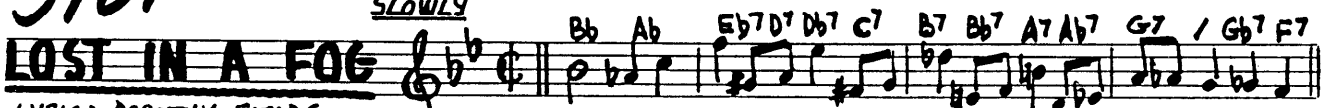


3901

SLOWLY

LOST IN A FOG 

LYRIC: DOROTHY FIELDS
MUSIC: DIMMY McHUGH (1934) —A REAL FOGGY INTRO— ED.



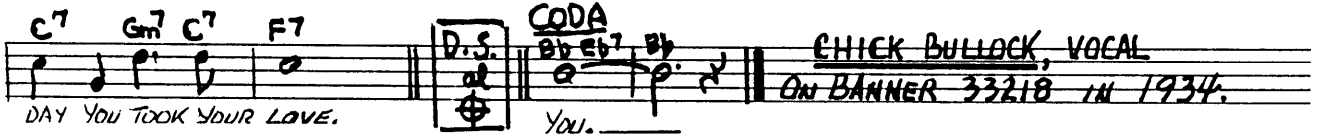
LIKE A SHIP AT SEA, I'M MUST LOST IN A FOG. MY MIND IS HAZY, MY THOUGHTS ARE BLUE. GUESS I'LL ALWAYS BE KIND-A
WAIN' NITE AND DAY LIKE A BLIMP ON A LOG. I'M GOIN' CRAZY. WHAT CAN I DO? HELP ME FIND MY WAY 'CAUSE I'M
ON-LY FOOLS LIKE ME COULD BE TOSSED IN A FOG. I'VE GOT A HEARTACHE, I NEVER KNEW. GUESS I'LL ALWAYS BE KIND-A



LOST IN A FOG WITHOUT YOU.
LOST IN A FOG WITHOUT YOU.
LOST IN A FOG WITHOUT YOU.



IT WAS SUNNY EV'RY DAY. THE SKY WAS FAIR A-BOVE. BUT YOU TOOK THE LIGHT A-WAY, THE



DAY YOU TOOK YOUR LOVE.

CHICK BULLOCK, VOCAL

ON BANNER 33218 IN 1934.

DORSEY BROS. ORCH. (VOCAL BY BOB CROSBY)

SKEETS HERFURT, GLENN MILLER, GEORGE

THOW (TPT.) & RAY McKINLEY.
DECCA # 195 IN 1934.

COLEMAN HAWKINS accomp. by

STANLEY ISLACK, piano.

ON PARLOPHONE NO. R-2041
AT LONDON IN 1934.

VALSE MODERATO

I WISH I HAD MY OLD GAL BACK AGAIN 

LACK YELLEN, MILTON AGER & LEW POLLACK (1926)

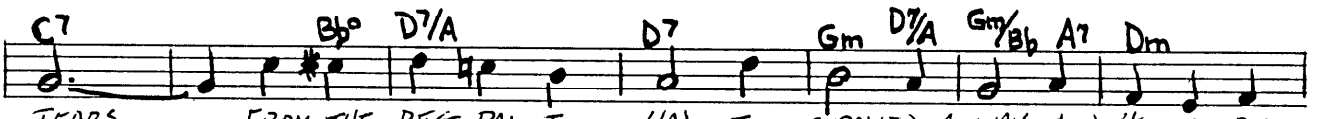
WE ALL HAVE PALS.



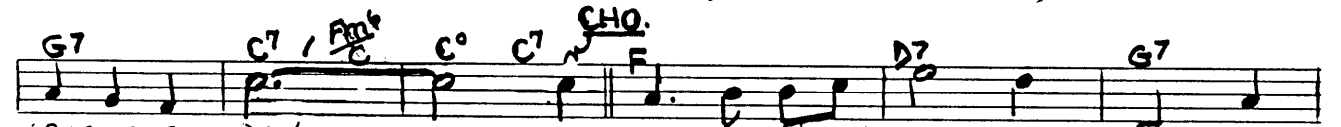
WE ALL HAVE GALS, FROM WHOM WE DRIFT WITH THE YEARS.



SOME WE FOR-GET, SOME WE RE-GRET, AF-TER IT'S TOO LATE FOR



TEARS. FROM THE BEST PAL I HAD, I STRAYED A-WAY, AND HOW I RE-



-GRET IT TO-DAY. I WISH I HAD MY OLD GAL BACK A-



-GAIN. I MISS HER MORE THAN EV-ER NOW. THO' WE DRIFTED A-

F7 Bb Gm D7 G7 G7 D7 G7 C7
 PART, THERE'S A PLACE IN MY HEART JUST FOR HER AND FOR NO-OTHER: RIGHT NEXT TO MY
 C7 Bb C7 F D7 G7 y. C7
 MOTH-ER. GEE, HOW DIFFERENT MY LIFE MIGHT HAVE BEEN. I'VE LIVED AND LEARNED A
 C7 E0 A7 y. Bb E7/B F/C A7/C# D7
 LOT SINCE THEN. THERE NEVER WAS A PAL LIKE MY OLD GAL. I
 Gm C7 F 1 1 2
 WISH I HAD HER BACK A- GAIN.

LOVE GOES ON JUST THE SAME

IRVING KAHAL & ABEL BAER (1931)

FOX-TROT Eb Gb0 Bb7/F Gm6 C7 Fm7 Bb7 Eb Bb7
 INSTR. VERSE
 Bb7 Eb Gb0 Bb7/F Bb7 Eb Gb0 Bb7/F Gm6 C7 Fm7 Bb7 Bb0
 Cm F7 y. Bb7 Bb7+ CHO. Eb G7
 THE BROOKS KEEP FLOWIN', THE BIRDS KEEP SINGIN', THE
 C7 E0 Fm C7 F7 Bb Ab/Bb Gm/Bb Fm/Bb
 BREEZES BLOWIN', THE ROSES GROW IN THE LANE, THO' STEEL'S DE-CLINING, THE MOON KEEPS SHINING, 'CAUSE
 'BELL'S KEEP RINGIN', RO-MANCE IS KING IN THE GAME, THO' BANKER'S WOR-RY, THE PREACHER'S HUNGRY, FOR
 PINCH THEIR DOLLAR, UN-TIL THE EAGLE IS LAME. BUT WHILE HE'S CRYING, THE STORK KEEPS FLYING, FOR
 Eb Bb7 Eb Eb Eb / C0 B0 Eb Bb Eb7 Bbm Eb7 Ab
 LOVE GOES ON JUST THE SAME. THE SAME. HOW CAN THERE BE A DE-PRESS-
 Ab G Gb F F7 Cm6 F7 Bb7 F7 Bb7 D.S. al f
 -ION, WHEN THEY CAN STILL WHISPER LOVE'S CON-FESS-ION. THE
 CODA Eb
 SAME.

3903

GIVE US BACK OUR BEER AND WINE

SIB GILMORE (1929)

PRO-HI-BI-TION MEN HAVE TRIED TO

IS A JOKE. IT IS THE NATION'S CURSE. IT HAS ON-LY HELP'D TO MAKE CON-DI-TIONS THAT ARE CHANGE THIS LAW BUT GO ON TO EX-TREMES.

WORSE. AF-TER ALL, THERE'S UJST ONE WAY, AND HERE'S MY LIT-TLE SCHEME:

CHO. UNCLE SAM, THROUGH-OUT THIS LAND, HIS GOOD WILL TO BE-STOW. HE SHOULD MAKE IT

SO YOU COULD ALWAYS GO TO HIS STORES WHERE WE COULD BUY OUR FAV'-RITE WINE OR

BEER. BOOTLEG POISON, CRIME AND MUR-DER SOON WOULD DIS-AP-PEAR.

REG-U-LA-TION BY THIS NA-TION SURELY SHOULD BE TRIED. PED-DLE BY THIS

LAW WOULD SOON A-BIDE. BID FAREWELL TO FOOLISH WAYS, NOW LET'S BRING BACK THOSE

GOOD OLD DAYS. SO GIVE US BACK OUR BEER AND WINE.

SLOW FOX TROT

I'M JUST A LONELY PLAYER

BETH BEECHER, VERN ELLIOTT and GENE STONE (1931)

INSTR. VERSE

Musical notation for the instrumental verse of 'I'm Just a Lonely Player'.

CHO. EACH NITE WHILE I AM HE HAS HIS ARMS A-

I'M JUST A LONELY PLAYER - CONT.

3904

F+ F6 F7 Bb G# F/C Db7 C7

PLAYING MEL-O-DIES JUST FOR YOU, WITH SOMEONE ELSE YOU'RE SWAYING, DANCING THE WHOLE NITE
-ROUND YOU, WHILE I AM HERE IN LIAIL, BEHIND THE BARS OF MUS-IC, WITH ONLY TUNES FOR

F F/C A7 F7 A7 C/G

THRU. MY HEART MAY BREAK STILL I MUST MAKE SWEET RHY-THM: SO YOU CAN DANCE,
BAIL.

G7 C7 F Ft F6 F7

SMILE AND ROMANCE WITH HIM. YOU NEVER PAY THE FIDDLER EVEN A PASS-ING GLANCE.

Bb G# F/C G7 C7 F

I'M JUST A LONE-LY PLAY-ER, PLAYING FOR YOU TO DANCE.

LA ROSITA

PAUL DUPONT (1923)

Fm Db7 C7

INSTR. VERSE

Fm F7 Bbm Eb7

Ab C7/G C7 Fm Db7

Db7 C7 CHO. F C7

SWEET GIRL OF MY DREAMS, - HEAR MY SONG, I IM-PLORE YOU

C7 F

SOUL OF MY SOUL; - HEAR MY GAY SER-EN-ADE. DEEP IN MY HEART, -

F C7

I WILL ALWAYS A-DORE YOU. I'LL LOVE PUT YOU, MY RO-SI-TA FOR AYE.

F C7 2F

AYE.

BENNY GOODMAN ORCH.
(W/ EDIE SAUTER)
COL. 36284 IN 1941.

EDDIE SOUTH'S ALABAMIANS
VICTOR 2151 IN 1927
(FOUR PIECE COMBO)

TOMMY DORSEY ORCH. w/ SKEETS HERFURT,
VANK LAWSON, JOHNNY MINGO, DAVE TOWNH.
ON VICTOR 26333 IN 1939

JIMMY DORSEY ORCH.
DECCA 3711 (1941)

VAN ALEXANDER ORCH.
BLUEBIRD B-10338
IN 1939

3905

SLOWLY

SHE REMINDS ME OF YOU

WORDS BY MACK GORDON - MUSIC: HARRY REVEL (1934)

C / Gm G+ C G7+ C

YES, THAT WAS MY SOME-BO-DY NEW.
YES, THAT WAS MY SOME-BO-DY WHO

C F Fm F#m C

FILLED YOUR SPOT WHEN YOU GOT TOO DARNED GOOD FOR ME. I WAS

E F#m F#7 B7 E C#m Dm7 G7

BLUE. NOW I'M IN CLOVER A GAIN. WHAT I LOST, I FOUND ALL O-V-E-R A-GAIN. SHE

CHO. Dm7 G7 C/E E7 E7+ F Fm

WALKS LIKE YOU, SHE TALKS LIKE YOU, SAYS PRETTY LITTLE THINGS JUST THE WAY YOU DO. SO I
POURS LIKE YOU, SHE DOUBTS LIKE YOU, ALWAYS KEEPS ON TELLING ME THAT I'M LITTLE. SO I
SIGHS LIKE YOU, SHE CRIES LIKE YOU, MAY SHE NEVER TELL LITTLE LIES LIKE YOU. FOR I

C/G Am Fm D7/F# D7 G7 1. C 2. C G+ C# C7

FELL IN LOVE WITH HER, 'CAUSE SHE RE-MINDS ME OF YOU. SHE YOU.

Em B7 Em A7 A#

TIME AND TIME I'VE CALLED HER BY YOUR NAME. AND OUR LOVE I NEVER HAVE DE-NIED. BUT SHE

G#b 3 Em Am 3 D7 G Eb7 D7 G 1 G# G7 D.C.

SAID IF I LOVE HER HALF AS MUCH AS I LOVED YOU, SHE'D BE SAT-IS-FIED. SHE

CODA Fm D7/F# D7 G7 C

HER, 'CAUSE SHE RE-MINDS ME OF YOU.

DORSEY BRDS. ORCH. (VOCAL BY SKINNY ENNIS) w/ B. BERIGAN.
ON DECATUR # 512 IN 1934.

(MOVIE TITLE SONG) MED. SLOW (♩=84)

YOU LIGHT UP MY LIFE

LYR. BROOKS (1976)

Bbm Eb Ab

SO MA-NY NIGHTS I'D SIT BY MY
ROLL-IN' AT SEA, I DRIFT ON THE

Fm Gm7 C7 Fm Eb F7 Bbm

WIN-DOW, WAIT-ING FOR SOMEONE TO SING ME HIS SONG. SO MA-NY
WA-TERS. COULD IT BE F-I-N'LLY I'M TURNING FOR HOME. F-I-N'LLY A

Eb Ab Eb/G Fm G Bb7 Fm7

DREAMS I KEPT DEEP IN SIDE ME, A- LONE IN THE DARK BUT NOW YOU'VE COME A-
CHANCE TO SAY "HEY!" I LOVE YOU."

Bb7 CHO. Ebmaj7 Eb7 C7

- LONG. YOU LIGHT UP MY LIFE. YOU GIVE ME HOPE TO CAR-RY
- LONE. AND

Fm Fin⁷ Bb⁷ 1. F⁷ Bb Cm Fm

ON. YOU LIGHT UP MY DAYS AND FILL MY NIGHTS WITH SONG.

Bb⁷ TO VERSE Eb Bb/D Cm Fin Bb

NIGHTS WITH SONG, D.S. al

CODA *G 1. Cm F Eb/Bb G Cm*

NIGHTS WITH SONG. IT CAN'T BE WRONG, WHEN IT FEELS SO RIGHT,

F Eb/Bb Fm/Bb Bb Ab Eb Bb Ab 1. Eb 1

'CAUSE YOU YOU LIGHT UP MY LIFE.

