

GLEN GRAY CLASSIC (ABRIDGED) **NO NAME JIVE** *B \flat* *E \flat 9*
 LARRY WAGNER (1940)

B \flat *B \flat* *A* *B \flat*
 BASS SOLO

B \flat *B \flat 7* *E \flat 7* *B \flat*

F7 *E \flat 7* *B \flat* **[B] REPEAT FOR SOLOS**
 12 BAR BLUES

[C] *E \flat* *E \flat 7* *A \flat 7*

E \flat *B \flat 7* *A \flat 7* *E \flat*

B \flat 9 *B9* *C9* *D \flat 9* *D \flat 9* *E \flat 9-5* *PNO* *E \flat 9-5*
 GENE KRUPA ORCH.
 w/ SAM DONAHUE
 COL. 35508 IN 1940.

CHARLIE BARNET ORCH. w/ BILLY MAY,
 SKIPPY MARTIN & CLIFF LEEMAN.
 ON BLUEBIRD B-10737 IN 1940.

CASA LOMA ORCH. w/ SONNY DUNHAM,
 PERCIVAL HUNT, CLARENCE HUTCHENRIDER.
 (ALSO SOLD BY MURRAY MLEBACHERN)
 ON DECCA 3089 IN 1940.

I FEEL THE BLUES COMIN' ON *F* *F/C* *D \flat* *C \flat* *E*
 CY COBEN & CHARLES GREEN (1953) **MED. SLOW**

F *C7* *F7* *B \flat* *F*
 ON, NOW THAT YOU'RE GONE. I DO NOTHIN' BUT CRY,
 WAY. AND EV-'RY DAY I'LL BE BLUER I KNOW.

F *D7* *G \flat* *G \flat +* *C7* *F*
 BE-CAUSE I'LL LOVE YOU, LOVE YOU TIL THE DAY I DIE..
 I'LL BE SO LONE-LY, LONELY 'CAUSE I MISS YOU SO.

F *C7* *C \flat* **|| CODA ||** *F*

4001

FOX-TROT

CHILI BOM BOM

CLIFF FRIEND and WALTER DONALDSON (1923)

INSTR. VERSE

THE VIRGINIANS (WITH HENRY BUSSE) VOCAL BY B. MURRY & ED SALLE. ON VICTOR 19240 IN 1923.

GOSPEL (SING BOTH VERSES)

I'LL FLY AWAY **Bb**

ALBERT E. BRUMLEY (1932) 1. SOME GLAD MORNING WHEN THIS LIFE IS O'ER,
2. JUST A FEW MORE WEARY DAYS AN' THEN,

Eb **Bb**

I'LL FLY A-WAY. TO A HOME ON GOD'S CELESTIAL SHORE,
(FLY A-WAY) (FLY A-WAY) TO A LAND WHERE JOYS SHALL NEVER END,

Bb **F7** **Bb** **CHO.**

I'LL FLY A-WAY. I'LL FLY A-WAY O GLD-RY,
(FLY A-WAY) (FLY A-WAY) (FLY A-WAY)

Eb **Bb**

I'LL FLY A-WAY. WHEN I DIE, HAL-LE- LUJAH, BY AND BY,
(FLY A-WAY) (IN THE MORNING)

F7 **Bb**

I'LL FLY A-WAY.

SEE "UNLUCKY BLUES" ON PAGE 1758
UNLUCKY (BLUES)

TED LEWIS & J. RUSSEL ROBINSON (1920)

FOX TROT **F** **C7** **C7+** **F** **E7** **F7A** **F7** **Bb** **Bb7m** **F**

NOT SINCE THOSE BYGONE DAYS OF OLD JON-AH, HAS A PERSON HAD SUCH LUCK AS MINE.

A7/E **Eb7** **D7** **G7** **C** **C°** **C**

SEEMS THAT I WAS BORN JUST FOR SORROW, AND THE SUN ON ME WON'T SHINE. I'VE

F7 **Db7** **C7** **F** **F#°** **C7** **F** **Db7** **C7** **F** **F7**

LOST MOST EV'RY FRIEND I HAD. I'M JUST A GOOD MAN FEEL-IN' BAD. BRED IN KEN-

Bb **D7** **D7** **G7** **C** **C°** **C7** **C7+**

-TICKY, I SHOULD BE LUCK-Y, BUT SOMEHOW I'M FOR-EV-ER SAD. I'VE GOT THOSE

CHO. **F** **F7** **Bb** **Db7** **C7** **F** **A7/E** **A7** **Dm** **A7** **Dm**

LIN-LUCK-Y BLUES RIGHT FROM MY HEAD TO SHOES. EV-EN MY MAILMAN, HE
GAL'S TURN ME DOWN. THEY SAY I'M JUST A CLOWN.

Am **E7** **E7** **Am** **F#°** **C7** **C7** **D.S.** **Bb** **E7** **F**

DON'T BRING ME NOTHIN' BUT BAD NEWS. LAW'D HELP ME! MY OLD LANDLORD'S LOOKIN' FOR RENT...

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

WHEN HE COMES 'ROUND, IT'S ME FOR A TENT, 'CAUSE THE PAN-IC PUR-SUES WITH THOSE UNLUCKY BLUES.

ANDY KIRK & HIS "12 CLOUDS OF JOY". VOCAL: LUNE RICHMOND. DECCA 4436 (1942)

4003

TO THE BEST OF THE EDITOR'S KNOWLEDGE, THIS IS THE ONLY SHEET MUSIC WITH F. HENDERSON'S PIC.

It's Wearin' Me Down

Words by J.C. JOHNSON • Music by FLETCHER HENDERSON

BALLAD

Featured by
FLETCHER HENDERSON
and his Orchestra

(1932)



F. HENDERSON ORCH. - DOROTHY DERRICK VOCAL. ON VOCALION NO. 3487 in 1937.

Chords: Eb C7 C7+ F7 Bb7

WHERE ARE YOU? HERE AM I! — WHY DO YOU HAVE TO

Chords: Eb Fm7 Eb+ Eb C7 C7+ F7 Bb7

GO? SHADES OF BLUE DIM THE SKY, YOU KNOW I LOVED YOU

Chords: Eb B7 F# Bb7 F# Bb7 F# B7

SO. YOU'VE BEEN REALLY SO UNKIND, GUESS I'LL LOSE MY MIND.

Chords: Bb7 | CMO. | Eb | Gm7

THERE'S A CERTAIN THROB WITHIN, AND BLUES ALL A- UP A-BOVE: I'M LOW LIKE THE

Chords: C7 / Gm7 C7 C7 Abm Cb

- ROUND TELLIN' ME THAT I CAN'T WIN. GROUND. I CAN'T LIVE WITH - OUT YOUR LOVE.

Chords: Bb7 C# B7 Bb+ Eb / Cm7 F7 Bb7 Eb G/D

IT'S WEARIN' ME DOWN. I'M NOT LIKE I USED TO BE I'M ACTING THE CLOWN.

Chords: G C/E Eb7 Bm D7 / Eb Eb7 D7+ G E0 Bb7 Bb7

LIFE DOES NOT AP-PEAL TO ME IT'S WEARIN' ME DOWN. IT'S

Chords: Eb7 Ab Db7 Ab F7

ACH-ING IT'S BREAKING MY HEART IN TWO. WHERE IS THAT SUN? IT'S OVER, ALL OVER BE-

Chords: F7 Bb7 Eb7 Ab6 Bb7 D.S. CODA Eb Abm Eb

TWEEN US TWO. WHAT HAVE I DONE? TELL THE ANGELS DOWN.

(EXCERPTS)

PLUCKED AGAIN

DIKE ELLINGTON & JIMMY BLANTON (1939)

BASS BL (WRITTEN)

Chords: F D7 Gm7 C7 F7 D7 Gm7 C7 F D7 Gm7 C7

BASS BL

Chords: F D7 Gm7 C7 F D7 Gm7 C7 F D7 G7 C7

BASS BL

F C7 Cm7 F7 Bb7 Eb7 Ab7 Db

Dm7 G7 C A9 Dm7 G7 E7 F D7

BASS BL

Gm7 C7 F D7 Gm7 C7 F F7 Bb7 Bb°

BASS BL

C7 Dm7 Gm7 C7 F

PIANO & BASS DUET (ELLINGTON & BLANTON)
ON COLUMBIA NO. 35322 IN 1939.

(1924) MOD ♩ G Cm A7 D7 G7

LOVING

GENE RODEMICH & JIMMY CONTELMAN

IF I JUST LET MYSELF, I'D FEEL AWFLY BLUE MY HEART IS ACH-ING, BUT
A-BOUT A LOT OF MEAN OLD THINGS THAT YOU DO.

C A7/E D7 A7/E Eb7 D7 CHC. E7

I'LL NEVER CRY BE-CAUSE I KNOW YOU'LL BE RE-TURNING TO ME, BYE AND BYE, YOU'LL FIND
EVE-NING,

E7 A7 D7

THERE ISN'T LOVING LIKE MY KIND. THAT'S WHY I KNOW I'LL WORRY YOUR MIND,
A-BOUT THE TIME YOU'D BE LEAV-ING, THAT'S WHEN YOU'RE BOUND TO START IN GRIEV-ING,

D7 D7+ G B7/F# G7/E Em7 C

WHILE YOU'RE A- WAY. AND WHEN YOU'RE KISS- ING: THEN YOU'LL NOTICE SOMETHING

E7 A7

MISS-ING. AND YOU'LL BE WISHING FOR HOME-COM-ING DAY. WILL

D7 D.S. CODA D7 Gb7

YOU FOR-GET ME, EV-ER? SURE E-NOUGH, YOU'LL NEV-ER. AND HUMMING "GAL O'

B7/F# B7 E7 A7 F#7/A#

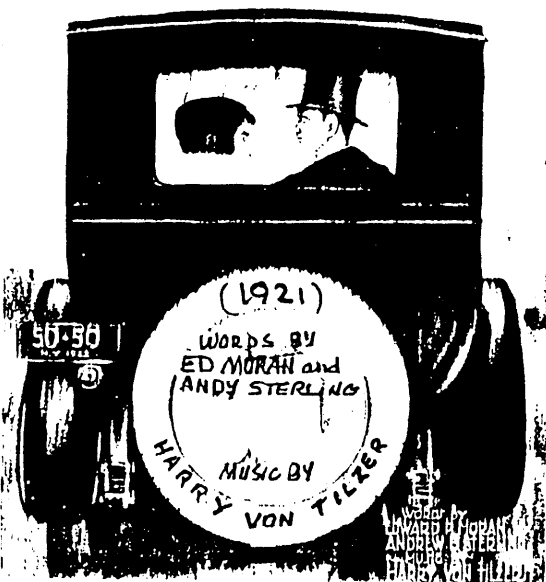
MINE." I'LL NEVER HAVE TO KNEEL AND PRAY THAT YOU'LL COME BACK TO SAY, BE-

G/B G/D Eb7 A7 D7 G

-CAUSE I KNOW YOU'LL FIND THERE ISN'T AN-Y LOVING LIKE MY KIND.

4005

You're a Good Old Car (But You Can't Climb Hills)



G $\frac{1}{2}$

LOOK HERE JEF-FER-SON LEE:
WHEN YOU CAME HERE TO BOARD:

A7/C#

1. A7 D7

YOU MEAN NOTHING TO ME. YOUR LOVE SLIPPED, FROM AN
TALK OF LOVIN', OH

D7 G D7 G

A-1 BRAND, CLEAR DOWN TO AN X. Y. Z.

2. A7 D7 A7 D7 D#0

LORD! YOU STARTED LIKE A ROLLS ROYCE WITH ME, BUT YOU

A7/E Eb7 D7 = CHO D7

ENDED LIKE A FORD. YOUR BA-BY'S GONE FAR, FAR A-

G G/B Bb° D7/A D7 G

-WAY. SO TRAVEL ON, YOU'VE HAD YOUR DAY. THERE WAS A TIME WHEN

C Cm G G/F E7 A7

I LIKED YOUR KISSIN'. BUT NOW YOUR MOTOR IS MISS-IN'. YOU AIN'T HITTIN' ON ALL

D7 D7 G G/B Bbm

FOUR NO MORE. YOU'RE OUT OF GAS: CAN'T EV-EN START. YOU COULDN'T

D7/A D7/C B7 C C#°

PASS A SPRINKLIN' CART. WE PART: WHAT I NEED IS SOME SPEED.

G/B G/B Bb° D7/A D7 G

GOT TO HAVE MY LOVIN' THRILLS. YOU'RE A GOOD OLD CAR, BUT YOU CAN'T CLIMB HILLS.

(EDITED) MOD E♭ A C7-5 F7+ C7+ Ab7

CHANT OF THE WEED

DON REDMAN (1932)
(Comp. & arr.)

Db C7 Ab7 Db

1. / 1. Bb7 2. / 1. A7

CHANT OF THE WEED - CONT.

4006

The musical score is written on ten systems of five-line staves. The first staff begins with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is primarily composed of eighth and quarter notes. Chords are indicated above the staff, including A7, Ab7, Db, and C7+.

The second staff introduces a piano accompaniment with chords such as Db, Ab7, and A7. It includes a first ending bracket labeled '3.' and a 'TRB.' (trill) marking.

The third staff continues the melody and accompaniment, featuring chords like C7+, F7, and Ab7. It includes a 'TRB.' marking and a first ending bracket labeled '1.'.

The fourth staff shows the melody and accompaniment with chords A7 and Ab7. It includes a first ending bracket labeled '2.' and a 'TRB.' marking.

The fifth staff marks the beginning of the 'VERSE' section, indicated by a 'C' in a box. The melody and accompaniment are shown with chords Db, C7+, Bbm7, and Gbm7. It includes a first ending bracket labeled '3.'.

The sixth staff continues the melody and accompaniment with chords Db, Eb7, Ab7, and Ab. It includes a first ending bracket labeled 'C7-s'.

The seventh staff shows the melody and accompaniment with chords Fm7, Bb7, Eb7, Ebm7, Ab7, and Db. It includes a first ending bracket labeled 'C7-s'.

The eighth staff continues the melody and accompaniment with chords Ab7/Eb, F7, F7, C7+/E, Ab7/Eb, and Db. It includes a first ending bracket labeled 'C7-s'.

The ninth staff shows the melody and accompaniment with chords Ab7/Eb, Db, and Ab7. It includes first and second ending brackets labeled '1.' and '2.'.

The tenth staff continues the melody and accompaniment with chords Ab7 and Ab7. It includes a first ending bracket labeled '3.'.

The eleventh staff shows the final section of the piece, labeled 'CODA'. The melody and accompaniment are shown with chords Db and Db. It includes a first ending bracket labeled 'D.S. al fine'.

DON REDMAN ORCH. - BRUNSWICK 6211 (1931) & BLUEBIRD B-10765 IN 1940.
 HARLIN LATTIMORE & HIS CONNIE'S INN ORCH. ON COLUMBIA 2675-D IN 1932.

4007

KING OLIVER ORCH. ON VICTOR V-38137 IN 1930.

MOD to

EDNA **Bb Bb° Bb**

JERE DE GRAFF (1922)

BOYS, I LOVE A PRETTY LITTLE MAID-EN. YOU HAVE NEVER HEARD OF HER BE-

F7 C7 F D7 Gm C7 F F°

-FORE. THEY HAVE OFTEN WRITTEN SONGS FOR GIRL-IES, AND I GUESS THAT THEY WILL WRITE SOME MORE.

F7 Bb D7 Gm

BUT THEY NEVER WROTE ONE FOR MY DEAR-IE, SO I GUESS I'LL PUT HER IN THE GAME.

