

C *G7* *A7/E* *A7* *Dim* *mf*

ON THE ARK — OF HALF THE THINGS I'LL SING A-ROUT — HE
LOYS OF LIV — ING FOR — TY MIN — UTES OUT OF TOWN, — AND

B7/F# *C7/G* *B7* *C* *D7* *G7/sus* *G7*

WOULD HAVE SUNK — THE SHIP AND SAVED — US ALL FROM MI — SER —
RUN — NING WEDNES — DAY MORN — ING FOR — TO CATCH LAST MON — DAY'S

C *G7* *G°* *G7* *C7/G* *G7* *Cm* *G*

-Y. — IF HE'D EV-ER TRIED — TO SLEEP IN NEW — YORK FLATS,
TRAIN.. — IF HE'D KNOWN THE THINGS THE PULLMAN POR — TERS DO,

G *G7* *Ain7* *G°*

HE NEV-ER WOULD HAVE SAVED THAT PAIR OF
HE NEV-ER WOULD HAVE RES — LUED HAM, IT'S

G7 **CHO.**

CATS. TRUE. THERE'S A LOT OF THINGS THAT NO-AH

G7 *C* *G7*

NEV- ER KNEW, — THOUGH HE THOUGHT HE KNEW A THING OR TWO. —

A7/E *A7* *Dim* *A7/E* *Dim* *B7/F#* *B7*

NO-AH NEV-ER BROKE HIS SUN — DAY HAT. — ON THE CEIL-ING OF A
NO-AH NEV-ER WAIT-ED IN THE RAIN, — OUT IN UER-SEY FOR THE

Em *Eb* *G7/b* *G7* *C* *G7*

HAR-LEM FLAT. — HE WAS NEV-ER FOLD — ED IN A FOLD — ING BED. —
MORN — ING TRAIN. — HE WAS NO COM-MU — TER, IF YOU WANT TO KNOW. —

C *G7* *A* *A7/G*

HE WAS LUCK — Y, IT IS TRUE. — NEV-ER SKATED ON THE ROLLERS, NEVER
HE WAS LUCK — Y, IT IS TRUE. — HE WAS ALWAYS BRIGHT AND CHEERY, NEVER

Dim *mf* *Dim* *A7* *G7* *C* *I* *I* *mf*

HEARD A PI-AN-O-LA. THERE'S A LOT OF THINGS THAT NO-AH NEV-ER KNEW.
RODE UP ON THE E-RIE.

3851

ALLEGRO MODERATO

SWING STYLE

TROMBONE JAZZ

LYRIC BY HAROLD ATTERIDGE
MUSIC BY JEAN SCHWARTZ
(1918)

INSTRUMENTAL

A WILD MU-

F Bbm F Bbm G7 C7 F Am7 G7

SI-CIAN BY THE NAME OF MISTER PAZZ MO-TAZZ. HE WENT IN-

A7 Dm A A7 Dm B7 E7 A Gm

SANE AND WROTE SOME MUSIC CALL'D THE TROMBONE JAZZ. THIS FEL-LOW ON-LY HAD ONE - I - DEAR,

NC Gm7-5 Db Bbm F A7 Dm NC G7

THAT HE KNEW: TO GET HIS TROMBONE AND PLAY SOME RAG, LIST FOR

C7 F Bbm F Bbm

YOU. AND WHEN HE STARTED ON THE TROMBONE JAZZ, OH

G7 C7 F **CHO.** F G7 C7

HOW HE BLEW! THAT TROMBONE HE PLAY'D IT HE SWAY'D IT LIKE NOONE HAS. A FEW NOTES
THAT TROMBONE IT QUIVERED IT SHIVERED HE MADE IT RY. THAT TROMBONE

C7 F Bb Bb+ Gm/Bb C7

WERE NEW NOTES WAS SWINGING SOME BLUE NOTES WAS SINGING 'CAUSE HE KNEW JAZZ. HIS TROMBONE! HOW HE COULD MAKE IT MOAN
A PLANTINE TUNE.

NC F F/A7 Dm Eb Ab G7 F/G G7-5 G7 NC C F/C C7 **D.S.**

AN - Y TUNE. HE'D GET IT, AND HE COULD MAKE IT ROAN, MAKE IT CROON.

CODA D7 G7

AND EV-RY TIME HE'D GET A-GI-TA-TED, UP-ON HIS TROMBONE HOW HE

G7 F#7 G7 F#7 D7 G7 C7 F

SYN-CO-PA-TED! IN-VENT-ED, TOR-MENT-ED, THAT TROMBONE JAZZ.

("JAZZY")
with easy beat

WHEN I HEAR THAT JAZZ BAND PLAY

WORDS BY GENE BRUCK
(1917)

MUSIC BY DAVE STAMPER

YOU'VE HEARD OF NEARLY EV'RY
BUT THERE IS ONE THAT COMES FROM

Chorus A: NC F F° Abm^7 F°

KIND OF BAND, DIX-IE-LAND! YOU'LL HEAR THEM VERY SOON. THEY PLAY A-ROUND THE TIAIE. AND

Chorus A: NC F Abm^7 F° EB Ab^+ EB EB^7 Db Cm^7 Cm^7 Bb

I NEVER HEARD SUCH MUSIC PLAY'D BE-FORGE, AND NO-BO-DY ELSE I KNOW HAS.

Chorus B: Ab Fm^7 Abm^6 Fm^7 Cm^6 B^7 Bb^7 Ab EB

CRAZY HARMON-Y, LA-ZY MEL-O-D-Y: AND THEY CALL IT JAZZ.

SAY WHAT YOU WILL, YOU CAN'T KEEP
YOU CAN'T RE-SIST, YOU START TO

Chorus C: EB Gb° Bb^7/F Bb^7 Bb^7 F Bb^7 EB^7

STILL WHILE THEY'RE PLAY - ING.
TWIST WHILE YOU'RE SWAY - ING.

HEAR THAT TROMBONE WITH THAT PE-CUL-AR MOANING,

Chorus D: Ab Ab Ab/Eb D^7

THAT SAX-O-PHONE WITH THAT PE-CUL-AR GROANING. THEY'RE PLAYING SOME: LISTEN HEAR THAT DRUM. DON'T YOU

Chorus D: G D^7 F Bb^7 Bb^7 EB EB Gb° Bb^7 Bb^7 F Bb^7 Bb^7 Bb^7

THINK THAT MUSIC'S GRAND? SOMETHING THEY DO I NEVER KNEW, LUST MAKES ME

Chorus E: EB^7 EB^7+ Ab

FEEL OH SO GOOD - THAT I COULD THROW MY-SELF A - WAY! INSTR.

Chorus E: Fm Ab Fm $F^{\#}$ EB/G $Abmaj^7$ EB/bb Bb°

KEEP SWI-SA! GIVE ME THE LIAZZ, WHEN THEY PLAY THAT RAZZ-A-MA-TAZZ!

Chorus E: Ab Fm^7 Bb^7 EB Ab Fm^7 Bb^7 sus EB

I'M GONE WHEN I HEAR THAT JAZZ BAND PLAY.

3853

MED. FAST TWO-BEAT

PLINEY! COME OUT IN THE MOONLIGHT

WORDS BY BOB COLE (1910) MUSIC BY JAMES REESE EUROPE WHEN THE SHADES OF NIGHT ARE

D7 G G E7 Am D7 G

FALLING, AT THE SETTING OF THE SUN, AND THE SIL-V'RY MOON IS SHINING FROM A -BOVE,

D7 G D7 G A7

ON PLINEY I GO CALLING WHEN MY DAY'S WORK IS DONE. 'CAUSE PLINEY IS MY

A7 D7 D7 G

RISKY LA-DY LOVE. SHE'S AS TALL AND SLENDER AS A REED, AND GRACEFUL AS A

G E7 Am Am A#0 G/B

SWAN. THE SPARKLE IN HER SHI-NY EYES IS LIKE THE DEW OF DAWN. FROM THE BONNIE SCOT-TISH

G E7 A7 D7

HIGHLANDS TO THE FIL-O-PI-NO ISLANDS, NO SINGEER GAL THAN SHE WAS EV-ER BORN.

CHD. G G E7+ A7 D7 G G#0

PLINEY! COME OUT IN THE MOON-LIGHT: LEAD YOUR BEAU-TY TO THE SCENE.

D7/A G G E7+ A7 D7 F7

BAN-JOS RINGING ON THIS JUNE NIGHT, PLINEY! COME OUT ON THE GREEN.

D7/A D7 D7/A D7 G G/B Em D7 C7 B7

MY HEART'S PAL-PI-TA-TING, PLINEY! COME ON OUT AND FILL MY SOUL WITH JOY.

B7+ B7 E7 A7 G/B G#0 Am Em6 D7 G

PLINEY! PLINEY! WITH EYES SO BRIGHT AND SHI-NY, PLINEY! COME KISS YOUR HONEY BOY.

PICKIN' 'EM UP AND LAYIN' 'EM DOWN

LYRIC BY SCHUYLER GREENE

(1916)

MUSIC BY CHAS. N. GRANT

(♩ = ♩♩)

Bb7 Eb Eb° Fm6 Bb7

TO WAKE THE OLD TOWN UP, I'VE BROUGHT A FEW NEW STEPS FOR YOU TO

Eb Bb7 Eb Eb° Bb/F Bb Bb°

LEARN TO DO. AND IF YOU'LL FOLLOW EACH STEP I GO THROUGH, I'LL SOON HAVE YOU ALL

F7/C F7 Bb Bb7 Eb Eb° Fm6 Bb7

DOWN 'EM TOO. THE DANCES I'VE ALL USED TO SYM-CO-PATE AND THINK WERE GREAT ARE

Eb Eb° Bb/F Eb/G Ebm/Gb Bb/F Dm Gm6 F7 Bb / /

OUT OF DATE. AND IF YOU WATCH, I'LL SHOW YOU HOW THEY DO THE FOX TROT NOW. TO LEARN THE

CHO. SLOWLY & EXPRESSIVE

Bb7 simile Eb

LATEST DANCE THEY'RE DOING NOW IN NEW YORK TOWN, YOU'VE ONLY GOT TO PICK 'EM UP AND

Eb F7 Bb7 Bb7+ Eb

LAY 'EM DOWN. THEN YOU WALK LIKE A STORK. WHY SAY! ANY OLD TIME THEY PLAY WILL

Cm Cm7 Fm6 Bb7 (sim.) Fm6 Bb7

START YOU BOBBIN' LIKE A COCK. AND WHEN YOU RUB THE WELCOME OFF THE FRONT DOOR MAT,

Eb Eb Abm6 Bb7-5 Eb/Bb Bb7+

STUB YOUR TOE AND TURN A-ROUND AND KICK THE CAT: THEY CALL THAT

Eb/G Eb/b A° Bb7 Eb Bb7 Eb Bb7 Eb

PICKIN' 'EM UP AND LAYIN' 'EM DOWN...

3855

MED. FAST TWO-BEAT

THAT TROMBONE GLIDE

BY CECIL LEAN (1912)

TAKE YOUR LA-DY BY THE HAND, WHEN THE SWAY AS THEY PLAY, AND YOU

MIL-I-TAR-Y BAND PLAYS THE LATEST RAGTIME TUNE. YOU HEAR THAT SOUND? IT'S BOUND TO MAKE YOUR

THROW YOURSELF A-WAY. AND YOU'RE UP IN A BAL-

FEET GO ROUND. FOR YOU - LOON, FOR WHAT CARE I, YOU SIGH. I'D RATHER DIE

THAN MISS THAT: GLIDE, GLIDE, WITH YOUR HONEY GIRL BY YOUR SIDE. MIS'ER PULL THAT SWAY, SWAY WHEN YOU HEAR THAT ORCHESTRA PLAY. DON'T TAKE THAT

TROM-BONE SLIDE I'LL NEVER BE SAT-IS-FIED, 'TIL I HEAR MORE OF THAT WONDERFUL SNEAK-Y GLIDE. MUSIC A-WAY, I'M HEARIN' TO-DAY: - THAT

SLIDE TROM- - BONE GLIDE.

A SPARE-RIB FROM THE BUTCHER SHOP OF LIFE
 LYRIC BY ARTHUR GILLESPIE & HAROLD WARD (1913)
 MUSIC BY AUBREY STAUFFER

LET I SIT FOR HOURS AND PONDER 'TIL MY POOR HEAD/ACHES WITH WONDER AT THE HERDS WHO HAVE LONG SINCE PASSED AND

DIED. HOW YOUNG DAVID SLUGG'S GO-LI-ATH, POOR OLD LYING ANNAVIAS, AND THE WAY THAT EVE WAS MADE FROM ADAM'S

SIDE. WITH MY WIFE I WAS EN-RAPTURED. HER DEAR LOVING HEART I CAPTURED. YET IN SADNESS I MUST GO THRO' WEDDED

LIFE. WHILE I SHOULD SMILE WITH E-LATION, I AM FILLED WITH CONSTERNATION. FOR EVE'S HIS-TOR-Y

INSTR.

3856

CHO. Eb G C C7 F7

INSTR. **Bb** **F** **F7** **Bb** **Bb7** **CHO.** Eb G C C7 F7

MAKES A SPARE-RIB OF MY WIFE. OH WOMAN, LOVELY WOMAN, IT CUTS ME LIKE A KNIFE, TO

Bb7 **Ab/C** **Gm/Bb** **Fm/Ab** **Eb/G**

THINK YOU WERE A SPARE-RIB BEFORE YOU CAME TO LIFE. MY HEART ACHES WITH COMPASSION AND MY SOUL IS FILL'D WITH GRIEF. FOR

Ebm **Abm/Eb** **Ebm** **Abm/Eb** **Ebm** **Bbm** **Ebm**

WOMAN: YOU'RE A SPARE-RIB FROM THE BUTCHER SHOP OF LIFE.

THAT HONKY-TONKY TUNE

WORDS & MUSIC BY
H. BIRENS & B. SPLIRENS
(1913)

(♩ = 156) **Bb** **Bb7** **Bb6** **Bb** **Bb** **Bb7** **Bb6** **F7** / / **NC**

4-BEAT THERE'S A CERTAIN LOVIN' MEL-O-DY THAT IS EVER, EVER HAUNTING ME.

NC **Bb** **G7** **G#o** **Dm6/A** **F/A** **G7** / **NC** **F** **NC** **Eb** **C7** / / **F7** / / **NC** **F**

EV-RY PLACE I GO I HEAR THAT TUNE. YES, I HEAR IT MORNING, NIGHT AND NOON.