FROM MGM'S "GOOD NEWS"

GEE, BUT I'D LIKE TO MAKE YOU HAPPY

LARRY SHAY, GED. WARD & REGGIE MONTGOMERY (1930)

MOD *to*

C C/E Eb⁰ G⁷ G⁷ F⁷ C C⁷ A⁷

INSTR. VERSE

D⁷ D⁷/A Fm/Ab G⁷ G⁷+ 2. C G⁰ G⁷/p G Dm E⁷

Am G⁷/p D⁷ G⁷ CHO. C

I'VE GOT A DOG, AND I'VE GOT A CAT, AND I'VE GOT A RING, JUST LOOK AT IT SHINE. AND I'LL LIVE FOR YOU, AND YOU'LL LIVE FOR ME. WE'LL

C C/E Cm Eb D⁷ G⁷ C⁰ G⁷/p G⁷ C

I'VE GOT A COZY LITTLE SWEET LITTLE ROSY LITTLE PLACE FOR YOUR HAT. GEE, BUT I'D LIKE TO MAKE YOU HAP-PY. I KNOW A FINGER WHERE THIS RING OUGHT TO LINGER. WON'T YOU SAY YOU'LL BE MINE. SHARE JOY AND PAIN TOGETHER, LAUGH AT THE RAINY WEATHER. IF YOU'LL A-GREE:

1. Dm⁷ G⁷ 2. Dm⁷ C/E Em B⁷ Em B⁷ Em A⁷ D⁷

YOU KNOW I LIKE TO DO WHAT YOU LIKE TO DO. OUR LOVE WILL BE SO

G 1 G⁰ D⁷/A D⁷ G G⁰ D⁷/A D⁷ G G⁰ D⁷/A D⁷ G⁷ D.S. al

STRONG. AN-Y THING THAT YOU SAY, YOU'LL GET YOUR WAY. THAT'S WHY WE'LL ALWAYS EET A--LONG.

CODA *C 1 Ab⁷ C*

HAP-PY.

THE BOSWELL SISTERS (A TRIO)
ON Okeh NO. 411470 IN 1930 AT L.A.

3907

MOD E^{\flat}

YOU WON'T BE SORRY

LYRIC BY HARRY, D. KERR
MUS: EARL BURTNETT & LOUIS MARCASIE (1922) THE LITTLE SONG BIRDS SING TO YOU: "IT'S

$B\flat 7/D$ $G\sharp 0$ $B\flat 7/D$ $B\flat 7$ Fm $B\flat 7/D$ $G\sharp 0$ $B\flat 7/D$ $E\flat/G$ $F\sharp 0$ $E\flat/G$ $E\flat 7$

LUNE, SWEET LUNE: THE LITTLE ROSEBUDS SAY YOU'LL WEAR THEM ALL REAL SOON.

$A\flat$ $B\flat 7/F$ $F\sharp 0$ Gm $G7$ Cm $F7$

A WORLD OF HAP-PI-NESS THEY'RE BRING-ING. THAT'S WHY MY WAITING HEART KEEPS

$B\flat 7$ / / $B\flat 7$ **CHO.** $E\flat$ / $A\flat$ $A\flat m$ $E\flat$

SING-ING. YOU WON'T BE SOR-R-Y WHEN THE CHURCH BELLS RING
SOR-R-Y WHEN A-WAY WE ROAM,

1. $E\flat$ $Cm\flat$ $Fm7\flat$ $A\flat 7$ $E\flat$ / / $B\flat 7$

IN THE LITTLE GREEN VAL-LEY WHERE THE LUNE BIRDS SING. YOU WON'T BE

2. $E\flat$ $C\flat$ $B\flat$ Cm $B\flat$ $Gm7$ $E7/A$ $B\flat$ $B\flat 0$ $B\flat 7$ Cm / $B\flat m$

AND BUILD A DREAM NEST: CALL IT HOME SWEET HOME. NO PAL-ACE OF

$A\flat$ / / $D\flat m$ $A\flat$ $A\flat$ $E\flat$ $E\flat m\flat$ $E\flat$ $A\flat$ / $B\flat 7$ $B\flat 7$

STYLE, DEAR, BUT COZY AS DOVES. WE'LL LINE IT WITH SMILES, DEAR,

$B\flat 7$ Gm / Fm $E\flat$ / / $B\flat 7$ $E\flat$ / $A\flat$ / $B\flat 7$ $E\flat$

EN-TWINE IT WITH LOVE. AND SOMEDAY, YOU MAY CROWN A LUL-LA-BY.

$E\flat$ $B\flat 7$ $B\flat 7$ $E\flat$ $E\flat 7$ $A\flat$ $B\flat 7$ sus $E\flat$

THEN YOU WON'T BE SOR-R-Y, AND NEITHER WILL I.

MOD E^{\flat}

I LOVE SWEET ANGELINE

HENRY CREAMER & TURNER LAYTON (1922) AN-GE-LINE WAS SWEET SIX-TEEN AND EV-ERY NIGHT HE'D CALL A-ROUND TO

F / / F/A $A\flat 0$ $C7/G$ $C7$ / / / F

PRE-TY, TOO. SHE CALLS YOUNG JOHNNY BROWN (WHO LIVED UP-TOWN) HER LOVER.

$C7$ / / $Dm\flat$ Am $E7$ Am $E7$ Am $F\sharp 0$

AND IF HE CHANC'D TO MEET THE GAIK, WHILE ON HIS WAY, HE'D

I LOVE ANGELINE - CONT.

3908

CHO.

SAY: NO-BD-DY KNOWS HOW MUCH I LOVE SWEET AN-GEL-INE.
I HAVE MADE UP MY MIND TO GET MAR-RIED TO-DAY.

NO-BD-DY KNOWS BUT ME THAT SHE'S BOUND TO BE MINE. MA-NY A TIME
WHEN I MAKE UP MY MIND I DARE AN-GY TO

I SENT HER FLOW-ERS. MA-NY A DIME I SPENT FOR OH! HO-HO-HO

YOU CAN'T GUESS.

CODA

SAY "NAY?" RAIN OR SHINE, SHE'LL BE

MINE. NO-BD-DY KNOWS HOW MUCH I LOVE SWEET AN-GEL-INE.

(1925) **FOX TROT**
MARGUERITE

WDS: OWEN MURPHY
MUS: AL SHERMAN, BEN BERNIE

INSTR. VERSE

CHO.

MAR-GUER-ITE, MY MAR-LUER-ITE, YOU'RE SWEET-ER, DEAR, TO ME
THAN THE FAIR-EST ROSE-BUD FAR-EST, IN MY MEM-D-
I A-DORE YOU, LIVE BUT FOR YOU. WANT YOU

-RY. NIGHT AND DAY, I HOPE AND PRAY THAT

WE MAY FIND THE WAY TO LOVE E-TER-NAL.

CODA

MAR- GUER-

NEW ORLEANS RHY. KINGS GENNETT 5207 IN 1923 (RICHMOND, INDIANA)	BAILEY'S LUCKY SEVEN GENNETT 3094 1925 (NEW YORK CITY)	SAM LANIN ORCH. BANNER 1567 1925
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3909

MOD~~ER~~



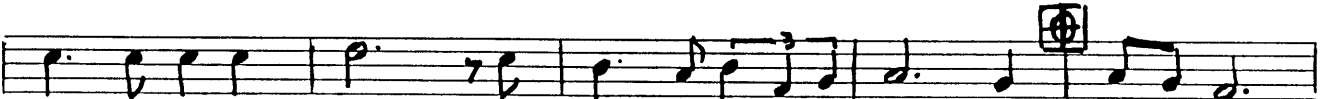
THIS BITTER EARTH

CLYDE OTIS (1956)

THIS BITTER EARTH: WHAT FRUIT IT
EARTH CAN BE SO



BEARS. COLD. WHAT GOOD IS LOVE, THAT NO ONE SHARES? AND IF MY BUT WHILE A
TO-DAY YOU'RE YOUNG, TOO SOON YOU'RE OLD.



LIFE IS LIKE THE VOICE WITH-IN ME DUST CRIES, THAT HIDES THE GLOW OF A ROSE, WHAT GOOD AM I?
SOME-ONE MAY ANSWER MY CALL. THIS



HEAVEN ON-LY KNOWS. THIS BIT-TER



CODA

BITTER EARTH MAY NOT BE SO BITTER AF-TER ALL.

MOD~~ER~~ with motion

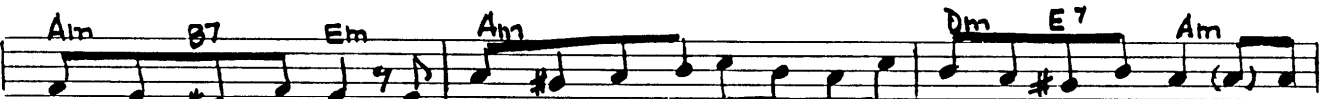
THE GHOST OF THE BANJO COON

WORDS BY JAMES O'DEA

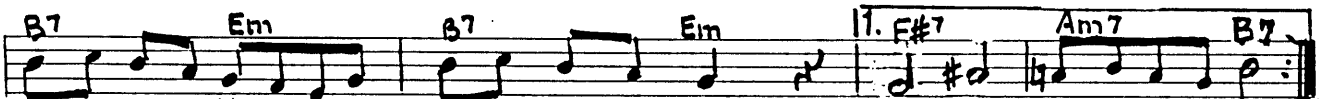
MUSIC BY ANNA CALDWELL

(1900)

E- RASTUS HENRY JOHNSON KEPT A-
VOODOO SAID A RABBIT'S FOOT YOU

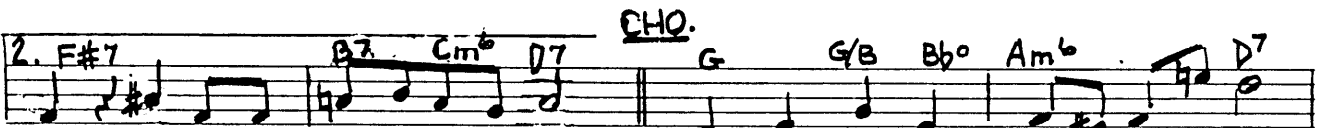


GETTING POOR AND THIN. HE THO'T SOME WICKED COON HAD PUT A HOO-DOO ON TO HIM. SO HE NEED TO SET YOU RIGHT. SHE TOOK HIM TO THE GRAVEYARD IN THE MIDDLE OF THE NIGHT. LIST

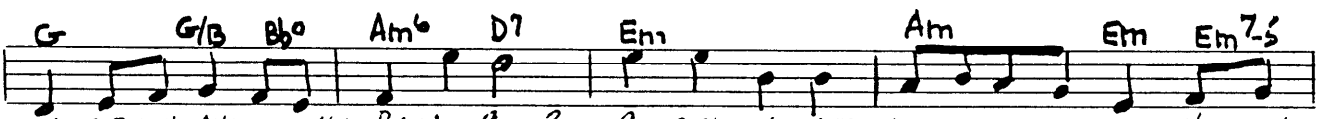


WENT TO SEE A VODOO WHO COULD DRIVE THE SPELL A-WAY, AS THE CLOCK WAS STRIKING 12, A BAT FLEW 'ROUND HIS HEAD.

HEAR THIS: (SO THE DARKIES SAY).



SHUSH UP! THEN THE VODOO LADY SAID: "DON'T YOU HEAR THAT PLINKY-PLUNKY TUNE,



PLAYED BY THE GHOST OF THE BANJO COON? CAT BIRDS CALL, AND SLEEPY WHIP-POOR-WILL HEARS THE

THE GHOST OF THE BANJO COON - CONT.

3910

A7 D7 Am F#° G G/B Bb° Am6 D7

TUNE AS THE MOON GOES BE-HIND THE HILL. - BULLFROGS CROAK, AND THE DOGS BE-GIN TO HOWL.

G G/B Bb° Am6 D7 E1m Am C D7

TREE TOADS CHIRP, AND A-HOOTIN' GOES THE OWL. SPOOKS RISE UP AND ALL BE-GIN TO CROON, 'CAUSE THEY

G A7 D7 G ↑

KNOW IT'S THE GHOST OF THE BAN-JO COON."

I'M GLAD FOR YOUR SAKE

PETER TINTURIN and JACK LAWRENCE (1938)

SLOWLY F/A Ab° Gm7 C7 F/A A+ D7

YOUR HAP-PI-NESS IS MY HAP-PI-NESS. THAT'S HOW IT AL-WAYS WILL BE.

G1m Bbm F/c D1m G7 C7 F

IF YOU'RE CON-TEN-TED, THAT'S ALL THAT MATTERS. DON'T THINK OF ME! - YOU FOUND A NEW LOVE, - SPY-ING! - HAP-PI-NESS,

F/A Ab° C7/G C7 C7

AND YOU SAY IT'S DI-VINE. I'M GLAD FOR YOUR SAKE, BUT I'M SORRY FOR
"IT'S THE REAL THING THIS TIME!" I'M GLAD FOR YOUR SAKE, BUT I'M SORRY FOR
I DON'T CARE IF I FINE. I'M GLAD FOR YOUR SAKE,

1. F C7 F C7 2. F Bbm6 F F7 F7

MINE. I HEAR YOU'RE MINE. OH HOW IT HURTS MY PRIDE, TO HAVE TO STEP A-SIDE,

Bb G7 Db7-5

AND WATCH SOME-BO-DY NEW, TAKING MY PLACE WITH YOU.

C7 D.S. al. f

BUT IF YOU'RE

CODA

C7 Bbm6 F Bbm6 F

BUT I'M SOR-RY FOR MINE.

ANDY KIRK and his CLOUDS OF CLOY

FEATURING: MARY LOU WILLIAMS, pianist & PHA TERRELL, vocalist
ON DECCA NO. 1531 IN 1937.