F F#° C/G C7 F F#° C/G C7 F/A C/G F C7

SHE DESERVES A SONG THAT IS BETTER THAN THEM ALL, FOR SHE'S UJUST AS SWEET AS HONEY, AND HER

F F7 Cm7 F7 CHO. Bb C7 F7

NAME IS ED-NA. ED-NA, OH ED-NA, WHY THEY PASS YOU BY IS MORE THAN I CAN

Bb F7 Bb7 Eb Ebm6 Bb / G7 / C7

SEE; WHILE THEY WERE WAITING AND SINGING ALL THEIR SONGS OF LOVE FOR RUTH AND TESSIE,

F7 Bb Eb

ANNA, KATE, MARIE AND BESSIE. ED-NA, I WON-DER WHY THEY NEVER SING A SONG OF LOVE FOR

D7 G7 C7 F7 Bb Bb / D7

YOU. FOR I LOVE YOU, AS THE SUMMER MORN. I AM THINKING OF YOU ALL DAY LONG. AND

Eb Eb° Bb/F Bb7 G7 F7 C7 Bb F7sus Bb

SO I'M GO-ING TO DEDICATE MY SONG TO THE SWEETEST LITTLE GIRL IN ALL THE WORLD.

NOT TOO SLOW

STRUT LONG, PAPA **Bb Bb Db7 F7**

WORDS BY TREDOR RELLIM (1923)
MUSIC BY BOB MILLER

WAY DOWN SOUTH IN TEN-NES-SEE.
GIRLS FALL FOR HIM, LONG AND THIN.

F7 1. Bb Bb° F7 Eb Bb° Db7 F7 C7 F7 C7

THERE'S A STRUTTIN' HOUN'. HE DON'T EVER DO NO WORK. HE'S THE TALK OF

F F° F7 / 2. Bb6 F F#° C7 C7 F C7 F/A F#° C7 Gb°

TOWN. STOUT. WHEN HE STARTS HIS TOMCAT STRUT, YOU'LL HEAR SOME SIS-TER

STRUT LONG PAPA - CONT.

4008

CHO. **FINE**

F7 **Bb Bb6 Bb0 Bb** **C7** **Gb7-5 Bb** **Bb Bb6 Bb0 Bb**

SHOUT: STRUT LONG, PAPA! STRUT LONG, PAPA! I'M JUST WILD A-BOU! YOU! STRUT THAT TOM CAT STRUT! STRUT LONG, PAPA!

C7 **F7** **Bb** **Bb7** **Eb**

CAN'T LIVE WITH-OUT YOU. YOU GOT MEAN EYES, A HIGHBONE CHEEK. THEY CALL YOU "HE VAMP"

Gb7 **F7** **D.S. AL FINE**

VIOLA McCAY, VOCAL, accomp. by PORTER GRAINGER, PNO. ON COL. A-3867 IN 1923.

BATTLE STREET SHEIK.

MOD E♭

CUDDLE UP

WORDS BY LEW BROWN MUSIC BY AL VON TILZER

THERE'S A TAX ON THIS, THERE'S A TAX ON THAT, AND IT'S CAN'T BUY THIS, AND WE CAN'T BUY THAT, 'CAUSE WE

Bb **Eb** **Ebm** **Bb** **F7** **F0** **F7** **Bb** **Bb/F** **F7+**

LETTING WORSE EACH DAY. OH THE COST OF LV-ING'S HIGH AND THE WHOLE DARN COUNT-RY'S CAN'T AF-FORD TO PAY. BUT THEY

Bb **F+** **2. F7** **F0** **F7** **F0** **F7** **Cm7** **F7** **Bb** **Bb0** **Bb7**

DRY. OH, WE CAN'T STOP YOU FROM LOV-ING IN THE GOOD OLD FASHIONED WAY. CUDDLE

CHO. **Eb** **Eb+** **Eb6** **Eb** **Eb** **Bb7** **Eb7** **Ab** **Ab+**

UP, CUDDLE UP, CUDDLE UP. — AN-Y TIME YOU'RE FEELING BLUE. CUDDLE UP, CUDDLE UP, CUDDLE UP, CUDDLE UP, CUDDLE UP. — STEAL A LITTLE HUG AND SQUEEZE. CUDDLE UP, CUDDLE UP, CUDDLE UP, CUDDLE UP, CUDDLE UP.

Ab6 **Ab** **Ab** **A0** **Eb** **E0** **Fm** **Bb0** **Fm6** **Bb7**

UP, — IT'S THE ON-LY THING TO DO. IF THERE'S NO WINE IN THE CUL-LAR,

Eb **G7** **G7** **Db7-5** **C7** **C7** **F7 NC** **F7 NC** **F7 NC** **F7 NC** **Bb7** **Fm7**

AND YOU MUST DRINK SARS'-PA--RIL-LA, OH! OH! OH! OH! WHY SHOULD YOU CARE WHEN YOU'VE

Gm **Bb7** **D.S.** **Ab** **F#0** **G** **A** **B** **G7** **Ab**

GET YOUR SWEETIE THERE. CUDDLE CUDD YOU'LL NEVER FREEZE. WITH TWO ARMS EN-

A0 **Gm** **Eb** **Gm6** **C7** **Fm7** **Bb7** **Eb** **Eb7** **Eb** **E0**

-FOLDING YOU, — EYES THAT THRILL YOU THRU AND THRU, YOU'D BE SURPRISED WHAT THEY CAN DO... CUDDLE

Fm6 **E0** **Fm6** **Bb7+** **Eb**

UP, CUDDLE UP, CUDDLE UP.

CLYDE "RED" LOCKWOOD'S TOPSY'S ROOST ORCH. IN SAN FRANCISCO IN 1930. — 8 PC. COMBO — (RECORD CO. and Number unknown.)

(IN TWO)

When My Shoes Wear Out From Walking I'll Be On My Feet Again

LYRIC BY CAL DEVOL

(1921)



MUSIC BY ED SCHROEDER

D7+ G D7

You SAY I LOOK DIS-GRUST-ED. IT'S JUST BECAUSE I'M RAINY DAY HAS HIT ME, AND POVERTY HAS

D7 G 1. G7 Bb° D7/A D7

GRUST-ED. MY LIPS IS GONE, AND I FEEL BLUE. BIT ME. HERE LATELY THINGS DON'T

G G7° Am E7

YOU ASK ME WHY I HOL-LEER. I'VE SPENT MY WHOLE LAST

E7 A7 D D°

DOL-LAR, AND NOW I DON'T KNOW WHAT TO DO.

D7 D7+ 2. Em Am C B7 C

THE COME MY WAY. I'M BACK WITH STREET AND

C/E Eb° G7 G7/F E7 A7 Cm6 Eb G7 Bb° Am6

WALKER. I'M JUST A CURBSTONE TALKER. SO LIS-TEN WHILE I SAY: I'VE GOT THE

CHO. G D7

BUST-ED BLUES, SEEMS LIKE THERE AIN'T NO USE. I'VE GOT MY WALKING SHOES RIGHT ON MY UP AND DOWN, AND ALL A-ROUND THE TOWN, TO FIND AN-DTH-ER LIPS, BUT ALL IN

G 1. G7 Bb° Am6 G G7/Bb Gm Bb D/A D D7/F#

FEET. VAIN. IT REALLY IS A SIN, I'VE WORN THE SOLES SO THIN. TO RIDE A

A7/E A7 A7/E A7 D D° D7 Bb° Am6 D.S.

JIT-NEY BUS WOULD BE A TREAT. I'VE WANDERED

CODA G

WHEN MY SHOES WEAR

G G D7 Am C Cm6 D7 G

OUT FROM WALK-ING, I'LL BE ON MY FEET A-GAIN.

ALGIERS
LOE MEYER (1920)

MOD. Gm Eb7-5 2 Gm E° C#° D7+ D7

AL - LAH! I KNEEL TO YOU IN SWIR - ROW.

Gm Eb7-5 Gm C#° Dm Bb7 A7 Dm

AL - LAH! BLESS ME, MY LOVER BIDS ME GO.

ALGIERS - CONT.

4010

CHO.

Bb7 / Eb7+2

AL - GIERS, TEARS, AL - GIERS, IT BREAKS MY HEART TO HOLD BACK THE THINGS I

Eb Eb

D7

Gm Eb/Bb

SAY GOOD-BYE, STRIVE TO SAY. A SPIRIT FAR A-WAY IS CALL -

Eb/G B7/F# Fm C7 Fm Ab Fm7 Ab/Bb Fm Bb7 Fm7 Ab/Bb

Fm7 / Bb7 Bb7 Eb Cm7 F7 Bb7+2

-ING AS OR-I - EN-TAL SHADES ARE FALL - ING. MY

D.S. al CODA

CODA

Fm7 Ab Fm G+ C7 F7 Bb7

FOR - GIVE, FOR - GET. WHO KNOWS? I MAY RE-TURN SOME

Eb Cb7 / Bb7 Eb

DAY.

JAZZMANIA

ELWOOD M. WILSON (1927)

Gb7 F7 F. Bb F7 Eb7 E7 F7 Bb A Bb Cm Eb Eb7 B(x)

2. Bb Eb7 Eb7 F7 Eb7 Eb7 F7 Bb7 / A7 Ab7

G7 G7/D Db7 C7 F7 Bb (2) F7+ B Eb7

Eb7 Eb Ab7 Bb Cb+

Bb C7 > F7 Bb F7+ C Bb Bb+ Bb6 Bb/F Gb7 F7 E7

Eb7 D7 Gm7 C7 / B7 E7 F7 Bb C# D7 E7 F7

D.C. al

CODA

Bb

FROM AN ORCHESTRATION ARRANGED BY THE COMPOSER (EDITED)

4011

(1927)

WE CAN'T LIVE ON MY SALARY

WORDS AND MUSIC BY BOB BURNS

UNCLE TOM'S ARRANGEMENT

by BOB BURNS

C C^o C B⁺ C C^o C

WHILE BUSY ON THE JOB, FAITHFUL JIMMY DOBB FELT A

G⁷ C G⁷ C C^o C B⁺

HAND PLACED ON HIS SHOULDER. HE KNEW IT WAS THE BOSS WITH HIS

C C^o C C^m E^b G^b D⁷

LINE OF APPLE SAUCE THAT WAS GROWING OLD AND

G D⁷ G

OLDER. THE BOSS SAID: "JIMMY, OUR BUSINESS IS A JOB. YOU

D⁷ G

STICK HERE, JIMMY. I'LL CARE FOR YOU, MY BOY." WELL,

G G^b G^m D⁷ D⁷ G⁷ B^b D^m G⁷

JIMMY TURNED A-ROUN, AND SPOKE HIS WORDS RIGHT OUT. SO THIS IS WHAT WE HEARD HIM SAY:

CHO.

C E^b G^b G⁷ D^m G⁷ D^m G⁷

WE CAN'T LIVE ON MY SAL-A-RY. IT'S NOT TO COMPLAIN, ... LIJST MERELY EX-PLAIN.

C C^m E^b G^b G D⁷ D⁷ G E G⁷ C/E E^b

YOU KNOW I'VE GOT A FAM-I-LY DEPENDENT ON ME. ... THE MANY MOUTHS I HAVE TO FEED GROW

G^b G⁷ C/E E^b G^b G⁷ C E^b

BIGGER WITH THE YEARS. I CANNOT USE YOUR APPLE SAUCE, WE DON'T EAT WITH OUR EARS. WE CAN'T LIVE ON MY

G^b G⁷ D^m G^{sus} G⁷ C

SAL-A-RY: THAT'S WHAT TROUBLES ME!

FROM COHAN'S MUSICAL COMEDY "A HOT OLD TIME"

I GUESS I'LL HAVE TO TELEGRAPH MY BABY

WORDS and MUSIC BY GEORGE M. COHAN (1898)

(IN TWO)

COON HE LEFT HIS HAPPY HOME TO GO UP ON THE STAGE. HE JOINED A COLORED
LEFT THE NICEST LITTLE GAL IN MEMPHIS TEN-NESS-

MINSIREL TROUPE. HE THOT HE'D BE THE RAGE. HE -SEE. AND JUST BECAUSE AN ACTOR MAN, DIS
COON DE-SIRED TO BE. HE THOT HE WAS A WORKER, THAT WILLIAMS AND WALK-ER WOULD

SOON HAVE TO TAKE OFF THEIR HATS AND SA-LAAM. IN A TOWN THEY LANDED, TROUPE DIS-BANDED,

COONS ALL STRANDED, EMP-TY HANDED. BIG BLACK ACTOR SAID TO HIM, "WHAT WILL YOU DO NOW SAM?" HE

SIGHED AND CRIED, AND THEN HE RE-PLIED: WELL I GUESS I'LL HAVE TO TEL-E-GRAPH MY
FIND THE WESTERN UNION A CON-

BA - - BY. I NEED THE MONEY BAD, INDEED I DO. FAIR
VEN - - IENCE. NO

LU-CY IS A VE-RY GEN'-ROUS LA - - DY. I CAN ALWAYS TOUCH HER FOR A
FEW.

COODA

MAT-TER WHERE I ROAM. I'LL TEL-E-GRAPH MY BA-BY; SHE'LL SEND
TEN OR TWENTY, MAYBE. THEN I WON'T HAVE TO WALK BACK HOME.

4013



SOME AMBITIOUS
MAMA'S
HANGIN' ROUND MY
PAPA

BY TOMMY LYMAN
ALPHIANADOSI
& SAMIRY SIFFET
(1925)

MOD to

C Ab^7 G^7 C
I DON'T BE-LIEVE EV-'RYTHING THAT PEOPLE SAY...

C C° G^7 E^7
AND I'M NOT SUS-PI-CIOUS, I'M NOT BUILT THAT WAY... I

C G Em
NEVER MIS-TRUST OR DOUBT, IN-DEED... BUT

A^7 A^7/E Eb^7 G/D D^7 G G^7 D^{\dim}/A Bb^7/Ab
I'VE GOT INTU-ITION, AND THAT'S ALL THAT I NEED... I'LL TRUST MY DAD-DY

G^7 Em/Ab G Fm/Ab G Eb^7 G D^7 G
AN-Y PLACE, BUT THERE'S ONE THING AS PLAIN AS THE NOSE ON YOUR FACE:—

CHO.

C Gm/Bb A^7 D^7 Ab^7 G^7 C
SOME AMBITIOUS MA-MA'S HANGIN' 'ROUND MY PA-PA. PA-PA DOESN'T ACT THE SAME.

C Gm/Bb A^7 G/D D^7 G G^7
SOME BIG-TWO-TIME MAMA HAS BEEN TEACHIN' PA-PA LOTS OF NEW TRICKS 'BOUT THE GAME... HE USED TO

C^7 F Ab^7 G^7 C G^7+
SAY: "THERE AIN'T A THING 'BOUT LOVIN' YOU DON'T KNOW." NOW HE COMES HOME AND SAYS:
"HELLO THERE ES-KI-MO." SO

C Gm/Bb A^7 D^7 G^7+ C
SOME AMBITIOUS MAMA'S HANGIN' 'ROUND MY PA-PA. PA-PA DOESN'T ACT THE SAME.

VALE MODERATO

MY WISHING SONG $3/4$ Am E^7 Am $C^{\#0}$ Dm
WORDS BY IRVING KAHAL (1932) MUSIC BY JOE BURKE
I'D RATHER SEE TWO LOVE-LIT EYES,
LIPS THAT ARE WARM IS ALL THE GOLD.