NC **Bb** **Bb7** **Bb6** **Bb** / / / **Bb7** **Bb7** **Ab** **C7/G** / / ♯

THERE IS SOMETHING 'BOUT IT MAKES IT CLING. HAS THAT FUNNY SYNCO-PATED SWING. IN

Cm7 **Eb** **Eb** **Bb** **F** **G7** **C7** **F7** **Cm7** **F7** /

ALL MY DREAMS I HEAR THAT TUNE IT SEEMS. IT'S AS WONDERFUL AS IT CAN BE. THAT

CHO. **Bb** **G°** **Gm7** **C7/E** **C7** **F7** 1. **Bb**

HONKY-TONKY TIME MAKES YOU UJIST DO THE LATEST GRIZZLY FEET, YOU CAN'T KEEP STILL. YOU GLIDE, YOU

F7 **F7+** **Bb** **F7** 2. **Bb7** **Eb** **C7/G** **Gb7**

BEAR, THAT FASCINA-TING AIR. YOUR SLIDE. YOU WILL EN-CORE FOR IT,

Bb **F** **Gm7** **C7** **F7** **Bb**

BEG FOR MORE OF IT: THAT HONKY-TONKY TUNE.

3857

UNCLE TOM'S CABIN

HARRY AUSTIN TIERNEY
(1911)

RAG **A** NOT FAST

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time. Chords: C7, F, F. First ending: 1. C7

Musical staff 2: Treble clef, key signature of one sharp. Chords: C7, F, 2. Bb A Bb Bb° Am E7 Am Dm

Musical staff 3: Treble clef, key signature of one sharp. Chords: C7, F, Ab°, B C/G, C7, F

Musical staff 4: Treble clef, key signature of one sharp. Chords: F, 1. C7. Includes an "OCTAVE BREAK" section.

Musical staff 5: Treble clef, key signature of one sharp. Chords: 2. D7/F#, Gm D7 Gm C7, F. Ends with a D.C. al fine section.

Musical staff 6: Treble clef, key signature of one sharp. Chords: F, Bb Bb° F7/C, F7, Bb Bb° F7/C. Section labeled "TRIO".

OPT. (PLUNK-PLUNK: HEAR ALL THE BANJOS RINGING. PLUNK-PLUNK: HEAR ALL THE DARRIES SINGING.)

Musical staff 7: Treble clef, key signature of one sharp. Chords: 1. Bb, Gm, C7, F7. 2. Bb Bb7/Ab

Musical staff 8: Treble clef, key signature of one sharp. Chords: Eb/G, Ebm/Gb, Bb/F, F7/C, F7, Bb. Section labeled "FINE" and "INTERLUDE".

Musical staff 9: Treble clef, key signature of one sharp. Chords: F, Gm7, G#°, F/A, F7. Includes a box: "TAKE BOTH ENDINGS D. S. TRIO AL FINE"

NOTHING'S GOOD ENOUGH FOR A GOOD LITTLE GIRL, IF SHE'S GOOD ENOUGH FOR YOU

LYRIC BY ALFRED BRYAN

(1917)

MUSIC BY HARRY TIERNEY

SOMETIMES YOU MEET A PRETTY GIRL, AND SHE'S VERY MEAN TO YOU.

SOMETIMES YOU MEET A WITTY GIRL, AND SHE'S VERY GOOD AND TRUE. A

SQUARE GIRL, SHE IS A RARE GIRL, THE KIND THAT'S HARD TO FIND. AND WHEN YOU

GET HER, NOW DON'T FOR-GET HER, BUT TREAT HER GOOD AND KIND.

CHO.

NOTHING'S GOOD E-NOUGH FOR A GOOD LITTLE GIRL, IF SHE'S GOOD E-NOUGH FOR YOU.

LET HER HAVE HER WAY IF SHE WANTS TO PLAY, AND GIVE HER MON-NEY TOO.

* IF SHE MEETS A CHAP WITH A LOVING WAY, ALWAYS LET HER HEAR WHAT HE HAS TO SAY. 'CAUSE

NOTHING'S GOOD E-NOUGH FOR A GOOD LITTLE GIRL, IF SHE'S GOOD E-NOUGH FOR YOU.

*** CATCH LINES**

If she meets a chap with a limousine,
Tell her not to waste too much gasoline.

If her cousin calls just to take her out,
Never dare to ask her what it's all about.

If she wants to chat with her cousin Paul,
Take a little walk in the outer hall.

If she staggers home put her into bed,
Hold a lot of cracked ice to her head.

3859



JAMES REESE EUROPE
1881-1919

WHAT IT TAKES TO MAKE ME LOVE YOU - YOU'VE GOT IT

WORDS BY J.W. JOHNSON (1914)
MUSIC BY JAMES REESE EUROPE
(EDITED BY MAX MORATH)

Chords: Eb, Bb7, Eb, G7b9

WHAT MAKES ME LOVE YOU THE WAY I DO? —
I FIND IN YOU WHAT I MISS ELSEWHERE:

Chords: Cm, G7, Cm, F7, 1. Bb, Bb7, Eb, G7/D, C7

WHAT MAKES ME LINGER AND LONG FOR YOU? —
SOMETHING THAT DRAWS ME AND HOLDS ME THERE. WHAT CAN IT BE, DEARIE, WHAT CAN IT BE? REALLY!

Chords: F7, Bb7, 2. Bb, Bb7, Eb, G7, C, C7

I WANT TO SEE THRU THIS GREAT MYSTERY, DEAR-IE. —
THE LURE, THE CALL THAT MAKES ME FALL:

Chords: F/A, Eb/G, F7, Bb7/D, Ab/C, Bb7, CHO. Bb7

SWEET BA-BY DOLL, YOU'VE GOT IT ALL. YOU'VE GOT THE KIND OF KISS THAT ALWAYS MAKES ME SIGH. —

Chords: Eb, Eb7, Cm/Eb, Abm6/Eb, Eb, Bb7, Eb, Eb7, Bb7/F, Cm7, C#7, Bb7/D

— GOT THE SORT OF SOMETHING 'BOUT YOU, MAKES ME WANT TO DIE. — GOT THE LOVING LOOK THAT MAKES ME

Chords: Bb7, Eb, Cm, Eb/G, Eb, Abm6/Eb, Bb7/b, Bb7

— OH SO GLAD. — FILLS ME, THRILLS ME, DRIVES ME MAD. YOU'VE GOT THE NAUGHTY WAY OF SAYING —

Chords: Bb7, Eb, Eb7, Eb7

"SWEETIE DEAR." — ALWAYS SEEM TO WANT ME WHEN I CUD-DLE NEAR.

Chords: Ab, Ab7, Eb/Bb, D7/A, Gm, G7/F, C7/E, Fm7, Bb7, Eb, 1, 2

WHAT IT TAKES TO MAKE ME LOVE — YOU: — YOU'VE GOT IT! SWEETHEART, YOU'VE GOT IT!

JAMES REESE EUROPE ACCOMPANIED VERNON & IRENE CASTLE WITH HIS OWN
"SOLOIST ORCHESTRA". HE ALSO TOURED EUROPE DURING WWI AS DIRECTOR
OF THE U.S. ARMY 369TH INFANTRY REGIMENTAL BAND.
(with rank of LIEUTENANT)

3860

WITH A LIFT (♩ = ♩.75)

WAITIN' FOR THE EVENIN' MAIL

BILLY BASKETTE (1923)

PASSING BY THE LIAIL THIS MORN,
HEARD A HARD-LUCK BROTHER MOAN:

"I'M IN HERE, RIGHT WHERE I DON'T BE- LONG. NEVER DONE NO WRONG." AS

I PASSED BY HIS WIN-DOW, I COULD HEAR HIM MOANING HIS SONG: SITTIN' ON THE INSIDE,
 WROTE MY ONETIME MAMMA,

LOOKIN' AT THE OUT-SIDE, WAITIN' FOR THE EVE-NIN' MAIL. FOUR WALLS AND A CEIL-ING,
 DOWN IN JACKSONVILLE. SAID: SWEET MAMMA I'M IN UAIL. HONEY PLEASE DON'T FAIL ME,

LAWDY WHAT A FEELING: UUST A MEAN OLD LOW DOWN UAIL, SEPARATING ME FROM EV-RY
 HURRY UP AND SEND ME BAIL! THAT'S UUST A YEAR A-GO.

-THING BUT THE EVE-NIN' MAIL. I'M LIKE A SHIP WITHOUT A SAIL.

CODA I'M STILL ON THE INSIDE LOOKIN' AT THE OUTSIDE WAITIN' FOR THE EVE-NIN' MAIL.

RED NICHOLS ORCHESTRA (VOCAL BY JOHNNY DAVIS). With WILL BRADLEY (on trp), CL. DORSEY (on alto), RAYE RUSSEN (on tenor), ART BERNSTEIN (on bass). BRUNSWICK 6767 IN 1931 AT N.Y.C.

THE TENNESSEE TEN (PHIL NAPOLEON, LEADER & TPT.), RUDY WIEDOFT (alto), FRANK SIGNORELLI (PIANO), & JACK ROTN. ON VICTOR 19109 IN 1923.

VOCAL BY CLARA SMITH, acc. by FLETCHER HENDERSON ON PIANO. ON COL. 13002-D IN 1923.

NOBLE SISSIE VOCAL, acc. by EUDIE BLAKE ON THE PIANO. ON VICTOR 19086 IN 1923.

VOCAL BY LUCILLE HEGAMIN, with her "BLUE FLAME SYMCO PATERS" FEATURING DON REDMAN ON SAX. ON CAMEO 343 IN 1923.

3861

THINGS THAT MAKE A MAN FEEL LIKE A FOOL

WORDS & MUSIC BY SAM LUCAS (1885)

1. DON'T
2. IF YOU

G C/G C/G G G A7 D7

DO TO GET SHAVED WITH NO HAIR ON YOUR FACE, IT WILL MAKE A MAN FEEL LIKE A FOOL... IF YOU
MEET A YOUNG LADY, ALL SAT-IN AND LACE, IF YOU

G A7/G C/G G G A7 D7 G

LOSE ALL THE MON-EE YOU BET ON A RACE, IT WILL MAKE A MAN FEEL LIKE A FOOL... IF YOU
GET BUT ONE GLIMPSE OF HER BEAU-TI-FUL FACE, IF YOU

C/G G C/G G C/G G Em A7 D7

TAKE A YOUNG LADY TO SEE A NEW PLAY, AND IN-VITE HER TO SUPPER AT A FASH-NA-BLE CA-FE, PUT YOUR
LAY YOUR HAND ON HER SHOULDER SO BOLD, AND SHE LIFTS HER VEIL AND IT'S THEN YOU BE HOLD A

G C/G C/G G G/D D7 G

HAND IN YOUR POCKET WITH NO MON-EE TO PAY, IT WILL MAKE A MAN FEEL LIKE A FOOL...
TOUGH OL MAIDEN SOME SIX-TY YEARS OLD,

- Don't step on a car when you've just paid your rent.
It makes a man feel like a fool.
When the conductor comes round and you haven't a cent
It makes a man feel like a fool.
You're dressed up in style so nobby and nice,
Your neck tie is made out of satin or lace,
Step off the wrong way, and fall flat on your face.
It makes a man feel like a fool.

- If a man has been married some ten or twelve years,
It makes a man feel like a fool.
If his wife strikes a ton, and she has made him shed tears,
It makes a man feel like a fool.
He meets with a lady of whom he knows well,
And asks her to partake of some wine nice and cool.
His wife pokes her head in and says "Ah There!
It makes a man feel like a fool.

TAKE ME TO THE MIDNIGHT CAKEWALK BALL

W&M: EDDIE COX - ARTHUR JACKSON - MAURICE ABRAHAMS (1915)

G D7 G D7 D7 G

HONEY GET YOUR DANCING SHOES. HURRY THERE'S NO TIME TO LOSE, THERE'S
WHEN YOU WERE A LITTLE LAD THIS DANCING WAS THE LAT-EST FAD. YOU CAN

E7 A7 D7 G A7 D7 D7 G/D

NO USE TALKING, THEY ARE ALL CAKEWALK-ING, HONEY. PLEASE NOW DON'T RE-FUSE. NEW FAN DANGO. HERE'S THE

A7/C# D7 G G7

BEST DANCE THAT WEVE HAD. TAKE ME TO THAT MIDNIGHT CAKEWALK BALL. (I WANT TO BE THERE)
OLD FOLKS YOUNG FOLKS DANCING ROUND THAT HALL. (DON'T SEE THEM GO-ING)

C Dm7 Eb7 G/D E7

TAKE ME TO THAT MIDNIGHT CAKEWALK HALL. (I WANT TO SEE THERE)
WIN THAT LAKE! KEEP TRYING, ONE AND ALL. (TO MAKE A SHOWING) THAT RAG-TIME
YOU'LL SEE OLD

MEDDY MAN — WITH ONE HAND LEADING THE BAND. OH HON-EE, AIN'T HIS MUSIC GRAND?

SO PRETTY!

CODA
PAR-SON GREEN ACT LIKE HE WAS

SEV-EN-TEEN — DANCING AT THAT MIDNIGHT CAKEWALK BALL.



IN TWO
WHERE DO THEY GO WHEN THEY ROW-ROW-ROW?
WORDS BY BERT KALMAR & LEO JESSEL
MUSIC BY HARRY RUBY (1920)
EV-ER SINCE THEY I'VE BEEN PUZZLED
PASSED THE PRO-HI-BI-TION LAW, I'VE NOTICED LATE-
DU-ER SOMETHING THAT I SAW.

-LY, WHERE-EV-ER I GO, MOST EV-'RY-BO--DY IS LEARNING TO ROW.

THIS IS WHAT'S GET--TING MY GOAT: EV-'RY-ONE'S BUY-

-ING A BOAT. WHERE DO THEY GO WHEN THEY ROW-ROW-
WHY DO THEY LOAD UP WITH DOUGH, DOUGH,

-ROW? THREE MILES A-WAY FROM THE SHORE? WHY DO THEY GO THERE, AND
DOUGH? THEY MUST HAVE SOME-

WHAT DO THEY GET? THEY GO OUT DRY, AND THEY COME BACK SO WET.

CODA
-THING IN STORE. WHY DO YOU SEE EMPTY BOTTLES A-FLOAT? AND WHY DO THEY

ALL COME BACK ROWING THE BOAT? WHERE DO THEY GO WHEN THEY ROW-ROW-ROW?

THREE MILES A-WAY FROM THE SHORE?

3863

MODERATO

GO AND BUY YOURSELF A DREAM

ARTHUR HERZOG, JR. (1963)

B \flat 7 E \flat 6 E \flat G \flat °
 I GIVE YOU A LUCK-Y

Fm 7 B 7 + B \flat 7 Fm 7 D \flat 7 B \flat 7 E 7 (+9) E \flat
 PEN-NY, AND WITH IT ONE SMALL RE-QUEST: PLEASE

Fm 7 D \flat 7 B \flat 7 E 7 s E \flat ma 7 E \flat + C 7 + C 7 F 7
 TAKE IT AND SPEND IT AS I RE-COM-MEND IT, NOW THIS IS THE

F 7 Fm 7 / Dma 7 B \flat 7 CHG Fm 7 / / B 7 B \flat 7 Cm 6 B 0
 WHY TO IN-VEST: GO AND BUY YOURSELF A DREAM, A DREAM THAT'S

E \flat /B \flat E \flat / Cm 7 D 0 E 6 Fm 7 B \flat 7 E \flat
 HEA-VEN MADE. THE AN-GELS' SING ITS THEME: LUCKY PENNY SEREN-ADE.

