

4051

SOMETHING THAT NOBODY KNOWS

WORDS BY J. O'HALLDRAN (1889) MUSIC BY U.G. LEE

1. WE SEE AND WE HEAR OF STRANGE THINGS EV'RY DAY. AND A MAN NOW WHERE-
 2. WHY DO GIRLS PEN-CIL, POW-DER, AND PAINT UP THEIR FACE? 'TIS A SECRET THEY

-EV'ER HE GOES, IS BOUND TO GET MIXED, IN
 WILL NOT DIS- CLOSE. IT MAY BE THAT THEY THINK IT

SOME PUZZLING WAY, A-BOUT SOMETHING THAT NO-BO-DY KNOWS.
 ADDS TO THEIR GRACE, BUT IT'S SOMETHING THAT NO-BO-DY KNOWS.

I HAVE WAN-DER'D AND WAN-DER'D A-BOUT THIS QUEER WORLD. AND CON-
 WHY DO THEY WEAR BUS-TLES AND PULL THEIR STAY-STRINGS, TILL

SID-ER'D "WHENS", "WHENFORES" AND "SOS" YET I'M DEEP-ER AND
 TIGHT-ER AND TIGHT-ER IT GROWS? FOR MY LIFE, I CAN'T

DEEP-ER INTO MYS-TER-Y HURL'D, A-BOUT SOMETHING THAT NO-BO-DY KNOWS.-
 TELL YOU WHAT HAPPI-NESS IT BRINGS. AND IT'S SOMETHING THAT NO-BO-DY KNOWS.-

3. Now will LOWRY let up on the pugilists great,
 And forgive them for striking hard blows?
 Do you think law and order will be kept in his state?
 That's something that nobody knows.
 If John L. gets in will he work very hard
 While dressed in his striped prison clothes?
 Will he go breaking stone in the old prison yard?
 That's something that nobody knows.
4. Will Elixir of life make the old young again
 While the lambs blood with human blood flows?
 Will young maidens marry men rich, old and lame?
 That's something that nobody knows.
 Will the man over 80 be dressed like a dude
 As younger and younger he grows?
 Will he stand on the corner, and with maidens act rude?
 That's something that nobody knows.

GOOD EVENING, CAROLINE

WORDS BY JACK NORWORTH (1908) MUSIC BY AL VON TILZER

STROLLING DOWN THE LANE ONE EVENING, WAS

FEELING KIND OF BLUE... FOR I WAS WOND'RING IF MY CAR-O-LI-NA WAS LONE-SOME

TOO. SAW HER STANDING IN THE GAR-DEN. SHE TURNED HER HEAD A-WAY.

GOOD EVENING, CAROLINE - CONT.

4052

WHEN SHE MADE BE-LIEVE SHE DIDN'T SEE ME THERE, I NEV-ER THOUGHT I'D HAVE THE NERVE TO
 SAY: GOOD EVE-NING CAR-O-LI-NA, NEVER SAW YOU LOOK-ING FI--NER. HOW'S YOUR MA?
 HOW'S YOUR PA? BUT TELL ME FIRST, JUST HOW YOU ARE. FOR YOU, DEAR, MY HEART IS PINING;
 SAY THAT YOU'LL BE MINE. JUST TAKE YOUR TIME, MAKE UP YOUR MIND. GOOD EVENING CAR-O-LINE.

DREAM TRAIN

 MOD E♭

WORDS BY CHAS. NEWMAN
 MUSIC BY BILLY BASKETTE (1928)

EV-'RY NIGHT WHEN I LIE DOWN AND CLOSE MY WEARY SANDMAN IS THE EN-LIN-GER, WHEN MY TRAIN PULLS A--

EYES, — ON MY TRAIN OF DREAMS, I GO TO PAR-A-DISE. — — — — — WAY. EV-'RY

NIGHT HE HEARS ME SAY: — — — — — DREAM DREAM TRAIN, PLEASE TRAIN, PLEASE

CAR-RY ME BACK. — — — — — DREAM TRAIN, STAY ON THE RIGHT TRACK. — — — — —
 TURN ON YOUR STEAM. — — — — — MORN -- -- ING WILL SOW END MY DREAM. — — — — —

TAKE ME BACK WHERE I BE-LONG. — — — — — SOUND YOUR WHISTLE AND GONG. — — — — — TELL THE

GONG IT WON'T BE LONG. — — — — — CODA
 WHEN A SWEET OLD LA-DY

HOLLERS: "WELCOME" MY DREAM TRAIN. — — — — —

LOOFUS FIVE - SMITH BALLEW | CALIE RAMBLERS (CARL LOEFFLER, | DEVINE'S WISCONSIN ROOF ORCH.
 ON VOCAL. (ADRIAN ROLLINI) | ADRIAN ROLLINI, STAN KING.) | PARAMOUNT 20690 IN 1929.
 ON OKEH 41251 IN 1929. | ON EDISON NO. 52542 IN 1929. | (RECORDED IN CHICAGO)

4053

DIXIELAND

DOIN' THE HAMBONE

LU WATERS (c. 1950)

E^b7 G^b7 B^bm G^b7 E^b7 G^b7 B^bm⁷ G^b7

Ab 7. [A] Ab 7. 7. E7

E^b7 Ab 1. 7. 2. Ab E7 [B] F^m 7. 7.

F^m 7. F^m E7 E^b7 7. Ab 7.

Ab 7. E7 E^b7 Ab 7.

[C] E^b7 7. Ab 7. E^b7 7.

Ab Ab Ab^o B^bm⁷ E7 Ab 1. E^b7 G^b7 B^bm G^b7

E^b7 Ab Ab^o 2. E^b G^b7 B^bm E7 E^b7 Ab / Ab^o [D] Ab

Ab 7. 7. E7 E^b7 Ab

Ab [E] Ab E^b7 Ab E^b7 Ab E^b7 Ab E^b7

1. Ab 7. Ab / / 2. Ab 7. TAG Ab

E7 E^b7 E7 B^bm⁷ E^b7 Ab

B.Dr.

4054

WHAT'S THE NAME OF THAT SONG?

WORDS BY TOT SEYMOUR • MUSIC BY VEE LAWNHURST
(1936)

MED. SLOW

JUST ONE WEEK AND TWO DAYS AND THREE HOURS A GO, WE MET. — I RE-MEM-BER THE

SMILE YOU SMILED), THE DANCE WE DANCED, THE SONG THEY PLAYED. — HOW I'D LOVE TO BE SINGING THAT

LOVE SONG TO YOU, AND YET, — WITH YOU IN MY ARMS, I FIND — SOMEHOW IT'S SLIPPED MY MIND.

— WHAT'S THE NAME OF THAT

SONG? THAT FITS A SILVER LININ' RIGHT INSIDE MY COAT. MAKES ME THINK OF ICECREAM
SONG? THAT MAKES ME THINK OF DAISIES, MAKES ME DREAM OF SPRING. MAKES ME WANNA WHISTLE,
SONG? THAT MAKES ME THINK OF LOVEBIRDS NESTING IN A TREE. MAKES ME WANNA WHISPER,

SLIDIN' DOWN MY THROAT. I WISH I KNEW: WHAT'S THE NAME OF THAT
MAKES ME WANNA SING. I WISH I KNEW: WHAT'S THE NAME OF THAT SONG? THIS
"WILL YOU MARRY ME?"

MORNING AFTER BREAKFAST, I SANG IT ALL THROUGH. — BUT TO-NIGHT I FOR-GET ALL THE

WORDS EX-CEPT-ING "I LOVE YOU". — WHAT'S THE NAME OF THAT

CODA

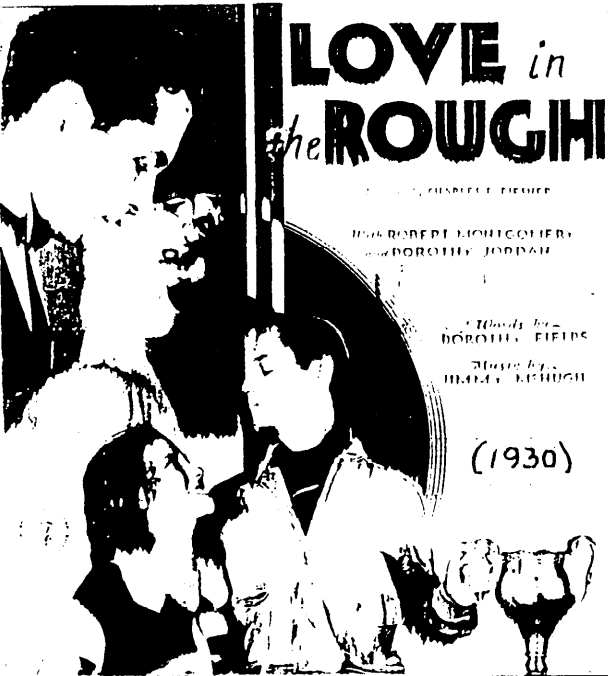
MAKES ME THINK OF BABIES BOUNCING ON MY KNEE. — WHAT'S THE NAME OF THAT SONG?

KEN KENNY ORCH. (RED NORVOD'S MEN) - VOCAL BY STEW PLETCHER,
incl. EDDIE SAUTER, HERBIE HAYNER, MAURICE PURTILL,
DAVE BARBOUR. ON CHAMPION 40107 in 1936.

VOCAL BY BOB CROSBY
(WITH HIS 15 PC. ORCH.)
DECCA # 727 in 1936.

4055

Go Home and Tell Your Mother



LOVE in the ROUGH

LYRICS BY ROBERT MONTEGOMERY
MUSIC BY DOROTHY FIELDS

1930

VOCAL BY EDDIE WALTERS, acc. by KLEIN, SIGNARELLI & Mc DONOUGH. ON COLUMBIA 2290-D IN 1930.

MOD to

OUR HANDS AND EYES HAVE MET, OUR
YOU OWE YOUR FOLKS A DEBT OF

LIPS ARE FRIENDLY, TOO. DON'T YOU THINK THAT
CON-FI-DENCE, THAT'S

YOU SHOULD GO AND WARN THE FAM'-LY?

TRUE. AND MO-THER KNOWS WHAT'S BEST, SO

LET THIS OFF YOUR CHEST. GO HOME AND

TELL YOUR MOTHER THAT SHE CERTAIN-
LY DID A WONDERFUL JOB ON YOU.
THAT WE'RE MARRY-ING JUST LIKE REG-U-LAR
PEO-PLE DO. THAT HER BEAUTI-FUL CHILD IS
GONNA BE-LONG TO

GO THEN ASK HER WHAT SHE DID, ASK FATHER
WHAT HE DID, WHEN BOTH OF THEM

NEED-ED A DARN'D SIGHT MORE THAN KISS-ES.
GO

CODA
ME.

THE NASTY WAY 'E SEZ IT

WORDS BY ALBERT CHEVALIER
MUSIC BY CHAS. INGLE (1892)

(♩=96)

1. I'VE GOT ONE SPECIAL DEAR, OL' PAL, WE COZES ABOUT TO-GETHER. AND 'TAD' I LIKE 'IM FAIRLY WELL, WE
2. SUP-RISE WE TAKES A SUNDAY STROLL, I SPOTS A LITTLE LADY. I WINKS AT HER, SHE WINKS AT ME. OF,
3. 'E DEARLY LOVES TO SPRING A UOKE, BUT SOMETIMES FOLKS WON'T AVE IT. & OFTEN WHEN THEY'VE PUNCH'D 'IS 'EAD, I'VE

AINT BIRDS OF A FEATHER. COURSE I RAISE MY DERBY. TOLD 'EM HE BE-SERVED IT. FAR FELL I'VE

NOW AND THEN 'E LETS THE BLUES, AND SUPPERS FROM 'EM FEARFUL. AND
TURN A-ROUND AND SAY TO ME, W.I.T.H. BOTH HIS EYES A-FLASHIN', "YOU
I KNOW HIM SNEAK MY SUNDAY CLOTHES, AND BRAG A-BOUT IT AF-TER. THEN

WHILE THEY LAST, I TELL YER' STRAIT, THE WAY 'E TALKS AINT CHEERFUL!
HAVEN'T GOT THE CHEEK TO THINK IT'S YOU THE GAL'S A-- MASHIN'?'
SAY I CANNOT TAKE A JOKE, WHEN I DON'T JOIN THE LAUGHTER!

WELL, THEN I FEEL THAT

(♩=♩)

Bb/D F/C Bb F F/A A7 Bb C7 F D7

1&2. LIFE'S A BLANK, A DIS-GUS-TIN' DREARY "DEZ-IT". IT AIN'T EX-ACT-LY
 3. LIFE'S A BLANK, & I'M SOR-RY I BE-GUN IT. IT AIN'T EX-ACT-LY

Gm C7 A7 Dm Gm7 C7 F TO REPEAT F LAST

WOT 'E SEZ, IT'S THE NASTY WAY 'E SEZ IT! 2. SUP- DONE IT!
 WOT 'E DONE, IT'S THE NASTY WAY 'E SEZ IT! 3. 'E

CAIRO BLUES *MED. FOX-TROT*

LYRIC: PAUL PERILLO, JR. MUSIC: HOWARD ROSSMAN (1919)

LAST NIGHT I FELL A-SLEEP, AND IN MY SLUMBERS DEEP,

C C/E Eb° G7/D G7 C C/E Eb° G7/D G7

I DREAMED OF CAIRO FAR A-WAY, WHERE MEL-O DIES SO QUEER

C C/E Eb° G7/D G7 C F C E/B A° Eb/Bb

KEEP RINGING IN MY EAR. IF YOU HEARD IT, YOU WOULD HAVE TO SWAY. THAT

Bb7/F Bb7 F7 Gm7 G#° F7/A F7/C F7

MEL-O-DY WAS BEAU-TI-FUL, I VOW. I CAN HEAR THOSE CAIRO BLUES RIGHT

Bb7/F Bb7 C7 G7 CHO. F G7 E/B C

NOW, RIGHT NOW. CAIRO BLUES: THEY'RE CALLING TO ME, STILL PURSUE ME.

F F7 Bb G7 Bb C7 C7 F C7

CAIRO BLUES: THEY'RE SO EN-TRANCING, THEY SET YOU DANCING. I CAN HEAR THOSE

F G7 C7

TEMPLE BELLS A-RING-ING. I CAN HEAR THOSE TEMPLE SWELLS A-SINGING,

C7 F G7

SING-ING. CAIRO BLUES: THEY SEEM TO TAUNT ME, THEY SEEM TO HAUNT ME.