Am E^7 Am E^7 Am
THAN ALL THE SUN A-ROVE... GIVE ME LOVE, GIVE ME LOVE!
I EV-ER WANT TO OWN.

Am $C^{\#0}$ G/D D° D^7 Dm^7/G G^7 G^7+ **CHO.** C/E Dm C
GIVE ME LOVE, LOVE A-LONE. I WISH THAT THE

MY WISHING SONG - CONT.

4014

STARS WERE A MIL-LION LIT-TARS, AND THE MOON WAS THE GIRL THAT I LOVE.
 THEY WOULD PLAY JUST FOR ME, AND TO EACH MEL-O-DY, WE WOULD DANCE IN THE
 HEAVENS A-BOVE. I WISH THAT MY WISHES WERE SOME-BO-DY'S
 KISS-ES. HOW THRILLING EACH MO-MENT WOULD BE! THIS IS MY WISHING
 SONG, AND THRU NIGHTS THAT ARE LONG, EACH WISH BRINGS YOU NEAR-ER TO ME.

(INSTRUMENTAL)
J.D.'s BOOGIE WOOGIE
 JIMMY DORSEY and MARVIN WRIGHT
 (1945)

MOD E_2 A Eb
 Bb7 sus Ab7 Eb
 Eb Eb7 Ab7
 Eb Eb7 Ab7
 Ab7 Eb Bb7 3
 Ab7 3 Eb Eb C
 BREAK
 Eb Eb7 Ab Ab^o Eb

4015

THE POOR GAL DIDN'T KNOW, YOU KNOW

JOHN COOKE (1893)

(♩.=96)

1. MY SISTER'S A-BOUNTY THE MOST SIM-PLER OF GIRLS THAT EV-ER A PERSON COULD
 2. HER FORTUNE SHE HAD IT TOLD ON THE QUIET BY A WOMAN WHO CAME TO THE
 3. I THINK IT MUST BE THAT HER MEM-O-RY'S BAD, FOR ONE NIGHT WE WENT OUT FOR A

LET. SHE'S NOT VE-RY OLD SO THERE'S TIME TO IM-PROVE. SHE ISN'T QUITE TWENTY-ONE
 GATE. SHE TOLD HER SHE'D MARRY A FELLOW IN BLUE. A P'LICEMAN SHE THO'T WAS HER
 WALK; WHEN ALL OF A SUDDEN A MAN GAVE A SHOUT AND SOON PUT AN END TO OUR

YET. SHE HAD A NEW SWEETHEART, SHE'D KNOWN BUT TWO DAYS. AND HE ASKED HER WHAT MONEY SHE'D
 FATE. SHE SWORE SHE WOULD FIND OUT WHICH FELLOW IT WAS, SO SHE STARTED ON DI-VI-SION
 TALK. HE SAID "HA I'VE FOUND YOU AT LAST HAVE I DEAR! I'VE LED SUCH A MISER-ABLE

LET. SHE SAYS "LOOK FOR YOUR SELF," AND SHE GAVE HIM HER PURSE. AND THE FELLOW WALK'D OFF WITH THE
 A. HER RULE IS TO WALK OUT WITH TWO EV-RY WEEK, AND NEXT WEEK SHE'LL BE RIGHT UP TO
 LIFE. D- COME HOME AT ONCE!" I SAID "WHAT DO YOU MEAN?" HE SAID "THAT YOUNG PERSON'S MY

LOT. BUT THE POOR GAL DIDN'T KNOW, YOU KNOW. SHE HADN'T BEEN IN NEW YORK
 J. WIFE."

LONG. I'M ALWAYS A-TELLING HER SHE MUST WAKE UP, AND SHE DUGHT TO KNOW RIGHT FROM

WRONG. FOR AN-Y GAL WOULD KNOW WHAT THE FELLOW WAS AT, BUT SHE STOOD THERE AND WATCH'D HIM
 SHE SAYS THEY'RE THE NIC-EST MEN IN THE WORLD, AND SHE'LL FOL-LOW WHERE ERE THEY
 "SHE MUST KNOW," HE SAID, "IF WE'VE MET BE-FORE. THE MAR-RIAGE LINES WILL

GO. AND STARED LIKE THIS WITH HER FINGER IN HER MOUTH. BUT THE POOR GAL DID-N'T
 GO. THEY NEVER TELL LIES, AND NEVER GO-WRONG. BUT THE POOR GAL DID-N'T
 SHOW." SO I SAID "YOU LET MY SIS-TER A-LONE". FOR THE POOR GAL DOES-N'T

F TO REPEAT F LAST
 KNOW. 2. HER
 KNOW. 3. I
 KNOW.

4016

Mod^{to}

STROLLING HOME WITH MARY

R.C. LANDERS and BILLY LANG (1924)

ALL THE BOYS ARE SWEET ON

B \flat F7 B \flat B \flat /D D \flat F7/C C \flat /B \flat F \flat /A C \flat Cm C \flat

MA-RY SHE HAS SUCH A WINSOME WAY. (HAS MARY) NO WON-DER THEY BLUNDER,

B \flat /F B \flat /D C7 F7 E \flat /G G \sharp /F \flat /A B \flat F7 B \flat Cm \flat F7

WHEN THEY FIND THEIR HEARTS ARE TORN A-SUNDER! THO' OF FAVORS SHE IS CHA-RY,

B \flat 7 Eb G \flat /D Cm G \flat /D Cm Eb B \flat /F F \sharp Gm

STILL SHE GIVES A LOT TO ME. FOR MA-RY, SWEET FAIR-Y,

C7 F7 CHQ B \flat Dim A B \flat 7 A \flat G \flat + G7

SAYS HER SWEETIE I CAN BE. STROLL -- ING HOME WITH MA - RY.

C7 F7 Eb/F F7 Cm G A \flat B \flat Dim A B \flat m \flat G

SPOON-ING IN LUNE BY THE LIGHT OF THE MOON. STROLL -- ING HOME WITH

F C7 F7 G \flat G \sharp /F \flat /A A7

MA - RY. MY ARMS A - ROUND HER, I'M GLAD I FOUND HER. FOR THERE'S

B \flat Dim A B \flat 7 A \flat G \flat + G7 C7

NO -- -- -BODY LIKE MA -- -- RY, SAY WHAT YOU LIKE OF THE

D \flat /A D7 Ab \flat G \flat + G7 F \flat C \flat /E F7

REST. THERE'S MA-RY THAT, AND MA-RY THIS, BUT NOT A MA-RY

B \flat B \flat /D G \flat 7/D \flat Cm7 F7 Eb/G Ebm/G \flat B \flat /F B \flat 7 G7 Ebm \flat /G \flat F7 B \flat

WHO CAN KISS LIKE SHE DOES, WHEN I'M STROLLING HOME WITH MA -- -- RY.

4017

THIS ENGLISH NOVELTY WAS FEATURED & RECORDED
IN THE U.S. BY BEN BERNIE and "ALL THE LADS"
(BRUNSWICK)

WALTZ

LET'S ALL SING LIKE
THE BIRDS SING

ROBT. HARGREAVES, STANLEY
DAMERELL & TOLCHARD EVANS

(1932)

SOME FOLKS SING OP-ER-A, SOME FOLKS SING FLAT,
BUT WHEN THE DICKY BIRDS SING IN THE TREES,

Some folks sing Op-er-a, some folks sing flat,
but when the dicky birds sing in the trees,
some sing like I feel we sawing wood,
ought to try I'm one like that
and sing like these.

LET'S ALL SING LIKE THE BIRD - IES SING: TWEET, TWEET,

TWEET, TWEET, TWEET. LET'S ALL SING LIKE THE BIRD - IES

SING: SWEET, SWEET, SWEET, SWEET, SWEET. LET'S ALL

WARBLE LIKE NIGHT - IN - GALES: GIVE YOUR THROATS A TREAT.

TAKE YOUR TIME FROM THE BIRDS. NOW YOU KNOW ALL THE WORDS: TWEET, TWEET,

TWEET, TWEET, TWEET.

GENE KARDAS ORCH. w/ BUNNY BERIGAN.
(VOCAL BY DICK ROBERTSON)
ON BANNER 32717 IN 1933.

MOD^{er}o (NOT FAST)

YOU DO SOMETHING TO ME

WORDS & MUSIC BY COLE PORTER (1929)

I WAS MIGHTY BLUE. THAT MY LIFE WAS

THROUGH 'TIL THE HEAVENS O-PENED, AND I GAZED AT YOU. WON'T YOU TELL ME,

DEAR, WHY WHEN YOU AP-PEAR, SOMETHING HAPPENS TO ME, AND THE STRANGEST

FEELING GOES THRU ME? YOU DO SOMETHING TO ME: SOMETHING THAT

YOU DO SOMETHING TO ME - CONT.

4018

Musical score for 'You Do Something to Me' in B-flat major, 4/4 time. The score consists of five staves of music with lyrics. Chords are written above the notes. The lyrics are: 'SIM-PLY MYS-TI-FIES ME. TELL ME, WHY SHOULD IT BE: YOU HAVE THE POW'R TO HYP-NO-TIZE ME? LET ME LIVE 'NEATH YOUR SPELL DO DO- THAT VOO-DOO- THAT YOU DO- SO WELL. FOR YOU DO SOMETHING TO ME, THAT NO-BO-DY ELSE COULD DO.'

LEE WILEY: VOCAL, accomp. by PAUL WESTON'S ORCH.
 (BERIGAN, WETTING, DUSHKIN, MIXCE & SCHERTZER)
 ON LIBERTY MUSIC SHOP L-294 IN 1940. (N.Y.C.)

OLD JOE BLUES *SLOW DRAG*

Musical score for 'Old Joe Blues' in B-flat major, 4/4 time. The score consists of two staves of music with lyrics. Chords are written above the notes. The lyrics are: 'FORE YOU PLAY ANOTHER NOTE, I'D LIKE YOU TO KNOW: ALL THE BLUES THEY'RE PLAYIN' NOW, I HEARD LONG A-GO. LET ME TELL YOU SOMETHING, AND BE-LIEVE ME IT'S TRUE. EV-EN A-DAM SANG THE BLUES ONCE. UNCLE JOE HE SANG 'EM. I RE-CALL THAT THEY WERE THE BLU-EST BLUES OF ALL. OH, HOW UNCLE JOE COULD SIGH 'EM. ALL THE WEEPIN' WILL DO USED TO BOW TO HIM. OH, HOW UNCLE JOE COULD CRY 'EM. AND AS FOR WEEPIN', THEY LEARN'D HOW FROM HIM. OH, THE LITTLE GIGGYS WOULD CHASE HIM. NO BRIDE OR GROOM WOULD FACE HIM. IF YOUR SWEETIE LEAVES YOU, OR YOU'VE GOT BAD NEWS, ALL YOU'VE GOT TO DO IS LEARN THE OLD JOE BLUES.'

WOLFE GILBERT, JOE SAMUELS & NAT VINCENT (1919)

JOSEPH AL-EX-AND-ER DROP THAT FIDDLE AND BOW... ALL THE YOUNG FOLKS MOAN AND SIGH AND THINK THAT IT'S NEW.

Continuation of the musical score for 'Old Joe Blues', including the 'CHO.' section and the final line of the song.

'FORE YOU PLAY ANOTHER NOTE, I'D LIKE YOU TO KNOW: ALL THE BLUES THEY'RE PLAYIN' NOW, I HEARD LONG A-GO. LET ME TELL YOU SOMETHING, AND BE-LIEVE ME IT'S TRUE.

EV-EN A-DAM SANG THE BLUES ONCE. UNCLE JOE HE SANG 'EM. I RE-CALL THAT THEY WERE THE BLU-EST

BLUES OF ALL. OH, HOW UNCLE JOE COULD SIGH 'EM. ALL THE WEEPIN' WILL DO USED TO BOW TO HIM. OH, HOW UNCLE JOE COULD CRY 'EM.

AND AS FOR WEEPIN', THEY LEARN'D HOW FROM HIM. OH, THE LITTLE GIGGYS WOULD CHASE HIM. NO BRIDE OR GROOM WOULD FACE HIM.

IF YOUR SWEETIE LEAVES YOU, OR YOU'VE GOT BAD NEWS, ALL YOU'VE GOT TO DO IS LEARN THE OLD JOE BLUES.

HARRY YERKE'S NOVELTY FIVE (TED FIORITO, PNO - AL NUÑEZ, CL. - ARTHUR LANGE, BANJO - ROSS GORMAN, ALTO - ON LYRATONE 4207 IN 1919.

SYNCO JAZZ BAND (4 PC. COMBO) ON PATHE No. 22207 IN 1919.

4019

MOD to

AND SO GOODBYE

ALLIE WRUBEL (1933)

OUR DREAM OF LOVE IS END-ED, BLENDED IN-TO THE

F C7sus C7sus C7 Gm7 C7 C7+ F Gm7 C7 F

PAST. GONE IS THE HOPE WE ONCE KNEW. AND THO' IT'S NOW GOOD-

Db7 Gm7 C7 Eb0 Dm G7 Dm7 G7

-BYE, LOVE, MY LOVE EV-ER WILL LAST. DEEP IN MY HEART THERE'LL AL-WAYS BE

C7 Gm7 Gm7 C7 C7 / / CHO. F C7 F Db7 C7

You. AND SO GOOD-BYE! RE-MEMBER I LOVE YOU WITH ALL MY
PLEASE DON'T CRY. RE-MEMBER THAT WE SHARED A LOVE DI-
SO GOOD-BYE! IF IT IS FOR- EVER OR JUST A

F Db7 F C7 Db7 C7 F Gm7/c

HEART, DEAR. BUT IT IS FATED THAT WE MUST PART, AND SO GOOD BYE!
-VINE, DEAR. THO' IT WOULD NEV-ER BE YOURS AND MINE WITH-OUT GOOD-BYE.
WHILE DEAR. LET US DE- PART WITH A TEAR, A SMILE AND SO GOODBYE.

F C7 C7+ F F7 Bbm7 Eb7 Eb7 C7 Ab

OH, OH, LOVE, HOW I'LL YEARN WHEN YOU'RE NOT NEAR TO ME.

Fm7 Ab7 C/G Dm7/G G7sus G7 Gm7 C7 C7+ C7 D.S.

OH, WHERE SHALL I TURN FOR ONE SO DEAR TO ME? AND

CODA F6 Db7 F6

ADRIAN ROLLINI ORCH. (HERB WEILL, VOCAL)
B. PERIGAN, B. GOODMAN, DICK McDONOUGH (STR.)
ON BANNER 32873 IN 1933.

CASA LOMA ORCH. (KENNY SARGENT, VOCAL)
(ELEN GRAY, SONNY DUNHAM, GRADY WATTS,
PEEWEE HUNT, GENE LAFORD.)
BRUNSWICK 6666 IN 1933.