E \flat 7 E 7 E \flat 7 Ab 6 / / B \flat + E \flat / / D 0 Cm 7 Fm 7
 GO EAR-LY WHEN YOU BUY, A-VOID A CROWD. THERE'S SUCH A SMALL SHAR-PLY

Fm 7 Gm 7 Abma 7 B \flat 7sus B \flat 7 Fm 7 / / B 7 B \flat 7 Cm 6 B 0
 OF DREAMS AL-Lowed. GO AND BUY YOURSELF A DREAM THAT'S MADE IN

E \flat /B \flat E \flat / / D 0 E 0 Fm 7 Ab D 7 G G 6 Dm 7 G 7
 PAR-A-DISE: A BARGAIN THAT'S SU-PREME AT AN-Y PRICE. MIND YOU,

Ab Ab+ B \flat 7 D 7 Cm Cm 7 F 7
 NOTHING LARGE OR FAN-cy, WHILE YOU'RE SHOPPING IN THE BLUE. GO AND BUY YOURSELF A

Fm D \flat 7 / F B \flat 7 E 7 E \flat / Fm 7 Ema 9 E \flat 6
 DREAM, LIST BIG ENOUGH FOR TWO.

SLOWLY
OL' PAPPY C/E Eb° Dim6 G7 C/E Eb°

AL NEIBURG
 MARTY SYMES (1934)
 JERRY LEVINSKI

WHEN I WAS A LITTLE PICK-A-NIN-NY, PAPPY WAS SO GOOD TO

ME. NOW I SEE HIM THERE, WITH HIS SNOW-WHITE HAIR; JUST AS LONESOME AS CAN BE. OL'

CHO. (with feeling) PAP-PY, OL' PAP-PY, I'M GOIN' TO MAKE YOU HAP-PIY. OL' PAP-PY, I'M

PLANT-IN', STOP HOE-IN', I'LL KEEP YOUR COTTON GROW-IN'. OL' PAP-PY, I'M
 PAP-PY, OL' PAP-PY, WE'RE GONNA BE SO HAP-PIY. I NEEDS YA. I

COM-IN' 'WAY DOWN THERE WHERE THE COTTON, CORN AND TA-TERS GROW. STOP GO-IN' RIGHT BACK THERE WHERE I LEFT YOU LONG A-

-GO. I CAN SEE YOU IN THE EVE-NIN', FREE FROM EV-'RY CARE, WITH YOUR

OLD CLAY PIPE A-SMOK-IN'. WHILE WE'RE TALKIN', YOU'LL BE ROCKIN' IN YOUR

EA-SY CHAIR, OL' **D.S. al f**

CODA G7 C Dim7 G7 C
 LOVES YA, AN' I'LL NEVER LEAVE MY PAPPY ANY MORE.

JACK TEAGARDEN ORCHESTRA (VOCAL BY NAPPY LAMARE)
 WITH LOE VENUTI, FRANK GUARONE, STERLING BOSE (2 TRPT) U. BURSEY (CLAR.)
 ON BRUNSWICK NO. 6780 IN 1934 AT N.Y.C.

ADRIAN ROLLINI ORCH. (HOWARD PHILLIPS, VOCAL)
 B. GOODMAN, B. BERIGAN, (ROLLINI IN SAX)
 DICK MADONOUGH, GTR.
 ON BANNER NO. 32950 IN 1934.

BENNY GOODMAN ORCH. (MILDRED BAILEY)
 MANNY KLINE, COLEMAN HAWKINS, GEORGE RAJA,
 ARTHUR SCHUTT, PIANO.
 COL. 2892-b IN 1933 AT N.Y.C.

3865

THE OLD MAN OF THE MOUNTAIN

WORDS BY GEO. BROWN (1932) MUSIC BY VICTOR YOUNG

ALLEGRO MODERATO

Musical notation for the first staff, including lyrics: WITH HIS LONG WHITE BEARD AND A CROOKED STAFF HE TRAMPS A-LONG WHILE THE FOLKS ALL LAUGH. WEARS LONG HAIR AND HIS FEET ARE BARE. THEY SAY HE'S MAD AS AN OLD MARCH HARE. WITH A LIVE AS LONG AS THE OLD OAK TREE AND LAUGH A FOLKS LIKE YOU AND ME. BUT HIS OH I

Musical notation for the second staff, including lyrics: TWINKLE IN HIS EYE, HE PASSES THEM BY: THE OLD MAN OF THE MOUNTAIN. FOR HE CARES ARE NONE, AND HE

Musical notation for the third staff, including lyrics: OWES NO ONE: THE OLD MAN OF THE MOUNTAIN. HE TALKS WITH THE BIRDS WHEN HE'S LONE-LY. HE

Musical notation for the fourth staff, including lyrics: SLEEPS WITH THE STARS FOR A TENT. AND THE BEES SPREAD A FEAST WHEN HE'S HUN-GRY. AND GOD CHARGES NO

Musical notation for the fifth staff, including lyrics: RENT. AND HE'LL OFTEN SIGH AND WISH THAT I WERE THE OLD MAN OF THE

Musical notation for the sixth staff, including lyrics: MOUNTAIN. YES I OF-TEN SIGH AND WISH THAT I WERE THE OLD MAN OF THE MOUNTAIN!

<p>JOE HAYMES ORCH. w/ PEWEER ERWIN, LES DENKINS, JOHNNY MINCE-LARRY MURPHY, vocal. ON COL. 2704 IN 1932.</p>	<p>CAB CALLOWAY (VOCAL) & HIS ORCH. DOC CHEATHAM (TRPT), EDDIE BARNFIELD (SAK), AL MORGAN (DRUMS). ON BANNER NO. 32511 IN 1932.</p>
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PLAY ME THAT TUNE

WORDS BY I. CAESAR (1919) MUSIC BY WILL DONALDSON

Musical notation for the first staff, including lyrics: IN EV-RY NATION, WHERE I STEPP'D UP-ON THE

Musical notation for the second staff, including lyrics: STAGE, MY PRE-SEN-TA-TION NEVER FAILED TO BE THE RAGE.

PLAY ME THAT TUNE - CONT.

3866

Em D#° Em Am Em Am Cm
 IN A-SIA MINOR AND IN GAY PA-REE, I BROUGHT THE

G/D Em Am7 D7 G7 G7+ C CHO.
 WORLD TO MY FEET WITH THIS SWEET LITTLE MEL-O - DY. PLAY ME: YA-DA-DE- HEAR IT: YA-DA-DE-

Em G7
 -DUM--DUM. THERE'S NOTHING SWEETER THAN THE METER OF THE MEL-O - DY. OH WON'T YOU
 -DUM-DUM, IT DOES-N'T SAY A LOT BUT IT'S THE TUNE THEY PLAY A LOT. IT DRAWS YOU

Dm7 G7 C
 PLAY ME: YA - DA - DE - DUM - DUM. IT'S FAS - CI - NA - TING AS A SYN - CO - PA - TING
 NEAR IT: YA - DA - DE -

C C C+ F6 Dm
 RHAP - SO - DY. IF YOU CAN WHIS - TLE, THIS WILL SOON BE THE TUNE THAT, LIKE A

G7 G+ C Dm6 G7+ D.S.
 THIS - TLE # KISS, WILL NOT LET YOU FOR - GET IT FROM THE MOMENT YOU HAVE MET IT. WHEN YOU

CODA G7 E7 Am
 -DUM - DUM, AS AIR - Y AS A FAIRY IN A WHIRL. AND IT'S THE

Dm/F F#° C/G C G7
 SAME THEY PLAY IN "LA BO - HEME" IT'S SO EN - TRANCING, IT STARTS YOU

Am/C Am/E F6 F#° C/G G7 Dm7 G7
 DAN - CING. AND FROM ITS SWAY, YOU CANNOT STAY IM - MUNE. SO WON'T YOU PLAY ME THAT

C
 TUNE?

3867

RAG SONG

SAVE IT FOR ME

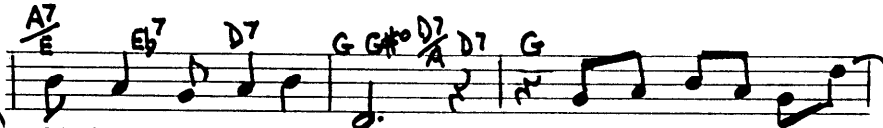
BOB COLE & JAMES W. JOHNSON
(ADAPTED BY MAX MORATH)



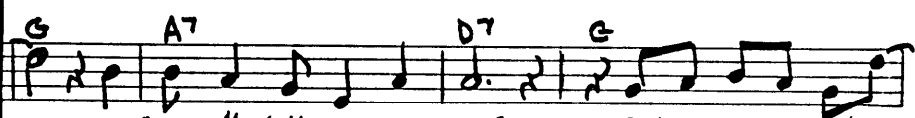
1. I'LL AD-MIT I'M A - BOUT AS
2. THO' I NEVER WOULD DARE TO



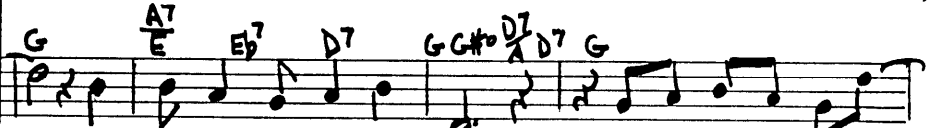
From l. to r.: BOB COLE, 1868-1911,
J. ROSAMOND JOHNSON, 1873-1951
JAMES WELDON JOHNSON, 1871-1918



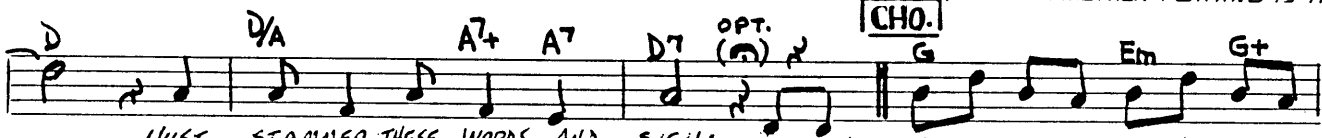
BASH-FUL AS I CAN BE,
HOPE I COULD WIN HER HEART,
EV-'RY TIME I GO OUT
IF SHE ONLY COULD SARE



TO COURT MISS MA-TIL-DA LEE,
JUST ONE LITTLE LOV-IN' PART.
EV-'RY NIGHT OF THE WEEK
I WOULD ALWAYS BE TRUE,



TO TELL HER MY LOVE I TRY,
AND MAYBE SOME HAPPY DAY,
BUT I HARDLY CAN SPEAK,
WHEN HER FLIRTING IS THRU,



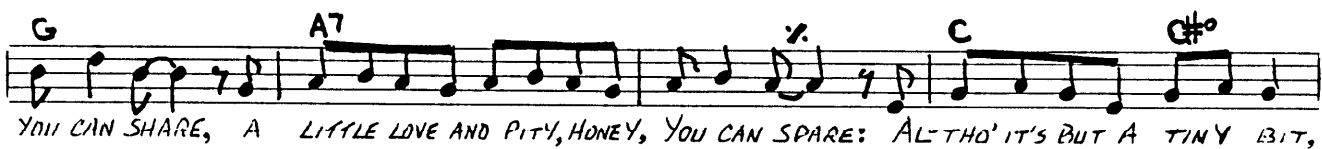
JUST STAMMER THESE WORDS AND SIGH:
SHE'LL WHISPER TO ME AND SAY:
IF YOU'VE GOT A LITTLE COZY CORNER



IN YOUR HEART,
SAVE IT FOR ME.
IF YOU'VE GOT A LITTLE LOVE, AND YOU CAN



SPARE A PART,
SAVE IT FOR ME.
IF YOU'VE GOT A LITTLE SYMPA-THY THAT



YOU CAN SHARE, A LITTLE LOVE AND PITY, HONEY, YOU CAN SPARE:
AL-THO' IT'S BUT A TINY BIT,



I DON'T CARE, IF YOU WILL SAVE IT,
SAVE IT FOR ME.



1. TO VERSE

2.



C C7 F/c
TAKE MY TEM-PE-RATURE, I'VE GOT SPANISH

Fm/c C B7 C C#° G7/D G7 G7+
FEVER SURE. I DON'T KNOW WHAT EV-ER MADE ME

E/G F#° C/G Cm G
FALL AS I DID FOR A MAID IN MA-DRID. EV-'RY NIGHT FROM

D7 G ./. ./.
NINE O'LOCK TILL THREE, I SING THIS SONG SE-

D7 G Eb° G7/D x A B7 G7 CHO. C C#° G7
-NEATH HER BALCON-Y. SPANISH MAMMA, SPANISH MAMMA, WHO DO YOU LOVE?

G7 ./. ./. C // Eb° D7 C
TELL ME SPANISH MAMMA, WHO ARE YOU THINK-ING OF? I'M SO FULL OF VIM, SAY

C C/E Eb° G7/Gb G7 ./. ./. C
I'D EV-EN SWIM THE RI-O. AND I'D TREAT YOU GRAND, IF YOU'D GIVE YOUR HAND TO ME-O.

G7 C C#° G7/Gb G7 ./.
SAY, DO I LOVE YOU, DO I LOVE YOU? I SAY I DO! BUT MAYBE THAT MEANS

B° Am C7 F F#° C/G / Bb/ |
NOTHING TO YOU. WHY, I'D GO SO FAR THAT I'D LIVE IN BAR-CE-LD-NA,

A7 D7 G7 C/G C/E7 C/C#
WITH A SPANISH MAMMA LIKE YOU. MEYERS & SCHORBEL ALSO WROTE "SPANISH SHAWL"

DOC COOK'S DREAMLAND ORCH. with JIMMY NOONE & FREDDIE KEPPARD
ON COLUMBIA NO. 727-D IN 1926.

3869

LIVELY

ALEXANDER'S BACK FROM DIXIE WITH HIS RAGTIME BAND

WORDS BY LEW COBWELL (1917)
MUSIC BY PETE WENDLING

LISTEN BOYS! WHAT'S THE NOISE?

G7/D G7 C C° C G7 C

SOMETHING 'BOUT IT SOUNDS FA-MIL-I-AR. DON'T THAT MUSIC SEEM TO THRILL YER? HEAR THAT DRUM!

C Ab7/Eb Ab7 C/G C/E Eb° G7/D G7 C

RUM-TUM-TUM! IT'S ALEX-AN-DER'S RAGTIME BAND. COME ON AND

G G/F G/E G/D G G/F G/E G/D D7/A Fm6/Ab G7

HEAR, COME ON AND HEAR. IT'S THE FINEST IN THE LAND. ALEX-

CHO.

C A7 D7

-AN- DER'S BACK FROM DIX-IE WITH HIS RAGTIME BAND, PLAYING ALL THOSE OLD-TIME TUNES.