D7 Bb D7/A Gm D7

THAT STRANGE TUNE EYES RIGHT INTO MY BRAIN, I GO IN-SANE. I MUST WAIT 'TIL THE SHADOWS CREEP.

G7 Bb Dm/A Gm7 C7 F F7 F° Bbm6 F C7 F

THEN I CAN GO TO SLEEP, AND HEAR THOSE CAIRO BLUES. SOME BLUES!

4057

RECORDED BY ELLA MAE MORSE

MED. BOUNCE

THE BLACKSMITH BLUES



DOWN IN OL' KENTUCKY, WHERE HORSESHOES ARE LUCKY,

THERE'S A VILLAGE SMITHY STANDIN' UN-DER THE CHESTNUT TREE.

JACK HOLMES (1950)

 HEAR THE HAMMER KNOCKIN', SEE THE ANVIL ROCKIN'. HE SINGS THE BOOGIE BLUES, WHILE HE'S

HAMMERING ON THE SHOES. SEE THE HOT SPARKS A-FLY-IN', LIKE FOURTH OF JULY-IN'. HE'S

EV-EN GOT THE HORSES CLOPPIN' "BOP" DOWN THE AV-E-NUE. FOLKS LOVE THE RHYTHM, THE

CLANG, BANGIN' RHYTHM. YOU GET A LOTTA KICKS OUT OF THE BLACKSMITH BLUES. BLACKSMITH BLUES.

HEART BREAKIN' MOSE *MOD to (INTRO)*

LARRY CONLEY & GENE RODEMICH (1925)

INSTR. VERSE

CHO.

 THEY CALL HIM HEARTBREAKIN' MOSE, HE STEPS A-ROUND ON HIS TOES. HIS EYES JUST
 HEARTBREAKIN' MOSE, HE WEARS THE FINEST OF CLOTHES. JUST SEE HIM

SPARKLE JUST LIKE A GEM. AND DOES HE HANDLE THEM: MAR-VEL-LOUS! HE'S GOT A NEW KIND OF TWIST.

YOU SIMPLY CANNOT RE-SIST. THOSE CUL-LUD BALSGIVE UP EV-'RY CENT, CRY FOR HIS PUN-ISH MENT.

HEART BREAKIN' MOSE - CONT.

4058

SOME ARE QUITE OLD... AND BENT, TOO.

CODA

 LOOKS LIKE HE'S WASH'D IN LUX, TOO.

AND WHEN IT COMES FOR SOME LOV-IN', SAY, THERE AIN'T A THING THAT'S MISS'D. HE KNOWS JUST WHAT TO DO:

KISSES AND THEY STAY KISS'D. OH, BOY! HE'S THAT HEART BREAKIN' MOSE.

MOD E₀
HEARTACHES

 INSTR. VERSE

W: JOHN KLENNER (1931)
 M: AL HOFFMAN

HEART - ACHES! HEART - ACHES!

MY LOV-ING YOU MEANT ON-LY HEART - ACHES. YOUR KISS WAS SUCH A SACRED

THING TO ME. I CAN'T BE-LIEVE IT'S JUST A BURNING MEM-O-RY.

CODA

 MAT-TER HOW MY HEART BREAKS? I SHOULD BE HAI-PY WITH SOME ONE NEW,

BUT MY HEART ACHES FOR YOU.

MADE FAMOUS TWO YEARS AFTER IT WAS FIRST RECORDED, BY A TED WEEMS RECORD ON BLUEBIRD B-5131 in 1933, WITH A JEWISH RHYTHM and WHISTLING BY ELMO TANNER. A NOVELTY SMASH!

RECORDED IN 1931 ON BRUNSWICK 6076 BY SEGER ELLIS ORCH. LATER ON HE HAD MUSICIANS SUCH AS THE DORSEY BROS., EDDIE LANG, MUGGGY SPANIER, CHARLIE DITTERFIELD, RUBE BLOOM.

LATER STILL (1937) HE HAD A "CHOIR OF BRASS" ORCHESTRA: 4 TRPS = 4 TRBS = IRVING FAZLA ON CLARINET and RHY. SECTION. SPUD MURPHY DID THE ARRANGEMENTS.

• YOUR EDITOR HEARD THE BAND IN REHEARSAL, and THE SOUND WAS OUTSTANDING! UNFORTUNATELY, THE BAND WAS FINANCIALLY UNSUCCESSFUL.

RECORDED A MONTH EARLIER IN 1931 BY BERT LOWN'S HOTEL BILTMORE ORCHESTRA, WITH ADRIAN ROLLINI on BASS SAX & VOCAL BY ELMER FELDCAMP. ON VICTOR 22612.

4059

FOX-TROT

GLORIANNA

LEW POLLACK &
SIDNEY CLARE (1928)

INSTR. VERSE

LOOK AT THAT BABY THERE:
AIN'T SHE THE IM-AGE OF—

BLUE EYES AND GOLDEN HAIR. LOVELY, GOR-GEOUS, THAT'S GLOR-I-
SOME ONE YOU'D CARE TO LOVE? OH, OH!

-AN - A. - SO, SO! THAT'S GLOR-I - AN - A. - HER LIPS ARE

SO IN-VI-TING, HER ARMS ARE SO EX-CI-TING. HER LIPS ARE DYNA-MI-TING.

KEEP A-WAY FROM THAT EX-PLO-SION. SHE STANDS OUT LIKE A GEM. - THEY MADE JUST

ONE OF THEM. LOVELY, - GORGEOUS GLOR-I - AN - - A. -

FRED WARING and his
PENNSYLVANIANS
ON VICTOR 21836 (1928)

THE IPANA (TOOTHPASTE SPONSOR) TROUBADOURS
DIRECTED BY SAM LANIN, w/ TOMMY DORSEY,
BENNY GOODMAN and JIMMY McPARTLAND.
ON COL. 1638D in 1928.

THE GEORGIANS w/ CHARLIE SPIVAK,
BOB CHESTER on TRUMPET & JOHNNY MORRIS
ON DRUMS & VOCAL. HARMONY 776-H
(IN 1928)

SEE NEXT PAGE →

CALIF. RAMBLERS w/ J. DORSEY, CHAINCEY GRAY (PNO), MICKEY BLOOM (TPT),
 STAN KING (DRS), IRVING KADEMAN (VOCAL). ON PATHE-ACTUELLE 36903 IN 1928.
 THE MOST LISTED ORCH. IN BRIAN RUST'S JAZZ RECORDS (1897-1942) NEVER PLAYED
 IN CALIF. (NEVER LEFT N.Y.). THEY MADE APPROX. 500 RECORDS FOR 18 DIFFERENT LABELS.

FAST and HOT

THE HARLEM STOMP **INTRO.** F F^o F Cm D7

JIMMIE FRANKLIN (1935)

G7 C7+ F C D7 G7 D7 Dm7/F G7

CHO.

C E7 F F#^o C/G F#^o

ON YOUR TOES, ON YOUR HEELS, YOU SHAKE YOUR HIPS, AND YOU WIGGLE. HEY! HEY!

G7 D7 G7 C G Ab7 G7 C C# E7

THAT'S THE HARLEM STOMP. GO UP AND DOWN, THEN ALL A ROUND. THEY'RE

F F#^o C/G F#^o G7 D7 G7 C F7

DO-ING IT FROM TOWN TO TOWN. HEY! HEY! THAT'S THE HARLEM STOMP.

C F7 E7 % F AIm G#^o E7/G#

YOUNG AND OLD ARE DO-ING IT, TRY IT. HEY! HEY!

A7 D7 G7 E^o G7 C

IT'S A DANCE, THERE'S NO RO-MANCE. THE HOTTER YOU GET, THE BETTER IT FEELS. TAKE A TIP, AND

E7 F F#^o C/G F#^o G7

SHAKE YOUR HIP. ON YOUR TOES AND ON YOUR HEELS. HEY! HEY! THAT'S THE HARLEM STOMP.

C F7 C

4061

THAT'S WHEN YOU NEED SOMEBODY TO LOVE

HARRY GERSHMAN and BENNIE MOTEN (1930)

MOD to

C G7 C C G7 C

SKIES ARE NOT ALWAYS SUN-NY, SOME-TIMES THEY'RE DARK AND GRAY. BUT WHEN

Am E7 Am D7 G7 C G7

YOU'VE SOMEONE TO LOVE YOU, THEY WILL NEV-ER SEEM THAT WAY. WHEN YOU GET THAT LONESOME

C C G7 C D7 G

FEELING, AND YOU DON'T KNOW WHAT TO DO, JUST LIS-TEN TO THIS SURE AD-VICE I'M

D7 G G7 G7 CHO. C C E7 A7

'BOUT TO GIVE TO YOU. WHEN YOU'RE BLUE, LONELY TOO, AND NO ONE EVER
WHEN YOU'RE HOME ALL A-LONE, AND NO ONE EVER

A7 J. Dm7 G G7/F C/E A7/Eb D7 G7

SMILES AT YOU: THAT'S WHEN YOU NEED SOME-BO-DY TO LOVE YOU, HOLD YOU AND KISS YOU.
RINGS YOUR PHONE:

2. Dm7 G7 G7+ C F7 C E7

THAT'S WHEN YOU NEED SOME-BO-DY TO LOVE. AND WHEN THOSE FOUR WALLS SEEM LIKE A PRISON

Am E7+ E7 Am D7

CELL, AND YOU'RE SAD; YOU'LL FIND A LIT-TLE LUV-IN' WILL MAKE YOU FEEL

G7 / D7 G7 C C E7 A7

GLAD. AND WHEN THE SUN DON'T SHINE, BIRDS DON'T SING, DAYS SEEM DREARY AND

A7 D7 G7 G7+ C Fm C

EV-RY-THING! THAT'S WHEN YOU NEED SOME-BO-DY TO LOVE.

MOD to

HEAVEN HELP THIS HEART OF MINE

WALTER SAMUELS, LEONARD WHITEUP, TEDDY POWELL (1937)

SOMETHING HAS HAP-PENED;

Ab6 Bb7 Eb C7b9 Ab6 Bb7 Eb Cm Gm / Gm7

I'M NOT THE SAME, SWEETHEART, AND YOU'RE TO BLAME. MY HEART'S BEATING FAST-ER AND FAST-ER.

HEAVEN HELP etc. - CONT.

4062

Fm7 Bb7 [CODA] Eb Gm / Cm F#o Fin7

DOES IT MEAN JOY OR DIS-AS-TER? OH! HEAVEN HELP THIS HEART OF MINE. I FOUND A LOVE THAT'S HEAVEN HELP THIS HEART OF MINE. PLEASE HANDLE IT WITH SHOULD I FIND THE FATES UN-KIND, AND LOSE YOUR LOVE DI-

Bb7 Fm7 1. Bb7 Eb Fm7 Bb7 2. Bb7 Eb7

NEW, THE MOMENT I SET EYES ON YOU. MINE, IT'S YOURS TO SHARE. CARE, IT REALLY IS-N'T -VINE: THEN HEAVEN HELP THIS

Eb7 Ab G7 Abm6 C7 Abm6 Bb7 C7

I ON-LY LIVE FOR YOUR LOVE, DEAR, I THRILL WITH DE-SIRE. MY POOR HEART'S A-FIRE. THE

F7 Fm7 Bb7+ D.S. CODA Fm7/Ab Bb7 Eb Ab6 Eb

MOMENT YOU CAME, IT BURST IN-TO FLAME. HEART OF MINE.

MILDRED BAILEY, VOCAL, acc. by DICK ROBERTSON, VOCAL, & BUCK CLAYTON, HERSCHEL EVANS, HIS ORCHESTRA. et al. ON VOCALION 2615 in 1937. ON DECCA 1374 in 1937.

BLUES, WHY DON'T YOU LET ME ALONE? w/ARTHUR PORTER (1937) m/EUBIE BLAKE

SLOWLY Eb C° Bb7 Fm7/Bb Bb7 Eb C° Bb7 Fm7/Bb Bb7

I'VE GOT A FEELING THAT STAYS WITH ME. IT SEEMS NO MATTER WHAT I DO,

Ebm Abm6 Bb7 Eb/G Gb7 F7 Bb7 A7 Bb7

I JUST CAN'T SHAKE THIS DOWNCAST FEEL-ING, THAT ALWAYS MAKES ME SO BLUE. I'M WOR-RIED.

[CODA] Eb Eb E° Bb7/F Bb7

BLUES, WHY DON'T YOU LET ME A-LONE? BLUES, I'LL SURE BE GLAD WHEN YOU'RE DAYS, WHEN YOU'RE A-ROUND ARE SO LONG. BLUES, I'LL DO MY BEST TO A-TONE. BLUES, WHEN YOU'RE A-WAY, LIFE'S A BLUES, WHY DON'T YOU LET ME A-

1. Eb Cm7 F7 Bb7 2. Eb Ab Eb Abm3

GONE. SONG. I DON'T KNOW WHAT I HAVE DONE THAT WOULD CAUSE YOU TO

Eb Abm3 Eb B7

HAUNT ME. STILL YOU ARE EV-ER A-ROUND, TELLING ME THAT I'M WRONG. PLEASE

Fm7 Bb7 D.S. al

LEAVE ME!

IN 1930 BLAKE TEAMED UP WITH THE GREAT LYRICIST, ANDY RAZAF, TO BRING US "MEMORIES OF YOU". (USED AS SONNY DUNHAM'S THEME SONG.)

CODA Eb / Ab Abm Eb

-LONE.

WILLIE "THE LION" SMITH and his CUBS, with BUSTER BAILEY, JOHN KIRBY and ONEIL SPENCER. ON DECCA 1957 in 1937.

4063

THE MOOSE

P. HANS FLATH (1910)

MARCH

(INTRO.)

Introductory musical staff with notes and chords: $Bb7$, Bb° , $Bb7$, NC , Bb .

Section A, first line of music with chords: $Bb7$, Eb , $D7$, $Bb7/F$, $Bb7$.