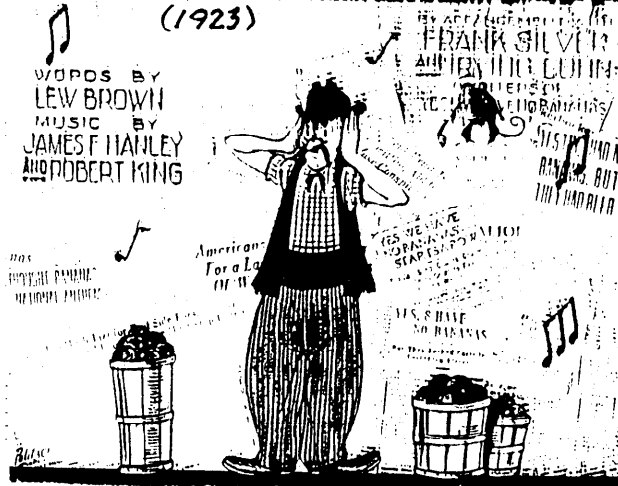
3911

MED. FOUR

I'VE GOT THE YES! WE HAVE NO BANANA BLUES

(1923)

WORDS BY
LEW BROWN
MUSIC BY
JAMES F. HANLEY
AND ROBERT KING



C C7/Bb A7 F A7/E

LATELY I'VE BEEN OFF MY NUT. I'VE BEEN HEARING
AND I'D LIKE TO FIND THE GUY WHO COMPOSED THAT

D7 F#0 1. C/G C F G/E G7/D C

NOTHING BUT: "YES! WE HAVE NO BA-NA-NAS"
LIL-LA-BY:

C 2. G/D = 1 D7 G FILL

(FILL): "YES! WE HAVE NO BA-NA-NAS!" I

C7 D/F Bb/F F

WISH THAT I COULD GO TO A CA-BA-RET OR SHOW,

F Eb° G/D Am/D G/D Am/D

WHERE SOMEONE WOULDN'T COME A-LONG AND

G7/D D7 G7 G° G7 C C7

SING THAT DOGGONE SONG. I'VE GOT THE "YES! WE HAVE NO BA-NA-NAS BLUES. I'VE GOT THE

C7 F Fm C/G F#0 C/G Ebm

BLUES. AND WHEN I HEAR IT OH HOW I FEAR IT. IT'S JUST LIKE HEARING BAD NEWS. IT HASN'T

G7/D G7 G7 Am/C Em/B Am Eb7 G/D 1 Cm/Eb

LET A BIT OF SENSE AND I GO WILD WHEN THEY COMMENCE. BA-NA-NAS, BA-

G/D 1 D7 G G7 C C7 F G7

NA-NAS! I WISH I COULD BREAK UP A MILLION PI-A-NOS. DAY BY DAY AND WEEK BY WEEK IT'S

C F C F E° A7/E Dim A7

"YES! WE HAVE NO BA-NA-NAS" EV'RY TIME THAT GREEK MEETS GREEK IT'S "YES! WE HAVE NO BA-

Dim7 G7 E Cm7 C7/Bb F/A 1 Ab7 G7+

-NA-NAS! B - A - - - N - A - N - A. YES! NO! TAKE'EM AWAY! I'VE GOT THE

(SEGUE)

THIS SONG IS WRITTEN BY ARRANGEMENT WITH THE ORIGINAL WRITERS:
FRANK SILVER & IRVING COHN.
(COMPOSED IN THE SAME YEAR.)

BANANA BLUES - CONT.

3912

C C7 G7 G7 C G7 C
 YES! WE HAVE NO BA-NA-NA BLUES TO-DAY.
 VOCAL BY BELLE BAKER, accomp. by THE VIRGINIANS w/ HENRY BUSSE & FERDIE GROFF ON VICTOR IN 1923.

VOCAL BY EVA TAYLOR, acc. by CLAR. WILLIAMS' BLUE FIVE w/ STONEY BECHT ON Okeh IN 1923. | THE JAZZ-O-HARMONISTS ON EDISON DIAMOND DISC. IN 1923. | BAILEY'S LUCKY SEVEN (NICK LUCAS, FRANK SIGNORELLI) ON GENNETT IN 1923 @ NYC

SLOWLY & BLUESY

WHEN I GET LOW I GET HIGH
 MARION SUNSHINE (1937)
 FEELIN' LOW, I'M FEELIN'

Db9 / C7b9 / Fm Db Fm6 Db Fm Fm6 C7b9
 MIGHTY LOW. GOTTA GO, THE LANDLORD SAYS I GOTTA GO. FEELIN' LOW, I SAID I'M

Fm Dm7-5 G7b9 C7 Fm Db9 C9 CHO. Fm Fm maj7
 FEELIN' AWFUL LOW. BUT WHEN YOU GOTTA GO YOU GOTTA GO. MY OVER-COAT'S SOLD, OH

Fm7 Fm6 Fm7 Fm6 Db Fm Db0 C7
 LAWD, AIN'T IT COLD. BUT I'M NOT GONNA HOILER, 'CAUSE I STILL GOT A DOLLAR. AND WHEN I GET LOW,

C Db C Bbm F0 E0 Fm6 Db9 C9 Fm Fm maj7 Fm7 Fm6
 OH-OH-OH-OH, I GET HIGH. MY MAN WALK'D OUT, NOW YOU KNOW THAT AIN'T RIGHT. WELL HE

Fm7 Fm6 Db Fm Db0 C7 C Db C Bbm F0 E0 Fm6
 BETTER LOOK OUT IF I MEET HIM TO-NIGHT. I SAID WHEN I GET LOW, OH-OH-OH-OH, I GET HIGH.

G7b9 C7b9 Fm6 Fm Fm7 F9 F7b9 Bbm Bbm7 Bbm7 Bbm Bbm7/Ab
 ALL THE HARD LUCK IN THIS TOWN HAS FOUND ME. NO-BO-DY KNOWS HOW

Gm7-5 G7-5 Gm7/C C9 C9+ Fm Fm maj7 Fm7 Fm6
 TROUBLES GO ROUND AND 'ROUND ME. I'M ALL A-LONE WITH NO ONE TO PET ME. BUT

Fm7 Fm6 Db/F Fm E0 C7 C Db C Bbm F0 E0
 OL' ROCKIN' CHAIR AIN'T NEVER GONNA GET ME. 'CAUSE WHEN I GET LOW, OH-OH-OH-OH, I GET

Fm6 / / Gb9 Fm6
 HIGH.
 CHICK WEBB AND HIS ORCHESTRA, with vocal by ELLA FITZGERALD. ON DECCA 1126 IN 1936.

3913

(EXCERPTS)

SLOWLY

A (-TOM-TOMS)

EAST ST. LOUIS TOODLE-OO

DUKE ELLINGTON & BUBBER MILEY (1927)

Chords: Cm D° Fm Cm D° Fm

TRB.

TPT.

Chords: Cm Fm G7 Cm Dm Eb7

STRAIGHT RHYTHM

Abm

Chords: Abm Eb Eb7 C7 G7 Bb7 A7 Ab7 G7

AS OF (A)

Chords: Em G7 Cm G#° Eb Bb7

SAX

Chords: Bb7 Eb Ab7 Eb7 TPT (ENS.)

Chords: Eb Eb7 Ab Eb C7 F7 Bb7 Eb7 D7 Db7 C7

Chords: F7 Bb7 1. Eb Eb7 2. Eb Fm G7 Bb7 G

AS OF (A)

Chords: Cm Fm Ch7

DUKE ELLINGTON'S KENTUCKY CLUB ORCHESTRA
 OTTO HARDWICK, BUBBER MILEY, FRED GUY, H. CARNEY, (USED AS THEME SONG)
 SUNNY BREER ON VOCALION 1064 (ON RADIO BROADCASTS)
 1926: DUKE'S FIRST RECORD

ALSO RECORDED BY ELLINGTON'S BAND ON:

- BRUNSWICK 3480 IN 1927
- CAMEO 8182 IN 1928
- SWING 316 IN 1937
- PALM CLUB #25 IN 1939

AFRICA 3914

HENRY CREAMER + (1924) *IN THE JUNGLE WILDS OF AF-RI- CA SO FAR A- WAY, (T.T.)*
JAMES F. HANLEY

ala tom-tom
 Am E7/B9 Am/C B7/B Am E7/G# Am
 EV-'RY ZU-LU STRUTS HIS LU-LU WHEN THE TOM-TOMS PLAY. (T.T.) KAF-FIR GIRLS FROM

C Dm Am B7 Em G7 C
 CANNIBAL LAND WIGGLE THEIR HAND: YOU UNDERSTAND. NOW THE TRICKS FROM CANNIBAL LAND ARE THE

Em B7 Em G7 *CHO. ala SWING* C C7 F C C Gm Bb
 RAGE A-LONG BROAD-WAY. AF-RI- CA! YOU'VE AN AWFUL LOT TO ANSWER FOR.

A7 D7 G7 C
 FOR YOU STARTED TROUBLE ON OUR SHORE WITH YOUR FINNY LITTLE TOM-TOM, TOM-TOM,

C C C7 F C
 LISTEN TO THE TOM-TOM. EV-'RY DEAT STARTS THE SHAKING OF THE SHRED-ED WHEAT. YOU MADE US

Em B7 Em Eb G7
 GIGGLE THEN WIGGLE EV-'RY THING EX-CEPT OUR FEET. YOU SENT US

C7 F
 MON-KEYS TO FILL THE ZOOS, STARTED THE JUNGLE BLUES.

D7 G7 B7
 BROUGHT US YOUR DANCING TAUGHT US YOUR PRANCING SONG. I TELL YOU

C C7 F C Bb Gm A7 D°
 AF-RI- CA! YOU'VE AN AWFUL LOT TO ANSWER FOR. YOUR JUNGLE

D7 G7 C G7 C
 SYN-CO-PA-TION HAS DONE THIS NA-TION WRONG:

THE ORIGINAL MEMPHIS FIVE
 PHIL NAPOLEON (TPT) — FRANK SIGNORELLI (PND) — JACK ROTH (DRS)
 PATHE-ACQUELLE 036117 AT NEW YORK IN 1924.

3915

NOT TOO FAST [♩ = ♩♩] **A** **B_b**

(BOOGIE WOOGIE BASS THROUGHOUT)

SEE NOTE BELOW

PINE TOP'S BOOGIE

LYRIC BY NORMAN GIMBEL (1957)
MUSIC BY CLAR. "PINE TOP" SMITH (1928)

THERE'S A FELLA PLAYS PI- AN- O MADE OF

B_b **B_b7** **E_b** **B_b**

PINEWOOD, REALLY FINE WOOD, YOU SHOULD KNOW HIM, FOLKS WHO KNOW HIM CALL HIM PINE TOP, JUST

E7 **E_b7** **B_b** **B_b** **B** **B_b**

PINE TOP. 'CAUSE PINE TOP IS HIS NAME. HE PLAYS A TRICKY BOOGIE BEAT THAT MAKES YOU

B_b **B_b7** **E_b7**

WANT TO STOMP YOUR FEET. THE SHOW RE-BEGINS AT NINE O'CLOCK AND THEN THE ROOM BEGINS TO ROCK. HE'S GOT A MELLOW KIND OF STYLE AND YOU CAN

E_b7 **B_b** **F7**

SPOT IT FROM A MILE. HE PLAYS PI- AN- O IN A GROOVE THAT SAYS GET UP, GO ON AND DRESS IN ANY WAY YOU PLEASE: AN EVENIN'

E_b7 **B_b** **B_b** **B** **B_b**

GOWN OR DINGA-REES. AND MEET ME DOWN AT PINE TOP'S PLACE. PINE TOP PLAYS AND PLAYS. HE PLAYS AND PLAYS. PINE

E_b7 **B_b** **F7** **E_b7**

TOP DONT STOP, HE PLAYS AND PLAYS. PINE TOP DONT STOP, HE

B_b6 **E^o** **F9**

PLAYS AND PLAYS. (OCTAVES) PINE TOP'S BOOGIE BEAT.

NEW LYRICS IN THE "BOOGIE" ERA AND SMITH'S MELODY DRASTICALLY ALTERED. MAKE THIS AN ENTIRELY DIFF. SONG THAN ON P. 3332 (RECORDED BY 19 GROUPS - 12 BAR BLUES)

BIG INDIAN CHIEF

WORDS BY BOB COLE
MUSIC BY ROSAMONDE JOHNSON (1904)

IN THE WILDS OF AR- I- ZO- NA,

Em **Am** **B7** **Em** **Am** **Em**

WHERE THE HUN- GRY COY-OTES' SHRILLS RING WITH TER-ROR THROUGH THE CAN-YONS,

Em **G/D** **D7** **G** **G** **D7**

AND ARE ECH-DED ON-ER THE HILLS: THERE ONCE LIVED AN INDIAN

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

CHIEFTAIN, AND HE LOVED AN INDIAN MAID. EV-'RY NIGHT, BE-SIDE HER

BIG INDIAN CHIEF - CONT.

3916

Em 7/8 A7 7/8 D7 7/8

WIG-WAM, THIS TUNE BIG CHIEF SANG AND PLAYED:

CHO.

G 7/8 A7 7/8 F D7

*BIG CHIEF LOVE UM LITTLE KICK-A-POO MAIDEN. LOVE UM HEAP MUSH TOO. YES, INDEED, HE
BIG CHIEF'S HEART GO HEAP MUSH PIT-PAT WHEN HE THINKS OF YOU.

D7 G 7/8 2. D7 G/D A7 D7

DO. BIG CHIEF DIE FOR YOU. BIG CHIEF ED ON THE WAR PATH, MAYBE, IF YOUR LOVE AIN'T

G Eb Ab

CRYING MY BLUES AWAY TRUE. ALEX HILL (1928) I'M SO WEARY, DAYS ARE DREARY.

Eb Ab Eb G7 C7 F7 F7 Bb7 Eb

EV-'RY THING SEEMS WRONG, AND I'M SO BRO-KEN HEART-ED. SINCE WE PARTED, DAYS MUST DRAG A-

Eb7 Ab Bb7 Eb Eb C7 Bb/F

-LONG. WITH NO-BO-DY NEAR ME, NO-BO-DY TO CHEER ME, TEARDROPS FALL WHEN

F7 Bb Bb7 Eb F7

CHO.

EV-ER I'M A-LOVE. I SIT A-ROUND AND TWIDDLE MY THUMBS, BUT THERE'S NOT A SOUND AND HOPEING YOU'LL COME FOR I LOVE YOU STILL. I DON'T KNOW WHY, BUT CRYING FOR YOU, NO-PODDY BUT YOU. IT SEEMS THERE IS NOTH-ING

F7 Bb7 Eb Bb7

NO-BO-DY COMES. WITH MY HEAD HANGING LOW, I'M CRYING MY BLUES A-WAY.

2. F7 Bb7 Eb

I ALWAYS WILL. I WANT YOU TO KNOW I'M CRYING MY BLUES A-WAY. EV-'RY

Ab7 7/8 Eb 7/8 C7 7/8 F7

DAY, THOUGHTS OF YOU KEEP ME SOB-BING, SOB-BING. AND MY POOR HEART KEEPS ON THROBBING,

CODA

Bb7 D.S. F7 Bb7 Eb

THROBBING. ELSE I CAN DO... MY HEAD HANGING LOW, I'M CRYING MY BLUES A-WAY.

ALBERT WYNN'S GUTBUCKET FIVE
PUNCH MILLER, TRP - SID CALETT, DRS.
ON VOCALION 1218 (1928: CHICAGO)

JIMMY GORDAN & HIS VIP-VOP BAND
CIDE BISHOP, FR. HORN - TEDDY BUNN, GTR.
DECCA 7519 (1938)

3917

MED. FAST

PEG LEG STOMP

ELMER SCHOEDEL (1926)

A Ab7 G7 D7

Handwritten musical notation for section A, starting with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' below it. The staff ends with a double bar line and repeat dots.

B C Am7 Bb°

Handwritten musical notation for section B, starting with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' below it. The staff ends with a double bar line and repeat dots.

Em/B A° Gm7 G#° Am Am7 D7 Dm7 G7 C

Handwritten musical notation for section C, starting with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' below it. The staff ends with a double bar line and repeat dots.