FROM MGM MOVIE "RECKLESS"
EVERYTHING'S BEEN DONE BEFORE
HAROLD ADAMSON, EDWIN KNOPF and
JACK KING (1935)

med. slow

THERE IS NOTHING NEW BENEATH THE SUN, MY DEAR: NOTHING NEW TO ID OR SAY.
EV-RY-THING I THINK OF HAS BEEN DONE, MY DEAR: AL-WAYS

2. Dm7 G7 C7 CHO. F C7 F C7

IN THE SAME OLD WAY. EV-'RYTHING'S BEEN DONE BEFORE: TO SHARE A KISS, A MOMENT'S BLISS, AND BIRDS THAT SING A SONG OF SPRING WERE FALL IN LOVE WITH STARS A-BOVE, BE-

F D7 Gm7 C7 D7 G7

HEAR YOU WHISPER YOU LOVE ME. SWEETHEART, IT THRILLS, IT'S OLD AS THE HILLS, BUT IT'S NEW TO
ALWAYS SINGING A-BOVE ME. AND YET, WITH YOU, THEIR SINGING IS SOMETHING THAT'S
-GWN WITH ADAM AND EVE. SO WHEN I'M WITH YOU, I JUST WANT TO DO WHAT'S BEEN

C7 2. G7 C7 F Am Dm
 ME. NEW TO ME. LIFE IS STRANGE. WE HATE TO CHANGE FROM WHAT IS
 Am / E7 Am E7 A Bm7 E7 A
 TRIED AND TRUE. THO' I KNOW I'M ON-ly DOING WHAT THE OTH-ERS DO. STILL IT
 C7 D5 G7 C7 F
 ALL SEEMS NEW. DONE BE-FORE. **CODA** **THEME SONG OF ART JARRETT ORCH.**

MARIO (HARD) LORENZI & HIS ORCH.
 ON COLUMBIA FB-1142 IN 1935.
 (AT LONDON)

LOUIS ARMSTRONG & HIS ORCHESTRA
 with LUIS RUSSELL & SID CATLETT
 ON DECCA 3825 IN 1941.

AT THE JAZZ TOWN NOVELTY BALL

LYRIC BY NAT VINCENT (1918) MUSIC BY LEW POLLOCK

MOD to
 HAVE YOU HEARD THE LATEST NEWS? BETTER GET YOUR DANCIN' SHOES. THERE'S A
 FE SOME BIG AF-FAIR. EV'RY-BO-DY WILL BE
 A7E A7 A7E A7 E7/G# E7 Em7 A7
 JAZZ TOWN BALL AT THE OLD TOWN HALL, AND AL-EX-AN-DER'S GOIN' TO LEAD THE BAND, THAT'S ALL. IT WILL
 2. A7 Bm6 E7 A F#m E7 E7 A A° A7
 THERE. TALK ABOUT PLEASURE, YOU'LL GET YOUR MEAS-URE, HONEY, I DE-CLARE.
 CHO.
 COME ON A-LONG, AND FOR-GET YOUR FOLLIES. HUM A SONG WITH THE TOMS AND MOLLIES.
 PRANCE YOU CAN SWAY OR YOU CAN WADDLE. DANCE TO A TEXAS TODDLE,
 1. D/F# F# Em7 A7 A7E A7+ D
 YOU WILL HAVE SOME MUSICAL TREAT. — YOU WILL SEE SOME SHAKING OF FEET. YOU CAN
 2. D Bb7 D B7 Em A7
 DO THE KAN-GA-ROO HOP (BASS) THEN GO "OV-ER THE TOP" WHEN AL-EX-AN- DER TAKES COM-
 FILL
 Em A7 E7 A7 D A7+ D
 -MAND OF THE BAND AT THE JAZZ TOWN NOV-EL-TY BALL. THAT'S ALL!

4021

(MED. TWO)

A

I'M CURED

L: JEAN P. HAVAZ MY WIFE AND ME - GET 'LONG SO SWEET: LIKE TWO STRANGE BULL DOGS
 M: BERT WILLIAMS ('24) I GOT A JOB - THE OTH-ER DAY - TO POSE FOR A MOV-ING

ON THE STREET, THAT I SAID YOU GO THIS WAY, I'LL GO THAT! - WE GOT A LAW-YER,
 PIE-TURE PLAY. THAT'S EA-SY WORK, SO SOON I HAD IT CINCHED! - THE BOSS SAYS "MY, HOW

WENT TO COURT, AND THO' I'M JUST A TRI-FLE SHORT, I SAID I'D PAY HER TEN BUCKS WEEKLY
 LUCKY YOU ARE. IN THIS PHO-TO-PLAY, YOU'LL BE A STAR. THERE'S ONE PLACE IN THE FILM WHERE YOU GET

FLAT, LYNCHED." - SHE WENT HER WAY AND I WENT MINE. FOR A COUPLE OF MONTHS, I
 I JOINED THE TROUPE AND OFF WE WENT, TIL THEY FOUND A TREE - WITH

PAID UP FINE BUT GIV-ING UP - THAT TEN A WEEK GOT TOUGH. - JUST
 BRANCHES BENT. THE BOSS SAID "THIS - WILL BE A HIT FOR FAIR!" - THEY

HOW IT HAPPENED I DON'T KNOW, BUT WHEN I MISSED A MONTH OR SO, THE SHERIFF CAME, AND
 PUT A ROPE A-ROUND MY NECK, AND 'FORE I EV-EN DID SUSPECT, THEY HAULED ME FOURTEEN

OH THAT MAN WAS ROUGH! - WHAT I HEARD HIM TELL THE DRIVER TURN'D ME
 FEET UP IN THE AIR. I - COULDN'T TELL, I COULDN'T EV-EN

PALE: - "DON'T STOP UN-TIL WE GET TO LUDLOW
 SPEAK. - WHY, I'VE HAD TON--SIL - I-TIS FOR A
 JAIL!" - WELL YOU
 WEEK! - YOU -

CHO.

DON'T KNOW HOW NICE BROAD-WAY LOOKS TIL YOU'RE SITTIN' IN A BELL DOWN-TOWN. - YOU
 DON'T AP-PRE-CI-ATE STANDING ROOM TIL YOUR FEET DON'T TOUCH THE GROUND. - YOU

DON'T KNOW HOW NICE BEEFSTEAK TASTES, TIL THEY PASS THE DOG BIS-QUITS 'ROUND. AND
 DON'T THINK THAT BONE IS IN YOUR NECK TIL YOU HEAR THE CRACK-LIN' SOUNB. NOW THE

EV-RY DAY AT THREE THEY TURN'D THE HOSE ON ME. THAT'S ONE THING I EN-DURED! - NOW I'M
 PIC-TURE PLAY CAN RUN ALL DAY BUT HERE'S ONE CAN'T BE LURED. - ANY -

OUT A - GAIN, AND EACH WEEK I PAY THE TEN. OR - BOY! - I'M CURED!
 - WHERE I'LL GO, - BUT IN THE MOVIES, NO! MISTER LU-BIN, I'M CURED!

4022

MY LOVIN' IMOGENE

DICK OXTOT (1971)

A Bb

I CAN'T SLEEP, I CAN'T EAT. WALK THE SHOES RIGHT OFF MY FEET. I'M

C7 F7 Bb F7 Bb

LOOKIN' FOR MY LOVIN' IM-O-GENE. WHEN SHE RAN OUT_

Bb G7 C7 F7

MY BACK DOOR, I HOLLERED, "DONT WANT YOU ANY MORE". BUT NOW I MISS MY LOVIN' IM-O-

Bb B D Gm D

-GENE. SHE AIN'T GOOD-LOOKIN'; DON'T DRESS RIGHT. SHE CANNOT COOK OR

Gm C F G7 F7

SEW. BUT WHEN THAT BA-IBY TURNS OUT THE LIGHT, THERE'S NOTHIN' SHE DON'T KNOW. WE

C Bb G7 C7

USED TO BATTLE ALL THE TIME. NOW MY LIFE AIN'T WORTH A DIME, WITHOUT MY LOVIN'

F7 Bb TO TAG INSTR. TAG C C

IM-O-GENE. INSTR. TAG

A7 D7 G7 C

RECORDED BY EARL SCHEELER'S FUNKY NEW ORLEANS JAZZ BAND
 MERRYMAKER RECORD CO. NO. MMRC-055 (1971-72)

4023

MYSTERIOUS
PYRAMID
 JUAN TIZOL & (1938)
 DUKE ELLINGTON
 LYRIC: IRVING GORDON
 & IRVING MILLS

WHEN I SEE A PYR-A-MID, THE MEMORY OF YOUR
 FLOAT-ING ON A DES-ERT NIGHT, A GHOST OF LOVE THAT
 NOW I HUNT A PYR-A-MID, AND PRAY THE DES-ERT

MISS COMES TO ME: _____
 NEV-ER COULD BE.
 SANDS BRING ME YOU. _____

WE KISSED 'NEATH A BLUE E-GYPTIAN SKY. SEEMS ON-LY

JUST YES-TER-DAY. _____ THEY TELL ME A CAR-A-VAN PASSED

BY, AND TOOK MY LOVED ONE A-WAY.

D.C. OF FINE TAKE 2ND ENDING

RECORDED BY DUKE ELLINGTON ORCHESTRA IN 1938
 ON CBS RECORD # 66302 (TIZOL TRB. SOLO)

(FAST TWO)
THE DRUNKARD SONG
 RUDY VALLEE (1934)

1. THERE IS A TAV-ERN IN THE TOWN (IN THE
 2. HE LEFT ME FOR A DAM-SEL DARK (DAM-SEL
 3. AND NOW I SEE HIM NEV-ER-MORE (NEV-ER-
 4. OH! DIG MY GRAVE BOTH WIDE AND DEEP (WIDE AND

TOWN). AND THERE MY TRUE LOVE SITS HIM DOWN (SITS HIM
 DARK). EACH FRI - DAY NIGHT THEY USED TO SPARK (USED TO
 -MORE). HE NEV - ER KNOCK'S UP ON MY DOOR (ON MY
 DEEP). PUT TOMB- STONES AT MY HEAD AND FEET (HEAD AND
 FEET). AND DRINKS HIS
 AND NOW MY
 AND WIDE IS
 ON MY

WINE AS MER-RY AS CAN BE, AND NEV-ER, NEV-ER THINKS OF ME.
 LIVE WHO ONCE WAS TRUE TO ME, TAKES THAT DARK DAMSEL ON HIS KNEE.
 ME, HE PENNED A LIT-TLE NOTE. I'LL READ TO YOU THE WORDS HE WRDTE.
 BREST, JUST CARVE A TUR-TLE DVE, TO SIG - NI - FY I DIED FOR LOVE.

FARE THEE WELL, FOR I MUST LEAVE THEE. DO NOT LET THE PART-ING GRIEVE THEE. OH, THE

THE DRUNKARD SONG - CONT.

4024

G⁷ / / F G⁷ C F C / G⁷ / C F C C^o C

TIME HAS COME FOR YOU AND I TO SAY GOOD-BYE. A-DIEU, A-DIEU KIND FRIENDS, A-

C / / F C C^o C G⁷ G F Em G⁷

-DIEU (YES, A-DIEU). I CAN NO LONGER STAY WITH YOU (STAY WITH YOU). I'LL -

C / / C⁺ F F^o F / / C^o G⁷ Eb^o G⁷ G⁷

HANG MY HEART ON A WEeping WILLOW TREE. FARE THEE WELL, FARE THEE WELL, FARE THEE

C Em C TO REPEAT. C LAST

WELL. WELL.

DREAM AWHILE MOD *to* Am³ E⁷ Am³

LYRIC BY JOHNNY MERCER MUSIC BY PHIL OHMAN (1936)

WHILE THE MUSIC IS PLAY-ING, WHILE THE LIGHTS ARE SOFT AND

Ab⁷ C C#^o Dm G⁷ C Am E B⁷ E

BLUE, LISTEN TO THE THING MY HEART IS SAY-ING, WHISPERING TO ON-ly YOU.

G⁷ D⁷ G⁷ A⁷ G⁷ D⁷ G⁷

LISTEN TO THE THING MY HEART IS SAY-ING. EV-ry WORD IT SAYS IS TRUE.

CHO. C / / Gm⁷ C⁷ F Ab⁷ G⁷ A⁷

DREAM A-WHILE, WE'VE ON-ly A WHILE TO DREAM. LOVE IS SWEET, BUT

HOLD YOUR EYES, THE MUSIC IS SOFT AND LOW. DREAM A-WHILE, BE-

HOLD ME TIGHT, FOR THAT IS THE THRILL SU-DREME.

Fm⁶ G⁷ G⁷ C / D⁷ G⁷ Fm⁶ G⁷ C A⁷ Dm⁷

SWIFT AS A CANDLE'S GLEAM. -FORE IT IS TIME TO GO. DARLING, CAN'T YOU

F^b G⁷ C F/G G⁷ C D⁷ D⁷sus D⁷

SEE NOTHING IS EV-ER QUITE THE SAME. GIVE YOUR LIPS TO ME, AND LET OUR

G Am⁷ Cm Eb D⁷ G⁷ CODA Ab⁷ G⁷ Am⁷ Dm⁷ G⁷

HEARTS BURST IN-TO FLAME. DREAM A-WHILE, WE'VE ON-ly A-WHILE TO

C JACK SHILKRET'S ORCHESTRA (VOCAL BY CHICK BULLOCK)

with BUNNY BERIGAN, ARDIE SHAW, JACK JENNY, TOOTS MADDULLO, CLAUDE STORNHILL, ETC. ON ARC 6-10-09 IN 1936.

DREAM. -

4025

RECORDED BY SCHUTT AS PNO. SOLD ON HARMONY 860-H IN 1928.

(ABRIDGED)

MODERATO

RAMBLING IN RHYTHM

ARTHUR SCHUTT (1928)

Musical score for "RAMBLING IN RHYTHM" by Arthur Schutt (1928). The score is in 4/4 time and consists of 16 staves of music. It includes various chord progressions such as C, G7, Am, Dm7, F, and Eb7. The score is divided into sections A, B, and C, and ends with a CODA. Section C is noted as being altered from piano to horn style.

JAZZ COMES HOME FROM WAR

MED. FAST

DESMOND O' CONNER, SPENCER WILLIAMS and JACK SIMPSON (1945)

THAT BAND! AIN'T IT GRAND, AS IT
PED IN THE STEP, THAT WEVE
EYES ON THE GUYS AND THE

Musical score for "JAZZ COMES HOME FROM WAR" by Desmond O'Conner, Spencer Williams, and Jack Simpson (1945). The score is in 4/4 time and consists of 10 staves of music. It includes various chord progressions such as Eb, Eb7, Ab, Abm, Ab7, A7, Eb, E7, F7, F#7, Cm, and G7. The score includes lyrics and a TAG section. The lyrics are: "COMES RIGHT PAST YOUR ALL BEEN WAIT-ING GIRLS THEY ALL A- DOOR. FOR. DORE. ALL THOSE BUDDIES ALL THOSE FELLERS, LET'S HAVE MUSIC! HOME A-GAIN ONCE MORE. FROM THAT FOREIGN HAPPI-NESS GA- LORE! LET'S HAVE RHY-TAM: HEAR THAT RHY-TAM: SWING THAT RHY-TAM: "JAZZ COMES HOME FROM WAR! " " " " " THERE'S WAR!" EV-'RY-BO-DY'S GOT A FLAG THEY'RE WAVING TO THE WHOLE BRI-GADE."

E7 **Bb** **G7** **E7** **Bb7** **D.C. al f**

THIS IS SOMETHING THAT WE'VE ALL BEEN SAVING FOR THE BIG PA-RADE... ALL

COVA **Eb** **Ab7 / Eb**

WAR?