D7 G7 C

PACK YOUR U-KI-LE-LE, SHIP IT TO BILL BAILEY. WHAT WE'RE GONNA

D7 G7 C C7

LISTEN TO: THEY AIN'T NO BUFFOONS. HU-LU MAIDS WITH THEIR YAACA HU-LA,

F A7/E Dm C G7 C

CHASE 'EM ALL BACK TO HON-D-LU-LA. EV'RYONE START SINGING, WHILE YOUR FEET ARE

C D7 D7/A Ab7 G7 C Dm7/G C

SWINGING. ALEX-AN-DER'S BACK FROM DIX-IE-LAND!

THE COSEY RAG

SHELTON BROOKS (1911)
("SOME OF THESE DAYS")

NOT FAST

Bb Bb° Bb/D Db° F7/C F7/A Gm6 F

TALK ABOUT YOUR LOV-ING RAG AND THE DREAM-Y RAG AND YOUR SLOW DRAG. THERE IS JUST ONE DANCE FOR MINE. THE MUS-IC'S FINE, IT IS SIMPLY DI-VINE.

G7 C7 F7

AND WHEN THE BAND STARTS PLAYING, YOU'LL HEAR 'EM SAY! JUST LET THAT MUS-IC PLAY.

CHO.

F7 Bb Bb° E7/C F7

THAT COSEY RAG. FIRST YOU TAKE YOUR LADY RIGHT BY YOUR SIDE, YOU

Bb *Dm7* *G7* *C7*
 DO THE LIN-LIN-NA-TI, AND THEN YOU GLIDE. YOU HOLLER: OH PROFESSOR, DON'T PLAY THAT DANCE SO CLEVER. I

C7 *F7*
 FEEL LIKE DANCING FOR-EVER-EVER-EVER. YOUR HEAD IT STARTS A ROCKING, THEN YOU SHAKE YOUR FEET.

Bb *Dm7* *G7* *C7*
 FOR A LOVING DANCE, IT CAN'T BE BEAT. FOR YOU HAVE TO DANCE WHEN THEY PLAY THAT DANCE CALLED THE

C7 *Ebm6* *C7* *F7* *Bb*
 COSEY, CALLED THE COSEY, CALLED THE COSEY, COSEY, COSEY RAG.

ALLEGRO MOD^{to}

HEAR THAT ORCHESTRA RAG *Dm7/F* *A7/E* *A7*
 WORDS BY LEFF BRANEN (1912) MUSIC BY LOE HOLLANDER
 OH, OH, WHAT DO I HEAR?

Dm *A7/E* *A7* *Bb7* *D7/A* *D7* *G* *G7*
 SOULFUL SYNCO-PATION STENING IN-TO MY EAR! OH, OH, IS-N'T IT DEAR? HAVEN'T HEARD YOUR EQUAL, NOT IN

C7 *F* *A7/E*
 MA-NY A YEAR. OH, OH, THERE'S SOMETHING NEW. HONEST, LET ME TELL YOU, YOU'RE A

Dm *A7* *Dm* *Db7* *F/C* *F* *G* *Ab7* *D7* *G7* *C7*
 CLASSICAL CREW. TALK ABOUT YOUR MUSIKERS, I'VE HEARD A FEW, BUT MY HAT'S OFF TO YOU.

CHO. *C7/G* *F#o* *C7/G* *C7* *F* *C7* *F* *C7* *F*
 LIS-TEN TO THAT ORCHES-TRA RAG: IT'S A BEAUT, THERE'S THE FLUTE, TOOT-TE-TOOT-TE TOOT.
ROOT-TE

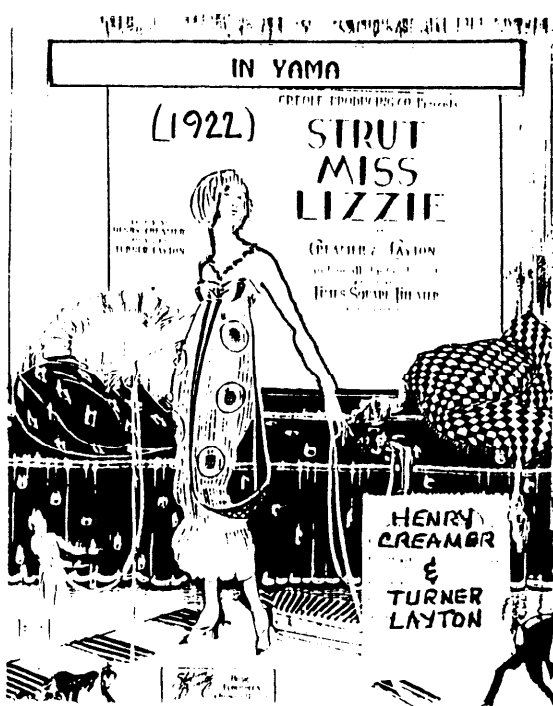
C7 *F* *F#o* *C7/G*
 LIS-TEN TO THAT MAN IN THE MID-DLE WITH HIS T-I-TIDDLE ON HIS F-I FIDDLE. LORDY!

C7 *F* *A7/C* *C7/Bb* *F/A* *C7/G* *F* *E7/B*
 LIS-TEN TO MY PET CLAR-I-NET. HEAR THAT TROMBONE'S SOULFUL DRAG. RUM-TE

F/C *E7/B* *F/C* *E7/B* *F/C* *E7/B* *F/C* *Bb7* *F/C* *C7* *F*
 TUM GOES THE DRUM. LORDY! MAN THAT'S GOIN' SOME. DOG-GONE, HEAR THAT ORCHESTRA RAG!

3871

(EASY TWO)



C

PARK FOR A WHILE ON THAT MYTHICAL ISLE—

C D7 C Bm Am G

— IN THE A. B. C.

C# D7 G7

HARK TO THE BIRDS SINGING

G7 C

MUSIC AND WORDS IN THE FLOOD FLOOM TREE.

B° Am G F F C / $\frac{NC}{G}$ C

LIN-GER A WHILE WHERE THE COOL ZEPHYRS PLAY— WITH THE

$\frac{Em}{B}$ G D $\frac{D7}{A}$ D7 $\frac{Db7}{Ab}$ D7 $\frac{E7}{G}$ C7 $\frac{B7}{F\#}$ $\frac{Bb7}{F}$ $\frac{A7}{E}$ $\frac{Ab7}{Gb}$ G7 D G7

C - A - T - N - I - P. TRULY - LI - LY, THERE IS THE PLACE TO BE.

CHO.

G7 C / $\frac{C}{G}$ G+ C G+ C G7 D G7

O - VER IN YAMA, SWEET YAMA, IN YAMA SO FAR

C# G° G7 D G7 G7 / G7 Am7 Dm Dm7 G7 / Dm7 G7

A - - WAY. THROUGH YO-KO-HA-MA, SWEET MAMA, TO

G7 G+ C B7 C

YAMA I LONG TO STRAY. THERE IS NO

C7 A7 Bb D Dm F# Ab $\frac{Dm7}{G}$ G7 C/E / $\frac{Ab7}{Eb}$

STYLE THERE TO FOL - LOW. MUST WEAR YOUR SMILE AND LOOK HEAVENLY. IT'S

3872

Dim7 | G7 C | G7 C | A7

IN WONDERFUL TO STROLL WITH YOUR MA--MA IN YAMA, SWEET YAMA, SO

D7 | G7 C | G7 C |

FAR A -- WAY.

OKAY, BABY
 WORDS BY WILLIAM TRACY
 MUSIC BY MACEO PINKARD
 (1930)

LIVELY

Bb | Gm G7 | Cm G7 Cm

WHAT ARE YOU BLUE A-BOUT? IT'S TIME THAT YOU FOUND OUT THAT I'M IN
 OH BA-BY CAN'T YOU SEE JUST HOW YOU STAND WITH ME?

F7 F7+ G7b Db° Cm7 / F7 / | 2. C7 G7b D#° C/E C7 F7 Gb°

LOVE WITH YOU. NO-BO-DY ELSE WILL DO!

F7 C/E A° [F] CHQ Bb Bb° Bb D7 Fm Ab G7 || G7+1 C7

BE-CAUSE YOU'RE O-KAY, BA-BY, SWEET AS CAN BE... I'LL SAY,
 ALL DAY BA-BY I THINK OF YOU... DON'T MEAN

C° Eb Gm7 Bbm C7 || C7+1 [F] F7 | | Gb° |

BA-BY, YOU'VE K. O.'D ME. I WOULDN'T WANNA MAKE YOU
 MAY-ISE, HON-EST I DO.

F7 Cm7 F° F7 Bb Eb D7 Gm G7 C7 [D.S.]

CRY: SOONER DIE THAN EV-ER HURT YOUR FEEL-INGS.

Bb/F F7 Bb Bb Eb D7 Gm Gb7s Bb/F D7 G7 | Ab° | G7

CODA CROSS MY HEART AND PROMISE THAT YOU ALWAYS WILL BE!

C7 F7 Bb Cm7 C° F7sus Bb | ^

D-KAY, BA-BY WITH ME. ANDY KIRK and his
 12 CLOUDS OF CRY (NEVER ISSUED)

MCKINNEY'S COTTON PICKERS with Don Redman & BENNY CARTER on alto.
 James P. Johnson (pno.) - Geo. Thomas (tenor sax and vocal)
 ON VICTOR No. 23000 in 1930 at CAMDEN, NEW JERSEY.

3873

RAGGED EDGES
 RAG
 BY OTTO BREY
 (1911)

NOT FAST [A]

F F/A Ab° C7/G C7 F F/A Ab°

C7/G C7 1. F Db

G7 C7 2. F0

F0 G7 C7 F B♭ 5 marc. F/c G7/A

C Dm7 D#° C/E F Gm7 G#° F/A

1. F C G7 C7

BASS

2. D7 Gm C7 F / FINE

D. C. al

CODA F F7

TRIO (Dolce) B♭ C7/E C7

F7 3 1. B♭ C7/E C7 F7

2. B♭/Ab Eb/G G7/F Cm Eb/ Cm C7

TO TRIO F7 F7

SEGUE F C7

D.S. al FINE

{ OPT. REPEAT TRIO. THEN SEGUE }

3874

MODERATO

REVOLUTIONARY RHYTHM

W&M: LOU DAVIS, U. FRED COOTS and LARRY SPIER (1929)

CRAZY RHYTHM'S PAL HAS JUST LANDED, AND HE IS MIGHT-Y STRONG, HOW WE LOVE HIM, AND

F7 C 1. E1m7 Eb° G7/D G7

HE IS GO-ING TO STAY. JUST TO-DAY THIS BABE WAS BORN. HE JUST
NOW WE'RE BLESSING THE DAY. IT'S A

Dm6 G7 C 2. C A6 G/D E7! A7 D7

TUM-BLED FROM A HORN. BA-BY RHYTHM NEW, THAT WILL MAKE A FOOL OF YOU.

8 CHO.

G7 C G7 C G7 C E7

REV-O-LU-TION-AR-Y RHY-THM, YOU'RE TAKIN' A POW. YOU MU-SI-CAL NOD! WE
YOU'RE MAKIN' A "REP", YOU'RE MAKIN' 'EM STEP. YOU'RE
YOU'RE THE FAV'RITE SON. YOUR REIGN HAS BE-GUN, YOUR

F6 D6 C/G D/A A7 G7 G7 1. C

LOVE YOU, AND HOW! REV-O-LU-TION-AR-Y RHYTHM, YOU ARE KING.
LOADED WITH P&P. YOU'RE THE
VIC-T'RY'S BEEN WON. YOU ARE

G+ 2. C E7 C F E7 A7/E Eb7 D7 G7 Db7

KING. YOU'RE SOMETHING NEW, 'TWEEN ME AND YOU. YOU'RE WHAT WE

C7 E7 C7 Bb7 B7 E7 Bb7 A7 A7/E Eb7 D7

NEED, YOU'RE OV-ER-DUE. TO OUR RHYTHM AR- IS TO CRAT, WE WILL

G7 F/A Em/G Dm/F G+

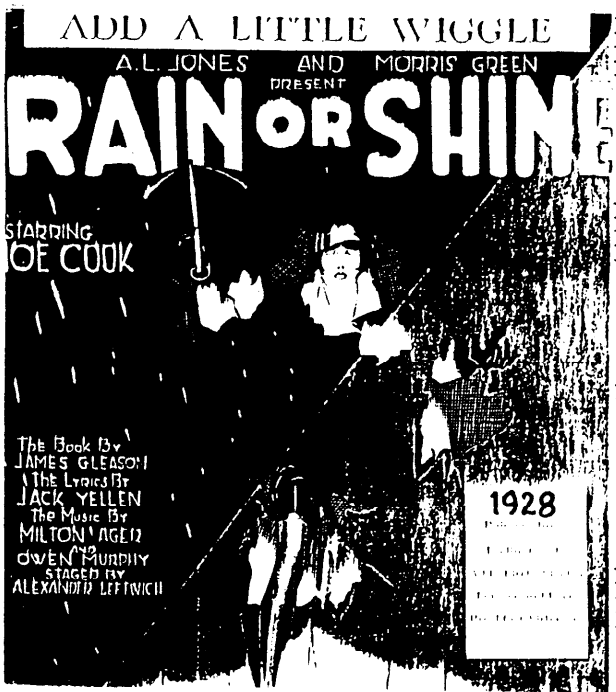
TIP THE HAT. D.S. al

CODA C F7 C

KING.

FRED ROTH ORCHESTRA with TOMMY & CHIMMY DORSEY
(also TONY PARENTI, alto - CARL KRESS & STAN KING, drums.)
ON COLUMBIA 1965-D IN 1929.

3875



MOD E_\flat

E_\flat $\text{A}_\flat 7$

I DID-N'T LEARN MY TERPSICHU-RE FROM

E_\flat $\text{E}_\flat 7$ A_\flat

ALBERTI-NA RASCH... AND I'M NOT OUT HERE

$\text{D}_\flat 7$ A_\flat $\text{A}_\flat 7$

FOR THE GLORY, WITH ME IT'S SIMPLY CASH. AND TO

$\text{B}_\flat 7/\text{F}$ $\text{B}_\flat 7$ $\text{C}_\flat 7$ $\text{B}_\flat 7$ E_\flat

GET THE CASH YOU'VE GOT TO GIVE 'EM "FASH".

$\text{B}_\flat 7$ $\text{B}_\flat 7/\text{E}_\flat$ E_\flat $\text{A}_\flat 7$ E_\flat $\text{E}_\flat \text{m} 6$ $\text{E}_\flat \text{m} 6/\text{G}_\flat$

I DO MY STUFF WITH-OUT RE-HEAR-SAL. IT'S UJUST A GIFT, TO ME. AND

B_\flat/F $\text{D}_\flat/\text{F}\#$ $\text{G} 7$ $\text{C} 7$ F_7/A B_\flat $\text{B}_\flat 7$ **CHO.** $\text{B}_\flat 7$

MY AP-PEAL IS UN-I-VER-SAL, AS AN-Y ONE CAN SEE. NOW GET THIS! CUT LOOSE!

