I'M A-LONE AND BLUE. ONE OF US WAS

*G7/B* *Bb* *Am7* *D7* *Am7* *D7* *G7* | *C* *C*

WRONG-AND SO WE QUAR-RELED. THAT'S THE REASON NIGHTS ARE ALL SO LONG. SO I'LL

*C* *C7* *G7* *G7* *D7/A* *D7* *Am7* *D7* *G* *C6* *G*

FIX HIM AND TELL HER I'M SOR-RY? ONE OF US WAS INRONG, ALL INRONG.

TED WEEMS ORCH. (ELMO TANNER ON VOCAL)  
w/ RED INGLE & COUNTRY WASHBURN.  
ON VICTOR 22877 in 1931 (CHI.)

CASA LOMA ORCH. w/ SUNNY DUNHAM,  
DEE WEE HUNT, HUTCHENRIDER, & GIFFORD.  
VOCAL BY K. SARGENT - BRUNN. 6256-1932.

3825

# DANCING THE BLUES AWAY

MED. FAST  
TWO-BEAT

LOE MCCARTHY, HOWARD JOHNSON, FRED FISHER  
(1914)

HE WAS A TRAV - 'LING MAN AND FOND OF THE LIFE, SHE WAS SUP-POSED TO STAY AT  
SOMETIMES HE HAD TO TRA-VEL FAR FROM HIS WIFE.

HOME WITH MOTHER. ONCE IN A WHILE THEY USED TO FOOL EACH OTH-ER.

QUITE UN-EX-PECT-ANT-LY HE MADE HER A CALL. FOUND HER DAN - CING IN

SOME NEARBY HALL. HE GOT AN - GRY AND HE ASKED HER WHY. AND

THIS WAS HER AL - I - BI: NOW LISTEN, BA-BY DEAR, THIS IS MY

FIRST TIME HERE. NO ONE'S HOME, YOU LEFT ME ALL A- LONE.

THERE'S NO HARM IN WHAT I DO, BECAUSE I CLOSE MY EYES AND THINK OF YOU.

AL-THO' I'M WITH A MAN, I'VE ON-LY HELD HIS HAND, LISTENING TO THE

MU-SIC PLAY. YOU KNOW THIS MAN WITH ME IS UNCLE

BILLY, AND HE'S NINETY THREE. SO DON'T BE SIL-LY, THO' YOU'VE UNIGHT ME RIGHT,

I'M ON-LY HERE TO-NIGHT, DANCING THE BLUES. A- INAY."



MEDIUM SLOW

3826

# PUT YOUR SHOES ON, LUCY

HANK FORT (1947)

GOT AN IN-VI-TA-TION TO VISIT IN MAN-

*D7* *G7*

-HAT-TAN WITH MY HIGH FA-LU-TIN' KIN. ORDERED FROM THE CATALOG - SOME FAN-CY CLOTHES.

*D7* *G7* *E7* *Am*

LOOKED SO STYLISH FROM MY HEAD TO TOES. - SAW EV'RY SIGHT, AND I EVEN DID SOM FLIRTIN'.

*E7* *Am* *Cm* *G* *D* *G/D* *D°*

DID ALL RIGHT 'TIL MY FEET TOOK TO HURTIN'. SO I SLIPPED OFF MY SHOES WHEN THEY THO'T THEY COULDN'T SEE. BUT THEY

*D7* *G7* **CHOR.** *G7+*

MUST-A, 'CAUSE THIS IS WHAT THEY ALWAYS SANG TO ME: PUT YOUR SHOES ON LUCY, DONCHA KNOW YOU'RE IN THE CITY? PUT YOUR

*C* *D7* *G7* *C* *E7* *F* *Fm*

SHOES ON LUCY! IT'S REALLY SUCH A PI-TY THAT LUCY CAN'T GO BAREFOOT EVER SHE GOES, 'CAUSE SHE

*C* *G7* *C* *G7+* *C* *G7+*

LOVES TO FEEL THE WIGGLE OF HER TOES. PUT YOUR SHOES ON LUCY 'CAUSE YOU'RE HERE IN OL' NEW YORK. YOU'LL GET

*C* *D7* *G7* *C* *E7* *F* *F#°* *G7*

BY ALL RIGHT-Y IF YOU LET 'EM HEAR YOU TALK. ALL THE CITY SLICKERS LOVE THAT SOUTHERN DRAWL. SO

*C* *Eb°* *F#°* *Dm7/G* *C* *F* *F7* *F#°* *C/G* *E* *Em7*

GIVE 'EM THAT "HONEYCHILE" AN' "HI-YOU-AWL". LUCY, LET THE GOOD THINGS HAPPEN. LUCY, WON'T YOU

*A7* *D7*

STOP THAT GADGIN'. HOW YOU ACT WILL BE THE DEATH OF ME. - DON'T THEY HAVE SKY-SCRAPERS DOWN IN

*G7* *C* *G7+* *C*

TEN-NES-SEE? PUT YOUR SHOES ON LUCY, EV-EN THO' THEY KINDA PINCH. STOP BALKIN'! YA GOTTA DO SOME

*D7* *G7* *C* *C7* *F* *F#°* *C/G* *A7*

WALKIN', THAT'S A CINCH! USE YOUR PARTY MANNERS, YOU'LL NEED THEM, AND HOW! PUT YOUR SHOES ON LUCY, YOU'RE A

*D7* *G7* *C*

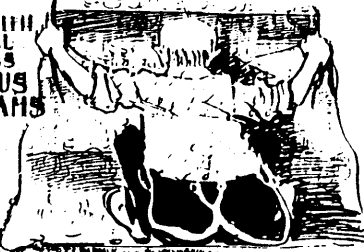
BIG GIRL NOW.

# 3827

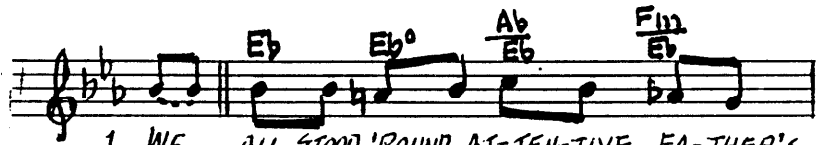
## WHEN FATHER LAID THE CARPET ON THE STAIRS

NUMEROUS PATRIOTIC SONGS  
(1906)  
WRITTEN, COMPOSED  
BY  
**NELSON JACKSON**

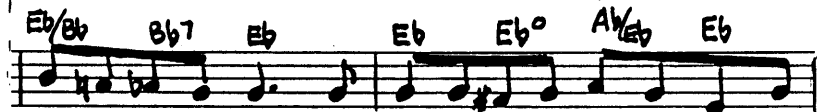
SUNG WITH  
UNUSUAL  
SUCCESS  
BY MARGUS  
WILLIAMS



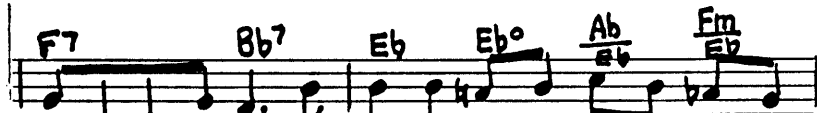
THIS 1906 SONG PROBABLY INSPIRED  
LALCK MAHONEY'S "WHEN FATHER PUT THE  
PAPER ON THE WALL" IN 1924.  
(SEE P. 3171)