C Bb° A7 E° A7 Dm F Fm C / C7 A7

Handwritten musical notation for section D, starting with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' below it. The staff ends with a double bar line and repeat dots.

D7 G7 1. C / C#° G7/6 2. C C7 / / **C** F Cm/Eb

Handwritten musical notation for section E, starting with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' below it. The staff ends with a double bar line and repeat dots.

D7 1. G7 C7 Fm/A7 C7

Handwritten musical notation for section F, starting with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' below it. The staff ends with a double bar line and repeat dots.

2. D7 Am° Ab7 G7 C7 F / / F#° C7/G C7

Handwritten musical notation for section G, starting with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' below it. The staff ends with a double bar line and repeat dots.

D F C#b6 D7/A D7/A Ab7s G7

Handwritten musical notation for section H, starting with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' below it. The staff ends with a double bar line and repeat dots.

1. C7 F C7 2. C7 F

Handwritten musical notation for section I, starting with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' below it. The staff ends with a double bar line and repeat dots.

IN FOURTHS

F D.C.

Handwritten musical notation for section J, starting with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' below it. The staff ends with a double bar line and repeat dots.

CODA D7 G7 C / / (SEGUE FOR CREDIT)

Handwritten musical notation for section K, starting with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' below it. The staff ends with a double bar line and repeat dots.

RECORDED BY HAL KEMP ORCHESTRA with JOHN SCOTT TROTTER on PIANO — SAXIE DOJELL on TENOR — SKINNAY ENNIS on DRUMS. ON COLUMBIA NO. 671-D IN 1926 AT ATLANTA.

VERY LAZY (WITH A LIFT)

LOG CABIN BLUES **TOM DELANEY (1923)**
 I CAN'T FORGET THE DAY I FIRST LEFT MY... SAID I'D FIND MONEY GROWIN' ON ALL OF THE

FILL | | | **FILL** | | | G#0
 HOME. AND WENT UP NORTH IN THE WIDE, WIDE WORLD TO ROAM... THEN I
 TREES. FOUND PEOPLE LIV-ING THICK AS BUM-BLE BEES.

D7/A Emb6 Ed7 D7+ 1. G (FILL) D7 D7+ 2. G D7 G D G/D D7
 HARD LICK OVER TOOK ME. NOW I'M LEFT TO SIT AND MOAN. THEY
 LONG NOW FOR THAT CABIN, DOWN A-MONG THE LOCUST TREES.

CH. G C7 Cm7 G C7 Cm7
 MAM - - - MY, CAN'T YOU HEAR ME CALLIN'? MAM - - - MY, WHEN THE NIGHT IS FALLIN'?
 SIGH - - - IN; YES I'M ALWAYS SIGHIN'. CRY - - - IN; MY POOR HEART IS CRYIN'.

G C7 Cm C7 1. E7 B7/F / E7 E7
 OH HOW I MISS YOU, I WANT TO KISS YOU. I WANT TO BE WITH YOU, JUST ONCE MORE:
 OF YOUR LOG FI-RE, I'D NEVER TI-RE.

Am Am7-s Eb7 D7+ D7 G G / / D7
 AS IN MY CHILD-HOOD DAYS OF LONG A-ED. (FILL)

2. G B7/F Dm6/F / / E7 A7 A7 D7+
 YOUR THOUGHTS FOLLOW ME WHERE I ROAM. I'VE GOT THE BLUES FOR MY OLD LOG CAB-IN

G G7 C Cm D7+ D7 G
 HOME. **TRIXIE SMITH, accomp. by**
 A FIVE-PIECE COMBO.
 ON BLACK SWAN 14142 IN 1923
 AT LONG ISLAND CITY.

CLARENCE WILLIAMS AND HIS JAZZ KINGS
 FLOYD CASEY: WASH BOARD — ED ALLEN: CORNET — BUSTER BAILEY: CLAR. —
 WILLIAMS: PIANO — ON OKEH 8572 IN 1928.

3919

MOD to

OUTSIDE

FRANK FLYNN

(1928) A

C/E Eb° G7 G7 Dm7 G7 C

PAL OF MINE WENT CALLING UP- ON A GIRL LAST NIGHT. THE MET MY PAL THIS MORNING AND SAID, "DID YOU GET WET?" HE

1. G7 C G7 C D7 Dm7 G7 2. G G7 G E7

RAIN BE-GAN TO FALL AND FALL IT RAIN'D WITH ALL ITS MIGHT. I LOOK'D AT ME AND YELL'D "OH GEE! YOU

A7 D7 G7 G7+ CHO. C w / / / / G+ C

AIN'T HEARD NUTH-IN' YET: OH! OUT-SIDE, THE RAIN WAS POUR-IN' DOWN. I FELT

G+ C C/G Am7 C w / / / / G+ C

MIGHTY BLUE. OUT-SIDE, THE WIND WAS HOWL-IN' 'ROUND, AND

D7 G7 Dm7 G7 C w / / / / G+ C

SHE WAS LONESOME, TOO. OUT-SIDE, WE HEARD THE THUN-DER CRASH. SHE

F Fm C / / E7 F A° Ab7 C/G F#° C/G

LOOK'D AT ME AND SIGHED. THO' SHE KNEW IT WASN'T RIGHT, SHE LET ME STAY ALL

C/E Eb° G7 G7 C 1 2 3 4 JAN GARBER ORCH. CALIF. RAMBLERS
CDL. 1615-D PATE-ACTUELLE 36870
(1928) (1928)

NIGHT. YES SHE DID! (F F F) OUT-SIDE.

Extra Choruses

2.

OUTSIDE - her husband had come back
Unexpectedly
OUTSIDE - the door began to crack
He must have lost his key
OUTSIDE - he hollered "Who are you?"
"I'm selling ice" I cried
Then he yelled "Hey, that ain't fair
'Cause I've got a Frigidairo
Sell your ice -----
OUTSIDE"

3.

UPSTAIRS - her mother darned all night
Darn it, what a break
DOWNSTAIRS - her father lit the light
Oh! for goodness sake
And in - the cellar brother Pat
Was simply ossified
There was no place left to go
But oh - ohh - ohhh - ohhh. OHHHHH
On the back porch (whistle)
OUTSIDE -

English (cockney) 4.

HOUTSIDE - the 'all was ailing down
Hi was hall hupset
HOUTSIDE - Hi 'eard the church bells sound
Hand they were ringing wet
HINSIDE - the church Hi went but oh
Hit 'urt me bloomin' pride
For they started in to 'um
"Allelujah, you're a bum"
Toodle-oo -----
HOUTSIDE

Italian

5.

OUT-A-SIDE - the doctor say to me
Take-a da kids and go
OUT-A-SIDE - wid An-to-netto, Marlo
Pas-QUAL and little Joe
Two hours - I stay and then come home
"It's-a twins" the doc he cry
"Two hours - twins, oh! boss" I say
"It's a good thing I no stay
All-a day -----
OUT-A-SIDE

3920

MOD to

LAUGHING AT LIFE

LYRIC BY NICK & CHAS. KENNY
MUSIC BY CONNELL & BOB TODD (1930)

HAP-PI-NESS — ALWAYS COMES A-ROUND TO BLESS —

HAPPY HEARTED ONES, I GUESS — IT'S TRUE. — GET YOUR SHARE: — THERE'S A LOT OF

JOY TO SPARE. — AN-Y HEART THAT'S FREE FROM CARE — WILL DO. — DON'T MIND THE

8. CHO.

RAIN-DROPS, — WAIT 'TIL THE RAIN STOPS. — YOU'LL FIND THE SUN LAUGHING AT
LONE-LY, — IF YOU WILL ON-LY — SMILE THRU THE TEARS, LAUGHING AT
CHEER UP, — THE SKIES WILL CLEAR UP. — LOSE ALL YOUR BLUES, LAUGHING AT

LIFE. — NO ROAD IS — LIVE FOR TO-MOR-ROW, BE HAPPY TO-DAY!
LIFE. —

LAUGH ALL YOUR SOR-ROW A WAY! — START NOW AND

CODA

LIFE. —

THE RHYTHMIC EIGHT (SID PHILLIPS)
ZENOPHONE 5907 AT LONDON IN 1931.

KANSAS CITY FIVE (BUCK CLAYTON)
w/ EDDIE DURHAM and GLE CLONES.
ON COMMODORE #510 IN 1938.

Mc KINNEY'S COTTON PICKERS
(VOCAL BY BENNY CARTER)
ON VICTOR NO. 23020 IN 1930.

BILLY HOLIDAY, VOCAL. WITH LESTER YOUNG,
ROY ELDRIDGE, TEDDY WILSON, etc.
VOCALION # 5719 IN 1940.

(TED LEWIS BAND (LEWIS VOCAL))
w/ CLARK TEAGARDEN.
ON GCL. 2311-D IN 1930.

EDGAR HAYES ORCH. (VOCAL BY BERNIE FLOOD)
ON DECCA NO. 1416 IN 1937.

3921

EASY TEMPO

WINCHESTER CATHEDRAL

GOEFF STEPHENS

LONDON: 1966

INST. INTRO.

WINCHESTER CA-THE-DRAL, YOU'RE BRINGING ME DOWN,
 YOU COULD HAVE DONE SOME-THING BUT YOU DIDN'T TRY.
 WINCHESTER CA-THE-DRAL, YOU'RE BRINGING ME DOWN.

YOU STOOD AND YOU WATCHED, AS MY BA-BY LEFT TOWN.
 YOU DIDN'T DO NOTH-ING.
 YOU STOOD AND YOU WATCHED AS

YOU LET HER WALK ESSY. NOW EV-RYON' KNOWS — UJIST HOW MITCH — I NEEDED THAT GIRL.

SHE WOULDN'T HAVE GONE FAR A-WAY, IF ONLY YOU'D STARTED RINGING YOUR BELL.

CODA MY BA-BY LEFT TOWN. **CODA 2**
 INSTR. INSTR. (INST.)

SHOOTIN' THE PISTOL

CLAR. WILLIAMS & CHRIS SMITH (1927)

IN A LITTLE TOWN IN AL-A--BAM,

EV-RY SAT-UR-DAY NIGHT: THAT IS WHERE THEY SToop DOWN: HON-KY TONK DOWN.

IT'S A WONDERFUL SIGHT. THEY DO A DANCE THAT'S NEW. NOW I'M GOVNA SHOOT IT TO YOU. CALL'S

SHOOT-IN' THE PIS-TOL: YOU CANNOT SIT STILL. AND YOU WILL TWIST 'TIL THE

HAND PLAYS "HOME SWEET HOME". LET'S TRY IT: CHARLESTON. AND LUMP BACK; BLACK BOTTOM AND

HUMP BACK. THEN BALL A MEAN JACK. COME ON, HON-EY, LET'S SLOW 'EM. DO THE

SHOOTIN' THE PISTOL - CONT.

3922

Bb7 F 4/4 A Dim 4/4 Cm6 Bb7
 BUGGY RIDE, TO-BOGGAN SLIDE. GOTTA STRUT TOO! DO, DO! FALL OFF THE LOG, DON'T
 Bb7 F Am7 D7 Dim6 Db7 C7 F F7
 CUT A HOG, AL-A LENNOX AV-E-NUE. COUNT ONE AND TWO, AND,
 Bb Bbm F Cm6 Eb Dim7 G7 C7
 YES IT'S A NEW ONE. LOOK OUT WHAT YOU'RE DO-IN' WHILE "SHOOTIN' THE PIS-TOL"

F CLAR. WILLIAMS' ORCHESTRA
 PARADISE # 12517
 COLUMBIA # 14241
 DANCE. (BOTH IN 1927)

OUT-O'-TOWN GAL
 WALTER DONALDSON (1928)

Eb Eb7 Bbm6 G# C7 LA# F7
 HEY-HEY! TO-DAY IS THE DAY. SOME SWEET SOMEONE'S COMIN' THIS WAY. (SOME SWEET SOMEONE'S
 HEY-HO! COME LET'S HOP A CAB. LET'S GET ANY OLD THING WE CAN GRAB.

Bb7 Eb Gb° Fm7 Bb7 1. A# Cm7 A# F7
 COMIN' TO SAY HEL-LO! HEL-LO! LET'S ALL MEET HER, THERE'S NO ONE SWEETER I

Bb7 CHO. Eb Gb7 Bb7
 KNOW. YOU CAN RAVE AND SHOUT A-BOU YOUR GALS IN TOWN.
 THEY DON'T MAKE 'EM SWEETER THAN SWEET MA-RY BROWN.

Eb F7 Gb7 G7 1. Fm7 Bb7 Eb Gb° Fm7 Bb7 2. Fm7 Bb7 Eb
 WAIT'LL YOU SEE THAT OUT-O'-TOWN GAL OF MINE. OUT-O'-TOWN GAL OF MINE.

Eb G7 Cm7 On7 Bb F7/A
 RIGHT NOW YOU THINK I'M NOT A SMART-Y! BUT WAIT AND

F7/C F7 Bb7 Eb
 HES-I-TATE UN-TIL YOU SEE THAT CER-TAIN PAR-TY! IM-AG-INE VE-NUS DRESS'D IN A

Cb7 Eb F7 Gb7 G7 Fm7 Bb7 Eb Ab7 Eb
 BLUE GINGHAM GOWN. WAIT'LL YOU SEE THAT OUT-O'-TOWN GAL OF MINE!

PAUL WHITEMAN ORCHESTRA with Bix BEIDERBECKE on cornet.
 VOCAL TRIO: BING CRASBY, HARRY BARRIS and AL RINKER.
 ON COLUMBIA RECORD NO. 1505-D IN 1928.

3923

SLOWLY

IF YOU WERE IN MY PLACE

WORDS BY IRVING MILLS & HENRY NEMO
MUSIC BY DUKE ELLINGTON (1938)

HERE WE ARE TO-GETHER, BUT SOME-

-HOW I FEEL I'M UP A TREE. I WOULD FEEL MUCH BETTER, IF I KNEW HOW YOU FELT ABOUT ME.

OFTEN TIMES I WONDER IF MY DREAMS OF YOU ARE REAL. SO MIXED UP IN LOVE, MY DARLING,

I DON'T KNOW HOW I FEEL. IF YOU WERE IN MY PLACE, WHAT WOULD YOU DO? MY PLACE, WHAT WOULD YOU SAY?

WOULD YOU HOLD ME IN THE SAME EM-BRACE AS I'M HOLDING YOU? WOULD YOU WOULD YOU

KISS AND SIGH JUST AS I THEN FOR AN-OTH-ER KISS IN-SIST? WOULD YOU

SCHEME AND DREAM, TREAT ME MEAN, THEN TELL ME THAT YOU CAN'T RE-SIST? IF YOU WERE IN

I SAY TO YOU: "I FEEL THAT CER-TAIN WAY." LIKE A

HEART THAT NEVER SPOKE BE-FORE WILL YOURS SAY AS MINE: "IT'S YOU I A-DORE." IF YOU WERE IN

MY PLACE, DARLING, WHAT WOULD YOU DO?