Section A, second line of music with chords: Eb , $Bb7$, $G7$, Cm , Ebm .
 BS: C Bb G Eb

Section A, third line of music with chords: Bb , $F7$, Bb , $Bb7$, Bb .
 (OCTAVES)
 BS: Bb Ab G F

Section B, first line of music with chords: $Fm7$, $F^{\#}$, Eb/G , Eb , E° , $Bb7/F$, $Bb7$, $Bb7/F$, $Bb7$, $D7$, Eb , Fm° , $D7$.

Section B, second line of music with chords: Eb/G , Fm , $F^{\#}$, $Eb/G/Cm7$, $Bb7$, Eb/Bb .

Section B, third line of music with chords: $Bb7$, Eb , Eb , $Bbm6$, $Eb7$, NC , Eb .
 OCTAVES

Section B, fourth line of music with chords: Ab , Ab , Bb° , $Eb7$, Ab , $Eb7$, $Ab7$, Db , Db , $Dbm6$, Ab .
 BS: Ab G F Eb

Section B, fifth line of music with chords: $Eb7$, Ab , Fm , $Fm7$, $Bb7$, $Eb7$.

Section B, sixth line of music with chords: Db , $C7$, $F7$, Bbm , $Bb7$, $Fb7$, $Eb7$.

THE MOOSE - CONT.

4064

FINE

Chords: Ab, C, C7, Fm, Bb, Bb7, Eb, Eb7, Eb7, Dbm Eb7, Eb7. Includes performance instructions: 'BVA BASSO + OCTAVE BELOW' and 'D.S. al FINE BOTH ENDINGS'.

BACK EAST BLUES MOD E♭

WORDS BY CECIL RANDLEMAN (1920) THAT SKY IS BLUE, THAT OCEAN TOO, AND
MUSIC BY LEONARD HARRIS GOING BACK, MY TRUNKS ARE PACKED, AND

Chords: D7/A, Ab7, G7, C, C7, 1. Dim, A7

SO AM I, I'LL TELL YOU WHY: I'VE ROAMED THIS WORLD FOR MORE THAN A YEAR, AND
JUST TO THINK I CAME TO STAY. I'M

Chords: D7, G7, G7+, 2. F/A Bbm G7 F7 C B° E7 A7 D7

OH IT SEEMS LIKE I WOULD DIE. I'M LONGING FOR MY NA-TIVE STATE, AND MY HOME TOWN A-

CHO. (SLOWER)

Chords: G7, A°, C, G7, C, C, C7

-GAIN. I'VE HEARD A LOT ABOUT THE MEM-phis BLUES, THE KANSAS CIT-Y BLUES TOO.

Chords: Am, Am7/G, Dim7/F, D7, G7

OH BUT THE BACK EAST BLUES ARE BLU-ER THAN EITHER ONE OF THOSE BLUES ARE BLUE.

Chords: G7/B, G7/B, G7, C7/E, C7/G, Ab7/Gb

YOU BET I GO-ING BACK: I GOT THAT WANT TO GO BACK HOME A-GAIN,

Chords: G7, Eb°, G7/B, C, Eb7, G7/B, G7+, Ab7, Ab7/C, G7/B, Cm/G

NEVER WANT TO ROAM A-GAIN, I GOT THE BACK EAST BLUES, BLUES.

Chords: G7/B, G7, Ab, Ab7/Eb, G7, C, C°, C7

I SAID THE BACK EAST BLUES, BACK EAST BLUES.

4065

MOD to

CEMETERY BLUES

SID LANEY and SPENCER WILLIAMS (1923)

FOLKS, I KNOW A GAL NAMED CEME-TER-Y LIZE, SHE HAS GOT A PAIR OF MEAN OLD GRAVEYARD EYES,

1. *v.* 2. *G7* *C7* *A7*

DOWN IN TEN-NES-SEE, FULL OF MIS-ER- -Y. EV-'RY NIGHT AND DAY YOU CAN HEAR HER SING THE BLUES A-

D *1* *1* *2* *CHO.* *G* *C7* *G*

-WAY. I'M GOING DOWN TO THE CEM-E-TER-Y, 'CAUSE THE WORLD'S ALL WRONG.

G7 *C7* *1* *Db7* *D7* *G*

I'M GOING DOWN TO THE CEMETERY 'CAUSE THE WORLD'S ALL WRONG. I'M GOING

D7 *A7* *D7* *G* *C7* *G*

DOWN WITH THE SPOOKS TO SING MY SOR-ROW SONGS.

ADDITIONAL CHORUS'S

GOT A DATE TO SEE A GHOST MAN BY THE NAME OF JONES
 GOT A DATE TO SEE A GHOST MAN BY THE NAME OF JONES
 MAKES ME SO HAPPY TO HEAR HIM RATTLE HIS BONES.

HE'S THE ONE MAN I ALWAYS KNOW JUST WHERE TO FIND
 HE'S THE ONE MAN I ALWAYS KNOW JUST WHERE TO FIND
 IF YOU WANT TRUE LOVERS GO AND GET THE CEMETERY KIND.

HE AIN'T NO FANCY DRESSER DON'T WEAR NOTHIN' BUT A SHROUD
 HE AIN'T NO FANCY DRESSER DON'T WEAR NOTHIN' BUT A SHROUD
 BUT EVERY TIME HE KISSES ME IT MAKES FLESH TURN PROUD.

VOCAL BY BESSIE SMITH
 (w/ LARRY DOWNS, PNO.)
 ON COL. 13001 IN 1923.

VOCAL BY EDNA HICKS, accomp. by
 PETER GRANGER'S "SAWIN' THREE"
 (ELMER CHAMBERS, cornet and
 DON REDMAN, clarinet.)
 ON PARAMOUNT 12089 IN 1923.

RUNAWAY BABY
 TOM CANTRELL (1990)

MED. SWING *Ab* *Db7* *Ab* *F7*

EV-'RY NIGHT UN-DER THE MOONLIGHT, — EV-'RY NIGHT OUT-SIDE THE BAY,
 I THO'T WITH SAX-O-PHONES PLAYING, — I THO'T WITH STARS HERE TO STAY,
 MAYBE I NEED — A NEW BABY: — SOMEONE WHO'LL UHSE ME ALL DAY.

Bb7 *1.* *Eb7* *Ab* *A°* *Bbm7* *Eb7* *B7*

I TAKE MY SWEET-IE TO NES-TLE, BUT SHE RUNS A- WAY. OH!

2. *Eb7* *Ab* *Db7* *Ab* *Fm7* *Eb7* *F°* *Ab7*

SQUEEZE ME, BUT SHE RAN A- WAY. — WHY CAN'T I MAKE HER HAP-PI, KEEP HER SNAP-PI?

RUNAWAY BABY-CONT.

4066

Db / Bb F7/A G° Bb7/Bb Bb7 Bb7

IT'S A PUZZLE TO ME. I ALWAYS LOOK-ING DAPPER, A REAL MALE FLAPPER, BUT

Eb7 Bb7 Eb7 D.C. Eb7 Ab Db7 Ab

ALL SHE WANTS TO DO IS FLEE. -GET-IC, THEN I'LL RUN A-WAY.

CODA

THE LIGHT HOUSE BLUES

JOE SCHUSTER, IRA SCHUSTER & DUKE YELLMAN (1927)

MODERATO

F F/A Ab° C7 F C7/Eb Eb Db C7

OUT ON THE DEEP, I'M JUST THINK-ING OF BUT

F F° 1. F / Db7 C7 2. F / F7 Am Am/C E7/Bb A SUS G7 E7 Am Am/C

You. BLUE. YOU ARE IN MY DREAMS NIGHT AND

E7 Bm7 E7 G7 C C/E G D/A G7/Bb G7 C A7 Dim

DAY IT, SEEMS. THAT'S JUST WHY I WRITE YOU, SAY-ING: WISH YOU WERE NEAR...

Dm/F A7/E Dm Dm/F A7/E Dm C7 F

ME. HOW YOU COULD CHEER ME, FOR I'VE GOT THOSE LIGHT HOUSE BLUES.

A7/E A7 Dm Dm/F A7/E Dm Dm/F A7/E Dm

NIGHT WINDS ARE CRY-ING, AND I'M A-LONE SIGH-ING. NOTHING TO DO

A7 Dm Eb7 C7/E C7 C7/G C7

BUT THINK OF YOU. SAY! THE SHIPS THAT PASS IN THE NIGHT,

C7/G G° C7 Gm7 C7 F A7/E A7 Dm Dm/F A7/E

MAKE ME WRITE: ON HOW I MISS YOU. YOU LET FUNNY NO-TIONS, WAY

Dm Dm/F A7/E Dm Dm7/Bb Bb7 A7 Dm Bb7 Dm A7 Dm

OUT ON THE O-CEAN. GEE, I'VE GOT THOSE LIGHT HOUSE BLUES.

<u>SOUTHERN BLUES SINGERS</u> (2 MALE VOICES and PIANO) GENNETT 6828 IN 1929.	<u>ORIGINAL INDIANA FIVE</u> (VOCAL BY TOM MORTON) BANNER 6028 IN 1927	<u>JOE HERLTHY ORCH. (11 PIECE)</u> (HENRY EDGEMAN, TRS.) ON EDISON 52076 IN 1927.
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4067

with spirit

THE WASHINGTON POST MARCH

JOHN PHILIP SOUSA (1889)

ff (3 OCTAVES)

A Am

D7 **G** **D7** **G** **Gm** **D** **A7**

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

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

1. D7 **A7** **D7** **A7** **2. D7** **A7** **D7** **A7** **B** **D7** **G**

1. G7 **2. G7** **TRIO** **C** **G7**

C **G7** **C** **G7** **C** **G7** **F**

A7 **Dm** **A7** **Dm** **C** **C** **G7** **C** **1.**

2. **C** **G7** **C** **G7** **C** **G7** **C** **G7**

G **cym.** **D** **C** **G7** **C** **G7** **C** **G7**

C **F** **A7** **SVA** **Dm** **A7** **Dm** **C**

Musical notation for 'THE WASHINGTON POST MARCH-CONT.' featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a first ending (1.) and a second ending (2.). Chords F#0 and G7 are indicated above the first few notes. The piece concludes with a double bar line and repeat signs.

LITTLE WILLIE'S BLUES

JABBO SMITH (1929)

Musical notation for 'LITTLE WILLIE'S BLUES' in a key signature of two flats (Bb) and 4/4 time. The notation is divided into sections: a 'VERSE' section with multiple lines of music, a 'CHORUS' section marked 'CHO.' with a square symbol, and a 'CODA' section. Chords such as Ab, Eb, Bb7, Eb7, F7, and C7 are indicated above the notes. The piece ends with a 'D.S.' (Da Capo) instruction and a 'BREAK' box.

CODA Fm7 Bb7 Eb Ab7 Eb

JABBO SMITH'S RHYTHM ACES
 (VOCAL BY JABBO SMITH)
 ON BRUNS. 7058 IN 1929 AT CHICAGO.

4069

MOD to

THE BLACK BOTTOM BLUES

EDDIE HEYWOOD

(1922)

DOWN IN BLACK BOTTOM, SO THEY SAY, THEY

Bb7/F Bb7 A7 Bb7 D7 Eb7

DON'T DO NOTHING BUT PLAY CHECKS ALL DAY. EVERY-BO-DY SEEMS TO BE HAPPY AND GAY, KNOWING HOW TO MOVE THIS WAY

Eb7 Eb0 Bb7/F Bb7 / Cb7 / Bb7 Eb / E0 / Bb7/F Bb7

AND THAT WAY. THAT'S THE NEWS OF THE BLACK BOTTOM BLUES. IF YOU WANT TO KNOW WHO COM-

Bb7/F Bb7 Eb0 Bb7/F Bb7 E0 Bb7/F / Bb7 D7 / Eb7/Bb Eb7 Eb7/Bb Eb7 D7

-POSED THIS SONG, IT WAS EDDIE HEYWOOD, WHO HAS BEEN HERE AND GONE. THE SOUTHERN ORCHESTRAS WITH A REP- ARE

Eb7 E0 Bb7/F Bb7 / Cb7 / Bb7 Eb Eb7 Eb7sus Eb0

PLAYING THESE BLUES WITH GINGER AND PEP. THAT'S THE LATEST NEWS OF THE BLACK BOTTOM BLUES, BLACK BOTTOM

Eb7 Eb7 CHO. Ab Ab7 Ab6 Ab+ Ab Ab7 Ab6 Ab+ Ab G G7's F7

BLUES. YOU MOVE TO THE LEFT, YOU MOVE TO THE RIGHT, YOU BOPPLE IT BACK AND SWAY.

Bb7 Eb7 Eb7+ Ab Eb7+ Ab Ab7 Ab6 Ab

STRUT LIKE A PEACOCK AND DO THE HOP, AND SAY OH LORDY MAMA AIN'T THAT GRAND. FOLKS! THINK OF THIS DANCE WHEN

Ab Ab0 Ab Eb7 Ab / Gb7 F7 Bb7 / Bb7+ Eb/G Eb7

YOU FEEL BLUE. IT'LL MAKE YOU DANCE THE HEEL OFF YOUR SHOE. THAT'S THE BLUES, THE REAL BLACK BOTTOM

Ab Ab7 Db Dbm Ab

VOCAL BY LIZZIE MILES	EDDIE HEYWOOD, AS A	VOCAL BY BABY BONNIE, acc. by
(G-P. COMBO)	PIANO SOLO	CORNET & PIANO
Okeh 8050 IN 1923.	Okeh 8094 (1923)	GENNETT 5616 IN 1924.

SWING DOWN IN NEW ORLEANS

DICK CARY (1974)

TROM-BONES AND CLARINETS — AND GUM-BO AND CREOLE SHRIMP AND

F7 Cm7 F7 Fm7 | Fm7 Bb7 Eb E0 Fm7 Bb7 | Fm7 Bb7

EV-EN TAM-BORIN' GOOD OL' RICE AN' BEANS. SWING DOWN IN NEW OR- LEANS. SWING DOWN IN NEW OR-

Eb Ab Eb Am7 Bbm7 D7 Eb7 Ab G7 G7+ Ab

-LEANS. YOU'LL HEAR THAT MUS-KAT RAM-BLE ANI BOURBON STREET PA-RADE.

F7 Cm7 F7 Bb7 Eb

HEAR THAT BEAT: BEAT YOUR FEET TO CLARINET MAR-MA-LADE. COME ON, WE'LL

Cm7 F7 Cm7 F7 Fm7 Fm7 Bb7 Eb

HAVE A BALL. YOU'LL KNOW JUST WHAT IT MEANS TO SWING DOWN IN NEW OR-LEANS.