1. WE ALL STOOD 'ROUND AT-TEN-TIVE, FA-THER'S
2. THEN FA-THER GRABB'D THE CARPET, AND HE
3. THEN FA-THER TRIED UN-ROLL-ING IT, AND
4. AFTER SUPER-HUMAN STRUGGLES, FA-THER



ORDERS FOR TO TAKE. AND NOT A WORD WAS WHISPERED, SUCH A  
TOOK IT TO THE TOP. THE ROLL WAS RATHER HEAVY, AND SO  
CLIMBING BIT BY BIT. HE GOT IT RIGHT UP TO THE TOP, AND  
GOT THE CARPET SPREAD. HE TRIED TO DRIVE A TACK IN, BUT HE



FUSS DID FATHER MAKE. AL-THO WITH SMOTHERED CHUCKLES, ALL OUR  
FATHER LET IT DROP. THE CARPET SLITHERED DOWN, IT DIDN'T  
STOOD TO MAKE IT FIT. THEN PERHAPS IT WAS AN ACC-I-DENT, OR  
HIT HIS THUMB IN-STEAD. HE DROPP'D THE HAMMER WITH A GRUNT, AND



LITTLE RIBS DID ACHIE, WHEN FATHER LAID THE CARPET ON THE  
SEEM TO WANT TO STOP. AND FATHER SLITHERED WITH IT DOWN THE  
PERHAPS TO SHOW HIS GRIT: HE TO-BOGGAN'D ON HIS WAIST DOWN THE  
OH! THE THINGS HE SAID, WHEN FATHER LAID THE CARPET ON THE



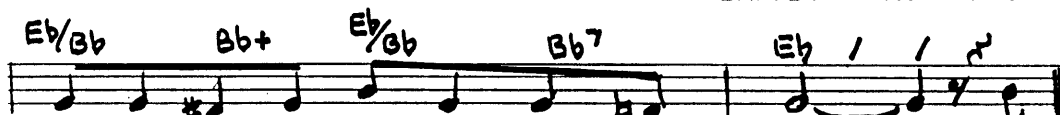
STAIRS. FIRST, ONE OF US HE SENT A-WAY TO BUY SOME CARPET TACKS. AN-  
STAIRS. THEN FATHER RUBB'D HIS FUN-NY BONE, AND FATHER RUBB'D HIS KNEE. AND IF  
STAIRS. WE ALL OF US EN-JOYED IT, IT WAS BLISS WITH-OUT AL-LOY. AL-  
STAIRS. THEN FATHER USED SOME LANGUAGE THAT IS NOT IN COM-MON USE. AND THE



-OTH-ER ONE FOR CAR-PET THREAD, AND ONE TO BRING BEES--WAX. AND  
AN-Y ONE WAS LAUGHING, FATH-ER GLARED A-ROUND TO SEE. THO'  
THOUGH TO SHOW OUR MIRTH, WE ALL WERE NAT-UR-RAL-LY COY. AND  
HAMMER AND THE TACKS AND THINGS, HE COVERED WITH A-BUSE. AND



ONE TO FIND THE HAM-MER AND THE GIM-LET AND THE AXES WHEN  
WE WERE NEARLY THROTTLED STILL WE BOTTLED UP OUR GLEE: WHEN  
MOTHER WENT BE-HIND THE PAN-TRY DOOR TO HIDE HER JOY: WHEN THE  
FATHER HE CON-SIGNED THE STAIRS AND CARPET TO THE DEVIL: SO



- SEQUE -

FATH-ER LAID THE CAR-PET ON THE STAIRS. —  
FATH-ER LAID THE CAR-PET ON THE STAIRS. — WHEN  
CAR-PET LAID POOR FATHER ON THE STAIRS. —  
MOTHER LAID THE CAR-PET ON THE STAIRS. —

**CHO.** Eb Bb7 Eb Eb Eb° Bb7 Eb

FATHER LAID THE CARPET ON THE STAIRS, AT FIRST HE PUT ON QUITE A LOT OF AIRS. BUT

Eb7 Ab Bb7 Eb/G Eb7 D7 Db7 C7 F7 Bb7 Eb B7 Eb

SOON HIS BONES WERE ACHING, I THO'T HIS BACK WAS BREAKING, WHEN FATHER LAID THE CARPET ON THE STAIRS.

**I'VE GOT MY CAPTAIN WORKING FOR ME NOW**

IRVING BERLIN (1920)

MARCELA

G Am F7 D7

DOWN-NU JONES WAS A FIRST CLASS PRI-VATE, WHEN I ASKED WHY HE FELT SO HAP-PI.

D7/F# D7 G D7

IN THE AR-MY LAST YEAR. NOW HE'S BACK TO BUSINESS IN HIS FATH-ER'S

D7 G G+ Em D7 2. D7 D7° Em

PLACE. SUNDAY NIGHT I SAW HIM WITH A SMIL-ING FACE. -LED WITH EYES.

E° D A7 D B7 Em B7 Em B7 Em

HE WINKED HIS EVE AND MADE THIS RE-PLY: "SOMETHING WONDERFUL HAS

A7 D7 CHO. D7

HAP-PENED TO ME. I'VE GOT THE GUY, WHO USED TO BE MY CAP-TAIN, DYE I'M BONNA HAVE HIM WRAPPED IN

G D7 D7° Em Em E°

WORK-ING FOR ME. HE WANTED WORK, SO I MADE HIM A CLERK IN MY

D A7 D7 C6/Eb D7

FATH-ER'S FAC-TO-RY. AND BYE AND

**CODA**

G Am A°

TO HIS BROW. I MAKE HIM

G7/Gb G7 C Cm

OP-EN THE OF-FICE EV-RY MORNING AT EIGHT. I COME A-ROUND A BOUT FOUR HOURS LATE.

Cm G E7 Am A7 D7 G

EV-RY THING COMES TO THOSE WHO WAIT. I'VE GOT MY CAP-TAIN WORK-ING FOR ME NOW.