IRVY ANDERSON, VOCAL | MILDRED BAILEY
(ELLINGTON ORCH.) | (RED NORVO ORCH.)
BRUNS. 8093 ('38) | VOC. 4109 ('38)

IF YOU DON'T THINK SO, YOU'RE CRAZY

ROY TURK and C. RUSSEL ROBINSON (1922)

MOD $\frac{6}{8}$

I'VE MET MILLIONS OF GIRLS: SO CALL'D PEACHES AND PEARLS. BUT THERE'S ONE THAT I'M I DON'T RAVE, AS A RULE. BUT I'VE BEEN THRU THE SCHOOL.

WILD A-BOUNT. ONE LOOK AT HER WILL BLIND YOU. MIND YOU, KNOWN A SWEET ONE WHEN I MEET ONE,

I NO-BD-DY'S FOXIL... OF THE GIRLS I'VE MET, SHE'S THE ONE BEST YET. IF YOU DON'T THINK SO, YOU'VE MY G-I-R-L CUTE? WELL I'M HERE TO TOOT.

CRA-ZY. DOES HER FAM-I-LY THINK THE WORLD OF ME? IF YOU DON'T THINK SO, YOU'RE PRE-TY GOLDEN HAIR, EYES THAT

CRA-ZY. I CALL HER MOTHER "MA-MA". WITH DAD-DY I STAND FROE HIGH... GOT A

BANK-ROLL WHICH, IF THERE IS NO HITCH, I'LL BE SPENDING BYE AND BYE. AND IS

CODA

MAKE YOU STARE, AND LIPS... LIKE HONEY DRIPS. CAN SHE LOVE? CAN SHE

KISS? WOULD YOU FALL FOR A GIRL AS SWEET AS THIS? WELL NOW! IF YOU

DON'T THINK SO, YOU'RE CRA-ZY, THAT'S ALL!

3925

MOD ♩

HE'S A SON OF THE SOUTH

LYRIC: ANDY RAZAF & JOE DAVIS
MUSIC BY REGINALD FORESYTHE (1933)

THERE'S ONE FELLOW I CAN TRACE
FULL OF HOSPI-TAL-ITY



E_b7 A_b7 F_m7 B_b7 1. E_b7 D_b7/A_b E_b C_m7
 AN-Y-TIME OR AND OR-IG-IN- AN-Y PLACE, AL-1-TY, FROM THE MOMENT THAT HE GREET'S YOUR EYES.

F_m7 B_b7 2. C_m7 $F7$ B_b7 B_b^o B_b7 / B_b7+
 WHERE HE'S FROM YOU'RE BOUND TO REC-OG-NIZE. IF HE'S

CHO.
 E_b E_b^o B_b7+ E_b E_b^o B_b7+ E_b
 DRESSED UP TO KILL, AND HIS FEET WON'T KEEP STILL, YOU CAN BET HE'S A SON

E_b^o B_b7/F B_b7 $C7+$ F_m7 B_b7 $C7+$ F_m7 B_b7
 OF THE SOUTH. IF HE SINGS WITH A SWING, AND HE STRUT LIKE A KING,

B_b7 $C7+$ F_m7 B_b7 B_b7+ E_b E_b7 $\%$
 YOU CAN BET HE'S A SON OF THE SOUTH. HEAR WOMEN SIGH,

Absus A_b Absus A_b $F7$ $\%$ B_b7 B_b^o B_b7 B_b7+
 WHEN HE GOES BY. HE'S THEIR DE-LIGHT, HE'S SO PO-LITE. IF HE'S

E_b $C7$ $\%$ $F7$ B_b7
 RIGHT ON THE SPOT. WHEN THE MUSIC GETS HOT, YOU CAN BET HE'S A SON

B_b7 B_b7+ E_b B_b7 sus E_b $\%$
 OF THE SOUTH.

VOCAL BY ANDY PENDLETON, acc. by LEROY TIBBS on PIANO. VICTOR 25309 IN 1933.

CLAUDE HOPKINS ORCH. with EDMUND HALL (CL) - ORLANDO ROBERSON (VOCAL). COL. 2747D IN 1933.

LOUIS ARMSTRONG ORCH. w/ TEDDY WILSON and YANK PORTER (DRS). LOUIS VOCAL. VICTOR 24257 IN 1933.

I'm Feelin' Devilish

MACEO PINKARD (1928)

HOT FOX TEMPO

LISTEN MY DEAR-IE, IF YOU FEEL

B_b7 F $C7$ F 1. $C7$ (FILL) 2. UNITS HORNS
 DEAR-Y. LISTEN, MY DEAR-IE, TO ME.

E7 Bb/C C7 F % Dm F/G G7
WE'VE BEEN MIGHTY QUI-ET HERE OF LATE. I'M ONE GAL'S A RI-OT WHEN I

C Fm6/C C7 CHO.
STATE: _____
OH BY GOLLY OH, I'M FEELIN' DEV-IL-ISH. OH BY GOLLY OH, I'M FEELIN' DEV-IL-ISH.
OH BY THE KINDA PAL I'VE BEEN BE-HAVIN' FEELIN'. OH BY THE KINDA PAL I'VE BEEN BE-HAVIN' FEELIN'.

F OH BY GOLLY OH, I'M FEELIN' DEVILISH NOW. HO DE DE DE DO- DE DO.
I'M FEELIN' REVEL-ISH. YOU'VE JUST BEEN SAVIN' FOR. I'M FEELIN' REVEL-ISH.

G7 G7 C C7 F
YOU'RE THE KINDA PAL MY LOVE I'M SAVIN' FOR, AND HOW. I'VE WATCH'D YOU QUITE A WHILE.

E F7 C7/G Ab F/A F F+ Bb A
LIKE YOUR STYLE. NOW LISTEN TOME, LITTLE AG-GRA-VA-TOR: IF ILL DO, COME ON YOU

Bb (UNITS W/HORNS) D.S. CODA C7 F
OR ELSE YOU'RE GONNA HAVE TO SEE ME LAT-ER. OH BY GOLLY OH, I'M FEELIN' DEVIL-ISH NOW.

MED. SLOW SING ALL 3 VERSES

TRAVELIN' BLUES
JIMMIE RODGERS & SHELLY LEE ALLEY (1931)

1. I HAD A DREAM LAST NIGHT: I THO'T MY GOOD GAL HAD GONE.
2. MY GAL'S BEEN TRAV-LIN 'ROUND, A-BOU'T A WHOLE WEEK I KNOW.
3. IT'S TRUE MY BA-BY'S GONE. I KNOW THAT IT WON'T BE LONG.

F Bb F/C F Bb F
GAL HAD GONE. I WOKE UP THIS MORNING. SHE REAL-LY DONE ME WRONG.
WEEK I KNOW. AND SEVERAL OF MY FRIENDS LIST TOLD ME SO AND SO.
WON'T BE LONG, AND WE'LL BOTH BE ON THAT TRAIN. MY BA-BY'S COMIN' HOME A-GAIN.

F G7 C7 F I I I I
I KNOW IT'S NOT FAIR, BUT MY GOOD GAL HAS DONE CAUGHT ATR. I'M
SHE'S FOUND A NEW MAN, AND NOW I CAN UN-DER-STAND. I'M
CHO. SHE'S BEEN TRAV-LIN A-ROUND, BUT NOW SHE HAS THROW'D HIM DOWN.

F F7 Db7
EDIN' A-WAY, LEAVIN' TO-DAY. I'M GONNA BRING MY BA-BY BACK, IF THAT EIGHT-WHEEL DRIVER

Db7 C7 F C7 Bb Db7 C7
DON'T JUMP THE RAILROAD TRACK. I'LL TAKE HER FROM THAT MAN, I'M GONNA BRING HER HOME, IF I

F Bb7 F I I I F C7 F Bb F FINE D.S. al FINE
CAN. YODEL O-EE, O-EE, IF I CAN. 2. MY GAL'S BEEN 3. IT'S TRUE MY

3927

NOT FAST

LULLABY IN BLUE

LYRIC BY HERB MAGIDSON and ALLIE WRUBEL. MUSIC BY A. WRUBEL

(1934)

ALL DAY LONG IN THE CORN. EVE-NIN' SHADOWS ON THE COT-TON, --- 13AY-OLI, ---

ALL DAY LONG IN THE CORN. PICK-A-NINNIESTIRED OF WORKIN', --- WORKIN' SINCE THE EARLY

MORN. --- PICK-A-NINNIES ALL --- A-LIST-NIN', --- LIST-NIN' TO A LUL-LA-BY:

LUL-LA-BY IN BLUE, DARIKES HUMMIN' LOW THAT LULLA-BY IN BLUE. DER THE COTTON FIELDS, THE "TIME TO GO TO BED" MAMMY'S CROONIN' TO HER LITTLE KINKY HEAD. "CLOSE YOUR EYES WHILE MAMMY LUL-LA-BY IN BLUE, THRU THE NIGHT THERE COMES A LOO-OO-OO-OO. IT'S A PICKA NINNY'S

MOON IS HIGH, AND WEARY WORK IS THROUGH, ALL THROUGH. SINGS TO YOU

A LUL-LA-BY IN BLUE. LOO-OO-OO, --- SANDMAN'S ON HIS WAY, ---

COMIN' --- TO THE OLD PLAN-TA-TION. --- LOO-OO-OO, --- WORKIN' ALL THE DAY.

GOTTA GET A NIGHT'S VA-CA-TION. (N-N)"

LUL-LA-BY, A LUL-LA-BY IN BLUE.

CASA LOMA ORCHESTRA - VOCAL BY KENNY SARGENT

(LFR)

with SONNY DUNHAM, GRADY WATTS (TRPTS) - PEE WEE HUNT, LEVE GIFFORD.

CLAR. HUTCHENRIDER, TONY BRIGLIA. ON BRUNSWICK 6764 IN 1934, (CLAR.) (DRUMS)

PACK UP YOUR SINS AND GO TO THE DEVIL *MODERATO*

IRVING BERLIN (1922)

OH, I GOT A MESSAGE FROM BE-LOW.
HE'S JUST AS HAPPY AS CAN BE.

Db/F

1. *Bbm6 C7* *Fm* *Bbm6 C7*

'T WAS FROM A MAN I USED TO KNOW, A-BOUT A YEAR OR SO A- GO, BEFORE HE DE- PART- ED.

I'LL TELL YOU WHAT HE SAID TO

2. *G7* *C7* *D7* *Bbm6 C7* *CHO.* *G7*

ME. HE SAID, "IF EVER YOU GET HEA- VY HEART- ED: PACK UP YOUR SINS AND GO

G7 *C7*

TO THE DEVIL IN HA- DES. YOU'LL MEET THE FIN- EST OF GENTLEMEN AND THE FINEST OF

C7 *F7* *Bb*

LA- DIES. THEY'D RATHER BE DOWN BE- LOW THAN UP A- ROVE. HA- DES IS FULL OF THOU-

Bb *G7* *C1* *Dm7* *D#* *C* *D* *E*

SANDS OF CLONES- ES AND BROINNS, O'HOO - LI- HANS, COHENS AND BRA- DYS. YOU'LL HEAR A

F7 *Bb*

HEA- VEN- LY TUNE THAT WENT TO THE DEVIL, BE- CAUSE THE JAZZ BANDS: THEY STARTED PICKIN' IT,

Bbm *F* *G7* *Dm6* *G7*

THEN PUT A TRICK IN IT A JAZZY KICK IN IT. THEY'V GOT A COU- PLE OF OLD RE- FORM-

Dm6 *G7* *F0* *F0* *Db7* *F/c* *Fm6* *F/c*

-ERS IN HEAVEN, MAKING THEM GO TO BED AT E- LEV- EN. PACK UP YOUR SINS AND GO

F/c *Fm6* *F/c* *Ab7* *C7+* *F*

TO THE DEVIL, AND YOU'LL NEVER HAVE TO GO TO BED AT ALL.

CHICK WEBB ORCH.
(LOCAL BY ELLA FITZGERALD)
DECCA 1894 IN 1938.

3929

THE ST. VITUS RAG

WORDS BY J. LEUBRIE HILL
MUSIC BY U. ROSAMOND JOHNSON (1912)

MODERATO

COME HERE QUICK, I'M GETTING SICK.

THERE'S A FEELING STEALING ON-ER ME. LIKE SOME LIN-A-TIC, MY BRAIN'S GETTING THICK. I'M JUST AS

NERVOUS AS I CAN BE. IT'S ALL ON A-COUNT OF THAT TUNE. CAN'T YOU HEAR IT? LISTEN, THEN YOU

WILL. T'WILL START YOU TO JUMPING VE-RY SOON. IT'S SO EN-TRANCING, YOU REALLY CAN'T KEEP

STILL. COME ON-ER HERE. JUST LEND YOUR EAR. OH PLEASE DRAW NEAR, SO YOU CAN

HEAR THAT QUIANT SAINT VI-TUS RAG. IT MAKES YOU FEEL LIKE YOU'RE

ON A RAG. — A FEELING COMES A STEALING DOWN THE SPINE OF YOUR BACK. IT

KEEPS YOUR BODY MOVING LIKE A JUMPING JACK. YOUR HEAD AND FEET BOTH START TO WAG. IT MAKES YOU

GOD NO TIME TO LAG. IT KEEPS YOUR JUMPING BRAIN A-BUMPING ALL THE TIME WHEN THEY'RE JUMPING: THAT

QUIANT SAINT VI-TUS RAG.

LOUIS JORDAN'S TIMPANI FIVE
DECCA 8581 IN 1941 (JORDAN VOCAL)

3930

SAM, YOU MADE

THE PANTS TOO LONG

MED. BEAT

WDS: FRED WHITEHOUSE & MILTON BERLE
MUS: SAM LEWIS & VICTOR YOUNG
(1932)

TROUSERS DRAGGIN', SLOWLY DRAGGING THRU THE STREET. YES I'M

Chords: Cm, Gm, Cm

WALKING, BUT I'M WALKING WITHOUT FEET. I'M NOT FINDING FAULT AT ALL, YOU'RE TOO

Chords: Cm, Ab7, Ebm7, Bb6, Ab7/C, D#9, G7, Dm7, Bbm6

BIG AND I'M TOO SMALL. BUT SAM, YOU PROMISED ME BOTH ENDS WOULD MEET.