(1933)

CLARINET POLKA

WHO WAS IT THAT SAID:
"THIS STUFF MAKES JAZZ SOUND BETTER" - ED.

ARR. JOSEPH P. ELSNIG

Bb A.S.

mp

F7 Bb

Bb F7

Bb F7 B C7

mf

F F/C C7 F C F

F/C C7 1. F 2. F D.S. CODA

mp

TRIO Eb Bb7

f

Bb7 Eb

p

Bb7 1. Eb 2. Eb

f

4071

MODERATO

RASPUTIN

ALLIE WRUBEL & C. RUSSEL ROBINSON (1933) JUMPIN' JIMMINY! DO YOU SEE WHAT I SEE? THIS MAN AIN'T NO FAKE. (RE MEMBER HIS NAME-AKE?)

1. G7 C Bb7 A7 A7+ D7 G7 G7+ C/E Eb Dm7 G7

SHUT MY MOUTH! AIN'T THAT RASPUTIN HONER? (RAS-PU-TIN)

2. G7 G7/B Em Em7 A# D7 G Em Am7 D7 G G7

HE'S A HOLY TERROR WITH HIS LOVE, 'CAUSE THE DEVIL'S IN HIS BONES.

CHO. C C#° Dm7 G7 C° C G#° Dm7 G7

WHO'S THAT GREAT BIG BUNCH OF CLASS? STEP A-SIDE, BOY, LET HIM PASS. CAN'T YOU TELL HE'S FROM THE SOUTH? SEE THAT GOLD MINE IN HIS MOUTH. WHO KNOWS ALL THE LOV-IN' ARTS? WHO'S THAT REAL LIVE KING OF HEARTS?

C C7/bb F/A F#m D7 C/G G7+ Emaj7 C6

NO DIS-PUT-IN, THAT'S RAS-PU-TIN, THAT HIGH FA-LU-TIN' LOVIN' MAN. NOW YOU'RE TOOTIN! THAT'S RAS-PU-TIN, THAT NO DIS-PUT-IN, THAT'S RAS-PU-TIN, THAT

2. E/G G7+ C11 C7 F Fm C C7

HIGH FA-LU-TIN' LOVIN' MAN. HE'S A LUCKY DEVIL, WITH A MILLION QUEENS.

G7 F Fm C/E C#m Eb G/B D7 G7 D.S.

JUST TO KNOW THAT DEVIL, LEARNS A GAL WHAT HEAVEN MEANS.

CODA C/G Am D7 G7 C F7 C#

HIGH FA-LU-TIN' LOVIN' MAN.

RECORDED BY THE THREE KEYS

LEO. FUNNELL, PNO. - GLIM FURNESS, GTR. - BOB PEASE, BASS
ON BRUNSWICK 6567 IN APR. 1933

4072

NO GOOD RIVER

IRVING STONE (1935)

med. slow

Cm Fm^b G7 Cm Ab⁷ G7 Cm
 YOU HAVE GOT ME WOR-RIED. I THINK YOU ARE HAUNTED. PRAY THE LORD HE
 F^o Fm^b G7 Fm^b Cm G7 Cm Ab⁷
 DRY YOU UP, SO YOU WON'T FLOW NO MORE. NO GOOD RIVER,
 Fm^b Fm^b/Ab G7 Fm⁷ G7 Fm^b Cm G7 Cm / G⁷ Cm / Eb
 NO GOOD RIVER, WINDIN' 'ROUND MY CAB-IN DOOR.
 G7 / / / Cm Ab⁷ Fm^b Fm^b/Ab
 OH! QUIT YOUR MOAN-IN', STOP YOUR ERDAN-IN',
 G Ab⁷ G Ab⁷ Cm Ab⁷ G7 Fm^b G⁷+G⁷ Cm Cm / Eb
 WHILE YOU'RE WIND-IN' 'ROUN' MY CAB-IN DOOR. WHO'S THAT KNOCKIN
 Cm Cm Cm / Eb Cm Cm / G Cm / Eb Cm Cm / Eb
 AT MY DOOR? IT MUST BE YOU IT MUST BE YOU: YOU GRIND AND WIND AND
 Cm / G Cm Ab⁷ Ab⁷ / Dm⁷ G⁷ Cm Ab⁷
 WIND AND GRIND AS YOU GO WIND-IN' 'ROUN' MY DOOR. NO GOOD RIVER,
 Fm^b Fm^b/Ab G7 Ab⁷ G⁷ Cm / Eb D7 G7 C Fm^{aj}7 C
 NO GOOD RIV-ER, WIND-IN' 'ROUN' MY CAB-IN DOOR.

4073

FROM THE UNIVERSAL PICTURE, "KING OF JAZZ"
FEATURING PAUL WHITEMAN and HIS ORCHESTRA.

SONG OF THE DAWN

MOD to

Chords: Gm Cm D7+ D7 Gm Gm7

WORDS BY JACK YELLEN
MUSIC BY MILTON AGER (1930)
(WRITERS OF "HAPPY DAYS ARE HERE AGAIN")

WAKE FROM YOUR SLEEP, ALL YOU WEAR-Y ONES,
LOOK TO THE EAST, ALL YOU DREAM-Y ONES,

Chords: Eb G Gm 1. Gm Cm° Db° C° Bb Am7 D7+ D7 2. A7/6 Eb7 D D7

WHO ARE WEARY-Y OF THE NIGHT!
WHO ARE

WAIT-IN FOR THE LIGHT!

Chords: Gm6 Bb D7 A CHO. Gm GmM7 Gm7 Gm6 Eb Gm Eb7 Bb Eb7 1. Bb

DAWN IS BREAK-ING, AND A NEW DAY IS BORN!
BIRDS ARE WAK-ING, HEAR THEM WEL-COME THE MORN.

THE WORLD IS

Chords: Gm Cm / / F7 Bb / Am7 D7 2. Bb A7 Ab7 G7 Gb7 Eb/ Bb F7/A

SING-ING THE SONG OF THE DAWN.

THEY'RE SWEETLY SINGING THE SONG OF THE

Chords: Bb / Cm7 C#° D Eb7 Db Eb7 Db D7+ Gm Bb7

DAWN. YES-TER-DAY THE SKIES WERE GRAY. LOOK! THIS MORNING THEY'RE BLUE. THE

Chords: A G#° A G#° A7/G Dim F A7 E Eb7 D7 D7 C Bb7 D7 Gm GmM7

SMILING SUN TELLS EV-'RY-ONE: "COME AND START LIFE A-NEW." SING HAL-LE-

Chords: Gm7 C7 G#° Gm Eb7 Bb A7 Ab7 G7 Gb7 Eb/ Bb F7/A

LU-LAH! FOR THE DARK NIGHT IS GONE!

THE WORLD IS SING-ING THE SONG OF THE

Chords: Bb

I LIKE NEW ORLEANS

Chords: G7

DAWN.

DANNY RUBIO (1984)

OH, I LIKE BOURBON STREET AND

Chords: C7 F D7 G7 C7

VIEUX CAR-RE CA-FE. O-LE! I LIKE LAM-PA-LAY-A AND CRAWFISH IS O.

Chords: F F7 Bb7 Bb° F/C

K. HOO-RAY! I LIKE THE SECOND LINE. IT MAKES ME FEEL FINE TO BE DOWN NEW ORLEANS WAY.

I LIKE NEW ORLEANS - CONT.

4074

D7 *G7* *C7* *F* *D7/A* *A^{b7}-5* *G7*

I LIKE NEW OR-LEANS, THAT'S WHERE I'LL STAY. HEY HEY! I LIKE NEW OR-LEANS,

C7 *F* *C7* *F* *G7* *C7*

LOU-I-SI-A-N - A. OH, I LIKE CRE-OLE GIRLS, WITH ALL THOSE PEARLS,

F *D7/A* *D7* *G7* *C7* *F*

TO SMILE A-WAY THE DAY. I LIKE A LA-JUN SONG, ALL NIGHT LONG, ON A BAYOU FAR A-WAY.

F7 *F7(+9)* *D.S. al fine* **CODA** *F*

I LIKE THE A.

LEANIN' ON THE GATE

TONY PRINGLE (1988)

med. slow (♩=100)

C *A7/E* *A7* *Dm* *G7*

EV-RY EVENING, BE-FORE IT LETS TOO LATE, 'ROUND A-BOUT SEVEN OR EIGHT,

C7 *F* *F[♯]0* *C/G* *G7* *C* *G7+* *C* *A* *C*

I STEP OUT-SIDE, AND THERE I WAIT: STANDING THERE AND LEANIN' ON MY GATE. THERE'S NO PAR-TIC-U-LAR

A7/E *A7* *Dm* *G7* *C7* *F* *F[♯]0*

VI-GIL I'M KEEPING. NO STRANGE THINGS TO MY MIND COME A-LEAPING, THO' I MAY DREAM AND THINK ON FATE,

C/G *G7* *C* *G7+* *C* *E7* *A^b* *Am* *E7* *A7*

STANDING THERE AND LEANIN' ON MY GATE. I SEE TREES, I SEE PEOP-LE, CLOUDS PASSING THRU THE

Dm *G7* *C* *A7* *D7* *G7*

SKY. I WATCH THE BIRDS FLY FROM YON-DER STEEPLE. SOMETIMES I WON-DER WHY.

C *A7/E* *A7* *Dm* *G7*

AND THEN IT SEEMS, BE-FORE TOO VERY LONG, THE NIGHTINGALE STARTS HIS SWEET SWEET SONG. THO'

C7 *F* *F[♯]0* *C* *G7* *C* *G7+* *C*

I MAY LEAVE, IT'S NEV-ER TOO LATE TO STAND AND DREAM, WHILE LEANIN' ON A GATE.

4075

(TROMBONE SOLO)

MOD to TRB (BL)

SLIPPIN' AROUND

MIFF MOLE (1927)

Musical staff 1: Chords: Bb, A, F7, Bb, Bb, G7, F7/A, F7

Musical staff 2: Chords: Bb, G7, F7/A, Bb, Gm7, C7, F7, Bb, A

Musical staff 3: Chords: F7, G7, C7, F7, Bb, F7, Bb, A, F7, Bb, D7, F7

Musical staff 4: Chords: F, C7, F7, Bb7, Eb

Musical staff 5: Chords: Eb, C7, Bb/E, C7, F, BREAK

Musical staff 6: Chords: Bb, A, F7, G7, C7, F7, Bb, G7, C7, F7, Bb, ENS. (Loco), NO RHY.

Musical staff 7: Chords: Bb7, Gm, C7, F, F/C, A7, A7, Dm

Musical staff 8: Chords: G7, Gm7, C7, F7, Bb, F7, Bb7, Eb

Musical staff 9: Chords: Bb, Bb+, Bb, Cm6, F7, Cm6, E7, F7, Bb, Bb6, Bb+, Bb, F7, Bb

Musical staff 10: Chords: F7, Bb, Eb, Bb, F, F/A, F/C, Gm6, C7

(THE COUNTRY MUSIC SLIPPIN' AROUND IS ON P. 2685)

SLIPPIN' AROUND - CONT.

4076

G TRB (B.) CONT.

Chord symbols: F7, Bb7, Eb, C7/G, C7, F7, Eb, D7, A7, C7, F7, NC, H, NC, F7, Bb, F7, Bb, Eb, Bb, Eb, C7, Bb, Eb, Bb, A, F.

RECORDED BY RED and MIFF'S STOMPERS (NICHOLS and MOLE)
 (with PEE WEE RUSSELL, FUD LIVINGSTONE, LENNIE HAYTON, CARL KRESS and
 VIC BERTON.) ON VICTOR NO. 21397 IN 1927.

RUNNING A TEMPERATURE

LYRIC: MILTON PASCAL (1936) MUSIC: ED FAIRCHILD

Chord symbols: Gm7, Am, Abm, Gm

HONEY, I'M RUN-NING A TEM-PRA-TURE.
 HONEY, MY HEART IS DE-LIR-I-OUS.
 HONEY, I'M RUN-NING A TEM-PRA-TURE,

Chord symbols: F, FM7, Eb°, Gm7, C7, F, F

COULD YOU AD-VISE A TON-IC? ALL OF MY SYMP-TOMS POINT TO YOU.
 GOSH, I'M A-FRAID IT'S CHRON-IC. HOW DOES IT LOOK, WILL
 HOP-ING IT PROVES CON-TA-GIOUS. HOW CAN YOU SAY NO?

Chord symbols: G7, C7, F, F7, F#7, G7, Gb7, F7

I PULL THROUGH? THERE'S NO TIME FOR DE-LAY,

Chord symbols: F7, F#7, G7, Gb7, F7, G, Ab7, A7, Ab7, G7

MINE IS AN E-MER-GEN-CY CASE. KEEP THOSE DOCTORS A-WAY,

Chord symbols: A7, Ab7+, G7, C, Fm, C°, C7, D.C. al

I'LL TAKE MY TREATMENTS IN YOUR EM-BRACE. OH!

Chord symbols: Em, D7, Gm7, C7, F

CODA I'M A VOL-CA-NO, JUST BURNING UP FOR YOU!

LIMMY LIMEFORD ORCH - VOCAL BY SY OLIVER, ARRI EDDIE BURHAM.
 DECCA 1935 IN 1936.

4077

IT WAS NICE WHILE THE MONEY ROLLED IN

SLOWLY CHO. G7+ HE WAS

BOB HILLIARD and DICK MILES (1945)

C G7+
NOTHING BUT A BANK CLERK, LIVIN' IN A SHACK. HE DUG A WELL FOR WATER AND SOME
WALKIN' THRU A 'FOR-EST, HUNTIN' FOR SOME GAME. AND THERE UP-ON A TREASURE FILL'D WITH

C7 F7 C C Ab7
OIL CAME SPURTING BACK. AND IT WAS NICE WHILE THE MONEY ROLLED IN. SO NICE
SILVER COINS HE CAME.

G7 Dm7 G7 C 1. C G7+ 2. C / /
WHILE THE MONEY ROLLED IN. HE WAS HE

F7 F#0 C/G
BOUGHT HIS PA-AR BY DIA-MONDS AND LOTS OF FAN-CY CLOTHES, 'CAUSE HE LIKED TO SEE HER LOOKIN' SWELL.