ORIG. DIXIELAND BAND (EMILE CHRISTIAN: TR.B.) AT LONDON IN 1920

ON COLUMBIA # 815

**THE VERSATILE THREE A TRIO WHICH DOUBLED ON MANY**

INSTRUMENTS. EDISON BELL WINNER 3343 IN LONDON (1920)

# 3829

(SLOW & SLEEPY)

## CREOLE BLUES

CHARLIE LUKE (1925)  
(ARR. SCHOERBEL)

ENS. A7

A (TENOR SAX.)

D7

G7

C7

A7

D7

D7

G7

C

ENS. A7 G7

C C7

B♭ TRB.

OPT. ENS ON D.S. (GMA)

A7

D7

G7

C

OPT. BVA BASSO

C7

ENS. A7

D7

D7

D7

A Ab's G7

G7

C (PNO. FILL)

C

G7 (CLAR.)

C7

F7

B♭7

CLAR. BREAK

Ab7

G7

C7

F7

BREAK

F7

ENS. B♭ A7 Ab7 G7 E♭

D.S.

CODA

C G7 C

THE STAMPIN' SIX (SUNNY CLAY, PNO. & LEADER). ON SUNSET 1899-1925

TONY PARENTI'S FAMOUS MELODY BOYS ON VICTOR 19647 IN 1925 AT NEW ORLEANS.

MOD. Fm Fm7 Fm6 Gm B♭ E♭

## PARTING WITH YOU

MAURICE SPITALNY, LARRY CONLEY, HARRY BARRIS (1927)

JUST A FEW SHORT HOURS I'VE HAD LEARN WITH YOU...

E♭ E♭° F7 B♭7 E♭ E♭° E♭ Ebmaj7 / C7 Fm Fm7

EVERY BR-ESS MEANT HAP-PI-NESS... ALL THE PLEASURE

PARTING WITH YOU - CONT.

3830

THAT WE KNEW, NOW IS THROUGH... BOTH NIGHT AND DAY, I'LL MISS YOU...

PART - ING FROM YOU \_\_\_\_\_ MAKES ME SO  
 I'LL MISS YOU \_\_\_\_\_ MORE THAN YOU'LL

BLUE. \_\_\_\_\_ AL-THOUGH I'M TOLD BEST OF FRIENDS MUST PART, \_\_\_\_\_ WHY  
 I KNOW, \_\_\_\_\_

MUST I PART WITH MY SWEET - HEART? \_\_\_\_\_ WHEN

MEM - - 'RIES BRING BACK THIS PART - ING HOUR WITH YOU. \_\_\_\_\_

GHOST OF YESTERDAY

LYRIC BY ARTHUR HERZOG, JR. (1940)  
MUSIC BY IRENE WILSON

SLOWLY REFRAIN

GHOST OF YES-TER-DAY, STALKING 'ROUND MY ROOM: ALL NIGHT LONG YOU  
 WHEN THE DARK-NESS FALLS, WHEN I'VE GONE TO BED: WEIRDLY COME OUR  
 GHOST OF YES-TER-DAY, EV-RY NIGHT YOU'RE HERE: WHIS-PER-ING A-

STAY, WALK A-ROUND IN PRO-FOUND GLOOM. FOLLY OF A LOVE I STRANGLD. \_\_\_\_\_  
 CALLS, MOURNFULLY, SCORNFULLY DEAD!  
 WAY! "NIGHT HAVE BEEN, MIGHT HAVE BEEN,

PULSING HEART I THOUGHT WAS GONE. \_\_\_\_\_ GIVES NO PEACE, WILL NOT CEASE: PROWLING 'ROUND TILL

DAWN. \_\_\_\_\_  
 O, MY DEAR." FOOLISH HEART MUST PAY, GHOST OF YES-TER-DAY.

VOCAL BY BILLY HOLIDAY

(ACCOMPANIED BY ROY ELDRIDGE WITH A SEVEN PC. ORCHESTRA)

ON VOCALION 5609 IN 1940 AT N.Y.C.

3831

ONE IN A MILLION - CONT.

While others sought romance I left it to fate... I never

THO' IT'S A  
TOOK A CHANCE. THE ODDS WERE TOO GREAT. MILL-ION TO

ONE IT IS TRUE, MY ONE IN A MILL-ION IS YOU!

FATS WALLER & HIS RHYTHM  
(VOCAL BY FATS) - 1936 -  
VICTOR NO. 25499

THE BUNNY BERIGAN ORCH. (VOCAL: ART GENTRY)  
MATTY MATLOCK & HYMIE SCHERTZER (LEAD ALTS).  
ON BRUNSWICK 7823 IN 1937.

MODERATELY BRIGHT

(1939)

PINCH ME

ORRIN TUCKER, JOE SINAY & EVERETT RALSTON  
YOUR LOVE SEEMS TO BE A DREAM TO ME, FOR IT'S TOO GOOD TO BE  
TRUE. IF IT'S REALLY SO - I'D LIKE TO KNOW. COULD I ASK A FAVOR OF YOU? OH,

PINCH ME, SO I'LL KNOW THAT IT'S TRUE - THAT I'M REAL-LY MAK-ING LOVE TO YOU.  
PINCH ME, SO THAT I'LL RE-AL-IZE I'M NOT DREAM-ING WHEN I LOOK IN YOUR EYES.

I CAN'T BE-LIEVE THAT YOU ARE IN MY ARMS. I'M A-FRAID I'LL

WAKE UP AND FIND IT'S ONE OF THOSE FALSE A-LARMS. OH, IF

I'M A-WAKE I'VE GOT TO FEEL YOU'RE NOT A DREAM - YOU'RE REAL. OH, PINCH ME,

AND I'LL KNOW IT'S TRUE.

BOB CROSBY, VOCAL, with his orchestra.  
ON DECCA 2924 IN 1939.

VAN ALEXANDER ORCHESTRA  
VOCAL BY PHYLLIS KENNY - 1939  
ON VARSITY NO. 8133.



MOD  $\text{E}_6$

G E7 Am7 D7 G

LISTEN, OH LISTEN, SAY LISTEN TO ME.

G G E7 Am7 D7 G

I CAN'T STOP RAVING, SOME-HOW,

G F7 E7 Am7 D7 G#° E7 Am

A-BOUT A BA-BY, SOME PA-BY, AS SWEET AS CAN BE...

Am6 Em6 A7 Em6/A7 D7

I COULDN'T LIVE WITH OUT HER. LET ME TELL YOU ALL A-

D7 CHO.

-BOUT HER. IF YOU SEE EYES BLUE AS THE SKIES,  
WHEN SHE STEPS OUT, THERE'S NOT A DOUBT:

G° G G° G Bb+G/B E° G° Bm6 E7 Bm6 E7 A7 D7 G

AND THEY TAN-TA-LIZE YOU, SHE'S SOME CLASSY THAT'S MY BA-BY. WHEN YOUR NERVES THRILL, HEART CAN'T KEEP

E4 E7 A7 A7 Em A7 A7/A7 A7 D7 / / / D.S.