Chords: G7/B, G7, CHO. Cm, G7, C7, Gm7/D, D#9, C7E

YOU MADE THE COAT AND VEST FIT THE BEST. YOU MADE THE LINING NICE AND STRONG. BUT PEAK LA-PEL LOOK SO SWELL. SO WHO AM I TO SAY YOU'RE WRONG? BUT

Chords: F7, Ab7, G7, Cm, 1. D7, G7, 2. Ab7, G7, Cm, D7

SAM, YOU MADE THE PANTS TOO LONG. YOU MADE THE

Chords: G, Em7, Am, D7, G, Em7, Am, D7

THEY GOTTA BELT AND THEY GOT SUS-PEN-DERS. SO WHAT CAN THEY LOSE? BUT

Chords: Bb, Gm, Cm, F7, Bb, G7

WHAT GOOD ARE BELTS, AND WHAT GOOD SUS-PEN-DERS, WHEN THE PANTS ARE HANGING OVER THE SHOES. YOU FEEL A

Chords: Cm, G7, C7, Gm7/D, D#9, C7E, F7

WINTER BREEZE UP AND DOWN THE KNEES. THE BELT IS WHERE THE TIE RE-LONGS. 'CAUSE SAM, SAM, SAM,

Chords: G7, Ab9, G9, Cm, Ab7, Fm7, G, Cm

YOU MADE THE PANTS TOO LONG!

THIS SONG IS ADAPTED FROM "LORD, YOU MADE THE NIGHT TOO LONG"

3931

IN TWO

SYNCO-PATION ISLE

LYRIC BY MARGUERITE KENDALL
MUSIC BY J. RUSSEL ROBINSON (1915)

ALL OF YOU LOV-ERS OF
DWELLS IN THE MIDST OF

RAG-TIME,
WA-TERS,

Am D7 Am D7 G 1. 2. E7

LIS-TEN TO ME A- WHILE. AND I'LL SING OF A MEL-LO-DY
RIP-PLING AND BLUE AND DEEP.

A7 A7/E Eb7 D7

LAND DI-VINE CALLED SYN-CD-PA-TION ISLE. IT

2. G / G/D Eb7 A7/E A7 A7/E A7 D7 E7

AND THEY WHIS-PER STRAINS OF MU-SIC, THAT LULL YOUR SEN-

E7 A7 D INTERLUDE C6 Cm6

SES TO SLEEP.

D7 x A7 G CHO. G

COME WITH ME TO SYN-CD-PA-TION ISLE, AND WE'LL

E7 F#0 E7/G# Am Am/C B7

DANCE THE TIME A-WAY. THERE'LL BE A BA-BOON BANDS, A RAGGIN'

Em A7 D D7

MU-SIC GRAND, WHILE WE GLIDE AND TURN AND SWAY. WE'LL

G

HEAR THE BREEZE A-SIGHING THROUGH THE TREES: SWEET TUNES THAT SET YOUR

G/B / B+ / Am G/B / C E7/G# Am E7/B Am/C Em Cm/Eb G/D D#0

HEART A-BLAZE. HEAR THAT STEAMPAT WHISTLE BLOW? OH, SWEET-HEART, IT'S TIME TO

SYNCOPIATION ISLE - CONT.

3932

Em7/Eb7 / G/D Em7 A7/E Eb7 D7 G

GO. WE'RE ALL A-BOARD FOR SYN-CO-PA-TION ISLE.

THERE'S GONNA BE THE DEVIL TO PAY

LYRIC BY BILLY HUESTON (1935) MUSIC BY BOB EMMERICH

NOT FAST

Dm Eb9 Dm Eb9 Dm E♭ Dm A7

HEAR YE, HEAR YE, WHAT I HAVE TO SAY: LIVE RIGHT, THINK RIGHT, PRE-

Dm Bb6 A7+ Dm F7 Bbm F° F7 Bb F7+ Bb

-PARE FOR JUDGMENT DAY. YOU'VE BEEN SORT OF CARELESS SINCE THE DAY THAT YOU WERE BORN. BUT

G7 C/G G° G7 G7/D G7 C7 A7+ CHO. Dm

YOU WON'T HAVE AN AL-I-BI WHEN GA-BRIEL BLOWS HIS HORN. YOU CAN BREAK THE TEN-LEM- WINK YOUR EYE AT GO TO CHURCH ON

A7+ Dm7 G7 F/C Dm7 Gm7 C7

-MANDMENTS, AND THERE'S NOTHING I CAN SAY. BUT IF YOU BREAK THE TEN-LEM-MAND-MENTS, MOR-ALS, - IF YOU CARE TO LIVE THAT WAY. BUT IF YOU WINK YOUR EYE AT MOR-ALS, THERE'S SUN-DAY, - EV-EN WASH YOUR SINS A-- WAY. BUT IF YOU'RE ON-LY GOOD ON ONE DAY,

1. F Bb E7/b Bb7 A7 / 2. F D° C7 / F Ab6 Ab7

GONNA BE THE DEVIL TO PAY. YOU CAN GONNA BE THE DEVIL TO PAY. ALL YOU

Eb7 Ab7 Db C7 G7 C7 Dm Bb7 A7

SIN-NERS YOU OUGHT TO KNOW: SAT-AN'S WAIT IN' FOR YOU DOWN BE-LOW.

A7 A7+ D.S. al. f

YOU CAN

CODA F D° C7 F Gm7 F6 /

GONNA BE THE DEVIL TO PAY.

CLARENCE WILLIAMS ORCHESTRA (w/ WILBUR DE PARIS ON FRAGORNE) ON VOCALION 2927 IN 1935	FATS WALLER AND HIS RHYTHM (WALLER VOCAL) ON VICTOR 15078 IN 1935 CAMDEN, NEW JERSEY	WILLIE "THE LION" SMITH (AND HIS ORCH.) DECCA 7073 IN 1935
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3933

PAPA TREE-TOP TALL



(1934)

LYRIC BY
STANLEY ADAMS
MUSIC BY
HOAGY CARMICHAEL

VIA

Gm Gb+ Gm7 F E° Cm7 Eb Cm7 F

BA-13Y, BA-13Y, LET THE DINNER
BA-13Y, BA-13Y, LEAVE THE MILK AND

Bb Gm7 Cm7 D7 Bb Bb7 G7

DISHES GO, AND FOL-Low, FOLLOW THE CROWD.
BUTTER OUT. UUST HUS-TLE, BUSTLE A LONG,--

C7 1 F7 2 F7 F7+

MEET HARLEM'S DY-NA-MO. SHOUT: OV-ER
SO YOU CAN

CHO. Bb Gm Cm7 F7 Bb Gm7

SIX FOOT TWO, WHO'S THE KING OF LENOX AV-E-NUE?
GI-GO-LO GOES A-ROUND COMPLAINING TIMES ARE SLOW,
THOUSAND FLATS, WHO'S THE TOPIC OF A THOUSAND CHATS?

Cm7 F7 D7 G7 C7 F7sus Bb 1. F7 F7+

SOMEONE DIFF'RENT WITH A SOMETHING NEW: PAPA TREETOP TALL. EV-RY
SINCE THE CREOLE BABIES CAME TO KNOW PAPA TREETOP TALL.
AND A THOUSAND LITTLE FAM-ly SPATS? PAPA TREETOP TALL.

Bb / / D Em7 A7 D / /

EV-ry PULLMAN POR-ter TELLS YOU THAT HIS FAME IS KNOWN. DOWN IN

A7 / / D Em7 A7+ A7 D / /

'BAMMY, EV'RY BROWN SKIN DAUGHTER WISHES HE COULD BE HER OWN. EV-EN

F7 / / D.S.

MAMMY! IN A

CODA Bb F7sus Bb / /

TEMPO KING and his KINGS OF TEMPO, with
MARTY MARSALE (TPT), EDDIE CONDON (BTR),
CLOE MARSALE (CLAR), STAN KING (DRUMS)
ON BLUEBIRD NO. BB-B-6535 IN 1936.

LEW STONE BAND
ON DECCA F-6188
IN 1936 AT LONDON.

CLOE HAYMES ORCHESTRA, with
MAX HERMAN (TPT), CLIFF WESTON (Voc.)
AMERICAN RECORD CO. # 6-11-05
IN 1936 AT N.Y.C.

LE'S BROWN'S DUKE UNIV. BLUE DEVILS
HERB MUSE, ALTO SAX and VOCAL
ON DECCA NO. 991 IN 1936.

3934

I AIN'T NEVER HAD NOBODY CRAZY OVER ME

JIMMY DURANTE, JOHNNY STEIN, JACK ROTH.

(1923)

(♩=96) *C* *C/E* *E^b°* *G7/D* *G7* 1. *C* *C/E* *E^b°*

I NEVER ROAM, I STAY AT HOME, I NEVER HAD A PAL, NIGHTS ARE WEARY,
READ MAG-A-ZINES, EAT JELLY BEANS: I'M SURE A LOVESICK

G7/b *G7* *Dm7* *G7* *G7+* *C* 1. *C+* 2. *C* *A7* *G^b*

DAYS ARE ALL BLUE. CAN'T FIND NOTHIN' WORTHWHILE TO DO. CHILD. IT SURE KEEPS ME CUSSIN', I

E^b7 *D7* *G* *G7* *Dm* *A* *G7* **CHO.** *C* *C°* *Fm* *C*

NEED SOME FUSSIN': ELSE I'LL SURE GO WILD. I AIN'T NEVER HAD NO-BODY
AM GETTING TIRED KEEPING LOVE, A LITTLE KISS, SOME-TIMES A

C 1. *A7* *A7+* *A7* *D7* *G7*

CRA-ZY OV-ER ME. (I'M LONESOME) I WANT SOME LOVIN', SOME TURTLE DUV-IN'.
MY SELF COM-PA-NY. LIT-TLE SYMPATHY.

NC/C 1. *G7* 2. *A7* *E^b7* *G^b*

HEAR ME SIGH, I WISH THAT I COULD DIE. — BE-LIEVE ME GOOD OP-PORTIN-I-

E^b7 *D7* *G* *G7* *C*

-TY HAS NEVER COURTED ME. IF I HAD A BEAU, I WOULD LOVE HIM SO. I WOULD

C *C* *C7* *F*

ROLL MY EYES, HYPNOTIZE, AN-Y-THING. I'D TAKE AN-Y MAN, EV-EN SECCUD HAND. — TREAT HIM

F *F* *G7* **CODA** *A7* *A7+* *A7* *D7*

OH SO GRAND, UNDERSTAND, IF HELL BRING — A LITTLE — BUT HONEST, I AIN'T NEVER

G7 *C* *C7* *C^b* *Fm* *C* **LADD'S BLACK ACES**
LENNETT 5164 IN 1923.

HAD NO-BO-DY CRA-ZY OV-ER ME.

HARRY STODDARD ORCH.
EMERSON 10626 IN 1923.

JOSEPH SAMUELS ORCH.
BANNER 1214 IN 1923.

ORIGINAL MEMPHIS FIVE, with
PHIL NAPOLEON & FRANK SIGNORELLI
ON BELL P-228 IN 1923.

SAMSELVIN'S BROADWAY SYNCOPATORS
(PHIL NAPOLEON, FRANK SIGNORELLI
JOE TARO (BASS), IN 1923.
ON VOCALION NO. 14598

3935

MOD ϵ_0

BARREL-HOUSE MUSIC

WILLARD ROBISON (1935)

D^7/A $A\flat^7$ G^7 G^7+ $D^7/F\sharp$ F^7 G^7
 DOWN IN AL-A-BA-MA WHEN THEY WANT TO GO SLUM-MIN',
 DOWN IN AL-A-BA-MA IN THE REV-EN-UE MOUNTAINS,

F $F\sharp^0$ Am^7 $G\sharp^0$ A^7 $D\flat$ G^7 C^7 A^7 Dm^7 Fm^6 D^7
 WHAT I MEAN WHEN THEY WANT TO GO BUM-MIN' THEY HAVEN'T GOT NO CHI-NA-TOWN. STILL THEY GOT A PLACE TO KICK THE
 LAUGHING WA-TER COMES OUT OF STRANGE FOUNTAINS. AND WHEN THE EVENING SUN GOES DOWN, WAGON FOLLOWS WAGON DOWN TO

1. Dm^7 $A\flat^7$ G^7 2. Dm^7 G^7 C **CHO.** G^7 $F\sharp^0$ C^7 C^7/G $A\flat^7$ G^7

(GONG A-ROUND). BARREL-HOUSE TOWN. THERE'S A DIM LIGHT-ED TAV-ERN KNOWN AS "MAMMY'S
 SWEET-TONED PI-AN-O, BE THERE FOR SUP-PERS WORN BY MA-NY
 REST! FOLKS DOWN IN 'BAMA WILL TELL-YOU THAT IT'S MAMMY'S PLACE THEY LOVE THE BEST. THERE'S A
 THUMBS. AND THERE'S A FELLOW WHO PLAYS - CUE - AND THIS A-LONG WITH THE MU-

C^7 $D\flat$ G^7 $E\flat m$ $G\flat$ F^7 Dm^7 G^7+ C G^7+
 IT, THAT USES HIS PED-AL FOR DRUMS. IF YOU COME DOWN TO BIR-MING-HAM,
 WITH NARY A PLACE TO GO, FIND A MAN CALL'D "TAX-I SAM". TELL HIM YOU WANNA GO "BARREL HOUSE,"
 THAT'S

F^7 C D^7 $D\flat^7$ C E^7+ E^7 $E^7\flat^9$ E^7
 ALL HE NEEDS TO KNOW. -SIC- WILL MAKE BARREL HOUSE MAN OF YOU.

A^7 A^7+ A^7 D^7 G^7
 WHAT I MEAN IS: YOU'LL HAVE THAT LOWDOWN FEEL-IN' TOO.

$A\flat^7$ G^7 $D.C.$ **CODA** F^7 C $D\flat^7$
 ALL HE NEEDS TO KNOW. -SIC- WILL MAKE BARREL HOUSE MAN OF YOU.

C A^7 Dm^7 G^7 C **MILDRED BAILEY, acc. by**
MARY LOU WILLIAMS (PNO), FLORE SMITH (VCL) (1939)
VOCALION NO. 4802
 WHAT I MEAN IS: YOU'LL HAVE THAT LOWDOWN FEEL-IN' TOO.

MOD ϵ_0

I'M GETTING MY BONUS IN LOVE

CLAR. WILLIAMS & PORTER GRAINGER (1931)

THO' TIMES ARE TOUGH IN DEED,

A^7 Dm A^7 Dm E^7 Am $F\sharp^0$ C/G G^7 C C^7
 I KEEP WELL SUP-PLIED. I'VE GOT ALL OF WHAT I NEED, SO I'M SAT-IS-FIED.