C7 F7 F#0 C/G Ab7
WHEN FOLKS BE-GAN TO WONDER WHERE HE GOT ALL THE DOUGH, HE TOLD 'EM 'POUT THE TREASURE AND THE WELL...

Dm7/G+ / 3 C G7+
NOW IF YOU WONDER HOW A BANK CLERK EVER WOUND UP IN A JAIL, IT SEEMS THAT THE AUTHOR-I-TIES WOULD

C7 F7 C Ab7
NOT BE-LIEVE HIS TALE. BUT IT WAS NICE WHILE THE MONEY ROLLED IN. SO NICE

G7 Dm7 G7 C
WHILE THE MONEY ROLLED IN.

HILLS OF TENNESSEE

JOE DAVIS and SPENCER WILLIAMS (1932)

VALSE MODERATO C C C7 F F#0 C/G
THERE IS SADNESS IN MY HEART, SINCE I LEFT THE ONES SO DEAR TO ME.

C G7 G#0 Am Am7 D7
MOONLIGHT MAKES THE TEAR DROPS START. I'M YEARNING FOR MY HOME IN TEN-NESS-

G7 CHO. C E7 Am C7 F A7
-SEE. HILLS OF TEN-NESS-SEE ARE CALL-ING ME TO MY DIX-IE PAR-A-

-DISE. _____ INHERE THE WHIP-POOR-WILLS ARE SINGING TEN-DER-LY, 'NEATH THE DIAMOND
 STUD-DED SOUTHERN SKIES. _____ SOMEWHERE DOWN THERE IN THE VAL-LEY, _____
 SOMEON'S WAITING FOR ME PA-TIENT-LY. _____ SO I'M GOING HOME, NEVER MORE TO
 ROAM. _____ HILLS OF TEN-NEG-SEE ARE CALLING ME. _____

FROM THE PARAMOUNT FILM "COLLEGE RHYTHM"

TAKE A NUMBER FROM ONE TO TEN

MACK GORDON and HARRY REVEL (1934)

SWING

TAKE A NUMBER FROM ONE TO TEN, _____ DOUBLE IT AND { ADD A MILL-ION,
 THAT'S HOW MA-NY NIGHTS I'LL BE LONG-ING FOR YOU. YOU. { ADD A BILL-ION,
 THAT'S HOW MA-NY DREAMS I'LL KEEP DREAMING OF _____ YOU. { ADD A ZILL-ION,
 ONE TWO THREE FOUR, FIVE SIX SEV-EN. SEV-EN, BA-BY, RHYMES WITH HEAVEN.
 AND YOUR KISS-ES RHYME WITH HEA-VEN, TOO. HONEY, WON'T YOU KINDLY:
CODA THAT'S HOW MA-NY THRILLS I'LL GET, THAT'S HOW MA-NY CHILLS I'LL GET,
 ON THE DAY WHEN YOU WILL SAY, "I DO, I DO, I DO."

4079

SHE IS JUST A KLONDIKE NUGGET

CAM SMITH

(1939)

THERE IS A LITTLE
HAS THE GRACE AND

G/B C C/G D7 D7/F# G

GIRL CALLED KLONDIKE NUG-GET, RAISED UP IN THE LAND OF THE MIDNITE SUN.
BEAUTY OF A LA-DY. SHE HAS THE SORT OF GRIT THAT MAKES MEN BOLD.

G7 C C G A7/E

HER DAD-DY BET THE WORLD HE'D RAISE AN AN-GEL. OH, IT SOUNDED RATHER
SHE HAS A CURE FOR EV-'RY LITTLE AIL-MENT. AND, OUT-

A7 D7 A7 D7 / D°

BOAST-FIL, BUT HE WON. SHE --SIDE OF THAT, HER HEART IS PUREST GOLD.

CHO.

D7 G E7+ E7 A7 D7

SHE IS JUST A KLON-DIKE NUG-GET, A REAL SO-UR

G G7 C C# Bm G# F# D/A

DOUGH. AND HER GOLD-EN HAIR CROWNS A FACE SO FAIR, 'NEATH THE NORTHERN

A7 D7 G E7+ E7 A7 D7

LIGHTS A- GLOW. SHE IS SURE A NORTH-ERN SWEETHEART, AND LOVED BY

D7 D7/F# B7 E7 E7/G# Am A F G/D

EV-'RY ONE. SHE'S JUST A KLON-DIKE NUG-GET, FROM THE LAND OF THE

D7 G

MID-NITE SUN.

JUST A FAIR WEATHER FRIEND

W: JOHNNY MERCER (1934) M: MATT MALNECK

[CASA LAMA ORCH. ON DECCA 339 IN '34]

G G#° Am Am7 D7 G Bm7

NO ONE EVER COULD HAVE TOLD ME YOU AND I WOULD DRIFT A- PART. NO ONE EVER COULD HAVE

E7 Am Am7 D7 / / CHO. Am Cm

TOLD ME: NO ONE BUT MY HEART. I THOUGHT THAT YOU'D STAY BY ME,
I HAD A HEART I GAVE YOU,
JUST WHEN I NEED- ED SOME-ONE,

G/B A7 Am Cm Bm G/B E7

TRUE TO THE VE-RY END.
BUT YOU HAD ONE TO LEND.
ON WHOM I COULD DE- FEND,

BUT YOU RAN A-WAY, THE FIRST RAINY DAY!
FOR WHEN SKIES WERE BLACK, YOU TOOK IT RIGHT BACK:
YOU WALK'D OUT ON ME. WHAT ELSE CAN YOU BE!

JUST A
JUST A
JUST A

1. Am7 D7 G G#° | **2.** Am7 D7 G G7

FAIR WEA-THER FRIEND.— FAIR WEA-THER FRIEND.— FOO-LSH ME, I
 COULD-N'T SEE THE HANDWRITING ON— THE WALL. SUN-NY SKIES HAD DIMMED MY EYES, I
 NEVER THOUGHT RAIN WOULD FALL. *D.S.*

CODA
 Am7 D7 G
 FAIR WEA-THER FRIEND.—

SWEEPIN' THE CLOUDS AWAY DON'T GO 'ROUND
 SAM COSLOW (1930)

E° Fm Am F° Bb Bb° Bb7 Eb C / Dm7 C/E Fm D7 / Em7 D7/F#

POP-IN, POP-IN' HAP-PI-NESS WILL COME. THAT'S NOT THE WAY. IT DOES-N'T
 PAY. IF YOU WANT HAP-PI-NESS, JUST HELP YOUR SELF TO SOME. WHY DON'T YOU

8. CMO. Eb G+ Cm Fm7 Bb7

TRY TO TAKE LIFE THE WAY I DO? LET THE WHOLE WORLD SIGH OR CRY. I'LL BE HIGH—
 I DON'T CARE WHAT'S DOWN BE-LOW. LET IT RAIN, —
 SO I SHOUT TO EV-'RY ONE: — FIND YOUR PLACE—

IN THE SKY. — UP ON TOP — OF A RAIN-BOW, SWEEPIN' THE CLOUDS A - WAY. — -WAY.
 LET IT SNOW. — I'LL BE UP — ON A " " " " " " —
 IN THE SUN: — UP ON TOP — OF A " " " " " " —

I HAVE LEARNED LIFE'S LES-SON: FIGHTERS THAT AL-WAYS WIN ARE THOSE WHO CAN

Coda
 Eb
 -WAY.

TAKE IT RIGHT ON THE CHIN AND GRIN. AND

BUDDY ROGERS, VOCAL, with F. DORSEY, F. SIGNORELLI and CARL KRESS, JOE TARTO. COL. 2143-D in 1930.	LUD GLUSKIN ORCHESTRA (SPENCER CLARK on BASS SAX.) HOMBORCH 11-3435.. 1930 (AT BERLIN)	COON-SANDERS ORCH. (VOCAL: BOTH LEADERS) VICTOR 22346 in 1929.
BEN SELVIN ORCH. with T.D., MANNY KLEN STAN KING. VOCAL: SMITH BALLEW ON COLUMBIA 2131-D in 1930.	CASA LOMA ORCHESTRA, with VOCAL BY JACK RICHMOND. (USUAL PERSONNEL) ON OKEH 41373 in 1930.	

4081

DEVINE'S WISCONSIN ROOF ORCHESTRA
(VOCAL BY HARRY REBER)
PARAMOUNT 20543 IN 1927

YOU ONLY WANT ME WHEN YOU'RE LONESOME

WORDS BY LOUIS SEIFERT (1926) MUSIC BY EDWIN TILLMAN

WALTZ

YOU'RE BACK ONCE A-GAIN JUST TO TRY AND EX-PLAIN. I CAN PICTURE YOUR THO'TS AT A
GLANCE. YOU BROKE EV-RY VOW, SO WHY ASK ME NOW TO GIVE YOU AN-
-OTH-ER CHANCE. YOU ON-LY WANT ME WHEN YOU'RE LONE--SOME, YOU ON-LY
WANT ME WHEN YOU'RE BLUE. YOU NEVER CARE WHAT HEARTACHES I
BEAR, WHILE SOME-ONE IS HOLD-ING YOU. YOU LOVE AND YOU LIE, WHILE
I SIGH AND CRY. BUT NOW IT'S GOOD-BYE: WE'RE THROUGH. YOU ON-LY WANT ME
WHEN YOU'RE LONE--SOME, AND NO-BO-DY ELSE WANTS YOU.

(FOX-TROT)

WE LOVE US

WORDS BY LEE MOORE
MUSIC BY JOE SANDERS (1930)

I COULD NEVER SEE THAT LOVE WAS MEANT FOR ME, BUT
NOW THAT'S ALL I'M EV-ER THINKING OF. NEVER EV-ER KNEW, 'TIL
I BUMPED IN-TO YOU, JUST HOW MUCH FUN IT WAS TO BE IN LOVE. THE

CHO.

DUKE'S ON US, WE NEVER KNEW THAT YOU LOVED ME AND I LOVED YOU, UN-TIL WE TOLD EACH
GAVE OURSELVES A BIG SURPRISE, THE NIGHT WE LOOKED IN-TO OUR EYES. THAT NITE WE TOLD EACH
YOU HAVE ME AND I HAVE YOU. AND THEN WE HAVE EACH OTHER TOO. THERE WON'T BE AN-Y

1. G7 / 1 G7+ C C7 | 2. G F7 C

OTHER "WE LOVE US!" WE OTHER "WE LOVE US!"

C C7/2 Fm F# C7 F F# Gm

WE KISSED OUR LIPS AND GAVE OUR HEARTS TO--LETH-ER. WE WON'T COMPLAIN OF

G# D7/B9 B7 Em D# G7 F# G7 CODA C F7 C

RAIN OR STORMY WEA - THER. FOR OTH-ER. WE LOVE US!

MOD to

LET'S GET FRIENDLY

WORDS BY JACK YELLEN & SID SILVERS (1931)
MUSIC BY DAN DOUGHERTY

WILL YOU PLEASE TELL ME WHE-THER I'VE BEEN HERE FOR AN MO-LUR,

1. Em7 / A7 / Dm7 / G7 C7 C7+ F F7 D7- /

WE TWO CAN GET TO-GETH-ER, OR IF YOU'RE GOIN' TO SIT THERE ALL BY YOUR- SELF, LIKE THE

Dm Dm6

2. Em7 / A7 / Dm7 / G7 C7 Dm7 C7 / E C

CLOCK ON THE SHELF? POW-ER TO MAKE YOU BE NICE TO ME.

CHO.

F/A Ab° C7/2 C7 Gm7 C7 C7/2 C7

WHAT YOU SITTIN' OVER THERE FOR? WHAT YOU WANT TO LEAVE ME FLAT FOR?
WHAT YOU ACTIN' SO A- FRAID FOR?

WHAT YOU GIVIN' ME THE AIR FOR? WHAT YOU GOT THE MORRIS THAT FOR?
WHAT YOU WANT TO BELIKE THAT FOR? WHAT'S THE WELCOME ON YOUR SHADE FOR?
WHAT'S THE WOZY COR-NER

Gm7 C7 C7 / F / E7 C7+ / 2. F A7/6 A7 Em7 A7

CHAIR FOR? AW, COME ON AND LET'S GET FRIEND-LY. FRIENDLY. WHY HAVE YOU GOT

D D7 G7 Dm7 G7 C7 C7 / D.S.

THOSE LOV-A-BLE CHARMS? WHY HAVE I GOT THESE TWO LOV-IN' ARMS?

CODA F / 1 Db7 F / 1 X

FRIENDLY.

BOB HARING ORCHESTRA
(VOCAL BY CHICK BULLOCK)
ON BANNER NO. 32162 IN 1931.

BEN SELVIN ORCH. with M. KLEIN & B. GOODMAN. VOCAL: DICK ROBERTSON.
ON HARMONY NO. 1329H IN 1931.

BEN SELVIN and his orchestra (STARTING IN 1919) HAD RECORDED MORE TITLES FOR MORE COMPANIES THAN ANY OTHER LEADER. ALTHOUGH NOT A JAZZ BAND, IT HAD ITS SHARE OF THE BEST OF THE JAZZ MUSICIANS.

4083



MOD ϵ° F/A Ab $^{\circ}$ Gm 7 C 7 F/A / / Ab $^{\circ}$

You HAVE HEARD A- BOUT THE LITTLE GIRL WHO

Gm 7 C 7 F F/A Ab $^{\circ}$ Gm 7 C 7

HAD A LITTLE CURL ON HER FOREHEAD. YOU'RE LIKE THAT, FOR

F / / Fm $\frac{9}{8}$ Ab $^{\circ}$ /Eb Dm 7 $\frac{9}{8}$

WHEN YOU'RE GOOD, YOU'RE GOOD. BUT WHEN YOU'RE MAD, YOU'RE MAD AND YOU'RE

C 7 CHO. F

HOR-RID. CROSS PATCH: HOW CAN AN-Y ONE
CROSS PATCH: IF YOU FEEL THE WIND
CROSS PATCH: DON'T YOU KNOW IT TAKES

F / / F $^{\circ}$ Gm 7 C 7

SO CROSS? WON'T YOU TUMBLE OFF YOUR HIGH HORSE?
CHANGE, THEY SAY, IT WILL MAKE YOUR FACE STAY THAT WAY.
TWO TO FIGHT? WON'T YOU KISS AND MAKE UP TONIGHT?