ON THE ISLE OF WICKI WACKI WOO

LYRIC BY GUS KAHN (1923) MUSIC BY WALTER DONALDSON

MOD E **D7** **E7** **Bb7** **D** **A7** **D7** **C7**

TEACHER OF-TEN SAID TO ME: JUST STUDY YOUR GE-OG-RA-PHY,
I DON'T NEED A MAP OR PECK, SINCE MY OLD UN-CLE HI-RAM TOOK

D **A7** **D** **D#0** **E7** **A7** **D** **A7** **D7** **C7**

SO NO IM-PORTANT PLACE YOU'LL MISS. BUT TRIP AND TOLD ME THIS:
A LIT-TLE

D7 **C7** **D7** **E7** **Bb** **Bb7** **D** **D#0** **D** **D+** **E7** **G#0**

THERE'S A WHOLE WIDE WORLD OF FUN, AND IT'S

E7/G# **E7** **E7+** **A7** **CHG.** **A7/E** **D#0** **A/E** **D#0**

ALL ROLLED IN-TO ONE. ON THE ISLE OF WICKI WACKI
THEY HAVE SUM-MER ALL THE WIN-TER

A7/E **A7** **D/F#** **F#0** **D/F#** **D#A** **F#m7** **B7** **F#m7** **B7** **D**

WOO, TRICKY CHICKEES KITCHEE CATCHEE YOU... WHEN
THROUGH. FLIRTING IS THE FINEST THING THEY DO. I'VE

G **C7** **C/E** **D/F#** **A/G#** **B7** **E7**

THEY TALK HA-WAI-IAN, I'M PUZZLED, YOU SEE. BUT WHEN THEY START DAN-

E7 **A7** **G** **A7** **D.S. al f**

-CING, THEY'RE TALKING TO ME.

COVA **G** **D7** **G** **E7** **E7/G#** **A** **D#0**

GOT A WIFE, YOU BET. BUT CAN'T A GUY FOR-GET, ON THE ISLE OF

A7/E **A7** **D** **D#0**

WICKI WACKI WOO.

4027

BLUEBIRD SING ME A SONG

BENNY DAVIS & JIMMY HANLEY (1928)

MOD to Cm Bm Bbm Am Abm $Bb7$

INSTR. VERSE

Ep (FILL) $G7$ F $G7$ C $G7$ Cm Bb A Ab G Gb F

(FILL)

$Bb7$ Ab $Bb7$ **CHO.** Eb Cm Eb $Ab7$

I'M UN-HAP-PY, SO UN-HAP-PY, EV-RY-THING IS WIRONG.
 TIRED AND FRIENDLESS, DAYS ARE ENDLESS. LONESOME ALL NIGHT LONGS.
 FLY UP NEAR ME, YOU CAN CHEER ME. PLEASE DON'T WAIT TOO

1. Eb Eo $Bb7/F$ $Bb7$ Eb $F7$ $Bb7$ 2. $D7$

BLUE-BIRD SING ME A SONG. BLUE-BIRD SING ME A SONG.

Gm $Eb7$ / Db $Eb7$ Ab $D7/A$ Eb/bb Cm

A LITTLE LOVE SONG IS WHAT I'VE BEEN MISS -- IN!

Fm $C7$ Fm $Bb7$ Gm $Bb7$ $F7$ $Bb7+$ **D.S. al. f.**

DAY AF-TER DAY, I WATCH AND LIS -- TEN.

CODA C^o Ab $Bb7$ Eb $Bb7sus$ Eb **VOCAL BY M. GRIDSON**
 HMV # B-2791 ENGLAND (1928)

LONG. BLUE-BIRD SING ME A SONG.

I'LL TAKE THE SOUTH

LYRIC BY RAY KLAGES (1935) MUSIC BY JACK PALMER

FAST

SUNNY SOUTH, SUNNY SOUTH,
TRAVEL-IN? TRAVEL-IN?

$B7$ Em $A7$ $D7$ G $A7$ $D7$

I'M ON MY WAY, ALL OF MY AF-FEC-TION POINTS IN YOUR DI-

REC-TION.

G $B7$ $D7/A$ $A7/F#$ $F#$ $B7$ $Em7$ $A7$ $D7$

SEEN ALL THERE IS TO SEE, BUT THERE'S JUST ONE PLACE FOR ME. YOU TAKE THE

CHO. G $Am7$ G/B $Am6$ $D7$ G $Am7$ G/B Bb^o $D7/A$ $G#^o$

EAST, TAKE THE WEST, TAKE THE NORTH,
 ALPS, TAKE "PA-REEN", AS FOR ME,
 EAST, TAKE THE WEST, TAKE THE NORTH.

$D7/A$ $D7$ G $Am7$ 1. G/B $D7$ 1. 2. G/B $B7$ Em $Em7$

I'LL TAKE THE SOUTH. YOU TAKE THE NOW, WHETHER IT'S VIR-GI-NIA,

I'LL TAKE THE SOUTH - CONT.

4028

E^o E^b Em D^o Em A7 E^o A7
 TEN-NES-SEE OR SUNNY CAR-D- LINES: AN-Y PLACE IS HEAVEN, DOWN BE-LOW THAT OLD

D7 A7 F^o F# D7 D.S. al ϕ
 MA-SON DIX-ON LINE. — YOU TAKE THE

CODA D7/A G#^o D7 G Am7 G
 I'LL TAKE THE SOUTH. **VOCAL BY CLEO BROWN, accomp. by PERRY DOTKIN (GTR), ART BERNSTEIN (BS), GENE KRUPA. DECCA 409 (1935). CLEO BROWN at the PIANO.**

DO IT AGAIN SLOW FOX-TROT F Bbm⁶ C7 Dm7 F
 WORDS BY B.G. DeSYLVA (1922) TELL ME, TELL ME, WHAT DID YOU DO TO ME? I JUST GOT A

MUSIC BY GEO. GERSHWIN

Dm7/F G^b C7 F C7 F Fm^b F#m⁶ Gm⁶ C7 Gm⁶ / Gm7 F#^o
 THRILL THAT WAS NEW TO ME, WHEN YOUR TWO LIPS WERE PRESSED TO MINE.

Gm Cm D7 Gm Cm⁶ D7 G7 Dm7 G7
 WHEN YOU HELD ME, I WASN'T SWIG-GL-ING. YOU SHOULD KNOW I REAL-LY WAS STRUG-GL-ING. IVE ON-LY

Dm7 G7 C7 CHO. F
 MET YOU, AND I SHOULD-N'T LET YOU. BUT, OH! DO IT A-GAIN. OH! NO ONE IS NEAR.

F F⁶ F+ F Dm G7 C#^o D^o D#^o
 I MAY SAY, "NO, NO, NO, NO, NO," BUT DO IT A-GAIN. MY LIPS JUST I MAY CRY, "OH, OH, OH, OH, OH," BUT NO ONE WILL HEAR. MA-MA MAY

C7/E D7/F# Gm7 C7 Bb/E F Cm⁶ D7 G7
 ACHE TO HAVE YOU TAKE THE KISS THAT'S WAITING FOR YOU. YOU KNOW IF YOU DO, SCOLD ME 'CAUSE SHE

G7 C G7/D D#^o C7/E 2. Gm7 A^o D7
 YOU WON'T REGRET IT, COME AND GET IT! TOLD ME IT IS NAUGHTY, BUT THEN:

D7 G7 G7/D Bbm/Db C7 F
 OH, DO IT A-GAIN. PLEASE DO IT A-GAIN!

CAB CALLOWAY ORCH. (w/ VOCAL) W/ GYLLESPIE, CHEATHAM & SCHUBERRY ON VOCALION 5364 IN 1939.	JIMMY DORSEY ORCHESTRA (HELEN O'CONNELL & BOB ESCOFFIER) ON DECCA 2925 IN 1939.	BAILEY'S LUCKY SEVEN (PHIL NAPOLEON) GENNETT 4872 (1922)
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4029

MED. SLOW

I NEVER SLEPT A WINK LAST NIGHT

WORDS BY ANDY RAZAF (1934)
MUSIC BY NAT SIMON

C Am7 D7 G7 C Am7
 SO SLEEPY, MY EYES ARE RED. — NOT A WRINKLE

D7 G7 C Am Am7 B7 F# B7 Em B# G7
 IN MY BED. — MILKMAN PASSING BY — KNEW THE REA-SON WHY. — I

CHO.

C F C | C7 |
 NEVER SLEPT A WINK LAST NIGHT. — ALL I COULD DO WAS THINK LAST NIGHT. — JUST
 COULDN'T EVEN GO TO BED, — HAD SILLY NOTIONS IN MY HEAD. — EIGHT
 MAKE THINGS LIKE THEY WERE BEFORE, — SO I CAN GET MY SLEEP ONCE MORE. — WE

F Em C A7 1. D7 G7
 WONDERING WHY — YOU TOLD ME GOODBYE, — I NEVER SLEPT A WINK LAST NIGHT. — I
 HOURS OR MORE, JUST WALKIN' THE FLOOR, — I
 JUST CAN'T BREAK UP — WE'VE GOT TO MAKE UP. — I

2. D7 1 G7 C FINE Bb7 Eb
 NEVER SLEPT A WINK LAST NIGHT. — BA- BY, THIS IS SO NEW — TO ME. BA- BY,

Eb B7 G6 Bb7 Bb7 Fm6 Bb7 Bb7 G7 F/A
 WHAT DID YOU DO — TO ME? BA- BY, YOU'VE MADE IT BLUE FOR ME. — YA KNOW YA DID, YA KNOW YA DID. NOW,

9/8 G7
 DIDN'T YOU? PLEASE

D.S. & FINE
 2ND ENDING

CASA LOMA ORCH. (PGE WEE HUNT: TRB. & VOCAL)
 SONNY DUNHAM, CLARENCE HUTCHEN RIDER
 ON BRUNSWICK NO. 6932 (1934)

HENRY "RED" ALLEN VOCAL WITH HIS ORCHESTRA

DICKY WELLS (TRB) — BUSTER BAILEY (CL) — HORACE HENDERSON (PHO) — JOHN KIRBY (BS)
 ON BANNER NO. 33081 IN 1934.

EVERY NIGHT I CRY MYSELF TO SLEEP OVER YOU

HOWARD JOHNSON, LEO WOOD and IRVING BIBO (1923)

FOX-TROT Eb Eb° Eb7 D7 Db7 E7 F7 1. Bb7 / A7 Bb7 // Bb7
 INSTR. VERSE

Eb6 F7 Bb7 Eb Eb° Eb Eb Eb7-5 Bb/F Bb Bbm F7 F7
 C#m Ebm Gb F7 Bb7 CHO. Eb C#m Eb Eb° Bb7 Bb7

EVERY NIGHT I CRY MY-SELF TO SLEEP OV-ER YOU.

Fm7 Bb7 Bb7 Fm7 Bb7 Ab/Gb Bb7 Eb / F7 Bb7
 WEEP OV-ER YOU. GEE, BUT I'M BLUE.

Eb Cm Eb Eb Ebm Bb Bb Bb F7 F7 C7 F7
 EV-RY NIGHT WHEN TWI-LIGHT SHA-DOWS CREEP IN-TO VIEW, LIKE A LITTLE

Bb G7 C7 F7 Bb Bb° Bb7 / Eb7
 BA-BY I NEED SOME LOVE THAT IS TRUE. DARK-NESS APPEARS,

Db/Ab Ab Ab° Ab C7 Gb7 F7 Bb7 Eb°
 NIGHTS SEEM LIKE YEARS. I WAKE UP IN THE MORNING, AND MY PILLOW IS WET WITH TEARS.

Bb7 Bb7 Eb Cm Eb Eb° Bb7 Bb7 Fm6 Eb B7 F7 / C7 E7
 EV-RY NIGHT I PRAY THAT SOME DAY YOU'LL WANT ME TOO. THEN I CRY MY-SELF TO

Bb7 Eb Gb° Fm7 Bb7 Eb
 SLEEP OV-ER YOU.

ELEPHANT SKID
 LYRIC BY ARTHUR FREED (1919)
 MUSIC BY LOUIS SILVERS

MODER D D° D Bb7 A7 D E7 A7
 I WANT TO TELL YOU OF A FLAWY DANCE. IT'S LIKE A BARNUM AND A BAI-LEY PRANCE.
 YOU'LL NEVER LEARN IT IF YOU DO A DIP. YOU'LL DO IT PERFECT IF YOU SLIDE AND SLIP.

D D° D Bb7 A7 D 3 1. E7 / Bb° A7
 YOU NEEDN'T PRACTICE WITH A GIRL AT ALL. JUST LIVE HER A YANK, AND AFTER THAT YOU SIMPLY CRAWL.
 YOU NEEDN'T WORRY, JUST YOU TAKE A CHANCE, AND MAYBE YOU'LL FALL, BUT DON'T YOU LET IT

2. E7 A7 D- / D7 CHO. G
 SPOIL YOUR DANCE. GRAB YOUR LA-DY 'ROUND THE WAIST, AND SLIDE A-LONG.
 THINK YOU'RE DO-ING SKATING TRICKS LIKE CHARLOTTE DID.

1. E7 A7 D7 G G#°
 THEY OUGHT TO PLAY A LITTLE SOUTHERN SONG, FOR IF IT'S MEXICAN YOU'LL BE IN WRONG, YOU

Am6 D7 2. E7 A7 D7
 WON'T LAST LONG. AND IN A LITTLE WHILE YOU'LL DO IT SWELL: THAT DEAR OLD EL-E-PHANT

G D7 G
 SKID. ARTHUR FREED WROTE "TEMPTATION" WITH NACIA HERB BROWN IN 1933.

4031

JUST SWINGING

ERNIE WILKINS (1954)
(WELL KNOWN TRUMPETER & ARRANGER WITH BASIE)

Musical notation for 'Just Swinging' in B-flat major, 4/4 time. The score consists of three staves. The first staff begins with a key signature change to B-flat major and a common time signature. Chords include Bb, Eb7, and Ab9. The second staff continues the melody with chords G7, Cm7, F7-9, and Bb. The piece concludes with a first and second ending.

TWINKLES

(INSTRUMENTAL) TWO-STEP
CHAS. A. GISH (1909)

Musical notation for 'Twinkles' in G major, 2/4 time. The score consists of three staves. The first staff starts with a first ending in G and a second ending in C. The second staff continues with chords G, D7, G11, and D7. The third staff features a circled chord symbol (Bb) and continues with G, D7, and C#.

TRIO

Musical notation for 'Trio' in G major, 4/4 time. The score consists of three staves. The first staff includes chords G/D, Eb, Em, D7, and G. The second staff continues with G, D7, and C. The third staff features C, Cm, G, A7, G/D, D7, G, and Cm. A '+8L' marking is present at the end of the third staff.

WHY COULDN'T IT BE POOR LITTLE ME?

L: GUS KAHN M: ISHAM JONES (1924)

Musical notation for 'Why Couldn't It Be Poor Little Me?' in G major, 4/4 time. The score consists of two staves. The first staff includes a 'D.S. al fine' marking and an 'CODA' section. The second staff continues with chords G7+, C, C#0, G7b, G7, G7+, C, C#0, G7b, G7, and C/G. The lyrics are: 'THE DAY I FELL IN LOVE WITH YOU — WAS JUST A HARD LUCK DAY FOR ME. — STILL THERE WAS HARD-LY SEEMS QUITE FAIR — THAT I SHOULD THROW MY HEART A- WAY. — THERE'LL BE SOME

WHY COULDN'T, etc. - CONT.

4032

E7 A7 D7 | 1. G7 G7+ | 2. G7 G7+
 NOTHING ELSE TO DO. GUESS IT SIMPLY HAD TO BE. AND YET IT
 LONG TO MAKE YOU CARE, AND YOU'RE BOUND TO FALL SOME- DAY. SAY!

CHO.
 C G7 C E7 Eb G7 C C#
 WHY COULDN'T IT BE, SHOULD'N'T IT BE, I WON-DER, WHY COULDN'T IT BE
 WHY WOULDN'T I DO WOULD'N'T I DO? I SHOULD HAVE SOME SOMEBODY TOO,

G7 G7 C G7+ C A7/E Eb Dm
 POOR LITTLE ME. YOU'RE JUST THE KIND I'VE TRIED TO FIND MOST EV-'RY-WHERE.