STILL: YOU'RE LOOKING AT MY BA-BY.

CODA Dm7 G7 Dm7 G7 E7 E7

BA-BY, THERE'S NO MAY-

E7/Bm7 E7 Am Am Aø G Dm6/F E7

-BE. WHEN SHE STARTS TEASIN', BETTER GO SLOW. THERE'S A GOOD REASON: I OUGHT TO KNOW.

A7 Eb7/Bb G/B Em7 A7 D7 G

HARD TO GET? YOU BET! 'CAUSE THAT'S MY BA-BY.

(1936 FOX MOVIE)  
**ONE IN A MILLION**  
LYRIC BY SIDNEY MITCHELL  
MUSIC BY LEW POLLACK

MOD  $\text{E}_6$  Bb F/C Bb°/Ab G7 Cm G/B C#°/Eø Eb7

MILLIONS FALL IN LOVE AND THEN FALL RIGHT OUT OF LOVE A-GAIN.

D7 D7+ A7 Dm7 Db7 C7 Ebm6 CHO. F7 G7 E° F7

SO MY ONLY CHANCE IS BUTTERFLY ROMANCES. TRUE LOVE SEEMS ABSURD FOR I'VE ALWAYS HEARD ONE IN A MILL-  
I'VE A CON-VIC-  
-ION IS LUCKY IN LOVE. ONE IN A MILL-ION IS BLESSED FROM A-BONE...  
-TION THAT I MUST BE WIRING... STRANGER THAN FIC-TION, YOU HAPPENED A-LONG...

F° NC F7 Cm6 F7 F7+ / / / Bb6 Cm A7 Bb6 / A7 NC Gm6 Fm6 I've a con-vic-  
E Eb D Ab / Ab G7

3833

MODER

# ANY KIND OF MAN

LYRICS BY RITA JOHNSON YOUNG  
MUSIC BY RUDOLPH FRIML (1910)

Chords: Eb, Bb7, F7, Bb7

I WAS BORN A SCAMP, MEANT TO BE A VAMP!

Chords: Eb, C7, F7, Bb7, Eb, Ab, Bb7, Eb/Bb, Eb, Bb, C7, Cm7, F7

IF I HAD THE CHANCE I COULD HAVE DID. THEDA PARA TRICKS PARALYZED THE HICKS. NOTHING COULD HAVE STOPP'D ME BUT THE

Chords: Bb, Eb, Bb7, Gb, Bb, Gm7, C7, Eb, Bb, F7, Bb7, Bb7

LID. BUT SOMEHOW MY STYLE HAS GOT A CRAMP, I CAN'T FIND A SINGLE SOUL TO VAMP!

CHO. Chords: Eb, C7, F7, Bb7

ALL I WANT IS JUST A LITTLE LOV-ING, JUST A LITTLE SPOONING AND A SQUEEZE. I WAS REALLY MEAN FOR TURTLE DIV-ING,

Chords: Eb, Bb7, Eb, F7, Bb7, Eb, C7, Fm, F7, C7

LEAD ME TO IT, LET ME DO IT, PLEASE! SEND AN S. O. S. AND GET ME SOME ONE. TRY TO GET A LIVE ONE IF YOU

Chords: Fm, Bb7, Eb, B7, Eb, A0, Eb/Bb, A0, Eb/Bb, A0

CAN. PLEASE! I'D BE SATISFIED WITH JUST A DUMB ONE! IF THE PIGEON CAN WALK, HE DON'T HAVE TO TALK:

Chords: Bb7, Fm7, Bb7, Eb

SEND ME AN-Y KIND OF MAN!

# AT SEVEN, SEVENTEEN & SEVENTY

RAYMOND EGAN & ABE OLMAN (1917)

(MODERATE 2)

Chords: Bb, D7, Gm, Eb, Bb, Eb

MY DADDY HAD THREE SWEETHEARTS AND HE LOVES THEM ALL TO DAY. WITH- IN HIS HEART ARE

Chords: F7, Bb, Bb7, F7, Eb, F7, Bb, Bb7, Bb7, F7, C7

PIC-TURES OF THE THREE. ONE'S A CHILD OF SEVEN, ONE'S A GIRL OF SEV-EN-

Chords: F7, F#7, C7, C7, C7, F7, F7, F7, F7

-TEEN. THE THIRD IS MOTHER JUST TURN'D SEVEN-TY. NOW DADDY LOVES MY MOTHER AND THE

Chords: Bb, Bb7, F7, Bb, Gm, C7, F7

GIRLS THAT USED TO BE, FOR THEY ARE ALL THE SAME SWEET GIRL, YOU SEE. FOR AT

CHO. Chords: Bb, F7, Bb, Bb, G7, C7

SEV-EN; SEVENTEEN, AND SEV-EN-TY, DAD-DY LIVED THE SAME SWEET GIRL.



*C*<sup>1</sup> *F*<sup>7</sup> *Bb*

AT SEVEN SHE WAS THE LITTLE GIRLIE NEXT DOOR: THE GIRLIE HE'D ROB.

*Bb* *G*<sup>7</sup> *C*<sup>1</sup> *F*<sup>7</sup> *Bb* *F*<sup>7</sup> *Bb* *Bb* *Bb*

THE APPLE OR-CHARD FOR, AND AT SEV-EN-TEEN SHE WAS A WON-DEI-FUL DREAM.

*Bb* *G*<sup>7</sup> *C*<sup>7</sup> *C*<sup>7</sup> *G*<sup>7</sup> *Bb*<sup>7</sup> *Bb*<sup>7</sup>

NOW SHE SET HIS HEART A WHIRL! AND AT SEV-EN-TY HE LOVES THE

*E*<sup>b</sup> *E*<sup>7</sup> *C*<sup>7</sup> *F*<sup>7</sup> *Bb* *F*<sup>7</sup>

MEM-O-RY OF THE BEAU-TI-FUL GIRL THAT USED TO BE. FOR AT SEVEN,

*Bb*<sup>9</sup> *Bb* *Bb*<sup>7</sup> *G*<sup>7</sup> *G*<sup>7</sup> *C*<sup>7</sup> *F*<sup>7</sup> *Bb* *F*<sup>7</sup> *sus* *Bb* *F*

SEV-EN-TEEN, AND SEV-EN-TY, DADDY LOVED THE SAME SWEET GIRL.