C 7 Db Gm 7 C 7 F

1. F C 7 2. F F 7 Bb

You KNOW YOU LOVE TO BE LOVED.
AND THEN YOU'LL NEVER BE LOVED.
YOU KNOW YOU LOVE TO BE LOVED.

CUL-TI-VATE A

Bb Eb $^{\circ}$ Dm 7 G 7 Dm 7 G 7

SMILE, SWEET AND SUNNY. YOU CAN CATCH A FLY WITH HONEY. YOU'RE ACT-IN' SO SPOILED:

Gm 7 C 7 Gm 7 C 7 D.S. al f

SHAME, - SHAME! EV-RY - BO-DY KNOWS YOUR NAME.

ODDA F Gm 7 F6 / 1 $\frac{9}{8}$

FATS WALLER & HIS RHYTHM (5 PC. WALLER VOCAL) VICTOR 25315 IN 1936.	LOUIS PRIMA'S NEW ORLEANS GANG On Brunswick 7600 IN 1936.	PUTNEY DANDRIDGE ORCH. VOCALION 3287 IN 1936.
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WILLIE BRYANT ORCH (12 PC.) VOCAL BY CHARLIE BARNET
FOTY COLE DR. BRYANT VOCAL
BLUEBIRD B-6435 (1936) ARC. NO. 6-07-13 (1936)

(BALLAD)

TALL TIMBER

WORDS BY ANDY RAZAF
MUSIC BY THOMAS WALLER (1933)

SLOW $\text{c}^{\#}$ G 7 G 7 C C $^{\#}$ G 7 G 7 C

"A CHILD OF THE WOODLAND AM I, WHO GRATE-FUL-LY LOOKS AT THE SKY,

C 7 B 7 /F# B 7 /F A 7 /E Ebm 7 Ab 7 /Eb G 7 / G 7 / (C) G 7

HAP-PY IN LIVING AND KNOW-ING WHY THE FOREST IS GROW-ING.

TALL TIMBER-CONT.

4084

CHO.

ROOF TO SHELTER ME, A SHIP TO SAIL THE SEA: I OWE SO MUCH TO
 FRUIT UP-ON THE BOUGH AND WOOD TO MAKE A PLOW: FOR THIS I THANK YOU
 I MUST HAVE A FIRE, A CHAIR IF I SHOULD TIRE. HE KNEW THIS WOULD RE-
 THEE, TALL TIM-BER. SWEET TIM-BER. EV--'RY TREE I
 NOW TALL TALL
 WIRE TALL
 SEE IS SHOWING ME THAT GOD IS GOOD. FROM THE VE-RY START, IN HIS GREAT
 HEART, HE UN-DER STOOD: THAT
CODA
 TIM-BER.

THE MILKMEN'S MATINEE

PAUL DENNIKER, JOE DAVIS (1936) and ANDY RAZAF NOTHING I CAN SAY EX- PLAINS THAT

WEARY FEELING WHEN IT'S TIME FOR BED. YET I KNOW THE FACT RE-MAINS: THE URGE TO STAY A-WAKE IS IN YOUR
 HEAD. WHEN THE WORLD SHOULD ALL BE SLEEP-IN', AND A MEL-D-ITY COMES CREEP-IN',
 IF YOU HEAR A BAND A-- SWING-IN' AND YOU HEAR SOME-130-DY SING-IN',
 DOWN THE MILK-WAY EACH MORN-IN', DANCE YOUR CARES A-WAY TILL DAWNIN'.
 'TIL YOU WANT TO SWAY: IT'S THE MILKMEN'S MATINEE. MILKMEN'S MATINEE.
 IT'S NO CAB-A--RET, BUT THE AT THE
 EV-RY THING'S GRADE-A,
 THAT'S THE TIME THE SANDMAN HASN'T GOT A CHANCE, AL- THOUGH IT'S LATE.
 CU-PID WAKES AND LOOKS AROUND FOR NEW RO-MANCE, WHILE THE MILKMEN SYN-CO-PATE.

CODA | **CHARLIE BARNET ORCHESTRA**
 ON BLUEBIRD B-6953 IN 1936.
 MILKMEN'S MATINEE.

RECORDED BY THE TOMMY DORSEY ORCH. - WITH LES JENKINS, RED BONE,
 JOHNNY MINCE, BILL FREEMAN, CARMEN MASTRON, DEAN KINCAIDE, DAVE TONGH.
 VOCAL BY EDITH WRIGHT. ON VICTOR 25568 IN 1937.

4085 PEACHES AND CREAM

PERCY WENRICH (1905)

(EDITED FOR RANGE)

RAG **A**

The score for 'PEACHES AND CREAM' is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of several systems of music with various chord markings and performance instructions. The first system includes chords C, A7, Dm, A7, Dm, G7, and a first ending. The second system includes C, G7, G7, C, Bb, G7, and G7. The third system includes G7/B, G7, C, C, NC/F, E7, and Am. The fourth system includes F/A, Am, F, F, G7, C, and a first ending with D7/A, D7, and G7. The fifth system is marked '(MODULATION)' and includes C, G7, and C7. The sixth system is marked 'TRIO' and includes F, D7, Gm, C7, F, and D7. The seventh system includes first and second endings with Gm, G7, C7, Gm, C7, and F. The eighth system includes C7sus, C7, Gm, C7, F/C, F/C, Dm7, E7/Eb, C7/E, and C7. The ninth system includes C7sus, C7, first and second endings with F, and C7.

HIP HOORAY FOR NEVILLE CHAMBERLAIN

STURMINSTER NEWTON & MELBURY BUBB (1939)

LOTS OF KERFUFLER IN CZECHOSLO-VA-KI-A: GERMAN NY'S TRYING TO

The score for 'HIP HOORAY FOR NEVILLE CHAMBERLAIN' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It includes lyrics and chord markings. The first system includes chords G, D7, and C7. The second system includes B7, Em, A7, D, G, and D7. The third system includes C7, B7, A7, G#0, and D7/A. The lyrics are: 'TAKE A BIG CRACK AT HER. NEVILLE WENT OFF IN A PLANE, HAD SOME FRANK CHATS WITH OLD ADOLPH THE FUHRER. MADE HIM SEE REASON, AND BE A BIT FAIRER. AND, NOW NEVILL'S BACK, WE EX-CLAIM:'. The score ends with a double bar line and a key signature change to one flat (Bb).

[B]

The musical score consists of eight staves of music. The first staff is in G major and contains the lyrics: "HIP HOORAY FOR NEVILLE CHAMBERLAIN. WE TAKE OUR HATS OFF TO YOU. YOU MET HITLER IN HIS BERCHTESGADEN: TOLD HIM JUST WHAT HE COULD DO. IN YOUR WING COLLAR: YOUR STEELY JAW SET, SPELLS PEACE IN OUR TIME. WAVING YOUR PAPER: WE NOW CAN ROMANCE AND THINK YOU'RE A PET. YOU HAVE BROUGHT US PEACE IN OUR LIFE. TIME. YOU'RE THE CLARK GABLE OF CURRENT AFFAIRS. CHAMBERLAIN: THREE CHEERS FOR YOU. YOU. (WE DON'T NEED GAS MASKS) CHAMBERLAIN: THREE CHEERS FOR YOU!"

Chords and musical notation are provided for each staff, including G, Bb, D7/A, D7, D7/C, D7, Am, A7, Dm, F7, D7, G7, C, E7, A7, D7, G, G7, E7, Am6, D7, G, F#7, F7-5, E7, Am, D7, G, E7, G, C7, G.

Sturminster Newton & Melbury Bubb

These two are inseparable chums but they wouldn't admit it. They maintain a friendly kind of hostility. Both attended the same boarding school in the 1920's which is how they met. Sturminster was quite a figure in the Fifth before the fat and burbling Melbury arrived with the biggest tuck box ever seen at St. Harold's. Melbury was assigned to Sturminster as his fag and though the former hard-boiled the eggs and ruined the muffins the two soon found that they could make sweet music in accord if they wrote songs. Sturminster penned witty words and Melbury hammered out tunes - all for the thriving school jazz band. After they left St. Harold's they fought their way into the Tin Pan Alley and turned out heart songs for all occasions. They weathered the acid funkadelic storm well, and today are proud of their boast that they can write anything.

Hip Hooray for Neville Chamberlain

In September 30, 1938, Prime Minister Chamberlain made his famous Munich pact with Hitler. Songwriters Newton & Bubb dashed off a song to celebrate but unfortunately the printing works went on strike and copies were not ready until September 2, 1939. Next day Chamberlain declared war on Germany.

4087

JIMMY RUSHING VOCAL
COUNT BASIE ORCH.
DECCA 1682 IN 1938.

SLOWLY

BLUES IN THE DARK

JIMMY RUSHING & COUNT BASIE
(1943)

[A] Gm6 F7 G6 G7
KIND TREATMENT MAKE ME LOVE YOU. BE
MEAN, AND YOU'LL DRIVE ME 'WAY. KIND TREATMENT MAKE ME LOVE YOU. BE
MEAN, AND YOU'LL DRIVE ME 'WAY. YOU'RE GONNA LONG FOR ME, BA - BY,
ONE OF THESE OLD RAINY DAYS.

[B] Gm6 F7/A G/B G7 C7 D7
DID YOU EV-ER DREAM, LUCK-Y BA - BY, AND WAKE UP COLD IN HAND?
DID YOU EV-ER DREAM, LUCK-Y BA - BY, AND WAKE UP COLD IN HAND?

G/B Am7 G C#0 D7 Eb7 G D7 Db0 C7 G6
YOU DIDN'T HAVE A DOL-LAR, SOME - BO-DY HAD YOUR WO-MAN.

MED. SLOW SWING

PERSONALITY (1945)

WDS: JOHNNY BURKE - MUS: JIMMY VAN HEUSEN
(SUNG BY BING CROSBY IN "ROAD TO UTOPIA")

MARY SMITH HAD A COLLEGE EDU - CA-TION. SALLY

F9 E9 Eb9 D9 G6 G Gm Bb D/A A7 D/A Em7 A#0
LOSIE HAD A SCIENTIFIC STREAK. SUSIE BROWN USED TO LECTURE ON ANCIENT ARCHI-TECTURE. LOSIE
GREEN SPOKE LATIN AND GREEK. LUST FOR - GOT - TEN GIRLS WITH FOR - GOT - TEN BRAINS, WHILE

[C] F9 E9 Eb9 D7 G / / A7/C# Cm
HIS - TOR - Y EX - PLAINS: WHEN MADAM PAM - PA - DOUR WAS ON A BALLROOM FLOOR, SAID ALL THE
ALL THE BOYS A - BOUT DU - BAR - RY'S LOOKS. WHAT WAS IT
- LO - ME DANCED AND HAD THE BOYS EN - TRANCED, NO DOUBT IT
GENTLEMEN, "OB - VI - OUS - LY MADE HER THE TOST OF PAR - EE? MUST HAVE BEEN EA - SY TO SEE
THE MADAM HAS THE CUTEST
SHE HAD A WELL DE - VEL - OPED
THAT SHE KNEW HOW TO USE HER

PERSON-AL-I-TY. AND THINK OF AND WHAT DID RO-ME-O SEE IN
 UUL-I-ET, OR PI-ER-OT IN PI-ER-ETTE OR, JU-PI-TER IN UU-NO?
 You know! AND WHEN SA-

Am C G7 D7 G1/1 2. G1/1 Dm Dm7
 G6 Gm7 G7 G7+ C G7+ C G+ C6 / F#m7 / B7 / Em
 Am7 D7 Am / D7 D.S. al. CODA G

SAHARA (1919)

LYRIC BY WM. K. WELLS
 MUSIC BY HAROLD S. KAY and
 FREDERICK V. BOWERS

SA-HA-RA, LAND OF CAR-A-VANS
 AND TORRID SANDS, I'VE LEARNED TO LOVE YOU, TO LOVE YOU. SA-HA-RA,
 BARREN THO' YOU BE, YOU ARE A GAR-DEN OF LOVE TO ME.
 SA-HA-RA, MY OWN SA-HA-RA, I'LL AL-WAYS LOVE YOU,
 SA-HA-RA BEAUTIFUL. FOR, THO' NAUGHT BUT SANDS EN-THRALL YOU,
 I'LL ALWAYS CALL YOU SA-HA-RA BEAUTIFUL. THAT'S WHERE
 I SOUGHT CON-TENT IN VAIN. 'T WAS THERE I FOUND TRUE LOVE A-EIN.
 TO ME, YOU ALWAYS WILL BE A LOVING MEM-O-RY:
 SA-HA-RA BEAUTIFUL.

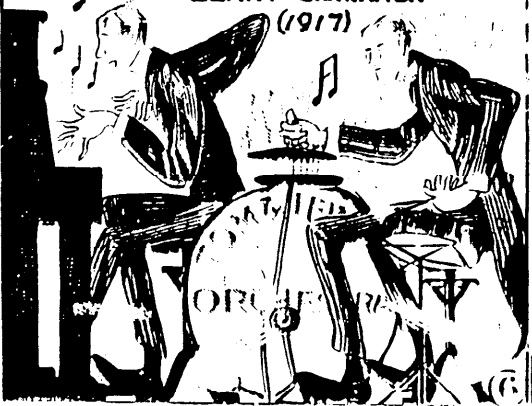
IN TWO Dm % %
 Dm A7 Dm A7 Dm
 Dm Dm Dm A7/E Em7 A7
 C7 / C7 CHO. F Bbm F Bb/F F Ft
 F6 Bbm F F+ A % %
 A A A+ A6 G# A Am D
 Cm D+ D Gm % C C7 C7 F 3 / 1 / E SUS
 A D7/A D6/Ab D67 F / Gm7 F Bbm6 Am6 / C
 C7 F 3 / 1 / 1 / 1 / 2

LARRY CLINTON ORCH.
 VOCAL BY PEGGY MANN
 BLUEBIRD 13-11094 IN 1941.