$\text{B}_\flat 7$ $\text{E}_\flat 7$

HOW CAN IT MISS, IF YOU ADD A LITTLE WIGGLE? THEY ALL WEAKEN AND FALL, WHEN YOU
LEK OR A MOUSE WILL A-DORE A LITTLE WIGGLE. HOT CATS, EVEN HIGH HATS WILL EN-

$\text{E}_\flat 7$ A_\flat $\text{A}_\flat \text{m} 6$ E_\flat

ADD A LITTLE WIGGLE. THERE ARE PLEN-TY UJHNS WHO HAVE LOST THEIR DOMES OV-ER WIGGLES LIKE
-CORE A LITTLE WIGGLE. IF YOU

$\text{E}_\flat \text{m} 6/\text{G}_\flat$ B_\flat/F C/E $\text{C} 7$ $\text{F} 7$ B_\flat $\text{B}_\flat 7$

MISS SA-LOME'S. SO WHEN IT BE-HOOVES YOU, AND THE SPIRIT MOVES YOU, UJUST

2. A_\flat $\text{A}_\flat \text{m} 6$ $\text{A}_\flat \text{m} 6/\text{C}_\flat$ $\text{E}_\flat/\text{B}_\flat$ F_7/A $\text{F} 7$ $\text{B}_\flat 7$

WOULD PUT OVER A THRILL TU-DAY, DON'T "PAV-LO-VA", UJUST "GIL-DA GRAY". SHAKE WHAT

LUD GLUSKIN AMBASSADORS
TRIANGLE 72-5314 1929
 (IN BERLIN)

Bb7 **Eb**

EVER YOU'VE GOT, AND UUST ADD A LITTLE WIG-GLE.

EDDIE LANG GUITAR SOLO w/ PIANO ACCOMP. OKEH # 41134 IN 1928.	ALL STAR ORCH. with TOMMY DORSEY, FUD LIVINGSTON (TEN), JOE VENUTI, CARL KRESS, CHAUNCEY MOREHOUSE (DRS), LOE TARTO (BS). VICTOR 21423 IN 1928.
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THE ONE MAN BAND **G7** **G°** **F#°** **G**

TED WEEMS and PHIL BAXTER (1931)

THERE'S A MAN DOWN IN DIX-IE-LAND: HE'S A

G7 **G°** **F#°** **G** **C** **Em** **G**

LEAD-ER MAN AND A FEA-TURE MAN OF A BAND THAT'S BRAND. BUT, UNDERSTAND, IT'S A ONE-MAN BAND.

C7 / G1 **D7** **D°** **D7** **G** **G°** **B7 / F#** **Em** **Em7** **A7**

HE'S A BIG SEN-SATION WHEN HE SYN-CO-PATES. HERE'S A DEM-ON-

A7 **D7** **D°** **D7** **D7+** **G** **D7**

STRA-TION OF THE WAY HE OP-ER-ATES. OH!

CHO.

LISTEN TO THE MAN GO WA-DA-N-DA,
 LISTEN TO THE MOUTH HARP: WA-DA-DA-DA,
 LISTEN TO THE BASS DRUM: WA-DA-DA-DA,

G **D7** **G** **D7**

LISTEN TO THE BANJO: WA-DA-DA-DA.
 SOUNDS A LITTLE BIT SHARP: WA-DA-N-DA.
 CYMBALS MAKE THE PLACE HUM: WA-DA-DA-DA.

IF YOU WANT TO HEAR HIM, YOU'VE GOT TO GATHER NEAR HIM, TO
 BUT I'M NOT COMPLAINING, IT'S REALLY ENTERTAINING TO
 REALLY IT'S CON-FUS-ING, BUT ISN'T IT A MUS-ING TO

G **D7** **G** **Ain7** **G** **C** **G** **B°** **C**

LISTEN TO THE MUSIC OF THE ONE MAN BAND. THEN HE EYES IN -- TO HIS DANCE,
 LISTEN TO THE MUSIC OF THE ONE MAN BAND.
 LISTEN TO THE MUSIC OF THE

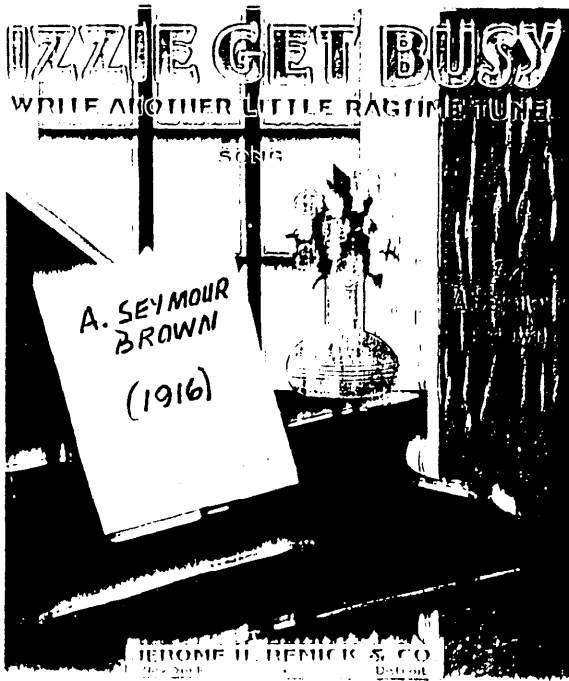
C **G** **Em7** **B7 / F#** **Em7** **A7** **D7** **C#°** **D7** **1** **1** **1**

AND SINGS SILLY THINGS IN A TRANCE.

D. S. al

CODA ONE MAN BAND.	BEN SELVIN ORCH. VOCAL: GUNSHINE BOYS COL. 2421-D (1931)	SNOOKS & HIS MEMPHIS RAMBLERS VOCAL: WALTER ASHBY TIMELY TUNES #C-1588 (1931)	TED WEEMS ORCH. VOCAL: PARKER GIBBS. VICTOR 21564 (1930) IN HOLLYWOOD
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3877



(♩=144) *Dm Gm6 Dm Gm6*
 LITTLE IS-A-DORE, LITTLE IS-A-DORE,

Dm A7 A7/E F
 ONCE WROTE A POP-U-LAR SONG, THE WORDS WERE

Bbm F Bbm NC D6
 CRA-ZY, BUT THE TUNE IT WAS A DAI-SY.

G7 G7 G7 G7
 IT BROUGHT SUCH ROY-AL-TY, — THEY

C F#° C/G C7+ C7 Fm Bbm Fm
 ALL QUIT WORK IN HIS FAMI-I-LY. AND WHEN THEY NEEDED DOUGH, SOME-

Fm Bbm Fm G7/b G7 C C° C C+ D7 G7
 -ONE WOULD LET HIM KNOW. THEY'D SAY, "YOU'RE GETTING LA-ZY, AND THE FUNDS ARE VERY

CHO.
C C7 Fm / Bbm / Fm / Bbm / F G7 C7 F F#°
 LOW. SO: IZ-ZY GET BU-SY, WRITE AN-OTHER LITTLE RAGTIME TUNE.

C7/G C7 F D7 G7 C7 F7
 GO GET YOUR VIOLIN, TUCK IT UNDERNEATH YOUR CHIN. PLAY IT, SWAY IT, THEY'LL SAY IT'S GREAT IF YOU MAKE IT

F7 Bbm G7
 SYN-CO-PATE LIKE 'YADELADER-A', 'YADELADER-A'. THE WORDS DON'T COUNT, JUST WRITE ABOUT THE

C / Fm F#° C7/G F7 Bb Bb+ Bb6 Bb° F/C F#°
 MOON. ——— BECAUSE THE RENT IS DUE, NO TIME TO LOSE. BE-SIDES THE RA-BY

C7/G C7 C7 Fm / Bbm / Fm / Bbm / F G7 C7 F

NEEDS NEW SHOES. SO: IZ-ZY GET BUSY, WRITE AN-OTHER LITTLE RAGTIME TUNE."

SOME OTHER BIRD WHISTLED A TUNE

LYRIC BY AL BRYAN & BOB SCHAFER (1925) MUSIC BY FRED FISHER

MOD to

F C7+ F C7+ F Gm

LUST MY PAL, LOST MY GAL, BEAUTIFUL, BEAUTIFUL, WONDERFUL GAL. THAT IS WHY I'M

D7 Gm Cm / Gm G7 C6 G7

LONESOME AND FOR-LORN. SHE HEARD MY LOVE SONG, SO LONG, TOO

C Dm7 G7 C/E D#° Am/E C#° G7/G G7 C C7+

LONG. I WENT OUT AND LEFT THE WINDOW O-PEN. WHEN I CAME BACK SHE WAS LONE, GONE.

CHQ. *F C7 Cm6 Eb7 D7 G7*

SOME OTH-ER BIRD WHISTLED A TUNE. whistle SOME OTH-ER BIRD BUILT HER A NEST. THEY FLEW OUT

G7 C7 C#° Dm

BIRD WANTED TO SPOON. whistle SHE WANTED LOVE, A NEW KIND OF LOVE.

Dm G7 C7 F/A Ab° C7/G C7 **D.S.**

PACKED HER THINGS, SPREAD HER WINGS, WHEN SHE SAW THOSE DIA-MOND RINGS.

CODA *G7 C7 Gm7 C° C7 F E+ Eb7 D7*

whistle WE LIVED LIKE JACK AND JILL. SHE LIKED MY KISSES,

Cm6 D7 G7 F Ab° C7/G C7 F F° F#

'TIL SOME OTH-ER BIRD FLEW A-ROUND AND WHISTLED A TUNE.

3879

DOES MY BABY LOVE? (NOBODY BUT ME!)



JACK YELLEN and MILTON AGER (1929)

MED. FAST

G G#0
 HOW DO I LOOK? HOW DO I LOOK? CAN YOU

D7A D7 G D7
 SEE IT IN MY FACE? DON'T IT SHOW I'M BUBBLING WITH

G D7 G
 JOY? I'M IN LOVE A-GAIN, AND OH BOY!

G / / Gm6 D7A
 WAIT TIL YOU SEE WAIT TIL YOU SEE MY NEW LIT-TLE SO AND

D7 G# F#1 D E# D#F# F#
 SO, IS THIS BA-BY LITE? A REG-U-LAR BEAUTY!

A7/E A7 D7 CHO. G G#0 Am
 ELSE WOULD YOU LIKE TO KNOW? SAY, DOES MY BA-BY LOVE? OH BA-BY! DOES SHE LOVE!
 DOES MY BA-BY PET? OH BA-BY! DOES SHE PET!
 DOES MY BA-BY KISS? OH BA-BY! DOES SHE KISS!

D7 1. C# E7 A7 D7 G# F#1 G
 AND WHAT'S MORE, HER LOVIN'S FOR NO-NO-BO-DY BUT ME! AND ME, SHE'S AL-WAYS
 AND WHAT'S MORE, HER PETTIN'S FOR NO-NO-BO-DY BUT ME.
 AND WHAT'S MORE, HER KISSIN'S FOR NO-NO-BO-DY BUT ME.

C Cm G G/D D# Em7 A7 2.
 VE-RY KIND AND WILLING: NEVER MAKES ME REG OR PLEAD. DID YOU ASK ME IF SHE'S THRILLING? SAY, IN WHAT

D7 2. D.S.
 SHE AN'T GOT A GIRL DON'T NEED! AND

COVA THE SUNSHINE BOYS
 (COW BY DAN MOONEY, arr. by
 CARL KRESS ON GUITAR)
 ME. ON COL. 2075-D IN 1929.

SLOWLY F C7 F C7
THE BLEEDING MOON
 WORDS BY BOB COLE (1908)
 MUSIC BY J. ROSAMUND JOHNSON
 LOSS - A - KEED, THE "MIGHTY PRO-PHET,"

F E7 Gm G# F C7 F C7
 TAUGHT HIS PEOPLE LONG YEARS A-GO: SIGNS AND SYM-BOLS, WAR AND FAM-INE,

Fm C Dm F# F# Am/E
 AL-WAYS FOL-Low AF - TER FALLING STARS AND BLEEDING MOON. HARK --

THE BLEEDING MOON - CONT.

3880

-EN TO THIS WARNING, ERE IT BE TOO LATE. WHEN THE MOON IS BLEED-ING, CRIM-SON,

AND THE CLOUDS ARE RED, 'TIS AN AWFUL D-MEN LOSS-A-KEED HAS SAID.

WHEN THE SKY'S ARE LOOK NOT ON THE BLEED-ING MOON.

FROM "PENNIES FROM HEAVEN" (BING CROSBY) MED. SLOW
LET'S CALL A HEART A HEART
 WORDS BY JOHN BURKE - MUSIC: ART JOHNSON (1936)

I DON'T KNOW THE ART OF EL-D- CU- TION,

I'M NO GOOD AT THINKING ON MY FEET. I MAKE NO PO- ET- IC CON- TRI- BU- TION,

EV- EN WHEN YOU OFFER ME A SEAT. I'VE THROWN A- WAY EX- PRESSIONS ONE BY ONE. I'M

AT A LOSS AND SOMETHING MUST BE DONE. WHEN WE'RE IN A FRIENDLY SIT- U- A- TION, MY CONVER- TERE ARE WORDS THAT SHOULD BE WHISPERED GENTLY. THAT'S EV- I- MAYBE YOU WOULD CALL A TRUE CON- FESS- ION AN IN- DIS-

-SA- TION MAY NOT BE SMART. BUT IF WE'RE TO HAVE A PERFECT UNDER- STAND- ING, LET'S -SENT- LY THE WAY TO START. IF I TELL YOU WHAT MY DREAMS HAVE BEEN DE- MAND- ING: LET'S -CRE- TION ON SOMEONE'S PART. BUT IF I'M TO SAY HOW MADLY I A- DORE YOU: LET'S

CALL A HEART A HEART. CALL A HEART A HEART. CAN I PROVE HOW I YEARN

LIST BY THE TURN OF A PHRASE? CAN I KEEP MY CONTROL - WHEN ALL MY SOUL IS A -

-BLAZE?

CODA

 CALL A HEART A HEART.

JIMMY DORSEY ORCH. (VOCAL: BOB EBERLE)
 (G. THOU, F. CAMARATA, UDE YUKLE, BOBBY BYRNE, SKEETS HERFURT, RAYMcKINLEY)
 ON DECCA 950 IN 1936.

CHICK BULLOCK, VOCAL - ACC. BY
 BEN POLLACK (DRS.) - HARRY JAMES - FREDDY SLACK - DAVE MATTHEWS (TENOR).
 AMER. REC. CORP. #6-12-12 IN 1936.

3881

THE HULA BLUES

WORDS BY SONNY CUNHA
MUSIC BY JOHN AVERY NOBLE (1919)

'NEATH SWAYING PALM TREES, WARM FRIENDLY

BEA BREEZE, WHERE YOU HEAR THE MELLOW STEEL GUI-TARS MOANING SWEETLY UNDER

TROP-IC STARS. OH, OH, OH THOSE LOVING HULA BLUES.

TELL ME HAVE YOU HEARD THOSE LOVING HULA BLUES. YOU CAN'T IM-A-GINE WHAT YOU'RE

FEELING BLUE A-BOU. YOU SIMPLY GLIDE AND TAKE A SLIDE, AND YOU WANT TO SHOUT. YOU

WRIGGLE, YOU GIGGLE, YOU WIGGLE TO THE HULA BLUES. THE HULA BLUES!