(INSTR.) (♩=108)

**CHARLESTON IS THE BEST DANCE AFTER ALL**

DENNY CARTER (1928)

*F* *G*<sup>7</sup>/*b* *Db*<sup>7</sup>-*s* *E*<sup>7</sup>-*s* *F* *Dm*<sup>7</sup>

*G*<sup>7</sup> *C*<sup>7</sup> 1. *F* *Dm* *Gm*<sup>7</sup> *C*<sup>7</sup> 2. *F* *F*<sup>7</sup> *Bb*<sup>7</sup>

*F* *F*<sup>7</sup> *Bb*<sup>7</sup> *G*<sup>7</sup> *C*<sup>7</sup>

**C** *F* *G*<sup>7</sup> *G*<sup>7</sup>-*s* *F* *Dm*<sup>7</sup> *G*<sup>7</sup> *C*<sup>7</sup> *F*

**TAG** *F* *F*<sup>7</sup> *F*<sup>7</sup> *F*<sup>7</sup> *E*<sup>b</sup><sup>7</sup> *Ab*

*Ab* *Bb*<sup>7</sup> *Bb*<sup>7</sup>-*s* *Ab* *Fm*<sup>7</sup> *Bb*<sup>7</sup> *E*<sup>b</sup><sup>7</sup> *Ab* *E*<sup>b</sup><sup>7</sup> *Ab*

CHARLIE JOHNSON'S "ORIGINAL PARADISE TEN" with HAROLD SMITH,  
 EDGAR SAMPPSON, DENNIE WATERS, & DENNY CARTER (ARRANGER & ALTO)  
 ON VICTOR 21491 IN 1928 AT NEW YORK.

3835

**STREAKY RASHER**  
ED MGTZ 1993

**DANCE & GROW THIN**  
w/ IRVING BERLIN (1917)  
M/ GEO. MEYER

SOME FOLKS WHO ARE STOUT WOR - RY

THERE'S NO DOUBT; DOC - TORS COME & SHOUT CUT YOUR EAT-ING OUT; I JUST

HAVE TO GRIN AT THAT DOUB - LE CHIN REAL - LY IT'S A SIN THEY COULD

ALL BE THIN IT'S VER - Y SIM - PLE IF YOU CARE TO TRY IT A MILL - ION PEO - PLE ARE RE -

DOC - ING BY IT You NEED - N'T BOTH - ER 'BOUT A SIL - LY DI - ET TRY A ONE STEP OR A

FOX - TROT GO RIGHT A - HEAD & EAT A GREAT BIG LUNCH - EON I GUAR - AN - TEE THAT YOU WILL

SOON HAVE ONE - CHIN IN - STEAD OF TWO or THREE JUST TAKE A TIP FROM ME DANCE & GROW THIN -

3836

G D7 G

G D7 A7 D7

G D7 G

G Emi G Bmi D A7 D7 A A

G G B7 G1 E7

# SHOOT THE RABBIT



Composed by  
**JIM BURNIS**  
 June 1916

Music by  
**CHRIS SMITH**

HAYLAND'S  
 9th Edition, 1942

C Eb7 G A7 Cmi D7 G

G7 C D7 G G° G Emi A7 D7 | EG G D G

G7

E7 Am A7 D7

G7 C B7 G7 Ami A7

A7 D7 G7 | IC C Ab7 F G7

II C D.C. al fine

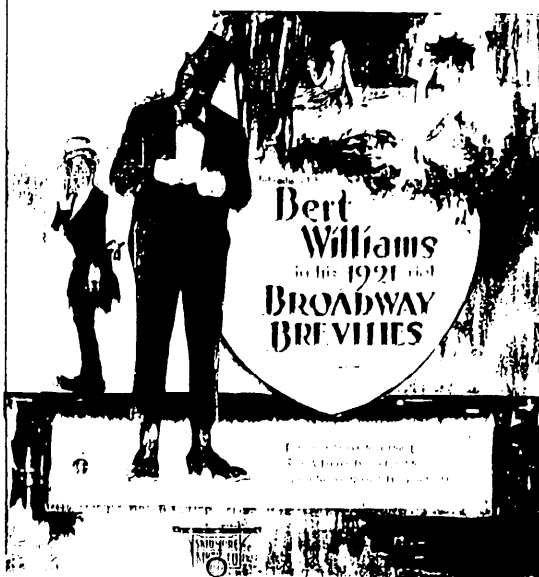




3839

(MINSTREL)

YOU'LL NEVER NEED A DOCTOR  
NO MORE  
CHRIS. SMITH.



MOD  $\text{E}^{\flat}$

G G/B B $\flat$  D $\flat$ /A D7  
I SPOSE YOU ALL HAVE HEARD OF DOCTOR FO-DO BONES: A

D7 D $\flat$  G Dm F E7  
VERY BITTER ENEMY OF DEACON JONES. TUESDAY EVENING DEACON

A $\flat$  D7  
JONES TOOK SICK. AND SEEMS HE HAD TO SEND FOR DOCTOR FO-DO QUICK.

G G/B B $\flat$  D $\flat$ /A  
ON THE DEACON'S FACE WAS A DIS-TRESS-FUL FROWN.

D7 G Dm F E7  
INDIGESTION HAD WORN HIM DOWN. THE DOCTOR SAID: "OH IT'S

F7 E7+ Am A $\flat$ /E A7 Anyb D7 CHO.  
YOU I HAVE TO CURE! WELL HERE'S WHAT I'LL PRESCRIBE TO FIX YOU SURE: — SOME GREEN CUCUM-BERS, SOME

B $\flat$ /F# E7 F7 E7 Am E7  
STEWED TRIBE RARE. ROAST PORK, CANTRELPE, AND BE-VO BEER. HALF A DOZEN CRABS, TWO

B $\flat$ /D# Em D/F# D D# A $\flat$ /E C $\flat$ /B $\flat$  D7 / G G/D  
LOBSTERS BROILED. BA-NANAS AND FISH, BUT LET THE FISH BE SPOILED. A COLD STORAGE CHICKEN AND

B $\flat$ /D# B7 E7 Am A $\flat$ /E Eb7 G/D Dm F E7 /  
HOT CORN BREAD. THAT'S A SCIENTIFIC CURE. — IF YOU EAT EV-RYTHING I AM TELLIN' YOU TO EAT, YOU'LL

Am $\flat$  C $\flat$ /B $\flat$  G D7 G  
NEVER NEED A DOCTOR NO MORE!"

**THE BOMBO-SHAY**

HENRY CREAMER, HENRY LEWIS  
and TURNER LAYTON (1917)

MOD  $\text{E}^{\flat}$   
Bm G# F#7 Bm F#7  
FOLKS IN NEW YORK SO SIMPLY WILD A-BOU-T SOMETHING NEW. THEY'LL RAVE A MONTH OR TWO

F#7 (+) Bm / F $\circ$  F#7 2 Bm F#7 D/A D/F# Dm F E $\circ$  A7  
FOLKS IN NEW YORK ULLST CANNOT DO WITH-OUT DAN-CE'S NEW.