4089

TOM AND JERRY RAG

JERRY CAMMACK
(1917)



med. slow

A

C C/E Eb° G7/D G

C C/E Eb° G7/A7# A7

1. Dm D7/F D7/F# G7

2. Dm G7 C/G F/A G7/B

B

C Eb° G7/b F G7 2 A7

1. Dm E° D7/F# G7

2. Dm C/G G7

TRIO

C F F/A Db7/Ab F/A

1. F G7 C7

2. D7 D7/F#

G NC G7 C7 F Dm7 G7 NC/G

C C NC/G Cbm NC/G C NC/G

Coda

D7 G7 C

FOR OLD TIMES' SAKE

BALLAD

LARET ROMERO & NAT KING COLE (1945)

IT'S REALLY A SAD SIT-U-A-TION. YOU'RE
CAN'T EV-EN MAKE CON-VER-SA-TION. THE
WISHING YOU LUCK IN THE FUTURE. LET'S

Dm Fm C E7 Em A7

SAYING THAT THIS IS THE BREAK. AL- THO' IT'S GOODBYE, STILL I'D RATHER NOT CRY, I-OR
LUMP IN MY THROAT IS AN ACHE. I KNOW I SHOULD RAVE, BUT I'LL TRY TO BE BRAVE, FOR OLD TIMES'
HOPE THAT YOU'VE MADE NO MISTAKE. AS FOR ME, I'D PREFER TO RE- MAIN AS WE WERE, FOR

G7 2. Am7 G7 C Eb9 Gm/b Gm7 C7 3

SAKE. I OLD TIMES' SAKE. WHEN I THINK OF ALL THE MEM-RIES WE KNEW, AND

F C7+ F E7 A7 Am7 D7 3 G7

HOW THEY WILL HAUNT ME SO, I START TO SHAKE, BUT I MUST TAKE IT IN STRIDE, FOR

G7 G7+ D.C. ad ♩

SHOW. HERE'S

CODA D7 G7 C

OLD TIMES' SAKE.

UNCLE TOM'S CABIN IS A ROADHOUSE NOW

WORDS BY FRED FISHER (1936) MUSIC BY GEO. B. MCCONNELL

C7 F C/E D9 C/E C#9 G7 C7 C#9

WAY DOWN UPON THE SWANEE RIVER EV'RYTHING IS ULTRA NEW. THEY'VE CHANG'D THEIR WAYS & ALL THEIR METHODS,

G7 F#m7 Ab Fm Ab7 G7+ CHO. Dm Em F/G Dm

TOO. WHAT IS THIS NEW WORLD COMING TO? UN-CLE TOM'S CABIN IS A ROADHOUSE NOW. UN-CLE TOM'S CABIN IS A ROADHOUSE NOW.

Fm C A7 Eb7+ D7 Dm7 Ab7 G7 G7+ C

TOP-SY AND E-VA MADE THEIR FINAL BOW AND THAT GOOD OL' CAST IS ON-LY A MEM-RY OF THE PAST. THEY SERVE GIN RICKETS TO THE REAL HIGH BROW. LIFE BE-GINS AT TEN. AT TWELVE IT STARTS O-VER A - GAIN.

Ebm6 G7 Dm Em F/G Dm Fm

YEAH MAN! PRETTY HARLEM BABIES TEACH THE GALS DOWN SOUTH. TO PEAD THEIR EYES AND FOLKS ALL PRE-FER THAT
YEAH MAN! OLD MAN RIVER PASSES DAILY BY THE DOOR.

C 3 A7 Eb7+ D7 Dm7 Ab7 G7 G7+ C Ab7 G7

HOW TO PAINT THEIR MOUTH 'ROUND THAT CABIN DOOR. YOU DON'T SEE THOSE MAMMY'S ANY-MORE, 'ROUND THAT CABIN
GOOD 'DL HARLEM SHORE. FEET THAT PUSH'D THE PLOW, DANCE TO THE RHUMBA RHYTHM NOW: DA-DA-DA-DA-

C D#9 Em Em7 A7 Dm G7sus G7

DOOR. GONE ART THE DAYS OF OLD BLACK JOE. HIGH YELLERS DO THE HI-DE-HO. AND OLD BLACK JOE, HIS HEAD BENT LOW FROM TOO MUCH GIN AND HI-DE-HO. THEY

Dm Em F/G Dm Fm C 3 A7

UN-CLE TOM'S CABIN IS FILLED WITH SONG. THE MEL-O-DY LINGERS, BUT THE WORDS ARE GONE. ALL THAT
TIE A BUCKTAIL SHAKER TO THEIR HIPS: SHAKE IT AND SHAKE IT, 'TIL IT'S CHERRY FLIPS. AND THAT

Eb7+ D7 Dm Ab7 G7 G7+ F.C F#7 G7 F#7 G7 2.C Ab7 C

GOOD OL' CAST IS ONLY A MEM-RY OF THE PAST. PAST.

4091

YOU KNOW - I KNOW
WHAT MAKES THE GRASS GROW

FRED FISHER (1936)

MARY OH MA-RY, DON'T BE CON-TRAR-Y. HOW DOES YOUR GAR-DEN GROW?
 WHY ARE YOUR TWO LIPS SWEETER THAN JU-LIPS? PLEASE TELL ME WHAT MAKES THEM SO. WHEN YOU HEAR THEM SAYING RO-ME-O TELL FARMER'S DAUGHTER'S
 "I LOVE YOU!" JUL-I-ET? BET-TIN' WISE? THAT'S JUST A LOT OF NO-BODY'S EV-ER SHE'S TELLIN' ALL THOSE BAL-LY-HOO. TOLD US YET. CI-TY GUYS: BUT, YOU KNOW, I KNOW,
 WHAT MAKES THE GRASS GROW. WHAT DID GRASS GROW. LET IT RAIN, LET IT POUR.
 BUT IT TAKES A WHOLE LOT MORE TO GROW GRASS ON THE GROUND, AND TO MAKE THE
 WORLD GO 'ROUND. ON THE GRASS GROW.

BACK WHERE THE DAFFODILS GROW

WALTER DONALDSON (1924)

I WON'T BE HAPPY 'TIL I'M BACK WHERE THE DAFFODILS GROW. THERE'S A COZY LITTLE SHACK OVER ON THE HILL, BACK WHERE THE DAFFODILS GROW. LET ME WAKE UP IN THE EAR-LY MORN. LET ME WANDER THRU THE DEW-Y DAWN, NEATH THE SUNNY SKY WHERE I WAS BORN. I LOVE IT SO! I CAN ALWAYS GET A THRILL FROM THE WHIP-POOR-WILL, BACK IN HERE THE DAFFODILS GROW. YOU CAN BET THAT I'LL BE HAP-PY THERE, AND I'D BE DAFFY NOT TO GO.

Db Gm7 F D7 Gm7 G#

THAT LITTLE BLUEBIRD SONG SEEMS TO SING "COME ON A-LONG". LET'S LINGER ON THE LITTLE HILL,

C7 F

CALIFORNIA RAMBLERS
ON PATHE-ACTUELLE DISCS IN 1924
BACK WHERE THE DAF-FO-DILS GROW.

THE VAGABONDS, with FRANK CUSH,
ADRIAN ROLLINI & STAN KING (DRS.)
ON GENNETT 5602 IN 1924

BABY, DON'T TELL ON ME

JIMMY RUSHING, COUNT BASIE and
LESTER YOUNG (1939)

Med. JUMP C7 [1.] F/A Bb F/C Bb F/A Bb F/C Gm7 F Gm7 Fm6 F/A F7

IF YOU CATCH ME STEALIN' BABY, DON'T YOU TELL ON ME. IF YOU

Bb7 Bb7 Gm7/C F Gm7 E/A Gm7 F F#o Gm7 Ebm6 G#

CATCH ME STEALIN' BABY, DON'T YOU TELL ON ME. I'LL BE STEALIN' BACK TO MY

Dm7 Ebm6 Gm7 Bb F Gm7 E/A Gm7 F C7 [2.] E/A Bb F/C Bb F/A Bb F/C Gm7

OLD-TIME USED TO BE. THOUGHT I WOULD WRITE HER, BUT I PLEAD BY TEL-E-PHONE.

F Gm7 Fm6/A F F7 Bb7 Bb7 Gm7/C F Gm7

THO'T THAT I WOULD WRITE HER BUT I PLEAD BY TEL-E-PHONE.

E/A Gm7 Fm7 F#o Gm7 C7 Gm7 Gm7/C F / Gm7 C sus E/A Gm7 F Gm7

IF I AIN'T GONNA DO NO BETTER, BA-BY, LOOK FOR YOUR DADDY HOME. IF

[3.] F G# F/A F/C F6 Gm7 F Gm7 F7/A F7 Bb7

AN-Y-1-2-7-DY ASK YOU WHO WAS IT SANG THIS SONG, IF ANY-BODY ASK YOU

Bb7 Gm7/C F Gm7 F6/A Gm7 F#o Gm7 C7 Gm7 Gm7/C

WHO WAS IT SANG THIS SONG, TELL'EM LITTLE JIMMY RUSHING. HE'S BEEN HERE AND GONE.

F Gm7 Am7 Bb7 F/A Gm7 F 7

trp

JIMMY RUSHING, VOCAL
On Voc. 4747 IN 1939

RECORDED BY BASIE'S BAD BOYS (AN EIGHT PIECE COMBO)
LESTER YOUNG, BUCK RAYTON, HOE JONES, FREDDY GREEN,
WALTER PAGE, BASIE and TWO OTHERS.

4093

EVERYBODY LOVES SOMEBODY

LYRIC BY IRVING TAYLOR (1948) MUSIC BY KEN LANE

RECORDED BY
DEAN MARTIN

SLOWLY Gm^7/C C^7-9 F^6 Gm^7/C C^7-9 Fm^7 Gm^7/C C^7-9 F^6

SOMEWHERE THERE'S ANOTHER HEART TO WARM A HEART THAT'S COLD. SOMEONE'S HAND IS WAITING FOR A

Dm^6/E E^7 Am G^6/A Am G^6/A Am D^7-9 Gm

LONG-LY HAND TO HOLD. EV-RY DREAMER HAS A DREAM THAT ONE DAY MAY COME TRUE. EV-RY ONE HAS FOUND IT SO, AND

Dm^7 G^7 Gm^7/C C^7-9 **CHO.** F^+ Bb D^7/A Gm E^6/G C^7

SOME DAY SO WILL YOU. EV-RY-BO-DY LOVES SOMEBODY -SOME-TIME. EV-RY-BO-DY FALLS IN LOVE SOME-HOW. EV-RY-BO-DY FINDS SOMEBODY SOME PLACE. THERE'S NO TELLING WHERE LOVE MAY AP-PEAR. EV-RY-BO-DY LOVES SOMEBODY SOME TIME. AND ALTHO' MY DREAM WAS OVER-DUE,

F F^+ F^+ Gm^7 C^7 C^7-9 F Gm^7 C^7 C^7-9 F

SOMETHING IN YOUR KISS JUST TOLD ME MY SOME-TIME IS NOW. SOME-PLACE IS HERE. SOMETHING IN MY HEART KEEPS SAY-ING MY YOUR LOVE MADE IT WELL WORTH WAIT-ING FOR

F^7 Cm^7 F^7 Bb F^+ Bb Bb Dm 3 Dm^7

IF I HAD IT IN MY POW-ER, I'D AR-RANGE FOR EV'RY G'RL TO HAVE YOUR CHARMS. THEN EV'RY MINUTE, EV'RY

G^7 Gm^7/C C^6 Gm^7 C^7 **CODA** C^7 C^7b9 F^6

HOUR, EV'RY BOY WOULD FIND WHAT I FOUND IN YOUR ARMS. SOME-ONE LIKE YOU.

SLOWLY Bb^9 $Ebmaj^7$ Bbm^7 Eb^7-9 $Abmaj^7$

W: LOU WIHY BURKE (1954) LOOK AT ME; I'M AS HELPLESS AS A KITTYEN UP A TREE. AND I FEEL LIKE I'M SOUNDING YOUR HEEL-LO: THAT MU-SIC I HEAR. I GET MISTY JUST HOLDING YOUR HAND. WALK MY RIGHT FOOT FROM MY LEFT, MY HAT-FROM MY GLOVE. I'M TOO MISTY AND TOO MUCH IN THE MO-MENT YOU'RE NEVER KNOWING MY

Abm D^9 Ebm^7 Cm Fm^7 Bb^7-9 G^7-5 C^7 F^7-5 Bb^7

CLINGING TO A CLOUD. I CAN'T UNDER-STAND, I GET MISTY JUST HOLDING YOUR HAND. WALK MY SOUNDING YOUR HEEL-LO: THAT MU-SIC I HEAR. I GET MISTY THE MO-MENT YOU'RE RIGHT FOOT FROM MY LEFT, MY HAT-FROM MY GLOVE. I'M TOO MISTY AND TOO MUCH IN

Eb Cm^7 Fm^7 Bb^7-9 Eb D^6 Cm^7 Bbm^7 Eb^7 $Abmaj^7$ Ab^6

NEAR. YOU CAN SAY THAT YOU'RE LEADING ME ON, BUT IT'S JUST WHAT I WANT YOU TO DO.

Ab^6 Bb^6 Ab^6 Aim^7 D^7 F^7 Bb^7 E^6

DON'T YOU NOTICE HOW HOPELESSLY I'M LOST THAT'S WHY I'M FOLLOWING YOU.

Fm^7 Bb^7 **D.C. al**

ON MY

CODA Eb^6 Abm^7 Gm^7 Fm^7 Eb^6

LOVE.

LOVE (1964) *MOD to* C *f.* D7sus D7 D7 *f.*

MILT GABLER and BERT KAEMPFFERT

"L" IS FOR THE WAY YOU LOOK AT ME. "O" IS FOR THE WAY YOU LOVE IS ALL THAT I CAN GIVE TO YOU. LOVE IS

FOR THE ON-LY ONE I SEE. "V" IS VE-RY VE-RY EX - - TRA- MORE THAN JUST A GAME FOR TWO. TWO IN LOVE CAN MAKE IT.

-OR- DI- NA- RY. "E" IS EV-EN MORE THAN AN-Y-ONE THAT YOU A-DORE CAN.

TAKE MY HEART, BUT PLEASE DON'T BREAK IT. LOVE WAS MADE FOR ME AND YOU.

GOIN' TO CHICAGO BLUES *U. RUSHING w/COUNT BASIE: OKEN 6244 (1941) SLOWLY* 1. F Gm7 G#° F/A

JIMMY RUSHING & COUNT BASIE (1941) GO-IN' TO CHI-CA-- GO,

SORRY THAT I CAN'T TAKE YOU. GOIN' TO CHI-CA-GO SORRY THAT I CAN'T TAKE YOU..