Dm A7/C# Dm Am E7/G D7/F# D7 D7 G7 F#
 AND STILL I SIGH, WONDERING WHY YOU NEVER CARE.

G7
 PLEASE TELL ME

CODA G7/Gm7 C7 F6
 MAY-BE IT'S YOU. SURE AS YOU LIVE, YOU'RE SURE TO GIVE

Fm6/Ab C/G G7 F6 A7/E A7 D7
 YOUR LOVE TO SOME ONE. TELL ME, WHY COULDN'T IT BE

G7 C Am E7 F E7/G7 C#
 POOR LITTLE ME? LEO OLSEN ORCH. (9-PIECE)
 VICTOR 19573 (1925)

THE "STOMP SIX" COMBO w/ MUGGSY SPANIER,
 MEL STITZEL & BEN POLLACK.
 ON AUTOGRAPH # 1626 IN 1925.

CALIFORNIA RAMBLERS - U. DORSEY,
 ADRIAN ROLLINI and STAN KING.
 ON COLUMBIA No. 278-D IN 1925.

ORIGINAL MEMPHIS FIVE - PHIL NAPOLEON,
 FRANK SIGNORELLI & CHARLIE PANELLI.
 PATHE-ACTUELLE 036210 (1925)

BEN BERNIE ORCH. - AL GOERING (PIANO),
 JACK PETTIS (SAXOPHONE).
 ON VOCALION # 1495T IN 1925.

FLETCHER HENDERSON ORCH. - LOUIS ARMSTRONG,
 DON REDMAN, COLEMAN HAWKINS, BUSIER BAILEY,
 KAISER MARSHALL. ON BANNER 1476 (1925)

BAILEY'S LUCKY SEVEN
 (RED NICHOLS and MIFF MOLE)
 ON GENNETT 5645 IN 1925.

BENNY GOODMAN ORCH. - CHARLIE & JACK TEAGARDEN,
 MANNY KLEIN, ARTIE BERNSTEIN, ARTHUR SCHUTT,
 GENE KRUDA, LIDE SULLIVAN, DICK McDONOUGH.
 ON COLUMBIA 2871-D IN 1935.

THE ARKANSAS TRAVELLERS
 (RED NICHOLS, MIFF MOLE, ARTHUR SCHUTT)
 ON OKEH # 40303 IN 1925.

4033

IN A SLOW 2

ROCKING CHAIR BLUES

LYRIC BY BESSIE SMITH (1924)
MUSIC BY BESSIE SMITH & IRVING JOHNS

DID YOU EV-ER WAKE UP WITH

SOOROW ALL ON YOUR MIND? DID YOU EVER WAKE UP WITH SOOROW ALL ON YOUR

MIND? HE PLAYS THE BLUES TO HIS CONGREGATION: HEAR HIS TROM-BONE WHINE.

HE'LL MAKE YOU LAUGH... HE'LL MAKE YOU CRY... HE'LL SIT RIGHT DOWN AND MOAN. HE'LL

WEEP AND MOAN TILL I HEAR HIM SAY... LORD I WONDER WHERE MY

LOVING MAN IS GONE, EASY RI-DER, YOU SEE I'M GOING A-

-WAY. I WON'T BE BACK UN-TIL YOU CHANGE YOUR WAYS. I

WON'T BE BACK UN - - - TIL YOU CHANGE YOUR WAYS. I'M

GO-ING TO THE RIVER, CAR-RY-IN'A BRAND NEW ROCKIN' CHAIR. I'M

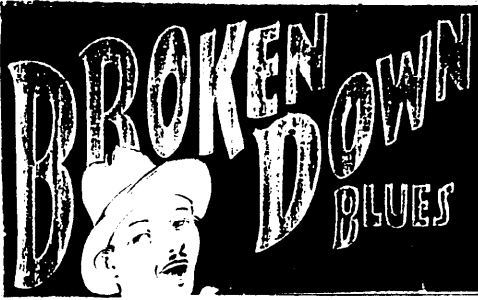
GOING TO THE RIV-ER, CAR-RY-IN'A BRAND NEW ROCKIN' CHAIR. I'M GONNA ASK

MISTER TADPOLE TO MOVE ALL HIS STUFF FROM HERE.

BESSIE SMITH VOCAL, acc. by BOPT. ROBBINS (VCL) & IRVING JOHNS (PNO). COL. 14020-D (1924)	MONEPPE MOORE VOCAL, acc. by VIOLIN and PIANO. ON PARAMOUNT 12210 IN 1924.	HELEN GROYS (VOCAL) & THE "CHOO CHOO JAZZERS" with BUZZER MILEY. AJAX 17046 in 1924.
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4034

FRED ROSE (1925)



MOD E^b

SAD AND WEARY, ALL A-
BUS-NESS FAILING, DON'T KNOW

Ab7 Eb7 Ab7 Eb7 Bb7

-LONE. DAYS ARE DREARY. GEE BUT I WISH I WERE
WHY. HEART IS AILING. I COULD SIT RIGHT DOWN AND

1. Eb 2. Eb Bb7 Eb7 Ab7

HOME. CRY. OH THOSE BROKEN DOWN BLUES,

Ab7 Eb7 Eb7 Eb7 C7 F7

LONE-SOME BROKEN DOWN BLUES. HOW THIS HEART OF MINE - STARTS TO PINE - A-

Bb7 Eb7 Ab7 Eb7 Ab7 Bb7

-BOUT THE TIME WHEN I SHOULD BE FALLING A-SLEEP. ON MY PILLOW I WEEP, WHERE I

Ab7 Eb7 C7 F7 Bb7 Bb7 Eb

FIND IT HARD TO LOSE THOSE WEARY BRO-KEN DOWN BLUES.

WON'TCHA?

A Musical Question

MOD E^b

NOTHING HAPPENS WHEN WE ARE TO-GETH-ER.
ALL WE DO IS TALK A-BOU-T THE WEA-THER.

(1929)

G7 Dm7 G7 C Eb7

I'M NOT A CAKE OF ICE. BETTER TAKE MY AD-VICE: DON'T BE A BORE, BE NICE TO ME, OR YOU'LL

CHO.

Andy Razaf Paul Demmick

D7 D7 G

LOSE ME. EV-RY-BO-DY PETS. WHY WON'T-CHA? COME ON HONEY, LETS. WHY

G / G# / D7/A D7 F# D7 Am7 D7 D7 G

WON'T-CHA? I'M HUMAN TOO, AND SO ARE YOU. TRY SMETHIN' NEW. WHY WON'T-CHA?

D7 E7 Am

THINK OF ALL THE BLISS YOU'RE MISS-IN'. LIPS LIKE YOURS WERE MADE FOR KISS-IN'.

Ab7 G/b Am Cm D7 / G

ONE KISS WON'T KILL YA. LET'S GET FA-MIL-IAR. WON'T-CHA? PLEASE DO!

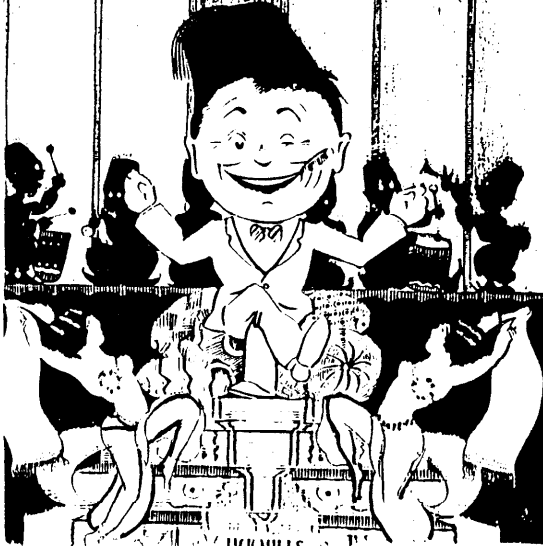
4035

JOE CANDULLO & HIS EVERGLADES ORCH.
ON HARMONY NO. 211-H IN 1926.

"ALLAH" ORIENTALE

TURKISH TOWEL

BY IRVING MILLS, SAMMY PAIN AND BENE RUSSE
(1926)



LET A NOTE THE OTHER DAY, FROM A FRIEND OF
MINE. SAID: HERE I AM IN TUR-KEY,
HAVING A WONDER FIL TIME. MET A TURKISH
DANCER HERE. COULD SHE DANCE, I'LL SAY. I WAS ON-LY
PASSING THRU, BUT NOW I'M HERE TO STAY.

CHO.

NEVER, NEVER KNEW-OO-OO I COULD NEVER FIG-URE OUT EV-RY TIME SHE'D SHA-A-AKE,
WHAT A GAL COULD DO-OO-OO WHAT THE DANCE WAS ALL-A-BOU-T. WHAT A FUSS SHE'D MA-A-AKE,
WITH A TURKISH TOWEL A-ROUND HER, ALL A-ROUND HER. SHE SURE COULD SWING A TURKISH TOW-
-EL. SHE'D TWIST EV-RY PLACE. SO I NEVER SAW HER FACE.

CODA

AND,
ALL OV-ER UUST A TURKISH TOWEL.

BLUE BIRD BLUES

CARL ZERSE (1920)

I HAVE HEARD THERE IS A BIRD THAT CAN
BRING YOU HAP-PI-NESS. IF YOU FIND HIM, SO THEY SAY, ALL YOUR TROUBLES
FLY A-WAY. AL-THO' THIS BIRD'S FIRST NAME IS BLUE, HE CAN BRING A LOT OF JOY TO YOU. SO

BLUE BIRD BLUES - CONT.

4036

F A7 Bb Bbm F G7/D G7 C G7 E7 2

I'M GONNA LOOK UN-TIL I FIND THIS BIRD THAT CHASES TROUBLE FROM YOUR MIND. I'VE GOT THE

CHO. F Bb7 F Bb Bbm F

BLUE BIRD BLUES I'VE GOT THE BLUE BIRD BLUES. I'VE BEEN CHASIN' BIRDS UN-TIL MY FEET ARE SORE... BUT HARD TO FIND THE PLACE THOSE BLUE BIRDS STAY. ONCE I THO'T I HAD ONE, BUT 'T WAS

G7 G7 C7 1. F D7

THIS LITTLE BIRD'S WORTH LOOKIN' FOR. OH IT IS ON-LY A JAY. ONE BIRD MIGHT DO, BUT I NEED

D7 G7 Dm6 Db7 C7 F

FOR OR FINE, SO I'M GONNA GET 'EM, DEAD OR A-LIVE. AND IF I EV-ER HEAR A

F F7 Bb Bb Bbm F/A F#m/Ab C7/G C7

BLUE BIRD SING, BELIEVE ME, BOY HE'D BET-TER FLAP A WING. BECAUSE I'VE GOT THOSE BLUE BIRD

F THE VIRGINIANS (MOSTLY, PAUL WHITEMAN'S SIDEMEN: HENRY BUSSE, FERDE GROFF, NIKE PINGATORE, RUIS GORIAN). VOCAL BY WENDELL HALL. ON VICTOR NO. 19226 IN 1923.

BLUES.

Am B7 / F# / F7-5 /

TWENTY MILES FROM MANDALAY

LYRIC: HENRY CREAMER — MUSIC: JOE JORDAN (1922)

ALL NIGHT LONG, SOME SWEET SAYS,

E7 Am Bb E7 1. Am E7 B7 E7 B7 E7

THE GENTLE VOICES MUR-MUR, IN LOVE'S SWEET SONG. TO ME, THEY SEEM TO SAY THAT I SHALL RE-TURN THRU BUR-MA, UP-

2. Am Cm G D7 G7 / D7 G7 CHO. C

-ON MY WAY TO QUANT OLD MAN-DA-LAY. FOR TWENTY MILES FROM ON-LY ONE I

C Em Eb G7 3 G7 1 1 Dm7 3 7.

MAN-DA-LAY IS MY HOME TOWN. AND THAT'S WHERE I AM BOUND, LOVE AND DREAM OF NIGHT AND DAY LIVES TWENTY MILES A-WAY.

1. G7 C 3 / Ab/C D7 G7 2. G7

TO GO AND GET-TLE DOWN. BECAUSE THE FROM MAN-DA-

C C7 C0 F#m/C C 2 1 2

-LAY.

4037

WHISKERS

(1926)



MOD^{to}

Cm Bb Cm Bb

HEZEKIAH JONES MADE AN AWFUL LOT OF DOUGH,
MUMBLED TO HIMSELF, "I DON'T WANT TO BE A CLOWN."

Cm Bb Cm Bb Cm Bb Cm

RAISIN' SWEET PO-TA-TOES WITH HIS LITTLE HOE.
I'M THE KIND OF FEL-ER NEEDS A LARGER TOWN!" AND HIS

Ab7 G7 Cm Ab7 G7

WHISKERS GROODLE OODLE OO. AND HIS WHISKERS GROODLE OODLE

Cm Bb7 Eb Bb7 Eb

OO. BOUGHT HIMSELF A SHIRT AND A RED AND YELLOW TIE.

Bb7 Eb Fm7 Bb7 Eb

TO THE SWEET PO-TA-TOES, THEN HE SAID GOOD-BYE.

Cm Gm/Bb Ab Eb Ab Eb Ab Eb Eb/Bb Bb7 Eb

LANDED IN NEW YORK, HE WAS FEELIN' MIGHTY LAKE. PAYED A DOLLAR EIGHTY FOR A PIECE OF COW. AND HIS

Ab7 G7 Cm Ab7 Ab6 Ab7 G Bb7 Eb Cm

WHISKERS GROODLE OODLE OO. AND HIS WHISKERS GROODLE OODLE OO. OH! WHISKERS, WHISKERS,

Gm Ab Eb E° Fm7 Bb7 Eb Cm F7 Bb7

NICE SAFE PLACE: HIDE ALL YOUR NOODLE SOUP. WHISKERS, WHISKERS. AND HIS WHISKERS GROODLE OODLE

TRYIN' TO KEEP AWAY FROM YOU
 RUSSEL ROBINSON & MAX KORTLANDER (1925)

MOD^{to} Dm

E7+ Eb D7 Gm/Bb A7 Ab G7

I DON'T KNOW WHY YOU KEEP HAUNTING ME SO. YOU'RE ON MY MIND EV'RY-WHERE I MAY GO.
 WEEK AFTER WEEK, I HAVE TRIED TO FOR-GET. THERE'S SOMETHING IN ME THAT SIM-PLY WON'T LET.

1. C7 F Bb7

LIP IN THE AIR, OUT ON THE DEEP. YOU'RE EVEN IN-TER-FER-IN' WITH MY SLEEP.

2. C G7 C/E Bb7/F G° Bb7/Ab C/G Cm/Eb G7 Db7 C7

YOU'RE A PAIN TO MY BRAIN. THAT'S WHY I WANNA EX-PLAIN. I'M

CHO.

F F7 Bb 3 Bb11 F 3 F/C G7 C7

WEARIN' OUT MY BANKAC-COUNT WEARIN' IT DOWN TO A SMALL A-MOUNT TRYIN' TO KEEP A-WAY FROM YOU.
 WEARIN' OUT MY CAD-IL-LAC DRIVIN' TO MON-TRE-AL AND BACK, " " " " " "
 GUESS I'LL CUT MY DOGGIE'S TAIL. MAYBE I'LL GET MY SELF IN JAIL, " " " " " "

F A7/E A7 E° A7 D7

I'M HAVEN'T GOT AN AD-DRESS FOR MORE THAN A DAY. I DON'T KNOW WHERE I'M GO-IN', BUT

G7 C7

I'M ON MY WAY. I

D.S. al

CODA

Eb7 F7 F#7 G7 3 C7 F

MA-MA, TRYIN' TO KEEP A-WAY FROM YOU!