VOCAL BY LENA WILSON, accomp. by
CONWAY'S RAG PICKERS.
ON BRUNSWICK 2590 IN 1924.

VOCAL BY ETHEL FINNIE, accomp. by
PORTER GRAINGER'S "NOVEL THREE".
ON ADAX 17027 IN 1924.

(BDWY. MUSICAL: "WILDCAT")

MARCH

COMPLETE W/ INTERLUDE

HEY, LOOK ME OVER

LYRIC BY CAROLYN LEIGH (1960)
MUSIC BY CY COLEMAN

HEY LOOK ME ON-ER, LEND ME AN
UP LIKE A ROSEBUD, HIGH ON THE

EAR. VINE. FRESH OUT OF CLD-VER, MORTGAGED UP TO HERE. BUT DON'T PASS THE
DON'T THUMB YOUR NOSE, BUD, TAKE A TIP FROM

PLATE FOLKS, DON'T PASS THE CUP. I FIGURE WHEN-EV-ER YOU'RE DOWN AND OUT, THE

ON-LY WAY IS UP. AND I'LL BE MINE. I'M A LITTLE BIT SHORT OF THE ELBOW ROOM, BUT

LET ME GET ME SOME. AND LOOK OUT, WORLD, HERE I COME. HEAR ME SHOUT,

BASS (SEGUE 1ST X →)

INTERLUDE (OPT.)

NOBODY IN THE WORLD WAS EVER WITH-OUT A PRAY'R. HOW CAN YOU
 WIN THE WORLD, IF NOBODY KNOWS YOU'RE THERE. KID, WHEN YOU NEED THE CROWD, THE
 TICKETS ARE HARD TO SELL. STILL YOU CAN LEAD THE CROWD, IF YOU CAN GET UP AND

D7sus D7
 D.C. al FINE
 YELL:

BARNUM AND BAILEY RAG

GEORGE M. COHAN (1915)

ALLEGRO

MISTER BARNUM HAD A WONDERFUL SHOW. MISTER BARNUM GOT THE WONDERFUL DOUGH, BECAUSE THE
 WHOLE COMMUN-I-TY WAS READY TO GO, READY TO GO TO THE WONDERFUL SHOW.
 MISTER BARNUM HAD SOME WONDERFUL AN-I-MALS WHEN I WAS ON-LY A BOY. THE
 BILLS MY DAD-DY READ, WHAT MY DAD-DY SAID, I REMEM-BER WITH JOY. IF YOU

CHOR.

WANTA GOOD LAUGH, SEE THE FUNNY GIR AFFE DO THE BARNUM AND BAILEY RAG.
 EL-E-PHANT GLIDE WITH THE WOLF AT HIS SIDE: IT'S A CUM-BLE-LY UN-GLY JAG.
 1. LOOK AT THE BEAR THE BEAR. LOOK AT THE TI-GER THERE. LOOK AT THE LI-ON DOING THE DRAG. SEE THE
 2. LOOK AT THE MONKEY THERE, LOOK AT THE DON-KEY THERE. (JUST SEE ALL THOSE WONDERFUL AN-I-MALS
 DO THAT, DO THAT BARNUM AND BAI-LEY RAG.

3883

TURN ON THE HEAT

B.G. DE SYLVA, LEW BROWN and RAY HENDERSON (1929)

YOU THINK THE COLD-EST GIRLS IN THE WORLD ARE ES-KI-MOS? YOU'LL FIND THE HOTTEST GIRLS IN THE WORLD ARE ES-KI-MOS. THEY HAVE NO STEAM HEAT. BUT THEY HAVE DANCING FEET. THEY SHAKE THEIR STUFF AND MELT THE ICE AND SNOWS. ALL ES-KI-MO-SEY HUS-BANDS EACH MORNING OF THEIR LIVES, LUMP OUT OF BED AND HOLLER TO THEIR WIVES: TURN ON THE HEAT! START IN TO STRUT! WIGGLE AND WOBBLE AND WARM UP THE HUT. OH! OH! IT'S THIR-TY DE- FET-ty DE-GREE-S. GET HOT FOR PA-PA OR PA-PA WILL FREEZE. OH! OH! START THIR-TY DE- POUR IN THE OIL! START IN TO BUBBLE AND COME TO A BOIL.

IF YOU ARE GOOD, MY LITTLE RA-DI-A-TOR, IT'S UNDERSTOOD: YOU'LL GET A GUM DROP LA-TER.

CODA YOU PUT THE BURN ON FOR PA-PA, AND TURN ON THE HEAT. TURN ON THE HEAT!

FATS WALLER PIANO SOLO VICTOR V-38568 1929	BERT STOCK ORCHESTRA GENNETT 7059 1929	EDDIE HARDING and his NIGHT CLUB BOYS PICCADILLY 443 (1929)
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FRANKIE TRUMBauer ORCH. (STAN KING VOCAL)
w/ HORNY CARNICARDEL, CLOE VENUTI,
MATTY MALNECK (BOTH VIOLIN)
ON OKEH 41313 IN 1929.

JACK HYLTON ORCHESTRA
-VOCAL BY SAM BROWN-
HIS MASTER'S VOICE B-6741-LONDON 1929.

CHARLESTON CHASERS (PAUL NAPLION, TPT-LEAD)
w/ B. GOODMAN, BABE RUSSIN, ARTHUR SCHUTT.
EVA TAYLOR ON THE VOCAL.
ON CML. 1899-B IN 1929.
(ALSO MIFF MOLE)

ALFREDO'S BAND (LES ALLEN VOCAL)
ON EDISON BELL RADIO NO. 1299
AT LONDON IN 1929.

3884

PROUD OF A BABY LIKE YOU

W/M BY CHRIS SCHOENBERG, LEONARD STEVENS
and PAUL R. HELMICK (1926)

I'VE MADE UP MY MIND TO TELL A

G G#° D7 Am7 D7 Am7 D7 G Cm6 G G°

STO - RY. IT'S A SECRET THAT I WANT TO SHARE.

D7/F# F° D7/F# G Cm G G D/F# D#° Em7 A7

WHY YOU ARE SO NEAR, WHY YOU ARE SO DEAR, LET ME TELL THE REASON WHY I

D7 / G#° A A#° CHO. G7/B G7 Dm7 G7 Em7 C/E Cm/Eb

CARE: BE-CAUSE I'M PROUD WHEN I SEE YOU WALKING, PROUD WHEN I HEAR YOU TALKING,

G/D B7/D# Em A7 D7 G Cm G D7sus G G7

PROUD OF THE CUTE LITTLE THINGS THAT YOU SAY. PROUD WHEN I

Dm7 G7 Em7 C/E Cm/Eb G/D B7/D# Em A7 D7

SEE YOU DANCING, EACH LITTLE STEP EN-TRANCING. PROUD OF YOUR OWN OR-I-GI-N-AL WAY.

G Cm6 G G° D/F# F° D7/F# G#° D/A G#° G° D7/F# D7

I HAVE BOUGHT A GOLD RING FOR YOUR FIN - - - GER.

G D7 G B° Am C G/B Bb° D7/A G D7 G G7 Dm7 G7

WEDDING BELLS WILL RING SO PLEASE DON'T LIN - - GER. I'M PROUD OF YOUR CLOTHES AND HOW YOU WEAR 'EM.

Em7 C/E Cm/Eb G/D D#° Em A7 D7 G/C Cm

PROUD OF THE WAY THAT I AM CARIN'. I'M MIGHT-Y PROUD OF A BABY LIKE YOU.

LEAN GOLDKETTE ORCH. with BIX BEIDERBECKE FRANK TRUMBAUER,
 BILL RANK & SPIEGEL WILCOX (TRG.) - ONE VENUTI, CHANCY MOREHOUSE,
 HOWDY GIBKSELL ON BANJO. VOCAL BY THE KELLER SISTERS.
 ON VICTOR # 20469 IN 1927.

3885

I'M GOING CRAZY (♩=120) Eb Cm Ab Eb/G

THOS. S. ALLEN (1910)

THERE ARE SOME PEOPLE IN THIS WORLD WHO
DAY A FELLOW MADMAN SWORE THAT

Fm7 Bb7 Eb G7 Cm G7 Cm / F7

FEAR THEY WILL GO MAD. I KNOW THAT I AM FOOLISH, AND TO TELL THE TRUTH I'M
HE WOULD TAKE MY LIFE. HE RAISED A CLUB AND SAID, "NOW TELL ME WHY YOU KISSED MY

1. Bb7 2. Bb7 CHO. Eb Ab Em Cm Cb NC Eb/Bb Bb7 Eb

(LAD. ONE WIFE? I'M GOING CRA-ZY! DON'T YOU WANT TO COME A-LONG? WE'LL

Fm Bb7 Eb Bb7 / / NC Eb Eb Cm Cb

LIVE IN A MADHOUSE O-V-ER THE HILLS AND PLAY IN THE FIELDS WITH THE DAF-FY-DILLS. I'M GOING CRA-ZY,

Eb/Bb G7 Cm Fm Ab C/G Fm C/G Fm Ab C/G

THERE'S SOMETHING WRONG: YOUR WIFE I KISSED I WILL AD-MIT. BUT LIS-TEN, PLEASE, DON'T

Fm C/G Fm Ab C/G Fm C/G Fm Ab Cb NC Eb Eb Cm Cb NC

HAVE A FIT. THERE WAS A REA-SON. THIS IS IT: I'M GOING CRA-ZY!

Don't You Want to Come A-Long?

Eb/Bb Bb Eb

ASBESTOS PUBLISHED POSTHUMOUSLY IN 1955.
PROBABLY WRITTEN IN EARLY 40'S.
WALLER DIED IN 1943.

THOMAS "FATS" WALLER

MED. SLOW Eb6 Bb9 Eb6 Ab7 Eb6 F7+5

TIP. RAIS (HOLD BASS) FIG. →

1. F7 Bb7 TO NEXT STRAIN FINE 16 (REG. BASS →)

Cb7 Bb7 Eb6 Cb7 Bb7 Eb6 Bb7 Eb6 Eb Cm

Eb7 Ab7 F7

1. Eb Bb7/F Eb6 Bb7 2. Eb Ab Abm Eb Eb6 Eb

Eb Eb Eb7 Ab Ab6 Db9

ASBESTOS - CONT.

3886

Musical notation for the first system of 'ASBESTOS - CONT.', including chords and lyrics.

Abm Ab Bbm7 Eb7 Ab Eb7 Ab Ab6 Cm Cm7

F7 Bb7 Bb7/F Eb7-5 Eb7 Ab7

Db Ab7 Db Bb7 Eb Bb7 Eb7 Ab Ab6

Db9 G7/b Eb Eb F7/C Bb7 Eb7-1 Ab6 Db9 Ab6

D.C. al FINE 16 BARS

MODER

AIN'T YOU BABY?

WORDS BY JACK YELLEN (1929) MUSIC BY MILTON AGER

Musical notation for 'AIN'T YOU BABY?' with lyrics and chords.

BA - BY PLEASE COME OV - ER HERE, LET'S TALK IT

OV - ER, DEAR. WHY KEEP ME IN DOUBT? KINDLY GET ME STRAIGHTENED OUT.

LIST HOW DO I STAND WITH YOU? WHAT'S WHAT, AND WHO IS WHO? I LOVE YOU

SO, AND I'D LIKE TO KNOW: YOU'RE MY SWEETIE, AIN'T YOU BABY? SURE IN - DEEDY,

AIN'T YOU BABY? IF YOU CRAVE ME, COME AND SHOW IT. DON'T BE BASHFUL, MAKE ME KNOW IT. LIKE MY KISSIN',

DON'T YOU BABY? AND NOW LISTEN, WON'T YOU BABY? SPEAK YOUR MIND WITH OUT RESTRAINT: IS YOU IS OR

IS YOU AIN'T? POS - I - TIVE - LY AND NO MAYBE, BA - BY, AIN'T YOU MINE?

THE RAY MILLER ORCHESTRA
 DUSTY ROADS, VOCAL. MEGGY SPANIER, CORNET.
 ON BRUNSWICK 4692 IN 1929 AT CHICAGO.

COON-SANDERS ORCH. MADE A
 RECORD IN NOV. 1929,
 BUT VICTOR NEVER RELEASED IT.

3887

med. slow

CAROLINA MAMMY

BILLY JAMES (1922)

Am E7 / Am

MAM-MY, MAM-MY, I'M HURRYING HOME.

Ab C C# Gb G C Am E7 /

I'M TIRED OF ROAMING TIRED OF BE-ING A- LONE. MAM-MY, MAM-MY, WON'T YOU COMFORT

Am Ab Ab7 C/G C7 Bb A7 Eb2s Gb D7 G7 [f] CHO. C

ME? TAKE ME IN YOUR ARMS A BAIN. THAT'S WHERE I WANT TO BE. CAR-O-LI-NA IN THAT DIX-IE

C/E Eb° G7/G G7 / E° E7 / D7 G7 C

MAM-MY, I'M LONGIN' FOR YOU. L'AR-O-LI-NA MAM-MY, I'M LONESOME AND BLIE. GAR-DEN, I'M LONGIN' TO BE: INHERE I SPENT MY CHILDHOOD,

C C/G E7/G# Am E7/G# Am F#° G

I'LL TELL YOU MAM-MY, I'VE FOUND IT'S TRUE THAT THERE'S NO-BODY IN THIS

G/B D7/A G#° Em7 D7/F# D7 G7 [D.S.] CODA C7

WIDE WIDE WORLD THAT LOVES ME LIKE YOU DO. RIGHT THERE ON YOUR KNEE...

C7 F Fm Em Dim6 A7 C#°

SO PRE-PARE FOR MY RE-TURN. LEE IT'S GREAT TO LIVE AND LEARN: THERE'S NO-

Dim A7 Dm E7 Am Ab° C/G D7/F# G7 Dim7/G G7 C / ↑

-BODY FIN-ER THAN MY CAR-O-LI-NA MAM-MY.

EASY TWO

THE CHICKEN WALK

LYRIC BY AL BRYAN (1929)
MUSIC BY GEO. MEYER

Bb Eb7 /

FROM THE BARN-YARD, MEL-O-DIES RINGING,

Bb F7 F7/C F7 /

IN THE FARM-YARD, WONDER-FUL SINGING, AT FOUR O' CLOCK YOU'LL HEAR A WONDERFUL SOUND:

F7/Cm7 F7 Bb Bb F7+ Bb Fm6 C7/G

THE FEATHERED FLOCK HAS STARTED PRANCING A-ROUND. WHEN THE ROOS-

C7 F C7/G G# F/A C7/G C7 / Ebm6 Gb F7 C# G A°

- TER GETS THE DANCING NO-TION, CHICKENS KNOW IT'S TIME TO GET IN MO-TION.

THE CHICKEN WALK - CONT.

3888

CHO.