A-BOU-T A NOV-EL-TY THAT'S STRANGE. HERE'S ONE I'LL SHUW TO YOU, ULLST FOR A

THE BOMBO-SHAY-CONT.

3840

CHO. G G7 E7 A7 D7 G E7

CHANGE. INCREASE YOUR STRIDE JUST A LITTLE, YOU SLIDE JUST A LITTLE. THEN SLIDE JUST A LITTLE, THEN HIP JUST A LITTLE, YOU SKIP JUST A LITTLE. THEN DIP JUST A LITTLE, BUT

A7 D7 A7 D7 C Em Am7 Em A7/E Am7 Am7

TURN ALL A-ROUND. YOU MOVE YOUR NOT TO THE GROUND. AND THEN YOU CLAP YOUR HANDS IN HUI-LA STYLE,

B7/E# B7 E / / G G7 E7 A7 D7

AND DO THAT HUI-LA SHAY. AND THEN YOU STOP JUST A LITTLE, YOU DROP JUST A LITTLE, YOU

G C Cm G D7 G (THE BROKEN HORN DILEMMA) HOW CAN YOU TOOT A TOOT-TOOT?

WORDS BY A. HEELAN MUSIC BY SEYMOUR FURTH (1909)

IN TWO C C C G7 C G#° Dm A7/C#

MY FRIEND SAID, "TAKE AN AU-TO RIDE, WE'LL TURN THINGS UPSIDE DOWN!" WE TURN'D THE AU-TO

Dm Dm C#° D7 G

FIRST, AND THEN WE NEARLY TURN'D THE TOWN. WE BROKE THE RECORD, BROKE THE HORN, AND

D7 G D7 G/B G/D C#6/E6 G/D D

THEN WE BROKE THE LAW. WE EV-EN BROKE A- WAY FROM EV-RY OFF-I-CER WE

G / / G7/3 Dm/A Bb7/Ab G

SAW. ONE YELL'D: "WHY DON'T YOU TOOT-TOOT WHEN YOU RIDE?" "THE

G Am A#° G/3 G/D G CHO. G7

REASON IS WE COULDN'T," I RE-PLIED. HOW CAN YOU TOOT A

C G7 / F° Dm6/E Dm C / / Am E7/B Am7/C C#° G/D E7

TOOT-TOOT, WHEN YOU HAVE NO HORN TO TOOT? TO TOOT A TOOT WITH NO TOOT TO TOOT, YOU

A7 D7 G / / G7/D E7 C D7 A7 D7 /

SIM-PLY CAN-NOT DO'T. WHY WE BLEW THAT HORN A-WAY, WAY BACK. YOU CAN FIND IT LYING

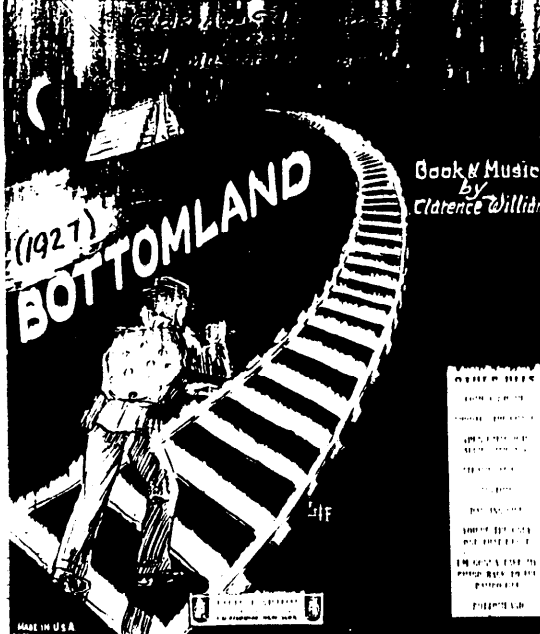
G/B D7/A G7 / C G7 C G7 / Ab7/Gb G7 G7 C / /

ON THE TRACK. HOW CAN YOU TOOT A TOOT-TOOT, WHEN YOU HAVE NO TOOT TO TOOT?

3841

JOE JORDAN & CLAR. WILLIAMS

ANYTIME



Gm7 C7 F Gm7 C7

DEAR BEFORE YOU GO A-WAY, THERE IS SOMETHING I MUST  
ALL MY DAYS WILL NOW BE BLUE. I HAVE GROWN SO FOND OF

F F Bb A7 Bb A7 A7/E F°

SAY: YOU. THO'A-PART, IN MY HEART, CONSTANT-LY,

D7/F# Am7 D7 G7 G7 D67

YOU WILL BE. AS YOU GO, I WANT YOU, DEAR, TO KNOW:

C7 Bbm C7 / Ab° CHO. C7/G C7

AN-Y-TIME HONEY MINE YOU FEEL LONELY-  
BA-BY MINE THAT YOU NEED

F Ab° C7/G C7

AN-Y-TIME HONEY MINE YOU FEEL SAD,  
TAKES YOUR PHONE CALL ME HOME: 1-8-9

F Fmaj7 F6 Eb7 D7 F7/A D7 G7 G7 Eb°

AN-Y-TIME BA-BY MINE YOU'RE NEG-LETT-ED: SEND FOR ME,  
I'VE GOT JUST WHAT IT TAKES

G7 D7 G7 C7 Eb7 C7 NC Ab°

AND T'WILL BE JUST TOO BAD. AN-Y-TIME

Bb D7 G7 Ab° C7/G C7

CODA TO MAKE YOU HAPPY. AN-Y-TIME HONEY MINE AN-Y-TIME.

F / G7 C7 F

EMMETT MILLER and his GEORGIA CRACKERS  
(MANNY KLEIN, T.O. & G.B. EDDIE LANG and others)  
ON Okeh 41095 in 1928 (N.Y.C.)

MODERATO Eb/G Gb°

WHEREVER YOU GO-WHATEVER YOU DO I CAN'T SLEEP OR

Bb7/E Eb C7/E F7 Cm° B7+ Bb7 Eb C7 Bb7 Bb7

KEEP MY THOUGHTS ON ONE THING. THERE'S SOMETHING THAT'S ON MY MIND.

Eb/G Gb° Bb7/E Eb D+ Gm D7

SEEMS TO ME SOME-HOW YOU'RE ACTING STRANGE, DEAR. YOUR LOVE MAY CHANGE, DEAR, BUT STILL YOU'LL



WHEREVER YOU GO - CONT.