VARSAITY EIGHT
 (ADE LINCOLN (TRB), ADRIAN ROLLINI, STAN KING (DRS)
 ON CAMEO # 780 IN 1925.

HAROLD MACK & CHRIS SMITH (1922)

DUBLIN BLUES



MODE

G

ALL THE WAY FROM

Dm7 E7

IR - E - LAND, CAME COM-

A7 D7

-POS-ER BAR-NEY HUGHES. BROUGHT WITH HIM HIS MAS-TER PIECE, HE

G F G / C D7 G G/B Bb°

CALLED THE DUB--LIN BLUES. EV'RY BAND THRU-OUT THE LAND, BE-

D/A D Am6/Bb BB7 Em D7

-FORE A MONTH ROLLS BY, WILL BE PLAYING IT, FOLKS ARE SWAYING IT, HERE'S THE IRE--SON

Am7 D7 CHO. FILL A7 (FILL)

WHY: IT'S A CATCHY LITTLE THING, WITH A SIMPLE LITTLE SWING.
 OLD FAMILIAR AIR, SYN-CO - PA-TED HERE AND THERE.

(FILL) D7 G F/C

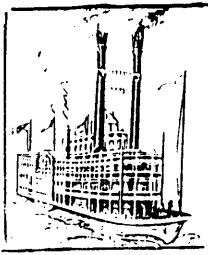
THE TUNE IS I-RISH THRU AND THRU, CHUCK-FUL O' KIL-LAR-NEY AND THE
 RAZZ IT, JAZZ IT

Am7 D7 CODA Am/C Cm Eb D7 / G 7

ELARNEY TOO. EV'RY ALL YOU CHOOSE. I'M JUST CRAZY 'BOUT THE DUBLIN BLUES.

4039

(IN TWO)



MY MEMPHIS BABY

HARRY GODWIN & NARVIN KIMBALL
(1966)

BY THE LEV-EE'S SCENE, THERE'S A
COT-TON TOWN, NUTHIN'

Ab Eb Ab Eb Eb Eb D°

DIX-IE QUEEN AND HER HEART IS LIGHT AND GAY. IN OL'

GETS HER DOWN 'CAUSE SHE HEARD HER

2. Bb7 Eb CHO. Eb Eb Ab Eb / / Eb Eb Ab Eb

SWEET MAN SAY: WHY DON'T YOU WAIT FOR ME BA-BY, MY MEMPHIS BA-BY.
THAT FAM-OUS BLUES STREET, THAT DREAM-COME-TRUE STREET:

Eb Gm Eb Bb7 Eb Bb7 Bb7 Ab Bb7 Bb7 Bb7 Bb° Bb7

I'M COMIN' HOME TO YOU JUST WAIT AND SEE. LONESOME FOR BEALE STREET, YOU AND OL'

Bb7 Bb7 Bb7 Eb D.S. CODA Eb

BEALE STREET, YOU ARE CALL-IN' ME. THERE WE'LL

Eb Eb7 Ab Ab Ab Ab C° Eb

DANCE AND SWAY. ME AND MY BA-BY, FAIR: ALL THE FOLK'S WILL

C7 Fm F° Bb7 Eb

GOD AND STARE. I'LL BE HOME TO- DAY. IN 1966, THIS SONG WAS
DESIGNATED BY THE MAYOR OF
MEMPHIS AS OFFICIAL SONG OF
BEALE ST. HISTORICAL LANDMARK.



City of Memphis
Tennessee

WILLIAM B. INGRAM, JR.
MAYOR

October 24, 1966

As Mayor of the City of Memphis, it is my pleasure to designate the song, "My Memphis Baby", written by Harry Godwin and Narvin Kimbell, as the official song for the Beale Street Designation Program.

Memphis is extremely proud that the Department of Interior has seen fit to designate Beale Street as a Federal Historical Landmark.

Sincerely,

William B. Ingram, Jr.

4040

THE BLACK SHEEP BLUES

LYRIC BY GUS KAHN - MUSIC BY PHIL BAKER (1923)

SLOWLY

HAD A NICEL LITTE HOME

DAD AND MAMMY WERE RIGHT. SAID I'D REGRET IT, AND

I RE-GRET IT TO-NIGHT. MY MAMMY CALLS, "WANDRIN' ONE, YOU BETTER COME HOME."

MY DADDY CALLS, — "LITTLE SQUAND'RIN' SON YOU BETTER COME HOME" I LEFT THE

STRAIGHT LONG WAY, — JUST WENT A-LONG ON THE INWRONG WAY. BUT NOW A LITTLE VOICE JUST KEEPS A-

SIGHIN' AND A CRYIN', "YOU BETTER COME HOME, — NO MORE TO ROAM" I'M UJIST A POOR

LITTLE SHEEP THAT STRAY'D FROM THE FOLD. I MISS THE HOME SUN-SHINE, 'CAUSE I

FOUND THE WORLD SO COLD. AND I UJIST KEEP HOPIN' — I'LL FIND MY MAMMY'S ARMS WIDE

OP-EN, — FOR UJIST A POOR BLACK SHEEP WITH THOSE BLACK SHEEP BLUES.

VOCAL BY MONETTE MOORE accomp. by
 the CHOO CHOO CLAZZERS w/ DUBBER NILEY
 on trpt. — ELMER SNOWDEN (TN) — LOUIS HARTNER
 on pno. AJAX 17132 IN 1925.

MIDWAY DANCE ORCH. (ART KASSELL (CLAR).
 ELMER SCHOEDEL (PNO), & 7 OTHERS.
 ON COLUMBIA 33D IN 1923.

NEW SYNGO JAZZ BAND
 PATHE-ACTUELLE #021076 (1923)

VOCAL BY VIRGINIA LISTON, acc. by
 SAM GRAY (HUSBAND) ON PIANO.
 ON OKEN 8223 IN 1925.

THE BLACK DOMINOES
 WITH MIFF MOLE (TRB)
 ON GENNETT 5263 ('23)

4041

MED. SLOW (♩=140)

JUST ANOTHER SAD SONG

MUSIC BY ED METZ (1992)
LYRICS BY FLOYD LEVIN

I KNOW I'LL ALWAYS LOVE YOU
I THINK THE WORLD OF YOU, AND

Chords: Fm, Db7, C7, Fm, C7, C7, Fm, Fm, C7, Fm

'TIL THE DAY I DIE. YET, I WONDER WHY. I WAS SO HAPPY THEN. IT WAS MUCH BETTER WHEN

Chords: Db7, C7, Eb7, CHO., Ab

I THOUGHT WE NEV-ER WOULD PART. I'VE GOT THE BLUES LIKE NO ONE'S I NEV-ER WANTED AN-Y

Chords: C7, Fm, Ab7

HAD THEM BE-FORE. ONE BUT YOU. FEEL LIKE THE DEVIL JUST WALK'D THROUGH THE DOOR. THAT'S WHY THIS SONG IS VE-RY SAD BUT TRUE.

Chords: Db, G7, Ab, F7+, F7, Bb7, 1. Bb7

I'M VE-RY LONE-LY, 'CAUSE I WANT YOU ON-LY. WHY DID YOU HAVE TO GO AND IT'S NOT A GLAD SONG, UUST AN-OTH-ER SAD SONG, SINCE YOU HAVE

Chords: E7, Eb7, 2. Eb7, Ab, Eo7, Ab

LEAVE ME? GONE A-WAY.

STOLEN MOMENTS

AL EVANS & E. PATTON (1927)

BALLAD Chords: Ab, 1. C7/G, Fm, C7+, C7, D°, F7, Bb, F7, Bb, F7/A

MEM-O-RIES COME STEAL-ING, WHEN THE DAY IS THROUGH, LITTLE THOUGHTS RE-VEAL-ING

Chords: Eb7/F, Bb7, Eb7, Ab, Ab, Eb7, Eb7

JUDGMENTS THAT I HAD WITH YOU. 'THO' SOMEONE ELSE HAD CLAIMED YOUR HEART, AND OUR LOVE COULD NEVER

Chords: Ab, Ab°, Eb/Bb, Ab°, Eb/Bb, C7, F7, Bb7, Eb7

BE, WE STOLE A-WAY WHERE LOVERS STRAY, OUR HEARTS FILL'D WITH EC-STA-SY. STOLEN

CHO. Chords: Ab, Ab°, Abm°, Bbm7, Eb7, Eb7+

MO-MENTS THAT I SPENT WITH YOU, STOLEN MOM-ENTS, HOW THEY THRILLED ME KISS-ES THAT I CAN'T FOR-GET, FILL'D WITH BLISS-ES:

Chords: Ab, A°, Eb7/Bb, Eb7, Ab, D7/A, Eb7, Eb, Bb7, Eb

THROUGH. GOLDEN JUNE DREAMS, THAT WE HAD TO-GETH-ER, SHALL LIVE FOR-

Chords: Bb7, Eb7, A°, Eb7, Bb7, Eb7

-EV-ER IN DREAMS OF YOU, YOU, YOU, STOLEN

D.S. al. (SEGUE)

4042

CODA

— THEY HAUNT ME YET. — IF I COULD MAKE A WISH, AND

NOT WISH IN VAIN, — I'D WISH THAT I COULD LIVE ONCE-A-GAIN THOSE MO-MENTS — THAT I SPENT WITH

LOVE IS SWEEPING THE COUNTRY
 MUSIC & LYRICS BY GEO. and IRA GERSHWIN (1931)

You. —

(IN 2)

WHY ARE PEOPLE GAY, ALL THE NIGHT AND DAY, FEELING AS THEY NEVER FELT BE-
 RICH MAN, POOR MAN, THIEF, DOCTOR, LAWYER, CHIEF, FEEL A FEELING THAT THEY CAN'T IG-

1. F7 C#m7 E7 F#m7 Bb7 Ebmaj7 Eb6

-FORE? WHAT IS THE THING THAT MAKES THEM SING? —

2. F#m6 Bb7 Eb F7

-NORE, IT PLAYS A PART IN EV-'RY HEART, AND EV-'RY

F#m7 Bb7 F#7 F#m7 Bb7 **CHO.** Eb

HEART IS SHOUT - ING: "EV - CORE!" LOVE IS SWEEP - ING THE

CHORO. Bass

COUN-TRY. WAVES ARE HUG-GING THE SHORE. — ALL THE SEX-

F° E° Cm6 Eb Bbm6 Db Cm6 B7 Eb/bb Eb/G/Cb° F#m7 Bb7

- -ES, FROM MAINE TO TEX - AS, HAVE NEV-ER KNOWN SUCH LOVE BE-FORE.

Eb Eb7 Ab // Ab7/Gb F7 // Abm Eb

SEE THEM BILL-ING AND COO-ING, — LIKE THE BIRD - IES A - PROVE. — EACH

Eb Eb // G7 C7 F7 // Bb7 Eb/bb // G7 C F7 // Ab7

BOY AND GIRL A-LIKE, SHARING UOY — A-LIKE, FEELS THAT PAS-SION YL SOON BE NA-TION-AL.

Eb // Ab4/Gb F7 // Abm6/Cb Bb7 Eb E#m7 Eb

LOVE IS SWEEP-ING THE COUN-TRY! — THERE NEVER WAS SO MUCH LOVE. —

4043

WANA

WHEN I WANA, YOU NO WANNA

(1921)

Cliff Friend



Dm

WAY OUT WEST, THEY TELL A STORY
EV-'RY NIGHT, BE- NEATH THE STARS, A

Dm **A7**

OF AN IN-DIAN MAID- WARRIOR, YOUNG AND BRAVE, WAN- A WAS HER

D **A7** **E7**

NAME. SANG TO HER A LOVE RE-

A7 **D7** **G**

-FRAIN. ALL THE BIRDIES STARTED

D **B7** **E7** **E7/B**

SPOON - - ING, WHEN THEY HEARD HIM SOFTLY

Gm6/Bb **A7** **A7+** **CHQ.** **D** **D#** **A7/E** **A7**

CROON - ING. OH! WAN - NA, I WANNA LOVE, BUT YOU NO WAN - NA.

A7 **A7/C#** **D/F#** **F#** **A7/E** **A7** **D**

I THINK SOME-DAY YOU'RE GONNA WAN - NA, 'CAUSE IF YOU DO NO WANNA, WHY DO

D# **Em** **B7** **Em** **Gm** **Bb/A7** **D** **F#7** **D/F#** **F** **C7/E** **B7**

YOU DO PRETTY LITTLE THINGS LIKE YOU DO. WHEN, FOR KISS I PRAY, YOU ALWAYS SAY:

B7 **Em** **A7/NC** **D** **Bm** **A7** **A7/E** **D** **Bm** **A7** **A7**

"SOME OTHER DAY." OH! WHEN I WANNA, YOU NO WANNA. WHEN YOU WANNA, I NO WANNA.

D **F#m7/C#** **Bm** **Bm/F#** **Dm/F** **E7** **A7** **D**

SO, WANA, HOW WE EVER GONNA MAKE HEAP LOVE?

IT AIN'T NECESSARILY SO
GEO. & IRA GERSHWIN ('35)
DUBOSE & DOROTHY MEYWARD

(♩=120) **Am** **Eb** **Am** **D** **Gm** **C** **A** **Gm** **C** **Gm** **C**

IT AIN'T NE-CESS-SA-RI-LY SO. IT DA-VID WAS SMALL, BUT OH MY! LI'L

Gm7 **C** **Gm** **C7** **D#7** **C7** **D#7** **A7** **D7**

AIN'T NE-CESS-SA-RI-LY SO. DE TINGS DAT YO' LI-LALE TO READ IN DE BIBLE: IT AIN'T NE-CESS-SA-RI-LY HE FOUGHT EYB GO-LI-ATH, INHO LAY DOWN AN' DI-ETH! K& DAVID WAS SMALL, BUT OH

IT AIN'T... - CONT.

4044

1. Gm C7 Eb7 D7 2. Gm Gm7 B Eb7 Db/F F#m (ALL) Eb7 G Ab Eb7 Bb

SO. L'IL MY! WA-DOO, WA-DOO, ZIM BAM BODDLE-OO,

Bb (ALL) Ab/C D7 Ein7 F#m (ALL) D7/F# Gm (ALL)

ZIM BAM BODDLE-OO. HOODLE AH DA WA DA, HOODLE AH DA WA DA, SCATTY WAH, SCATTY WAH.