COME AND SEE THE MERRY CHICKEN WALK. COME AND SEE THEM AS THEY
 SEE THE LOOSE AND GANDER FULL OF PEP, ON THE OLD VER-AN-DAH,
 BEND AND ROCK. WHILE THE MUSIC'S PLAYING, WATCH THE PANTAMS SWAYING.
 STRUT AND STEP.

SEE THE CHICKENS LAYING. "WHAT A LIFE!" THEY'RE SAYING. IF YOU'VE
 GOT THE BLUES ON, GET YOUR DANCING SHOES ON. COME AND JOIN THE CHICKEN WALK.

FOX-TROT SONG

FEATHER YOUR NEST

KENDIS & BROCKMAN and HOWARD JOHNSON (1920)

OH SWEETHEART MINE, IT'S WEDDING TIME, THE

WHOLE WORLD SEEMS TO SAY. THE SUMMER DAYS ARE FADING. INTO LOVELAND LET US STRAY.
 BIRDS SING MER-RI-LY, HIGH UP IN EACH TREE. AND, SWEETHEART, THEY SING MESS-A-GES
 JUST FOR YOU AND ME. THE BIRDS ARE HUM-MING: "GO FEATHER YOUR NEST." TOMOR-RON'S
 TWO, LOVE, TO-GETHER WE'LL REST, WHERE ON-LY
 COM-ING, SO FEATHER YOUR NEST. IT'S TIME FOR MA-TING, NO USE HES-I-TA-TING.
 TRUE LOVE CAN WEATHER THE TEST. DON'T BE DE-LAY-ING, THE ORGAN IS PLAYING.
 THE PARSON IS WAIT-ING: HE KNOWS JUST WHETHER IT'S BEST. IN A HOME FOR
 THE WHOLE WORLD IS SAY-ING: "GO FEATHER YOUR NEST."

LES BROWN and the DUKE (UNIV.) BLUE DEVILS
 ON DECCA NO. 1523 IN 1937

BOB CROSBY RECORDED THIS FOR
 DECCA IN SEPT. OF 1939.
 IT WAS NEVER RELEASED.

3889

FAIRLY FAST

CHILLY CON CARNEY

WORDS BY WILLIAM C. BURKE
MUSIC BY ANNA PAYSON CALDWELL

(1907)

CON CARNEY WAS AN I-RISHMAN, STRAIGHT

FROM KILLARNEY'S LAKES. WHEN HE CAME TO THIS COUNTRY, HE WAS TROUBLED WITH THE SHAKES. FOR CHILLS &

FEVER WAS THE ONLY AILMENT CON HAD EVER HAD, UN-TIL HE MET MISS CLAN-CEY, WHEN WITH

LOVE HE NEAR WENT MAD. JUST AS HE STARTED TO PRO-POSE, HE TOOK AN AW-FUL CHILL. HE

SHOOK AND SHOOK UN-TIL HE TOOK A TEN GRAIN QUININE PILL. HE STARTED UP TO GO. MISS

CLANCEY SAID "OH NO! DON'T THINK THAT YOU CAN SHAKE A LA-DY SO!" "FOR

CHO. CHIL-LY CON CAR-NEY, SURE I'M ON TO YOU. YOU MAY THINK IT'S AWFUL NICE,

SHAKING GIRLS AND SHAKING DICE. BUT CHIL-LY CON CAR-NEY, I'LL TELL YOU WHAT TO DO:

THROW A-WAY THEM QUININE PILLS. I CAN CURE THEM AW-FUL CHILLS. I'LL MAKE IT SO HOT FOR YOU, I'LL

WARM YOU, AND WHEN I'M THRO' YOU'LL NEV-ER BE CHIL-LY CON CAR - - - NEY."

3890

FOX-TROT SONG

GRIEVING FOR YOU

JOE GIBSON, LOE RIBAND
and LOE GOLD (1920)

Chords: Eb6, Bb7, Bb

NOT LONG A-GO I WENT A-WAY,

Chords: Eb6, Bb7, D7, Ab/C, Abm/Cb, Eb/Bb, C7, F7

LEFT YOU A-LONE TO PINE. YOU WENT UP-ON YOUR WAY, DEAR, AND I WENT UP-ON

Chords: Bb7, Fm7, Bb7, Bb7, Cm, F7, Bb7

MINE. YOU SAID I WOULD BE SOR-RY. AND I GUESS YOU WERE RIGHT. I'M ALWAYS

CHO.

Chords: Eb, Eb/Bb, Bb7, Eb

GRIEVING FOR YOU, WHEN EVER I'M BLUE. (HOW YOU BROKE MY HEART, FROM THE VE-RY START)
NOW THAT YOU'RE GONE I'M TRYING TO SMILE. (BUT THAT'S HARD TO DO, WHEN I THINK OF YOU)

Chords: Eb, Eb7, D7, D7, C7, C7

GRIEVING FOR YOU THAT'S ALL THAT I DO. (SOME DAY YOU'LL REGRET, HOW CAN I FOR-GET)
STILL I CAN SEE THAT AFTER A WHILE. (WHEN I WANT YOU DEAR, AND YOU'RE NO-WHERE NEAR)

Chords: Fm7, Ab, Eb, Cm7

(JUST AS YOU SAID, I'M SOR-RY AS I CAN BE. AND THO' YOU'RE
DOWN IN MY HEART, I FEEL LIKE I WANT TO DIE.

Chords: D7sus, D7, Cm/Eb, D7, D7, Gm, Eb, Fm7, Bb7, D.S.

FAR A-WAY, I NEED YOU MORE EACH DAY. NO WONDER I'M LONESOME.

Chords: C7, F7, Bb7, Eb, Ab7, Eb

CODA WANT TO DIE. YOU KNOW WHY: 'CAUSE I'M GRIEVING FOR YOU.

RECORDED BY JACK HYLTON'S "RHYTHMAGICIANS"
ON HIS MASTER'S VOICE NO. B-5422
IN 1921 AT LONDON

3891

FROM THE "5 O'CLOCK GIRL"

HAPPY GO LUCKY *C* *Ab7/C* *C* *Ab7/C* *C* *Ab7/C*

WORDS BY BERT KALMAR (1927) GIRL: WHAT'S WRONG WITH YOU? ARE YOU BLUE? ARE YOU
MUSIC BY HARRY RUBY (1927) BOY: I NEV-ER SIGH, NEV-ER CRY. I WAS

C *C7* *F7* *Bb7* | 1. *F7* *Bb7* *G7* *Bb* |

WORRY-ING, HON- EY? DON'T KEEP US ALL IN THE DARK.
NEVER SO MER-RY. RIGHT NOW, I'M

2. *F7* *G7+* *C* *Am* *Am7* *D7* *Dm7* *G7*

LAV AS A LARK. (BOY) THAT'S BE-CAUSE I KNOW HOW TO TAKE LIFE!

1. *Dm7* / *G7* | 8 | **CHO.** *C* *C7* *F* *Fm* *C* *B+* *Gm* *A7*

I NEV-ER WOR-RY AT ALL: SUMMER OR SPRING, WINTER OR FALL.
YOU'LL NEV-ER HEAR ME COM-PLAIN: DON'T MIND THE SNOW, DON'T MIND THE RAIN.
I BREEZE A- LONG WITH THE BREEZE, GO WHERE I LIKE, DO AS I PLEASE.

D7 | 1. *D7* *G7* *C* *Cb* *C+* *C* *Fm* / *G7* | 2. *D7* *C/G* *G7* *C* *G7* *sus*

I'M JUST A HAPPY GO LUCKY BLUE BIRD. HAPPY GO LUCKY BIRD...

C *D7* | *Em* *Am* *B7* *Em* *Am* *B7* *Em* *E7*

NOTHING EV-ER GRIEVES ME, I CAN ALWAYS GRIN. IF ONE SWEETHEART

Am *D7* *G7* | *D5* |

LEAVES ME, SOMEONE ELSE WALKS IN.

CODA *D7* *C/G* *G7* *C* *G7* *sus*

HAPPY GO LUCK-Y BIRD.

HEART BREAKIN' JOE *C* *F* *C7* *E7* *F* *C7* *E7*

PORTER GRAINGER and (1924) SIEKS AND LOVERS, ALL YOU OTHERS,
GIO TRENT

F *Dm* *A7* *Dm* *A7* *Dm* *Dm* *Db*

TAKE A BACK SEAT. 'CAUSE I KNOW A FELLOW WHO'S GOT ALL OF YOU BEAT.

C7 *Bb* *Edm* *E°* | *Gm7* / *C7* *F* *C/E* *Ab* *Eb* *D7* | *Am7* / *D7* *G7* *Dm* *Bb7* *G7* |

HIS NAME IS JOE! HEARTBREAK-IN' MAN. I LOVE HIM SO, I

C7 | 1. *F7* *E7* *Eb7* | 8 | **CHO.** *D7* *G7*

EAT FROM HIS HAND. HEARTBRENKIN' JOE, HE'S ALL THE WORLD TO ME. HE'S GOT ME
JOE, HE'S JUST A RO-ME-O, WHO SEEMS TO

C7 | *F* *F/A* *Ab*

SO, I'M DAF-FY AS CAN BE. HE TAKES ME AND MAKES ME
KNOW

HEART BREAKIN' JOE - CONT.

3892

JUST WHAT I'M NOT. HE PETS ME AND LETS ME FOR WHAT I'VE GOT.

 HEARTBREAKIN' HE'S GOT THE GO. HE WOULD SNAP HIS

 FIN-GERS IN THE FACE OF A QUEEN AND TELL HER "YOU'RE THE DUMBEST WOMAN

 I'VE EV-ER SEEN". I'D GLADLY GO TO TO-KY-O TO SEE MY BEAU:

 HEART BREAKIN' JOE.

CODA
 VOCAL BY HAZEL MEYERS accomp. by
 F. HENDERSON - PNO. and HOWARD SCOTT - CORNET.
 ON AXAX 17826 IN 1924.

I DON'T LOVE NOBODY BUT YOU

 LYRIC BY PERRY BRADFORD (1929)

 MUSIC BY JIMMY LOHNSON

I'VE BEEN A PON-D'RING, I KEEP A FLOWN-D'RING,

 WON-D'RING HOW WE STAND. GIVE A HELPING HAND. ALL THAT I NEED IS YOU. CAN'T I RE-

 LONG TO YOU?

 DON'T WANT NO BO-DY. I'LL NEV-ER MAR-RY I'M ALL EN- RAP-TURED. CAN'T USE NO BO-DY. TOM, DICK OR HARRY. YOU'VE GOT ME CAPTURED.

I DON'T LOVE NO- BO- DY BUT YOU. YOU.

 SMALL ONES TALL ONES HAVE FELL FOR MY LIVE. BUT YOU MADE ME KNOW

 I WAS A- LIVE. YOU.

CODA

RECORDED BY PHIL BAXTER ORCH. (VOCAL BY BAXTER)

ON VICTOR V-40204 IN 1929 AT DALLAS.

3893

THE RAGTIME MUSIC MAN

LYRIC: RAY GOETZ MUSIC: LOU HIRSCH
(1908)

D7/A D7

HAVE YOU HEARD THE NEWS THAT IS A- GO-ING ROUND?
WHEN YOU MEET HIM, HE WILL PUT YOU IN A TRANCE,

G D7

RAGTIME MUSIC MAN, HE IS A-COME TO TOWN. OH BARE! THOSE RAGTIME TUNES ARE
WITH HIS EVER-LOVING RAGTIME TWO-STEP DANCE.

D7/A D7 D A7 D

SIM-PLY GRAND. MUST STRIKE UP THE BAND, TAKE YOUR LA - DY'S HAND.

A F7 Bb

EV-RY-BO-DY KNOWS EV-RY-WHERE HE GOES, RAGTIME TUNES. HE'LL PLAY,
RAGTIME WHEN HE WALKS, RAGTIME WHEN HE TALKS: RAG TIME ALL OF THE DAY.

F7 Bb D/A

EV-'RY KIND OF WAY. AND THE PEOP-LE SAY: IT'S HE'S FROM DIX-IE-LAND:

E7/G# A7 D

EV-'RY ONE SAL-AAM TO THE RAG-A-TIME MAN. E-FA-SA-FA LA-FA-SA-FA,

A7 D7 E7 CHO.

E-FA-SA-FA-DILL. E-FA-SA-FA LA-FA-SA-FA, 'DEED I WILL. OH, THAT RAGTIME
LIS - - - TEN TO THAT

E7 A7

MAN. BAND! OH! YOU BLACK AND TAN. AIN'T THAT MUSIC GRAND?

D7 G G/B Bb7-5

WITH A LITTLE GIRLIE AT HIS SIDE, HE'LL START TO DO THE MIS-SIS-SIP-PI GLIDE, FROM
DO THE PASMALA THE OTHER WAY. TAKE YOUR BABY, DO THE BOMBA-

D7/A E7/G# A7 D D7/C Bm D/A D.S. al

LEFT TO RIGHT HE'LL GO, OFF TO BUF - FA - LD.

G/B Eb/Bb D7/A D7 G

CODA - SHAY. OH, YOU RAG - - - - TIME MUSIC MAN.

3894

MOD to

SWEET AND LOW-DOWN

WORDS BY IRA GERSHWIN
MUSIC BY GEO. GERSHWIN (1925)

THERE'S A CAB-A-RET IN THIS CI-TY,
PEPS YOU UP LIKE E-LEC-TRI-CI-TY.

E^b/G *Cm⁶/G* *D7* *Gm* *Gm* *Cm7* *F7* *B^b7* *E^b/B^b*

I CAN REC-DM-MEND TO YOU. "BLUE!" THEY PLAY NOTHING CLASSIC (OH NO!) DOWN THERE.

A⁶ *D7* *Gm7* *D7* *Gm* *A^b/G*

THEY CRAVE NOTHING ELSE BUT THE "LOW-DOWN" THERE. IF YOU NEED A TONIC, AND THE NEED IS CHRONIC,

A⁷/G *D7* *C/E* *F7* *D7* *G* *CHQ*

IF YOU'RE IN A CRI-SIS, MY AD-VICE IS: GRAB A CAB AND GO DOWN TO WHERE THE BAND IS PLAY-ING, WHERE BUSY AS A BEAVER, YOU'LL DANCE UNTIL YOU TOTTER. YOU'RE COME A-LONG LET IN IT, YOU'LL LOVE THE SYNC-D-PATION. THE

G⁶ *G⁶* *G⁶* *D/A* *E^bmaj⁷* *Dm7* *D7* *D7* *G*

MILK AND HONEY FLOW DOWN, WHERE EVERYONE IS SAYING: "BLOW THAT SWEET AND LOW-DOWN"
SURE TO GET THE FEVER, FOR NOTHING COULD BE HOTTER. OH! THAT SWEET AND
MINUTE THEY BE-GIN IT, YOU'RE SHOUTING TO THE NATION: THAT SWEET AND

E^b7 *G⁶* *G* *B⁷/F#* *B7*

(TU-TU) LOW-DOWN! PHIL-O-SO-PHER OR DEACON, YOU SIMPLY HAVE TO WEAKEN.