F^7 F^7 $B\flat$ G^7
 WE'VE GOT THE BON-US YES BUT HERE'S WHAT I'VE LEARNED: IF I REAL-LY

G^7 C^7 C^0 Gm^7 C^7 **CHO.**
 MUST CON-FESS, I'M NOT AT ALL CON-CERNED. PARDON MY IN-AT-TEN-TION.
 WAITING A-ROUND THE LONG-EST,
 MERELY HER KISS CON-FOUNDS ME,

... GETTING MY BONUS ... - CONT.

3936

Bb7 *r.* **F** *r.* **D7** **G7** **C7**

WON'T YOU EX-CUSE MY GLOVE? BUT I DON'T WANT NO PEN-SION. I'M LETTING MY BONUS IN
AND I'VE BEEN THINKING OF SEND-ING A WIRE TO CON-GRESS. " " " " " "
SAME AS THOSE STRIKES A-BOVE. HAP-PI-NESS JUST SUR-ROUNDS ME. " " " " " "

F **C7+** **F** **F/C** **Bb0** **E7** **A7**

LOVE. LOVE. NOT THAT I'VE LOTS OF MON- EY. I CAN USE ALL I FIND.

D7 *r.* **G7** **C7**

BUT WHEN I'M WITH MY HON- EY MONEY DON'T CROSS MY MIND.

D.S. al f

CODA **F**

LOVE.

CLARENCE WILLIAMS ORCHESTRA, with
ED ALLEN (CNT), JAMES P. JOHNSON (PIANO). VOCAL BY
WILLIAMS. ON VOCALION 2889 IN 1934.

THERE ARE JUST TWO I'S IN DIXIE *IN TWO* **C**

LOUIS HERSCHER (1919) NOW WHEN I WENT TO SCHOOL, AND LEARN'D THE GOLDEN RULE, THEY

C **C/E** **Eb0** **G7b** **G7**

TAUGHT ME THE A. B. I SPELL MOST AN-Y WORD, THE HARDEST NAMES YOU'VE

G7 **G#0** **D7/A** **D7** **D7** **D7/A** **Fm/Ab** **G7** **G7** **G#0** **Am**

HEARD. BUT THEY ALL SEEM TO SOUND A-LIKE TO ME. THO' LETTERS IN A NAME DON'T

E7 **Am** **E7** **Am** **Om** **G7** **D7** **G** **C** **Dm7** **D#0**

MEAN A THING THEY CLAIM THERE'S SOMETHING IN DIX-IE JUST THE SAME. YOU'LL FIND FOUR

CHO **C** **Em7** **C** **C** **E+** **E7** **F** **A7/E**

S: ES IN MIS-SIS-SIP-PI, WHERE THE SWANEE RIV-ER FLOWS.
FOUR A'S IN AL-A-BA-MA, AND FOUR E'S IN TEN-NES-SEE.

Dm **G7** **G7** **C** **Am** **C/G** **F#0** **D7**

THERE'S A PAIR OF G'S IN GEOR-GIA WHERE THE SWEET PEACH BLOS-SOM
THERE ARE

Fm/Ab **G7** **C** **Dm7** **D#0** **F** **A7/F#** **G6** **Bb7** **A7** **D7/F#** **D7/A**

GROWS. WHILE THERE ARE JUST TWO I'S IN DIX-IE, TWO BLUE EYES THAT MEAN THE

Fm/Ab **G7** **C**

WORLD TO ME.

MART BRITT ORCH. RECORDED THIS IN 1932.
BUT VICTOR NEVER RELEASED IT.

3937

FATS WALLER AND HIS RHYTHM (5-PIECE COMBO)
ON BLUEBIRD B-10258 IN 1940 AT N.Y.C.

MED. SLOW

FATS WALLER'S ORIGINAL E-FLAT BLUES

ED KIRKEBY, LYRICS

(1940)

THOMAS WALLER, MUSIC

SAY, I LOVE MY BA-BY, BUT SHE DON'T LOVE ME.

OH, I LOVE MY BA-BY, BUT SHE DON'T LOVE ME... SHE

GAVE ME SOME SQUIRREL JUICE, SHE GOT ME RUNNING UP A TREE, UP A TREE, UP A TREE. (INSTR.)

FAIRLY FAST

"BACH" UP TO ME

FATS WALLER (1936)

1. F Dm G7 C7

2. F

D A7 E7 A7 Dm C#0 Dm F#0 G7

C7 E A7 E7 A7 G7 G0

Dm F#0 G7 Dm7 G7 C7 B0 C7

F F7/Eb Bb6/D Db7 F/C Bb0 C7/Bb F/A G7

Gm7 C7

OR BASS

MDD

FATS WALLER AND HIS RHYTHM
(LOTS OF SPOKEN COMMENTS BY FATS)
VICTOR 25536 IN 1936.

THAT'S ALL

FATS WALLER AND ED KIRKEBY (1929)

G Eb7 Am7 D7 G7 G7

YOU KNOW I CANNOT LIVE WITH-OUT YOU. I'M ALWAYS AT YOUR BECK AND
LUST CAN'T PULL MY SELF TO -GETH-ER. LUST WAITING, PRAYING THAT YOU'LL

C6 / Em6 / G B7 E7 1. Am7 D7

CALL: WHY MUST YOU ALWAYS CHANGE LIKE THE WEA-TER. YOU NEED A LITTLE LOVE, THAT'S
CALL: WHY SHOULDN'T YOU BE KIND AND GENTLE. WE

G G#0 Am7 D7 2. Am7 D7 G / C#0 F#7 Bm Bm7 G7-5 / F#7

ALL. I NEED A LITTLE LOVE, THAT'S ALL... HOLD ME IN YOUR ARMS, DEAR, TIGHTLY.

Bm Am7 G7-5 / F#7 D/F# F0 Em7 / A7 D7 Am7

PRESS YOUR LIPS TO MINE, AND THEN, THAT'S WHEN I AM SURE THAT HEA-VEN WRAPS US IN ITS CHARMS A-

Am7/D D7 G Eb7/Bb Am7 D7 G7 G7 Cb / Cm6 /

-GAIN. IT SEEMS SO STRANGE A NEED SO SIMPLE COULD EVER MAKE OUR CASTLES FALL. WHY

G/B B7 E7/B E7 Am7 D7 G

DO WE BREAK AND TEAR OUR HEARTS OUT? WE NEED A LITTLE LOVE, THAT'S ALL.

WALLER ON PIPE ORGAN
VICTOR 25260 (1929)
CAMDEN, NEW JERSEY.

3939

SLOWLY

SWING ON MISSISSIPPI

LYRIC BY NED WASHINGTON
MUSIC BY THOMAS WALLER (1934)

Am 3 7.

RIV-ER, — RIV-ER, —

D7 G7 C A7 D7 G7 C7 B7

WHILE YOU'RE FLOWING TO THE SEA, OH! YOU CAN DO A LOT FOR ME. So!

Em Eb° G7 G7 C7 F

LIS-TEN TO MY TEAR-FUL PLEA: —

SWING ON MIS-SIS-SIP-PI,
SWING ME NICE AND HEAVY,
SWING ON MIS-SIS-SIP-PI, I'VE GOT A DRAWING FOR
BUT NOT AS HEAVY AS
BRING ME THE PICTURE THAT

E7 Am Amb. G#° D7/A Dm G7 C A7

THE SKIES A-BOVE, MY HEAVY HEART. I'M DREAMING OF. SWING ON MIS-SIS-SIP-PI, SWING ME TO THE ONE I LOVE. — YES, THE

D7 G7 Dm G7 C / F7 / C C° C7

ONE I LOVE. MIS-SIS-SIP-PI DO YOUR PART. I'M IN YOUR SPELL. OH,

Bb7 B7 C7 C+ F Gm7/b Db7 F/c F° D7/F# / Dm7 D7

TAKE ME THERE, I WANT TO YELL — HOW MUCH I CARE. — SO FARE THEE WELL, — OL'

C7 C#7 D7 G D7 G7 A7/E Dm7 G7

ROCK-IN' CHAIR, I'LL NEVER NEED YOU AN-Y MORE. — (THROUGH ROCK-IN')

CODA Dm7 G7 C

SWING ME TO THE ONE I LOVE.

CAUGHT ("FATS" DIED IN 1943)
THIS IS COPYRIGHT 1955
THOMAS WALLER (1943)

A Cm F9 Bb7 Eb Ab7 G7 B Cm

Cm F7 Bb7 Eb Db7 Eb

C G7 F#7 G7 Ab7 G7 Bbm6 C7 F7 E7 F7 Gb7 F7 Abm6 Bb7

Bb7 G7 D Cm F7 Bb7

CAUGHT- CONT.

3940

Eb Db7 Eb 2 — [E] G7 F#7 G7 Ab7 G7 Bbm6 C7
 C7 F7 E7 F7 Gb7 F7 Abm6 Bb9 G7 [F] Cm
 Cm F7 Bb7 Bb7 Bb7
 Eb // Cb7 / Eb Bb7 Eb7

UP JUMPED YOU WITH LOVE
 FATS WALLER and ED KIRKEBY
 (1942)

Eb Fm7 Bb7 2 VOCAL
 I

8 CHO. Eb Eb+ Eb7
 I HAD NO RO-MANCE NOR HEAVENLY BLISS. I NEVER WANTED A GOD INTENT KISS. THEN
 READ WHEN IN SCHOOL OF BEES AND THE FLOW'RS. I AL-SO HEARD OF THE SPRING AND SHOW'RS. THEN
 NEEDED NO STARS, I NOTICED NO MOON. I ALWAYS THOUGHT IT WAS DUMB TO SPOON. THEN
 Ab Ab7 Eb B7 Bb7 Eb6 Fm7 Bb7
 ALL AT ONCE UP JUMPED YOU WITH LOVE.

2. Eb B7 Fm7 Bb7 Eb Fm7 Bb7 Eb Eb7 Ab Db7
 UP JUMPED YOU WITH LOVE. SOMETHING HAPPENED TO ME QUICK-LY.

Gb7 Bb7 Dm7 G7 C
 SOMETHING MADE MY HEART ACT SICK-LY. THEN AND THERE I KNEW THAT, STRICTLY,

F7 Bb7 D.S. al
 LOVE HAD PRI-OR - I - TY.

CODA Eb B7 Fm7 Bb7 Eb Eb7 Ab9 Eb9
 UP JUMPED YOU WITH LOVE.

RECORDED BY FATS WALLER AND HIS RHYTHM IN 1942.
 WITH a male QUARTET: THE DEEP RIVER BOYS
 ON BLUEBIRD No. 30-0814 (COPYRIGHT 1967)

C Cm G E7

LIKE-A THE DRESS, I LIKE-A THE HOSE. I LIKE-A THE HAT, I LIKE-A THE POSE.

A7 D7 Gsus G 1 1 1 1 2

OOH! LOOK-A THERE AIN'T SHE PRE-TY?

CLAR. WILLIAMS & C.P. JOHNSON
(2 PNGS). CHICK BULLOCK-VOCAL.
VOCALION 2616 IN 1939.

FATS WALLER ON VOCAL, PIANO and CELESTE and his FIVE-PIECE COMBO.
ON VICTOR NO. 25255 IN 1936.

BOB CROSBY, VOCAL, WITH HIS ORCHESTRA. WITH YANK LAWSON (TRP.),
GIL RODIN, MATTY MATLOCK, NINA BERNARDI, EDDIE MILLER, DEAN KINAMOND
ON SAX. LAMAR, HASSART, DAUBIG. ON DECCA 759 IN 1936.

SLOWLY WITH A SWING

RHYTHM AND ROMANCE

LYRIC: GED. WHITING + NAT SCHWARTZ
MUSIC: C.C. JOHNSON (1935)

I FELT DE-JECT-ED, GROSSLY NEG-LECT-ED:

D7 G7 G7+ C E7 D7 G7+ C A7

THOUGHT LOVE HAD PASSED ME BY. BUT ALL MY WOR-RY LEFT IN A HUR-RY,

D7 G7 CHO. Eln Ebm G7/D G7

AND HERE'S THE REASON WHY: RHYTHM AND ROMANCE, ROMANCE AND RHYTHM, TAUGHT ME TO AN IN-CON-A COM-BI-

G7 F G7 G7+ C F G7 G7+

SPARKLE A-NEW, -CEIN-A-BLE PAIR, -NATION SO REAL, ISPOUGHT ME RE-MARK-ABLE YOU, SWEET-HEART.

B7 G7+ C 1 E7sus C C7 Gm6 C7 C7

BUDDING AF-FAIR ITS START. THE STARS GLEAMED, THE MOON BEAMED, THE

F 1 1 E7 Eb D7 G7

SKY SEEMED TO SMILE. THE BREEZE CRIED, THE TREES SIGHED, "PLEASE STAY A-

G7 D.S. CODA G7 G7+ C D7 Bb7 G7+ C

-ROUND A WHILE." -TA-TION TO STEAL YOUR HEART.

FATS WALLER with CHICK WEBB ORCH. 5-PC. "RHY. BAND" POLYDOR 423248 VIC. 25131 IN 1935.	ELLA FITZGERALD DECCA 528 (1935)	THE CALIF. RAMBLERS WITH FOOTE MCGOWEN & BOB BRENNAN, SAXES. UDE YURT, TRB. BLUEBIRD B-6076 IN 1935.
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Circa 1927

WALTER DONALDSON SONGS ALREADY IN THIS BOOK:
 My Buddy 72 My Blue Heaven 158 Makin' Whoopee 178
 Love Me Or Leave Me 181 My Baby Just Cares for Me 201
 Yes Sir, Thats My Baby 115 You're Driving Me Crazy 200
 Did I Remember 345 Hello Beautiful 243 Oh Baby 174
 Little White Lies 209 Sleepy Head 823 At Sundown 142
 Because My Baby Don;t Mean Maybe Now 162 Changes 154
 Did I Remember 354 It,s Been So Long 769 You 360
 Thinking Of You 140 Yes Sir Thats My Baby 115
 Where,d You Get Those Eyes 721 Kansas City Kitty 187
 Sam, The Old Accordian Man 728 Sleepy Head 823
 Carolina in the Morning 75 Sweet Jennie Lee 1436
 There,s A Wah-Wha Gal In Aqua Caliente 1832
 Borneo 735 Clouds 328
 Donaldson wrote over 600 songs, was born in 1893,
 died in summer of 1947. The Next 20 songs in this
 collection represent the wide scope of styles and
 themes he handled.