3842

**CHO.**

FIND: WHERE - EV - ER YOU GO, WHAT - EV - ER YOU DO, I WANT YOU TO KNOW.  
 - EV - ER YOU MISS, WHO - EV - ER YOU MISS, I'LL AL - WAYS SAY THIS:  
 - EV - ER YOU GO, WHAT - EV - ER YOU DO, I WANT YOU TO KNOW

I LOVE YOU... WHO - YOU'RE ALL I WANT, ALL I CARE FOR, IT SEEMS.  
 LOVE YOU... I

You're ALL I SEE EV - RY NIGHT IN MY DREAMS. WHERE -

D.S. al fine

**CODA** LOVE YOU.

**THE TURKEY GOBBLER'S BALL**

WORDS BY HAVAZ and DONNELLY  
 MUSIC BY JAMES BLYLER (1911)

MODERATO

TUR - KEYS, GANDERS, ROOSTERS, FOWL, GUINEA HEN'S AND CHICKENS AND A BIG OLD DINK  
 I GUESS THEY'RE ALL DANCING YET, DANCING TO THE MUSIC OF THE FROG QUARTETTE.

CON - GREGATED THERE, IN THE CORNER OF THE BARNYARD WHERE THE MOON SHINE BRIGHTLY.

'T WAS AN EL - E - GANT CROWD. TURKEY LOBBLER LED THE DRILL, WHEN THEY

WENT TO HARMON - IZE AS BULL FROGS WILL. EV - RY - BO - DY STARTED IN A - WOBB - LING, A -

WOBB - LING, A - WOBB - LING. AND THE GREAT BIG TUR - KEY WAS A WOBB - LING: HE

GOBBLED WHEN HE WENT TO SING, AND GOBBLED AFTER EV'RY THING. "OH YEAH CUTE OLD GOBBLER!" HIS

WIFE WOULD LOUDLY CALL. SHE WAS DRESS'D UP IN A HOBBLE WHEN SHE STARTED IN TO WOBBLE. MADE HER

HUSBAND GOBBLE - GOBBLE, GOBBLE - GOBBLE - GOBBLE, AT THE TURKEY GOBBLER'S BALL.

# 3843

(♩ = ♩.3) NOT TOO FAST

## BEVERLY HILLS

RICK FAY (1975)

IN BEVERLY HILLS, BEVERLY HILLS, NO ONE HAS TO WORRY 'BOUT A

D7 G7 C C7 F D7 G7

FEW LITTLE BILLS. AT NIGHT <sup>FOR</sup> SOME THRILLS THEY DRESS UP IN FRILLS, BUT THEN THEY ROLL THE SIDEWALKS UP IN BEVERLY HILLS. THERE'S

F Ab7 G7 C7 F

MOVIES STARS AND FANCY BARS, BIG BANKS AND HO-TELS. EV-RY-BO--DY

Ab7 C D7 D7 G7+ C C7 F

KISSES THERE BUT NO-BO--DY TELLS. NO FACTORIES OR MILLS IN BEVERLY HILLS. THEY

G7 D7 G7 C C7 F D7

SAY THEY'VE GOT A CLIMATE VERY GOOD FOR YOUR ILLS. NO HEAT WAVES OR CHILLS IN BEVERLY HILLS. SO

C/G Am7 D7 G7 C TAG Ab7

HOW COME EV'RYBODY THERE IS TAKIN' THOSE PILLS? MAKIN' THEIR WILLS AND DROPPIN' THOSE PILLS,

C/G Am7 D7 G7 C RIT. PLAY

THAT'S THE WAY OF LIFE WAY OUT IN BEV-ER-LY HILLS.

TWO BEAT

## DIXIELAND FOREVER

F D7 G7

RICK FAY (1979)

IT'S DIXIELAND FOR- EV-ER, JUST LET THAT JAZZ BAND

Dm7 G7 Gm7 C7 Gm7 C7 Dm7 G7 Gm7 C7 F

PLAY. A GOOD FOOTSTOMPIN' DIXIE TUNE CAN DRIVE THOSE BLUES A-WAY. IT MAY BE FROM NEW

D7 G7 Dm7 G7 Bb Bb° F/C D7 G7 C7 F

OR-LEANS OR PLAY'D CHICAGO-C STYLE, BUT DIXIELAND FOR EV-ER WILL MAKE THIS WHOLE WORLD SMILE.

# I ONLY DRINK FOR FRIENDSHIP'S SAKE

WORDS BY WILL A. HEELAN (1910) MUSIC BY SEYMOUR FURTH

SING THE VERSE RUBATO,  
BUT WITH MOTION

3844

Musical staff with treble clef, 4/4 time signature, and a common chord (C) above the first measure. The melody consists of quarter and eighth notes.

I'VE NOTICED THAT THE THING THAT DRIVES A MAN TO DRINK IS THIRST. AND AFTER THAT, OF ALL TEMPTATIONS,

Musical staff with treble clef, 4/4 time signature. Chords G7, C, and C#0 are indicated above the staff.

FRIENDSHIP IS THE WORST. TO KEEP YOUR SPIRITS UP, I PUT GOOD SPIRITS DOWN, YOU SEE. AND

Musical staff with treble clef, 4/4 time signature. Chords G7, F#m, G, E7, and G7 are indicated. A 'CHO.' (Chorus) section begins with a 'SLOWER' tempo marking and a tempo of quarter note = 144.

ALL MY FRIENDS THO' FAR A-WAY IN SPIRIT ARE WITH ME. I ONLY DRINK FOR FRIENDSHIP'S SAKE, FOR ON FRIENDSHIP LIFE DE-

Musical staff with treble clef, 4/4 time signature. Chords G7, Dm7, G7, G7, G7, G7, C, and G7 are indicated.

-PENDS. SO JUST ONE DRINK TO EACH FRIEND I TAKE, AND THEN ALL MY DRINKING ENDS. WHETHER THEY'RE WITH ME OR

Musical staff with treble clef, 4/4 time signature. Chords C, A7, Dm, A7, Dm, F, F/A, Ab7-6, and C/G are indicated.

WITH ME NOT I DRINK TO EVERY FRIEND I'VE GOT. FOR I ONLY DRINK FOR FRIENDSHIP'S SAKE, BUT I'VE

Musical staff with treble clef, 4/4 time signature. Chords D7, D7, G7, and C are indicated.

LOST A LOT OF FRIENDS.

## WHATEVER HAPPENED TO SOMEDAY?

RICK FAY (1975)

MEDIUM

Musical staff with treble clef, 4/4 time signature, and a key signature of one sharp (F#). Chords G, Em7, Bm7, E7, Am7, and D7 are indicated.

WHAT-EV-ER HAP-PENED TO SOME-DAY? THE SOME-DAY THAT'S WORTH WAITING

Musical staff with treble clef, 4/4 time signature. Chords G, D7, Bm7, Bb0, Am7, and D7 are indicated.

FOR: WHEN WISHES ARE GRANTED AND DAY DREAMS COME TRUE, AND

Musical staff with treble clef, 4/4 time signature. Chords Em7, A7, D7, D7+, G, and Em7 are indicated.