D YEAH! RIT. OH, Gm C Gm C Gm C Gm

OH, JO-NAH HE LIVED IN DE WHALE. OH, JO-NAH HE LIVED IN DE WHALE. FO' MOSES WAS FOUND IN A STREAM. L'IL MOSES WAS FOUND IN A STREAM. HE

C7 Db7 C7 Db7 A7 D7 1. Gm C7 Eb7 D7

HE MADE HIS HOME IN DAT FISH'S AB-DA-MEN. OH, JO-NAH HE LIVED IN DE WHALE. L'IL FLOATED ON WA-TER TILL OLD PHARON'S DAUGHTER, SHE FISH'D HIM, SHE SAYS, FROM THAT

2. G Gm7 D Eb7 Db/F (ALL) Eb7 G Ab Eb7/Bb Bb (ALL) Ab/C D7 Em7

STREAM. WA-DOO, WA-DOO, ZIM BAM BODDLE-OO, ZIM BAM BODDLE-OO. HOODLE AH DA WA DA,

F#m (ALL) D7/F# Gm (ALL) YEAH! E7 Gm C Gm C

HOODLE AH DA WA DA, SCATTY WAH. RIT. IT AIN'T NE-CESSA-RI-LY SO. IT -THIS-LAH LIVED NINE HUNDRED YEARS. ME-

Gm C Gm C7 Db7 C7 Db7 A7 D7

AIN'T NE-CESSA-RI-LY SO. DEY TELL ALL YOU CHILLUN DE DEBBLE'S A WILLUN BUT TAIN'T NE-CESSA-RI-LY -THIS-LAH LIVED NINE HUNDRED YEARS. BUT WHO CALLS DAT LVIN' WHEN NO GAL'LL GIVE IN TO NO MAN WHA'S NINE HUNDRED

Gm Eb7 Ab Ab Am7 D7 Gb G7

SO. TO GET IN-TO HEAVEN, DON' SNAP FOR A SERPEN! LIVE CLEAN! DON' HAVE NO FAULT. OH,

C7 F F6 A7sus A7-s D7+ D.S.

I TAKES DAT GOSPEL WHEN- EV-ER IT'S POS-SIBLE, BUT WID A GRAIN OF SALT. ME-

CODA Gm C F#7 Eb7 Cm6 G D7 C B7

YEARS. I'M PREACHIN' DIS SERMON TO SHOW: IT AIN'T NESSA, AIN'T NESSA,

Em A# Gb D7+ G

AIN'T NESSA, AIN'T NESSA, AIN'T NE-CESSA-RI-LY SO!

FROM THE FOLK OPERA, "PORGY AND BESS"
BY THE GERSHWINS AND HEYWARDS.
SONG BY "SPORTING LIFE".

RECORDED BY MAXINE SULLIVAN, acc. by
BOBBY HACKETT & BUD FREEMAN & OTHERS.
ON VICTOR 26132 IN 1938.

40 45-

MOD to

DON'T BREAK MY HEART TONIGHT

VIRGINIA CONZELMAN DONNELLY (1942)
(ST. LOUIS, MO.)

I DIDN'T MEAN TO MAKE YOU

Chords: F, Gm7, C7, F, Eb7, D7

SAD, SO LET ME SEE YOU SMILE. WITH OUT YOU, I JUST

Chords: Gm, D7, Gm, G7, C7

COULDN'T BE GLAD... NOTHING WOULD BE WORTH WHILE.

CHORUS
Chords: Gm7, C7, F, Gm7, C7, F

DON'T BREAK MY HEART TO-NIGHT, DEAR. DON'T EVER SAY WE ARE THROUGH.
I CAN'T LEAVE WHILE YOU'RE CRY-ING. LET'S WIPE THOSE TEARS RIGHT A-

Chords: F, F7, Eb7, D7, D7, D7, G7

PLEASE TELL ME YOU FOR-GIVE ME. YOU KNOW THERE'S NO ONE BUT

Chords: C7, C7+, D.S., CODA, F, A7, D7, D7, D7, A7, D7

YOU, THAT'S TRUE. -WAY, TO STAY. PLEASE HOLD ME TIGHT, AND THEN

Chords: G7, Ab°, Gm7, C7, F, Bbm, Fj.

SAY IT'S ALL RIGHT. DON'T BREAK MY HEART TO-NIGHT.

IT'S NEVER TOO LATE TO BE SORRY (1918)

WORDS BY JACK E. DEMPSEY MUSIC BY JOS. A. BURKE

BALLAD
Chords: G, E7, A7, D7, C#°, Gb

I WATCH'D A SWEET ROSE DROOP AND DIE FOR WANT OF RAIN, AND WONDER'D WHY. THE

Chords: G, C/E, B, F#, F#7, Bm, E7, A7

RAINDROPS WHEN AT LAST THEY CAME COULD, NOT RESTORE IT'S BLOOM A-GAIN. YOU'RE LIKE THE ROSE, I'M LIKE THE RAIN. YOU

Chords: F7, G, C#°, D, A/E, D/F#, C#°, D/A, A7, D7

WANTED ME AND CALL'D IN VAIN. PER-HAPS YOU WONDER WHY I'M HERE. I'VE COME TO SAY I'M SORRY, DEAR. IT'S

CHORUS (SLOWLY)
Chords: G, B7, F#, E7, Am, D7, G

NEVER TOO LATE TO BE SOR-RY. I'M SORRY I TAUGHT YOU TO CARE.

I WISH I COULD LIFT, FROM YOUR SHOULDERS, THE CROSS I HAVE MADE YOU BEAR. I CAN'T MEND A HEART I HAVE BRO-KEN. THERE IS-N'T A THING I CAN DO. BUT IT'S NEVER TOO LATE TO BE SOR-RY, AND GOD KNOWS I'M SOR-RY FOR YOU.

I'LL PRAY FOR YOU
 LYRIC: KIM GANNON
 MUSIC: ART ALTMAN (1940)

TENDERLY

THO' I KNOW TO-NIGHT IS THE NIGHT YOU LEAVE ME, AND I CAN'T DO MUCH THAT WILL HELP YOU THRU;

THO' THIS MO-MENT'S BREAKING MY HEART, BE-LIEVE ME, HERE'S ONE THING I PROM-ISE TO DO: I'LL PRAY FOR YOU AT THE END OF THE DAY, I'LL PRAY FOR YOU, AND EACH PRAY THAT I KISS ME A-GAIN, AND RE-MEM-BER THAT

DAY, WHEN WE ARE FAR, FAR A-WAY, WHEN YOU'RE FAR A-WAY, COME FROM MY HEART.

SO LET ME SEE YOU SMILE, BEFORE WE SAY GOOD-BYE. FOR IN A LIT-TLE WHILE, THERE'LL BE A BLUER SKY. SO WAY, I'LL PRAY FOR YOU.

CODA

CLAUDE THORNHILL ORCH. (ARR: GIL EVANS)

RUSTY DEDRICK & CONRAD GOZZO (1943)
 IRVING FAZOLA, NICK PATROL. VOCAL: DICK HARDING

ON COLUMBIA #36535 IN NEW YORK, FEB. 1942

WOODY HERMAN, VOCAL, W/HIS BAND.

NEAL REID (TRP), LIGE BISHOP (FR. MN.)
 ON DECCA 3200 IN 1940.

MILDRED BAILEY, VOCAL, WITH MITCH MILLER ON OBOE,
 ROY ELDRIDGE, TEDDY WILSON, EDDIE POWELL ON FLUTE.
 (PROBABLY, EDDIE SAUTER, ARRANGER.)
 COLUMBIA 35589 IN 1940.

4047

WHO'LL BE THE ONE?

WORDS BY RAY KLAGES
MUSIC: AL GOERING, JACK PETTIS, BEN BERNIE (1926)

I CAN TELL BY ALMOST EV-'RY-

Eb Fm7 Bb7 Eb Fm7 Bb7 Eb
 -THING YOU DO, THAT OUR RO-MANCE IS THROUGH. IF IT'S TRUE THAT

Fm7 Cm Eb Gm D7 D7+ E° D7/F Gm E° Bb/F Bb7
 YOU AND I MUST PART SOME DAY, LIS-TEN WHILE I SAY, DEAR:

Eb Eb7 Ab Abm Bb7/B F Bb° Bb7 Bb7+
 WHO'LL BE THE ONE IN YOUR HEART WHEN I'M GONE? WHO WILL SHARE EACH SIGHT AND
 WHO'LL TAKE MY PLACE WHEN YOU NEED SYM-PA-THY? THAT'S THE TIME YOU'LL THINK OF
 WHO'LL KNOW THE CHARMS OF YOUR WON-DER-FUL ARMS? TELL ME WHO WHO'LL BE THE

Eb Eb7/Bb Eb Fm7 Eb Eb7 Ab
 CARE. ME. WHEN NIGHTS ARE LONG AND DREAMS ARE END-ED,

Ab Abm Eb C7 F7/C Eb7 Bb7
 WILL THINGS TURN OUT AS YOU IN-TEND-ED? I WONDER

Eb / Fm7 Bb7 Eb
CODA ONE?

WARNER'S SEVEN ACES ART LANDRY ORCH. BERT FIRMAN (HOUSE
 COLUMBIA 863-D. (12 PIECES) BAND FOR TONOPHONE)
 IN ATLANTA: 1926. VICTOR 28598 (INCLUDED HEATH)
 IN 1926. TONOPHONE #2840
 MIDDLESEX, ENG.

I'VE TOLD EV'RY LITTLE STAR

WORDS: O. HAMMERSTEIN — MUSIC: JEROME KERN (1932)

I MAKE UP THINGS TO SAY,
I CAN WRITE PO-EMS TO,

C/E C° G7/B G7 Am Dm/F G7
 ON MY WAY TO YOU. ON MY WAY TO YOU, I FIND THINGS TO SAY.
 WHEN YOU'RE FAR A-WAY. WHEN YOU'RE FAR A-WAY, I WRITE PO-EMS

C° C7 F/C Gm7/Bb F/A Gm7
 TOO. BUT WHEN YOU ARE NEAR MY LIPS GO DRY. WHEN YOU ARE NEAR,

Gm7 Gm7/C C7 (SPOKEN) F CHO. Am/E C7
 I DN-LY SIGH! OH, DEAR. I'VE TOLD EV'RY LITTLE STAR
 I'VE TOLD TRIPLES IN A BOOK, MAYBE, YOU MAY KNOW IT TOO.

F sus F Am/E C7 F/C C7 F C7
 JUST HOW SWEET I THINK YOU ARE. WHY HAVEN'T I TOLD YOU?
 MADE MY HEART AN OP-EN BOOK. WHY HAVEN'T I TOLD
 OH MY DAR-LING, IF YOU DO, WHY HAVEN'T YOU TOLD

2. F C G7 C b6⁹

You? FRIENDS ASK ME: AM I IN LOVE? I ALWAYS ANSWER "YES".

G7 Am Dm G7 C7 D.S. CODA F

MIGHT AS WELL CON-FESS. IF DON'T, THEY GUESS. ME?

CONNIE'S INN ORCH. (1932)
ON COLUMBIA CL-1685

BLUE MOMENTS (♩=176) [A] Bbm7 F7+ A Db6/Ab Abm7/Gb F7+

FLETCHER and HORACE HENDERS ON (1932)

F7+ Bbm F7+ Bbm F7+ A Db6/Ab Abm7/Gb F7+ F7+

Bbm F7 Cb7 Gb7 F7 Eφ F7 Gb7 G9/F F7

F7 Bbm F7+ A Db6/Ab Abm7/Gb F7

Bbm Bbφ Gb7 F7

SOLOS: A-B-C (Tpt + Ten)

[D] (SAXES) Bbm F7

F7 Bbm F7+ Bbm Db7 Gb

F7+5 (WHOLE TONE) [D'] [E] (ENS.) Bbm Gb7 F7

TRB. JAZZ

F7 Gb7 F7 Bbm Db7

Gbmaj7 Gbm6 Bbm F7 Gb7 F7 Bbm Ab Gφ F7-5 Bb6

NOTE: SOME QUARTERS SAY COMPOSER WAS COLEMAN HAWKINS.

4049

BESSIE SMITH VOCAL, accomp. by
L.A.S. P. JOHNSON on piano.
ON COL. 14195 IN 1927.

MODERATE BLUES (♩ = 137)

PREACHIN' THE BLUES

BESSIE SMITH (1927)

Chorus A: C G7 C7
DOWN IN AT-LAN-TA G - A.,

E7 G7 C7 F7 E7 Am
UNDER THE VIA-DUCY EV-RY DAY, DRINKING CORN — AND HOLL'RING HOO-RAY,

G D G7 / / D7 G D7 G
PI-AN-OS PLAYING TILL THE BREAK OF DAY. — BUT AS I — TURN'D MY HEAD,

D7 C#° G7/B G7 C7 F7 G7
I — LOUDLY SAID: PREACH 'EM BLUES SING THEM BLUES. THEY CER-TAINLY SOUND GOOD TO

Chorus B: C G7sus C E7+ Am E7 C6 C#° G/D D7 G7 F# G7
ME. I'VE BEEN IN LOVE FOR THE LAST SIX MONTHS, AND AIN'T DONE WORRYING YET.

C7 F7 G7 C7 G7 C G
MOAN'EM BLUES HOLLER THEM BLUES. LET — ME CON-VERT YOUR SOUL. — 'LALISE

C C7/bb F7/A F#7/Ab G7 C/G G7+
JUST A LITTLE SPIRIT OF THE BLUES TO-NIGHT. LET ME TELL YOU GIRLS, THAT YOUR MAN AIN'T TREATIN' YOU RIGHT.

C C7/Ab E7/A F#6/Ab G7 F#° G7 / C G7
LET ME TELL YOU, I DON'T MEAN NO WRONG. I WILL LEARN YOU SOMETHING, IF YOU LISTEN TO THIS SONG.

Chorus C: C E7+ F7 F#° C/G Eb°
I AIN'T HERE TO TRY TO SAVE YOUR SOUL. — JUST WANT TO TEACH YOU HOW TO SAVE YOUR

G7 C C7 F7 C
GOOD) JELLY ROLL. GOING ON DOWN THE LINE A LITTLE FUR-THER NOW: THERE'S — MANY A POOR —

WOMAN DOWN. READ ON DOWN TO CHAPTER NINE: WOMEN MUST LEARN HOW TO TAKE THEIR TIME. READ ON DOWN TO CHAPTER TEN: TAKING OTHER WOMEN'S MEN, YOU ARE DOING A SIN. SING 'EM, SING 'EM, SING THEM BLUES. LET ME CON-VERT YOUR SOUL. NOW ONE SISTER, BY THE NAME O' SISTER GREEN, UMP'D UP AN' DONE A SHIMMIE, YOU AIN'T NEVER SEEN. SING 'EM, SING 'EM, SING THEM BLUES. LET ME CON-VERT YOUR SOUL.

FOOLISH MAN BLUES

BESSIE SMITH (1927) | BESSIE SMITH & JAS. P. JOHNSON ON COLUMBIA 14195-D IN 1927.

1. MEN SURE IS DE-CEIT-FUL, AND THEY'S LETTIN' WORSEER EV'RY DAY. HEART ACHE. I
 2. USED TO LOVE A MAN. HE ALWAYS MADE MY POOR HEART ACHE. HE WAS

MEN SURE IS DE-CEIT-FUL, AND THEY'S LETTIN' WORSEER EV'RY DAY. HEART ACHE. HE WAS
 USED TO LOVE A MAN. HE ALWAYS MADE MY POOR HEART ACHE. HE WAS

LIKE A BUNCH OF WOMEN, THEY'S JUST GAB, LAB, GAB-BIN' A-WAY. THERE'S I
 CROOKED AS A CORKSREW, AND EV-IL AS A COP-PEER-HEAD SNAKE.

TWO THINGS GOT ME PUZZLED, THERE'S TWO THINGS I CAN'T STAND. THERE'S I
 KNOW A CERTAIN MAN WHO SPENT A YEAR RUIN-NIN' A POOR GAL DOWN. I

TWO THINGS GOT ME PUZZLED, THERE'S TWO THINGS I CAN'T STAND: A
 KNOW A CERTAIN MAN WHO SPENT A YEAR RUN-NIN' A POOR GAL DOWN. ANB

MANNISH ACTIN' WOMAN AND A SKIPPIN', TWISTEN' WOMAN - ACT-IN'. I
 WHEN SHE LET HIM KISSHER, -THE FOOL - BLABB'D IT ALL - OV-ER - MAN. TOWN.