BLESS MY SWANEE RIVER HOME

WORDS BY SAM E. LEWIS and Geo. Young
 MUSIC BY WALTER DONALDSON (1919)

MOD *Ed*

C C/E E^b° Dm D7 G7 F C C C/E E^b°
 AN-Y-ONE GETS LONE-SOME IN A LONESOME TOWN, WHEN THE NIGHT SHADES GATHER
 MY POOR HEART UUST MOANS SOME, WHEN I'M SLUMBER

G7/D G7 G7+ C G^b G+ C/E E^b° G/D Am7 Gm
 ROUND, AND THE MOON STARTS PEEDIN' DOWN. BOUND. BUT BE-FORE I HIT THE

G Am7 D7 G G7 G7+ **CHO.** C G7+ C F/A Fm/A^b
 HAY, THERES A PRAYR I LOVE TO SAY: BLESS MY SWANEE RIV-ER HOME,
 BLESS THAT LIT-TLE DIX-IE SHACK,

C/G C7 F C7 F F^b° C/G
 BLESS MY MA AND PA. BLESS MY HEART, I WAN-NA ROAM
 WHERE THE SUNSHINE GLEAMS. BLESS THAT TRAIN THAT INHERE-EV-ER THEY

C C/E E^b° Dm G7 G7 G7+ C A7 A7/E E^b7 G/D Am7 Gm
 ARE. THE MORE I LINE-ER, THE MORE I SING. OH, I COULD BE SO CHEERFUL

C C/G Cm/G D7 G7 G7+ F D7 D7
 WITH AN EARFUL OF MY MAMMY'S LIL-LA-BYE. TAKES ME BACK, EACH NIGHT IN MY

BLESS MY SWANEE RIVER HOME - CONT.

3944

G7 Ab7 Am G7 G7 Ab C
 DREAMS. OH, LORD! I WANNA OF-FER A LITTLE PRAY'R THAT'S ALL MY OWN: WON'T YOU

F/A Ab7 C/G B° A7 D7 G7 C
 BLESS EV'RYTHING THAT'S WORTHWHILE BLESSING IN MY SWANEE RIVER HOME.

UNTIL YOU GET SOMEBODY ELSE *Moder* F F7
 LYRIC BY GUS KAHN (1928) ALL MY LIFE I'VE BEEN A
 MUSIC BY WALTER DONALDSON

Bb° Bbm° F Gm7 C7 F F F7 Bb° Bbm°
 FELLOW WHO OUGHT TO DO, BUT DOES-N'T. ALL MY LIFE I'VE BEEN A BOY WHO SHOULD BE

F Gm7 C7 F E7 Am G2
 MAKING GOOD BUT WAS-N'T. THAT'S THE WAY I AM WITH THE LA-DIES: VERY CLOSE TO HEAVEN, AND

CHO. C7 F Dm
 STILL IN HA-DES. I'M NOT THE TYPE FOR YOU, BUT MAYBE I MIGHT DO,
 I'M NOT SO SMART OR CUTE, BUT CAN I SUB-STI-TUTE,
 IN SPIKE OF ALL MY FEARS, I HOPE IT'S YEARS AND YEARS,

G7 E7 F 1. Bbm° / C7 C4 2. Bb7 A7
 UN-TIL YOU GET SOME-BO-DY ELSE?

Dm Gm7 C7 F
 MY MEN-TAL-I-TY IS ALL A-FLAME. YOUR PER-SON-

F F+ C7 D. 5. al
 AL-I-TY IS ALL TO BLAME.

CODA F G° F
 ELSE.

3945-

WHEN MY SHIP COMES IN

LYRIC BY GUS KAHN
MUSIC BY WALTER DONALDSON (1934)

MED. SLOW

Chords: Eb/G, Gb°, Bb7/F, Bb7, Fm7, Bb7, Eb

THERE IS A SHIP THAT SAILS THE SEA, FOR LITTLE FOLKS LIKE YOU AND ME.

Chords: C7, Fm, Fm7, Bb7, Eb / Fm7, Bb7

IT CARRIES ALL OUR DREAMS, OUR LITTLE HOPES AND SCHEMES.

Chords: Eb/G, Gb°, Bb7/F, Bb7, F7, Bb7

I'VE GOT A SHIP THAT SAILED A-WAY. IT'S COMING HOME SOME DAY.

CHO.

Chords: Eb/G, Gb°, Fm7, Bb7, Eb/G, Gb°, Bb7/F, Bb7

I'LL HAVE A GOLDEN CASTLE, GRAND AND TALL, WITH EIGHTEEN BUTLERS STANDING IN THE HALL,
I'LL LEAVE THE CHOICE OF AUTOS UP TO YOU, AND IF YOU THINK A BIG ROLLS ROYCE WILL DO,
IN GOLDEN CHAIRS WE'LL SIP OUR TEA FOR TWO, I'LL HAVE PAUL WHITEMAN HERE TO PLAY FOR YOU.

Chords: Eb7, Ab, Abm, Fm7, Bb7, 1. Eb, Bb7

AND WALTER DISNEY PAINTINGS ON THE WALL, I THINK I'LL PLAY IT SAFE AND ORDER TWO, WHEN MY SHIP COMES IN,
I'LL HAVE BING CROSBY SINGING BOO-BOO-BOO.

Chords: 2. Eb, Abm, Db7, Abm, Db7, Abm, Db7, Gb

IN. I'LL BUY BARNUM AND BAILEY, AND MOVE IT RIGHT NEXT DOOR.

Chords: Bb7/F, F7, Bb/D, F#7/C#, Cm7, F7

THEY'LL GIVE TWO PERFORMANCES DAILY, FOR THE KIDS WHO NEVER SAW A

Chords: Bb7, Bb°, Bb7, NC/Bb

SHOW BE-FORE.

CODA

Chords: Fm7, Bb7, Eb

WHEN MY SHIP COMES IN.

DORSEY BROTHERS ORCHESTRA - BOB CROSBY, VOCAL.
w/ SKEETS HERFURT & RAY MCKINLEY ON DECCA 259 IN 1934.

3946

MOD^{to}

NOBODY LOVES NO BABY

WALTER DONALDSON (1931)

I START TO RAVE A-BOUT SOME-ONE,
I'VE GOT THE KIND-OF A BA-BY WHO'S

MAYBE YOU'D MIS-CON-STRUE. IF YOU HAD SOME-ONE A-BOUT
YOU WERE CRAZY 'BOUT,

YOU'D RAVE A LITTLE BIT, TOO. YOU KNOW VERY WELL THAT I MIGHT AS WELL GET IT OFF MY

CHEST, OH! NOBODY LOVES NO BA-BY LIKE MY BABY LOVES ME. WE GET A-LONG TO-

-BETH-ER LIKE TWO BIRDS IN A TREE. MAYBE YOU THINK I'M CRA-ZY,

TALKIN' THE WAY I DO. MAYBE IF I WENT CRA-ZY, YOU'D GO CRAZY

TOO. 'BOUT THOSE LIPS, 'N THOSE EYES, 'N THOSE ARMS THAT HOLD SO TIGHT. 'N THAT

HUG, 'N THAT SQUEEZE, 'N THAT SO GOOD KISS GOOD-NIGHT. OH! REALLY I DON'T MEAN

MAY-BE, MAYBE YOU'LL DIS-A-GREE, BUT NOBODY LOVES NO BA-BY LIKE

MY BA-BY LOVES ME.

VOCAL BY PICKENS SISTERS - BEN SELLMAN ORCH.
(MANNY KLEIN - BENNY GOODMAN - JIM RIVETT)
ON COL. 2501-D IN 1931.

3947

WHAT ARE YOU WAITING FOR MARY?

MOD ^{to}

WALTER DONALDSON (1928)

I SPENT AN HOUR BE-NEATH A BOWER, THE
LOV-ER SIGHING OF LOVE UN-DYING, FOR

WORLD SEEMED HAPPY AND GAY. A SAY: "TO-DAY'S THE DAY TO STEAL A-WAY.

I'M LONGING TO HEAR YOU ANSWER 'YES'. LET'S MAKE TO DAY A HOL-1-DAY,

WE LIVE IN A WORLD OF HAP-PI-NESS." **CHOR.**
WHAT ARE YOU WAITING FOR, WHAT ARE YOU WAITING FOR,
THINK OF THE MOON A BONE. DOESN'T IT SPEAK OF LOVE?

MA - - RY? WHAT ARE YOU THINKING 'BOUT, WHAT ARE YOU THINKING 'BOUT, MA - - RY?
MA - - RY? WHY DO YOU LEAD ME ON, WHY DO YOU BE SO DEAL-T-TRAR-Y?

THE BEES ARE BUZZ-IN' THEY'RE BUZZIN' RIGHT IN MY EAR. THEY KEEP ON
DON'T LET MY CAS-TLES COME

ASKING: "HEY, WHAT IS THE BIG 1-DEA?" **CODA**
TUM-TUM-TUM-BLING

DOWN. THINK OF THE THINGS IN STORE: WHAT ARE YOU WAITING FOR, MA - - RY?

MEXICO CITY

RHUMBA

LYRIC: MORT GREENE
MUSIC: WALTER DONALDSON (1943)

IT WAS ONE OF THOSE NIGHTS A-CROSS THE POR-DER:
IT WAS ONE OF THOSE NIGHTS LUST MADE TO OR-DER:

ONE OF THOSE NIGHTS THEY WRITE IN BOOKS AND PLAYS. ONE OF THOSE NIGHTS YOU

CHO.

A7 D7 G C7

END UP IN A DAZE. IT ALL BE-GAN IN MEX-I-CO C-I-TY.
 BUT IT WAS CLINE IN MEX-I-CO E-I-TY.
 THAT'S HOW IT WAS IN MEX-I-CO C-I-TY.

C7 Am7 D7 Am7 D7 D^{b9} G

I DIDN'T PLAN FALLING IN LOVE THAT NIGHT.
 THERE WAS A MOON: SOMETHING A HEART CAN'T FIGHT.
 I KNOW BECAUSE I FELL IN LOVE THAT

Gm6 C7 Gm6 C7 Gm Bm/F#0 Em G/D

IF YOU WERE IN THE SPOT I WAS IN WITH MOONLIGHT AND STARLIGHT A - BOVE YOU,

Gm6 C7 Gm6 C7 A9 A7 D7 D.S.

YOU WOULD HAVE SAID THE SAME THING I SAID: " I LOVE YOU, I LOVE YOU, I LOVE YOU!"

CODA G C Am Gm G

NIGHT.

NEVER A DAY GOES BY (1943)
 WORDS and MUSIC by
 WALTER DONALDSON, PETER De ROSE, MITCH PARISH

MODER F6 G7 C / A^{b9} Dm D⁹ C/E C+ C6

I RE-MEM-BER WHEN THE WORLD WAS SUNNY, ALL ROS-ES AND HONEY.

F6 G7 C Gm Am7 D7 G7

NOW THE SIT-U-A-TION ISN'T FUN-NY, BE-CAUSE I'M BRO-KEN HEART-ED AND BLUE.

CHO. C Dm7 G7 C

NEVER A DAY GOES BY THAT I DON'T THINK OF YOU. NEVER A DAY GOES BY THAT I DON'T MISS YOU TOO.
 NEVER DID I BE-LIEVE THE NIGHT COULD BE SO LONG. LITTLE DID I BE-LIEVE MY LOVE COULD BE SO STRONG.

7.C C/E Eb0 Dm7 / D^b G7 G7+ C

OH WHAT A LONELY WORLD THIS IS WITH-OUT YOUR LOVE AND YOUR KISS-ES.

12.C A7+ Dm D^b D7 3 G7 C

AND DO I DREAM OF YOU WHILE WE'RE A-PART? NEVER A DAY GOES BY, SWEETHEART.

3949

I'M BRINGING A RED, RED ROSE

LYRICS BY BOB WRIGHT & CHET FORREST
MUSIC BY WALTER DONALDSON (1937)

MOD to

NO GIFT OF SILVER OR GOLD DO I BRING TO YOU. _____ THERE IS NO

SONG IN THE WORLD I COULD SING TO YOU. _____ AND SO TO CON-VEY

MY FEELINGS TO - DAY, I'M BRINGING THIS TOK-EN OF THO'TS NEVER

CHO.

SPO-KEN: I'M BRINGING A RED, RED ROSE, SPEAKING OF LOVE -
I'M TELLING THIS RED, RED ROSE: "BLOOM ALL THE LONG -
I'M BRINGING A RED, RED ROSE SPEAKING OF LOVE -

TO YOU. NO TOK-EN BUT THIS
YEARS THROUGH. _____

TO-KEN HAS E'ER SPO-KEN SO TRU - - LY.

CODA

YOU!

ARRANGED & HIS ORCHESTRA with TED HEATH &
DANNY POLD. VOCAL BY LOU ABELARDO.
ON DECCA M-75 IN 1929 AT LONDON.

MED. WALTZ

SAIL AWAY FOR LULLABYE BAY

WORDS BY SAM LEWIS & UDE YOUNG
MUSIC BY WALTER DONALDSON (1919)

YOU'LL SOON BE LEAVING ME,
WHEN DAWN BE-GINS TO RISE,

YOU'RE GOIN' OUT TO SEA. TAKE THE GOOD SHIP "GOODNIGHT". SLEEP TIGHT, BA-BY.
AND LIGHTS THE EASTERN SKIES,

SAIL AWAY, etc. - CONT.

3950
 CHO F A7/E

2. C Em Am G7/D G7 C7

GUIDE YOUR DREAMBOAT HOMEWARD, CAPTAIN SLEEP-Y EYES. SAIL A-WAY FOR

Dim E7/B E7 F F7 G7 C7 F C+ F A7/E

LUL-LA-BYE BAY, AND ANCHOR NEAR CRA-DLE TOWN. YOU'LL FIND THE SEA IS

Dim F7/C Bb D7+ D7 G7 E7 F7

CALM IN THE HAR-BOR OF MY ARM. DRIFT THRO' THE

F7 Bb D7 G7 C7 D.S.

NIGHT ON THE TIDE OF MY LOVE, UN-TIL THE SUN SHINES DOWN.

F / C^{sus} F

CODA

TOWN.

TIRED OF ME

WORDS BY GRANT CLARKE
 MUSIC BY WALTER DONALDSON (1920)

VALSE MODER

C/E Eb° G7/D G7 G7 C

YOU BROUGHT THE SUNSHINE INTO MY HEART, YOU MADE THE WHOLE WORLD FAIR.

C/E Eb° G7/D G° E7 Am Am7 D7 G7

THEN ALL AT ONE TIME, YOU TOOK THE SUNSHINE, LEAVING THE SHA-DOWS THERE.

CHO.

C E7 Am A7+ D7 G7 C G7

TIRED OF ME, TIRE OF ME, SORRY IS ALL YOU SAY.
 SOME-BO-DY NEW LOOKS GOOD TO YOU. HAPPY I HOPE YOU'LL BE.

B° E E7 Am D7 G7

JUST LIKE A TOY CHILDREN EN-JOY. LOVED AND THEN THROWN A-WAY.

Ab C/G A7 Dm D7 G7 C Fm° C

CODA

I LOVE YOU STILL, I AL-WAYS WILL, THOUGH YOU GREW TIRED OF ME.