MIR-A-CLES HAP-PEN ONCE MORE. OH! WHERE ARE THE GREEN FIELDS AND

Musical staff with treble clef, 4/4 time signature. Chords Bm7, E7, Am7, D7, Dm7, G7, and C are indicated.

BLUE SKIES? IT SEEMS LIKE A STRANGE THING TO SAY, BUT I'LL GO ON

Musical staff with treble clef, 4/4 time signature. Chords Cm, Bm7, E7, Am7, D7, and G are indicated.

DREAMING, AND MAY - BE I'LL WAKE UP AND FIND THEM SOME DAY.



PHOEBE BROWN - CONT.

3846

Bb Gm/Bb D/A

LA-DY TOOK PHOE-BE WHEN EV-ER SHE TRAVELLED A-ROUND.

A7 B D D#0 A7/A7

WENT TO FRANCE AND TO SPAIN. NOW SHE'S COME BACK A-

D/A D D#0 A7/A7 A7 D/F# D#0 A7/A7

-GAIN. SHE'S NOT THE SAME. SHE'S PUTTING ON AIRS. SHE'S CHANGED HER

A7 D D D7 D6 D D+ D D#0 D C

NAME TO SEÑ-OR - I - TA PHOE-BE - ET - TA BROWN.

D F F/A NG AB

PHOE-BE -

CHO. C7/G C7 C7/G C7 F

-ET - TA SHOULD KNOW BET - ER. IT WILL GET HER IN A

F C7

I AM, TRYIN' TO FOOL OLD UN-CLE SAM. WHEN WE

F F/A NG AB C7/G C7

"KNOWS WHO SHE AM". PAINT AND POW-DER, DRESSING

C/G C7 F F/C Bb (d=d) 4/4

LOUD-ER, TRYIN' TO FOOL EV-'RY - BO-DY IN TOWN. WHEN WE

(♩=144) 4/4 Gm F/C F/C C7 F

KNOWS HER NAME AIN'T NOTH-IN' ELSE BUT LIES' PLAIN PHOE-BE BROWN.

BOB COLE & L. ROSAMOND JOHNSON collaborated on A GOOD MANY SONGS IN THE EARLY 1900'S. (SEE "SHINE ON EVENING STAR")

COLE ALSO WROTE LYRICS FOR SONGS BY THE WELL KNOWN JAMES PEARL EUROPE. (SEE "PLINEY" FROM 1910)

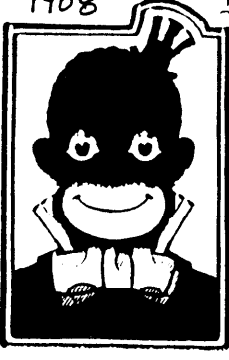
3847

# DUSTY

• RAG •

13 MAY AUFDERHEIDE

1908



Published by  
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INDIAN SPRING 14

**A** Eb C7

F7 Bb Eb

Eb C7

F7 Eb° Bb7

I Eb II Eb **B** Bb7

Bb7 Eb F7 Bb7 I Eb°

II Bb7 Eb **C** Bb7 Eb G7 Cmi

Ab Eb I F7 Bb7 II F7 Bb7 Eb G7+

G7 C

D7 D7-5 G7 C C G7 C

ALLEGRETTO

3848

# YOU'RE A PEACH AND I'M A PLUM

WORDS BY ED GROSSMAN (1914) MUSIC BY TED WARD

*In a little orchard in*

*"ROMANCE LAND";* THERE LIVED A SUGAR PLUM. HE WAS SO RO-MAN-TIC AND OH SO GRAND.

HE MADE THINGS HUM. RIGHT WITHIN HIS REACH DWELT A WONDEROUS PEACH. AND SHE WAS LOVELY

TOO. SHE WOULD WATCH HIM ON THE SLY AS HE LINGERED BY: LONGING TO BILL AND COO. AS THE

BIRDS WOULD SOFTLY CROON THEIR LULLA-BY, WAY UP A-BOVE, HE WOULD SERENADE HER WITH THIS SONG OF

LOVE. ——— YOU'RE A PEACH AND I'M A PLUM, SO THAT MAKES US A PAIR. THINK OF ALL THE HONEY DRIPS I'LL BRING YOU EV-'RY DAY.

DO NOT SAY YOU CAN-TA-LOUPE, I WOULD PLUNGE ME IN DES-PAIR. COME A-LONG AND AND I'LL FEED YOUR CHERRY LIPS, TO WHILE THE HOURS A-WAY.

SET-TLE DOWN IN MY FAM-'LY TREE, ——— AND WE'LL FROLIC IN THE SUNSHINE,

YOU AND ME. ——— LIFE WILL BE A PAR-A-DISE, HONEY, I DE-

-CLARE. YOU'RE A PEACH AND I'M A PLUM, SO THAT MAKES US A PAIR. ———

3849

(BALLAD)

# SHINE ON MY EVENING STAR

WBS: BOB COLE (1908) MS: ROSAMOND CLOTHSON

ONE NIGHT IN JUNE, I HAD A DREAM ABOUT MY LADY LOVE, MY HEART'S DELIGHT I THOUGHT SHE WAS A STAR.

JUST AS THE MOON WITH SIL-V'RY BEAMS WAS SHIN - - ING. SEEM'D SO BRIGHT, THAT

EV'RY OTHER STAR LOOK'D DIM. AS I LOOK'D FROM MY WIN-DOW AND SAW HER LOVELY

LIGHT I SANG AS I BE-HELD HER THE BEAU-TI-FUL QUEEN OF NIGHT.

**CHD.**

SHINE ON MY EVENING STAR, 'WAY UP YONDER IN THE SKY. LOOK DOWN AND I KNOW I'LL NEV-ER CLIMB - - 'WAY UP THERE TO WHERE YOU

LET ME SEE - THE TWINKLE IN YOUR TWINKLING EYE. ARE. BUT PLEASE DON'T BE NO -

-DO-DA ELSE'S - - EVE-NING STAR.

**THERE'S A LOT OF THINGS THAT NOAH NEVER KNEW**  
 WORDS: VINCENT BRYAN (1907)  
 MUSIC: B. RAY GOETZ

**ALLEGRO**

THERE'S A LOT OF THINGS THAT POOR OLD NO-AH NEV-ER KNEW - - A IF HE'D SEEN NEW UER - - SE'S FU-TURE, HE'D HAVE LET THE TWO - - MOS - -

THING A - BOUT. HE'D RATH-ER DROWN IF HE KNEW WHAT OUR - - QUIT - OS DROWN, AND SAVED THE SUM - MER BOARD - ERS MUCH PRO -

FU - TURE LIFE WOULD BE. IF HE ON - LY KNEW - - WHILE FAN - I - TY AND PAIN. NO - AH NEV - ER KNEW - - THE