E⁷sus *E⁷/B* *E7* *Em7* *A9* *Em7* *A7* *A⁹* *D9*

HEAR THOSE SHUFFLING FEET! YOU CAN'T KEEP YOUR SEAT! PROFESSOR! (spoken)

Am7 *C7* *D.S. al*

START YOUR BEAT!

CODA
D/A *E^bmaj⁷* *Dm7* *Am7* *D7* *G* *E^b7* *G*

"BLOW THAT SWEET AND LOW-DOWN!"

LEE WILEY (VOCAL) accomp. by MAX KAMINSKY'S JAZZ GROUP (MAX ON TRP.)
(BUDD FREEMAN, CHLOE PUSHKIN, ART SHAPIRO, GEO. WETTLING, BRAD SODENS)
TENOR PIANO BASS DRUMS TROMBONE
ON LIBERTY MUSIC SHOP RECORD No. L-284 IN 1939.

LOUIS PRIMA & THE NEW ORLEANS GANG
ON DECCA 2749 IN 1939.

LOU GOLD ORCH.
ON HARMONY 98-H IN 1926.

3895

MED. TWO BEAT

I DON'T WANT TO GET THIN

WORDS BY JACK YELLEN (1929) MUSIC BY MILTON AGER

B \flat F $\frac{7}{C}$ B \flat /Cm $\frac{7}{B}$ E \flat
 ALMOST EV'RY DAY, I

Cm G $\frac{7}{B}$ Cm/E \flat Cm $\frac{7}{B}$ F $\frac{7}{C}$ F $\frac{7}{E\flat}$ B \flat /F $\frac{7}{C}$
 HEAR SOME KIND FRIEND SAY: "SOPHIE, DEAR, I THINK YOU'RE MUCH TOO STOUT."

B \flat \circ F $\frac{7}{C}$ B \flat /F $\frac{7}{C}$ F $\frac{7}{C}$ B \flat Dm/A G \flat F F \flat C $\frac{7}{G}$
 RIGHT OFF THEY SUG-GEST THE DI-ET THEY THINK BEST. THEY MAKE ME SICK, I

G \flat $\frac{7}{B}$ F $\frac{7}{C}$ F $\frac{7}{C}$ CHO. B \flat C $\frac{7}{G}$ C $\frac{7}{G}$
 WISH THEY'D CUT IT OUT! I DON'T WANT TO GET THIN! I DON'T WANT TO GET THIN!

C $\frac{7}{G}$ F $\frac{7}{C}$ B \flat B \flat \circ E \flat $\frac{6}{B}$ B \flat B \flat D $\frac{7}{F}$
 WHY SHOULD I WHEN I'M AL-RIGHT AS I AM? I'VE GOT A LOT OF

D $\frac{7}{F}$ G $\frac{7}{B}$ C $\frac{7}{G}$ Cm Ab $\frac{7}{C}$
 WHAT I'VE GOT AND MY FRIENDS LOVE IT. THEY'RE NO VEG-E-TAR-IANS: THEY LIKE MEAT AND PLENTY

F $\frac{7}{C}$ B \flat C $\frac{7}{G}$ C $\frac{7}{G}$ C $\frac{7}{G}$ D $\frac{7}{F}$ D $\frac{7}{F}$
 OF IT. I DON'T WANT TO RE-DUCE. FURTHER-MORE, WHAT'S THE USE? THEY FOLLOW ME A-

D $\frac{7}{F}$ Gm B \flat $\frac{7}{F}$ E \flat G $\frac{7}{B}$ Cm G $\frac{7}{B}$ E \flat E $\frac{7}{B}$ C \flat F $\frac{7}{C}$
 -ROUND LIKE MA-RY'S LAMB! THE GIRLS WHO TALK OF DI-ET-ING GET ON MY NERVES. IF YOU

B \flat F $\frac{7}{C}$ B \flat F $\frac{7}{C}$ B \flat A ϕ A \flat $\frac{7}{G}$ G $\frac{7}{B}$ G $\frac{7}{B}$ F $\frac{7}{C}$ B \flat
 WANT TO KEEP YOUR HUSBAND STRAIGHT, SHOW HIM A LOT OF CURVES. THAT'S WHY I WON'T GET THIN. YOU CAN

C $\frac{7}{G}$ C $\frac{7}{G}$ C $\frac{7}{G}$ C $\frac{7}{G}$ Cm Ab $\frac{7}{C}$ F $\frac{7}{C}$ B \flat
 LAUGH, YOU CAN EAT. BUT I'M DOING VE-RY WELL THE WAY I AM.

3896

INSTRUMENTAL

"EASY TWO"

CHINESE JAZZ (A PHANTOM DREAM)

WENDELL HALL - 1927 (EXCERPTS FROM THE ALFORD-COLBY STOCK ORCHESTRATION)

Musical notation for the first system, including a treble clef, key signature of two flats, and a common time signature. The melody begins with a half note Fm.

Musical notation for the second system, continuing the melody with various chords such as Fm, C7, and EbFm.

Musical notation for the third system, featuring a section labeled 'A' and a 'BREAK' box.

Musical notation for the fourth system, continuing the melody with chords like Fm, Ab, and Cm.

Musical notation for the fifth system, including a section labeled 'B' and a 'TAG' box.

Musical notation for the sixth system, featuring a section labeled 'CHO.' and various chords.

Musical notation for the seventh system, continuing the melody with chords like Ab, Eb7, and Eb7.

Musical notation for the eighth system, including a section labeled 'B' and a 'TAG' box.

Musical notation for the ninth system, featuring a section labeled 'TAG' and various chords.

Musical notation for the tenth system, including a section labeled 'TAG' and various chords.

Musical notation for the eleventh system, continuing the melody with chords like Fm, Db, G7, and C7.

3897

WHERE DO FLIES GO IN THE WINTER TIME?

SAM MAYO & FRANK LED (1919)

MED.
SLOW

Musical notation for the first line of the song, including a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The melody is written on a single staff with various notes and rests. Chords are indicated above the staff: F, C/E, Dm, Am/C, Bb, and Bbm.

A SCHOOLMASTER WAS STANDING IN THE SCHOOLROOM WITH HIS SCHOLARS, LIKE A SCHOOLMASTER HAS OFTEN STOOD BE-
AN EXPRESS TRAIN WAS RUNNING ONCE EX-PRESSLY FOR THE PEOPLE WHO'D EX-PRESS'D A WISH TO GO BY THE EX-

Musical notation for the second line of the song. Chords are indicated above the staff: F, A7/C#, Dm, A7, Dm, and G7.

-FORE. HIS SCHOLARS STOOD BE-FORE HIM JUST LIKE SCHOLARS ALWAYS WILL STAND AND LIKE SCHOLARS USED TO STAND IN DAYS OF
-PRESS. AND IN ONE FIRST CLASS CHAIRAGE THERE WERE TWO OLD FELLOWS GASSING AND THE SUBJECT OF THEIR GAS YOU'D NEVER

Musical notation for the third line of the song. Chords are indicated above the staff: C7, F, C/E, Dm, Am/C, and Bb.

YORE. A FLY FLEW IN THE SCHOOLROOM LIKE A FLY WILL OFTEN FLY IN AND IT SETTLED ON THE SCHOOLMASTER'S BALD
GUESS. IT LED UP TO AN ARGUMENT AND THEN THEY STARTED FIGHTING AND WHEN ONE TOOK HIS RE-VOLVER OUT TO

Musical notation for the fourth line of the song. Chords are indicated above the staff: A7, G7/D, G7, C, C#, G7/D, G7, C, C#, G7/D, and G7.

HEAD. HE FLICK'D IT OFF IT CAME BACK THEN HE FLICK'D IT OFF A-GAIN AND THEN THE SCHOOLMASTER TO ALL HIS SCHOLARS
SHOOT. THE OTHER PULL'D THE CORD THAT STOP'D THE TRAIN AND WHEN THE GUARD WALK'D UP HE SAID OH GUARD CAN YOU END THIS DIS-

Musical notation for the fifth line of the song, starting with a 2/4 time signature. Chords are indicated above the staff: C7, F, and several rests marked with a slash and a dot.

SAID:
PUTE? "WHERE DO FLIES GO IN THE WINTER TIME? DO THEY GO TO GAY PA-

Musical notation for the sixth line of the song. Chords are indicated above the staff: C7, G7, C7, G7, C7, Bb/F, Bb, F/A, and F.

-REE? WHEN THEY'VE FINISHED PUZZING 'ROUND OUR BEEF AND HAM,

Musical notation for the seventh line of the song. Chords are indicated above the staff: E7, A7, A7/C#, C7, and F.

WHEN THEY'VE FINISHED PUZZING 'ROUND OUR RASP-B'RY LAM, DO THEY CLEAR LIKE

Musical notation for the eighth line of the song. Chords are indicated above the staff: F, F7, Bb, D7/A, and Gm.

SWALLOWS EV'RY YEAR TO A DIS-TANT FOR-EIGN CLIME? TELL ME,

Musical notation for the ninth line of the song. Chords are indicated above the staff: D7/A, Dm/Bb, F/C, C#, Dm, Gm, C7, F, F7, Bb, Bbm, and F.

TELL ME, WHERE DO FLIES GO IN THE WIN-TER TIME?"

3898

ARE THEY

PICKIN' ON YOUR BABY

LYRIC BY PAUL V. REYNOLDS

(1923)

MUSIC BY BILLY JAMES

MED. SLOW

F Fm C7 F Fm C7 F7 E7 Eb7

"MAMMY, WHY?" SAID PICKA NINNY, CRYING TO HIS MAMMY DINNY, "DO THE WHITE BOYS AND I MUST NOT PLAY IN THEIR YARD. AIN'T I JUST AS NICE AS THEY ARE? THEY WON'T LET ME

D7 G7 G7 C7 2.G C7 C° C7 /

PICK ON ME. TELL ME WHY THEY NEVER LET ME BE. — AND THEY CALL ME NAMES. ARE THEY IN THEIR GAMES.

CHO. F F#° C7/G C7 C7/G

PICK-IN' ON YOUR BA-BY, 'CAUSE I'M A 'PICK A NINNY ROSE'? MAMMY, DON'T THEY TELL THEM ALL A-BOUT ME. AIN'T I THE SWEETEST ROSE THAT

E7 G7/G C7 / F C7 F F#°

KNOW THAT THEY SHOULD NOT TREAT ME SO? DON'T THEY KNOW THAT EV'RY DARK CLOUD, IN-

G/G F#° C7/G / F#° Am F/A G7

-SIDE, IS SILV'RY LINED? MAM-MY, WHY ARE THEY PICKIN' ON ME, ALL THE

C7 C° C7 / D.S.

TIME? — WON'T YOU

CODA C7 C7 Bb7

GROWS? THAT'S WHAT YOU SAID, AND I SUP-POSE YOU

A7 D7(b9) D+ D7 D+ D7(b9) D+ D7 Gm/Bb D7/A Gm

KNOW. — NOW AIN'T THAT SO? DAY BY DAY IN EV'RY WAY WHEN THEY GET TO-GETHER, THEY GO FROM BAD TO WORSE, IN-

Bbm6 A+ G# F / / F7 D7 F Db7 A Ab Gm C7 F#

-STEAD OF GETTING BETTER. ARE THEY PICK-IN' ON YOUR BA-BY, 'CAUSE I'M A PICKANINNY ROSE?

EVA TAYLOR, VOCAL, accomp. by
 CLAR. WILLIAMS' BLUE FIVE
 (w/ ARMSTRONG and BENNET)
 ON DECA 40330 IN 1925.

THE GEORGIANS (with
 Red Nichols)
 COL. 407-D IN 1925.

FIVE BIRMINGHAM BABIES
 (ADRIAN ROLLINI IN BASS SAX)
 PATHE-ACTUELLE 036218
 (1925)

3899

MAXIE JONES KING OF THE SAXIEPHONES

GRANT CLARKE, EDGAR LESLIE & PETE WENDLING (1923)

MOD E_b

INSTR. VERSE

CHO.

HE'S KNOWN AS MAX-IE JONES,
HE PLAYS EN-TRANCING BLUES,
KING OF THE SAX-IE-PHONES.
MADE FOR THE DAN-LINE SHES.

NOTH-ING CAN BEAT HIS SWEET— AND MAR-VEL-DUS TONES.
SOME FOLKS PRESENT THIS GENT— WITH BEAU-TI-FUL

(L'HOC-D-LATE BA-BY) HE LEADS THE DIX-IE FIVE, DOWN IN A DIX-IE DIVE...

SMOKEY AND HA-ZY, THE; WOMEN GO CRA-ZY, AND SO DO THE MEN!

SAV IT A-GAIN!

CODA

STONES. (RIGHT OFF THEIR FIN-GERS) HE'S MIGHTY SHARP AT THAT.

HE'S PLAY'D IN EV'-RY FLAT. HE'S KNOWN AS MAXIE, KING OF THE SAX-IE-

LOSEPH SAMUEL'S JAZZ BAND
PATHE-ACTUELLE 020932
IN 1923 AT MONTREAL.

TAMPA BLUE JAZZ BAND
GREN NO. 4826 IN 1923.

3900

(A MINSTREL SHOW GEM)

DE WATER IN DE RIBBER MIGHT BE WET

WM. GRANT BROOK'S

(1891)

MOD^{to}

1. O WHAT MAKES YOU LOOK SO SAD, WHEN YOU OUGHT TO ALL BE GLAD, FOR DIS DARKEY'S GOIN' TO THROW A-WAY DE
 2. WHEN I REACH DE GOLDEN GATE, I WILL DEN SIT DOWN AND WAIT, AND I'LL TAKE DE PEN AND PAPER IN MY

HOLE. AND HE SOON WILL JOIN DE HAND WID DAT HAPPY COLORED BANDS. AND DE TIME HAS NOW ARRIVED WHEN HE MUST
 HAND. AND I'LL WRITE A-ABOUT MY TRAVELS TO DAT BRIGHT AND SHINY SHORE. AND I'LL SEND IT TO DE PAPER'S FROM DE

COZ HE MUST CROSS DE GOLDEN RIBBER FROM THE BREAKERS HE MUST RUN. CUZ HE WANTS TO BE FAR WHEN DEY SING DAT
 LAND. I WILL STOP AT SANDY BROOK, AND SOME DONUTS I WILL COOK. AND I'LL CUT OUT ALL DE HOLES AN' LAY DEM

HYMN. AND HE CANNOT TAKE DE STEAMER, CUZ DEY NEBBER SAIL DAT WAY. SO YOU SEE OF COURSE DIS DARKEY'S GOT TO
 BY. CUZ DE ANGELS MAY BE HUNGRY AND DE HOLES WILL TASTE SO SWEET. CAPTAIN BOYNTON'S RUBBER SUIT WILL KEEP 'EM

SWIM -- BUT DON'T YOU NEBBER WORRY IN THE LEAST A-POUT DIS CHILE. CUZ HE'S ALL PREPARED TO SWIM, YOU
 DRY -- DEN

RET. FOR HE'S GONE TO UNCLE CLUTE FOR CAPTAIN BOYNTON'S RUBBER SUIT, CUZ -- DE

WATER IN DE RIBBER MIGHT BE WET...