THERE'S NOTHING IN CHI-CA-GO, THAT A MONKEY WOMAN CAN DO.

WHEN YOU SEE ME COMIN', RAISE YOUR WIN-DOW HIGH. WHEN YOU SEE ME COMIN', RAISE YOUR WIN-DOW HIGH. WHEN YOU SEE ME PASSIN', BA-By, HANG YOUR HEAD AND CRY. YOU'RE SO MEAN AND EV-IL, YOU DO THINGS YOU OUGHT NOT DO.

YOU'RE SO MEAN AND EV-IL, YOU DO THINGS YOU OUGHT NOT DO. YOU'VE GOT MY BRAND OF HONEY: BUSS I'LL HAVE TO PUT UP WITH YOU.

VOCAL BY LIDE TURNER
FREDDY SLACK TRIO
DECCA 4093 (1941)

4095 THAT'S WHAT A WOMAN IS FOR

SAMMY CAHN & RUBE BLOOM
(1954)

(RECORDED BY PEGGY LEE ON DECCA)

THO' YOU SELDOM KISS HER, AND NEVER SAY YOU MISS HER, SOME-HOW SHE KEEPS ON COMING BACK FOR
THO' YOU'VE NEVER BROUGHT HER SOME GIFT YOU COULD HAVE BROUGHT HER, THE KIND THEY HAVE ON SALE IN AN-Y
YOU'LL FIND WITH RO-MANCES A WOMAN TAKES HER CHANCES, AND IF SHE PICKS THE WRONG GUY TO A-

MORE. IF YOU FIND HER SMILE GROWS SWEETER, THE MORE THAT YOU MIS-TREAT HER, WELL THAT'S WHAT A WOMAN IS
STORE, IF SHE
-DURE, ALL HER

FOR... SINGS THAT IT'S RE-GRET FUL AND SAYS HE'S JUST FOR-GET-FUL WELL THAT'S WHAT A WOMAN IS

FOR. AL-THO' HER FRIENDS HAVE TOLD HER THERE'S NOTHING THERE TO HOLD HER, SOME GIRLS NEVER LEARN TO PLAY IT

SMART. THERE'S SOME- IN THEIR MAKE-UP THAT FIGHTS A-GAINST A BREAK-UP: THAT CERTAIN SOMETHING WE CALL
-THING

"HEART." TEARS WON'T RE-AR-RANGE IT, THAT'S LOVE AND YOU CAN'T CHANGE IT, 'CAUSE THAT'S WHAT A WOMAN IS

WHICH WAY DID MY HEART GO?

GENE CARROLL, IRV. ROSE and SID WAYNE (1946)

WHICH WAY DID MY HEART GO? THE WISE THAT WE
WHICH WAY DID MY HEART GO? ONE LOOK AND I

MET? I LOST IT SO COM-PLATE-LY, I NEVER WILL FOR-GET. MY SEARCH FOR LOVE WAS
KNEW THAT I WAS YOURS FOR-EV-ER.

THROUGH. I LAUGHED AT OTHER GUYS WITH STARDUST IN THEIR EYES. I NEVER KNEW THE THRILL OF ELS-TA-

-SY. BUT NOW I UNDERSTAND, AND RE-ALIZE HOW GRAND. FALLING IN LOVE CAN BE.

WHICH WAY DID MY HEART GO? FROM ME STRAIGHT TO YOU. BUT,

DARLING, I DON'T MIND: I KNOW THAT YOU'LL BE KIND TO THE HEART I LOST WHEN I FOUND YOU.

(EXCERPTS FROM)
JINX RAG

Dedicated to the famous cartoonist Jean Knoll



(1915)
 LUCIAN P. GIBSON

NOT FAST

(DON'T FAKE)

4096

A C7 E7 F/A F

C7 F / / NC Eb 1. C7/E

F Am/E Am / E7 Am NC Eb

2. D7 G7 G7/C C7

B F / G7 C7 F / / A7/E

D7 / / G7 / / NC Eb 1. C/E C F E7 Am

2. Bb Db F/C Bb7 Db7/B F/C C#0 G7/C2 F (MODULATION) F7

Bb F7 / C#0 Ab7 F7 F7 E0 F7/Eb TRIO Bb Bb

Bb / / Bb11 Db F7

Bb/B Bb F/E7 F7 Bb/b Bb / / NC Ab G7 Cm NC G C7 F7

Bb F7 Ab Eb G C7 F7 1. Bb Bb E0 Cm/Eb 2. Bb / /

D.C. al fine
 BOTH ENDINGS

F C7 F / /

CODA

4097

SINCE YOU WENT AWAY

WORDS BY KERMIT GOELL (1944) MUSIC BY TED GROUYA & LOU FORBES
(INSPIRED BY THE DAVID O. SELZNICK FILM OF THE SAME NAME)

BALLAD

Ebmaj7 Fm7 Bb7 Eb Cm3 Fm7 Bb7 Eb

ARE YOU WONDERING DO I LOVE YOU? DO I THINK OF YOU WHEN YOU'RE GONE? OH, MY

Cm3 Gm C7 Fm3 Fm7 Bb7 CHO. Eb° Eb G7+

DARLING, EACH MEMORY OF YOU IS A REASON TO CARRY ON.

SINCE YOU WENT A -
SINCE YOU SAID GOOD -
SINCE YOU WENT A -

Ab Bb° Bb7 Bb7+ Eb C7 E° A7 Fm7

WAY, I LIVE FROM DAY TO DAY, AND DREAM A-BOU-T TO - MOR - ROW, TO -
-BYE, THE HOURS THAT ONCE WOULD FLY, SO LREEP-ING BY MY PIL - LOW, AND
-WAY, WHAT CAN I DO BUT PRAY THAT I WILL SPEND TO - MOR - ROW, TO -

1. Bb° Bb7 Eb / Fm7 Bb7 2. Fm7 Bb7-9 Eb / Cm6 D7-9 Gm Fm7 F

- MOR - ROW WITH YOU. NIGHT IS NEV - ER THROUGH. BUT IT - TO - MOR - ROW

E° D7 Gm D7 Gb7 Eb F Gm Cm7 F7

SHOULD BE SAD OR NEV - ER COMES AT ALL, THOSE PRECIOUS, THRILLING DAYS THAT WE SHARED WILL

Bb7 Bb° Fm6 / Abm6 Bb Bb7 D.S. CODA Bb7 / Ab7 / Eb

STILL BE MINE TO RE - CALL. - MOR - ROW WITH YOU.

DRAG (IN 2) Eb Gm7 D C C7 Fm

THE CLIMBERS RAG

ARTHUR SZEMORE (1911)
("BLUE BLAZES RAG", etc.)

1. Fm Fm7 Bb7 Fm6 Bb7 NC F# Eb/G Ab D7/A Bb7

BASS 8L

2. Fm NC G Ab D7/A Eb Bb C NC Gb F7 Bb7 Eb

THE CLIMBERS RAG - CONT.

4098

Handwritten musical notation for 'THE CLIMBERS RAG - CONT.' featuring various chords and melodic lines. Chords include Eb, Eb/G, Eb/A, Bb, Bb/G, Cm, Eb, C7, Fm, C7, Fm, F7, Bb7, Fm, F/C, E7/B, Eb, Bb7, Eb, D.C., Ab, Eb7, Ab, F7, Bbm, G7/b, Cm, NC, Bbm, Db, Ab, Bb7, Eb7, Ab.

TRADE WINDS *MODERATELY*

LYRIC BY ARTHUR QUENZER
MUSIC BY ALFRED NEWMAN (1938)

Handwritten musical notation for the second line of 'TRADE WINDS' with lyrics: 'WHEN WILL THIS NIGHT TURN TO DAY? WHEN WILL MY TRUE LOVE,

Handwritten musical notation for the third line of 'TRADE WINDS' with lyrics: 'THE ONE I DO LOVE, KNOW THAT I'M AL-WAYS PRAY - ING?'

Handwritten musical notation for the fourth line of 'TRADE WINDS' with lyrics: 'TRADE WINDS, FOR-EV-ER BLOW-ING: YOU TOOK MY LOV-ER A-WAY FROM TRADE WINDS, FOR-EV-ER BLOW-ING: HELP ME DIS-COV-ER WHERE HE MAY TRADE WINDS, MY HEAVEN-MADE WINDS: BRING BACK THE LOV-ER YOU TOOK FROM

Handwritten musical notation for the fifth line of 'TRADE WINDS' with lyrics: 'ME. BE. I STAND WHERE THE WAVES CA-

Handwritten musical notation for the sixth line of 'TRADE WINDS' with lyrics: '-RESS THE SHORE, MY HAND REACHING OUT FOR HIS ONCE MORE, WHILE I IMPLORE YOU,

CODA *ME.* **CODA** *FEATURED IN THE WALTER WANGER FILM "TRADE WINDS" STARRING FREDERIC MARCH & CLAU BUNNETT*

RECORDED BY THE TOMMY DORSEY ORCH. WITH BUNNY BERIGAN, LES JENKINS, DON LODICE, JOE BUSHKIN, JOHNNY MINCE and BUDDY RICH. ON VICTOR No. 26666 IN 1940. (Vocal BY FRED STULCE)

4099

"QUICK TWO"

TAXI (ONE-STEP)

MEL KAUFMAN (1919)

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: G, A7, D7, D7/A, D7. Dynamics: mf.

Musical staff 2: Treble clef. Chords: D7/A, D7, G. Dynamics: mf.

Musical staff 3: Treble clef. Chords: D7, A7, D7, D7, A7/E, A7, D7. Includes a circled "3" and a box containing "TAXI". Dynamics: p-f.

Musical staff 4: Treble clef. Chords: G, D7. Includes "(WHISTLE)" markings. Dynamics: mf.

Musical staff 5: Bass clef. Chords: G, G/B, Eb, D7/A, D7, D7/A, Am7. Dynamics: mf.

Musical staff 6: Bass clef. Chords: D7, D7, G, G7, C, C/G, E7/G#. Dynamics: mf.

Musical staff 7: Bass clef. Chords: Am, Am/E, Eb7, G/b, G, F, E7, Am7, D7, G, C. Includes a box containing "FINE". Dynamics: mf.

Musical staff 8: Bass clef. Chords: C, C, C, C, G7. Dynamics: mf.

Musical staff 9: Bass clef. Chords: G7, G7, G7, Fm, Ab, G7. Dynamics: mf.

Musical staff 10: Bass clef. Chords: G7, C, C, G7, C, C. Includes a box containing "D". Dynamics: mf.

Musical staff 11: Bass clef. Chords: C, C/E, Dm/F, A7/E, A7, Dm, G7/b, E7, Am. Dynamics: mf.

Musical staff 12: Bass clef. Chords: E7, Am, F#o, C/G, C, C, NC/F#, NC/F, E, D7, G7, C, b7. Dynamics: mf.

D.S.
al
FINE

4100

IT'S A GOOD DAY

PEGGY LEE and (1946)
DAVE BARBOUR

I LOOK'D AT MY HORO SCOPE, AND IT

SAID TO ME: DON'T BE A DOPE 'CAUSE W'RYTHING YOU DO WILL TURN OUT RIGHT. 'CAUSE H'S A GOOD DAY FROM MORNIN' TILL

NIGHT. YES IT'S A GOOD DAY FOR SINGIN' A SONG, AND IT'S A GOOD DAY

FOR MOV-IN' A-LONG. YES IT'S A GOOD DAY, HOW COULD AN-Y-THING GO

WRONG A GOOD DAY FROM MORNIN' TILL NIGHT. YES IT'S A GOOD DAY

FOR SHIN-IN' YOUR SHOES, AND IT'S A GOOD DAY FOR LOS-IN' THE BLUES.

EV-'RY-THING TO GAIN, AND NOTHIN' TO LOSE 'CAUSE IT'S A GOOD DAY FROM

MORNIN' TILL NIGHT. I SAID TO THE SUN: "GOOD MORNIN' SUN,

RISE AND SHINE TO-DAY." YOU KNOW YOU'VE GOTTA LET GOIN' IF YOU'RE GONNA MAKE A

SHOW-IN'. AND YOU KNOW YOU'VE GOT THE RIGHT OF WAY. 'CAUSE IT'S A GOOD DAY FOR

PAY-IN' YOUR BILLS, AND IT'S A GOOD DAY FOR CURIN' SOUR ILLS. SO TAKE A DEEP BREATH,

AND THROW A-WAY YOUR PILLS, 'CAUSE IT'S A GOOD DAY FROM MORNIN' TILL NIGHT.

4101

(EXCERPTS FROM)

SANDCASTLE

F. ARTHUR NOUVEAU
-1913-

MOD E^{\flat} **A** $\text{F}^{\flat}/\text{X}$ F^7 $\text{B}^{\flat}/\text{D}$ Dm^7

C7 G^7 C^7 F^7 F^7 B^{\flat} Cm^{\flat} Cm^{\flat} Cm^7

B $\text{B}^{\flat}7$ A^7 $\text{A}^{\flat}7$ G^7

C $\text{E}^{\flat}/\text{G}$ $\text{E}^{\flat}/\text{B}^{\flat}$ E^{\flat} D^7 $\text{A}^{\flat}/\text{D}^{\flat}$

D.C. & FINE
BOTH ENDINGS

WORRIED OVER YOU

ED. G. NELSON, FRED ROSE
& STEVE NELSON (1937)

FUNNY WHAT A THOUGHT CAN DO, THAT BEARS UN-CER-TAIN-

C C^{\flat} D^{\flat} G^7 E^{\flat} E^{\flat}

Dm^7 G^7 C C^{\flat} D^{\flat} G^7 E^{\flat} Am D^7 Dm^7 G^7 **CHORUS** G^7

-TY. I KNOW I'M IN LOVE WITH YOU, BUT DO YOU CARE FOR ME? I TRY MY BEST TO
MY IM-AG- IN- THIS IS NOT THE

C^7 F E^{\flat} Cm^{\flat} D^7 F^7 E^7 $\text{A}^{\flat}/\text{E}^{\flat}$ A^{\flat}

PLEASE YOU IN ALL I SAY AND DO. I EV-EN SMILE, BUT ALL THE WHILE I'M
A-TION, WHAT TOR-TURE I GO THROUGH. THIS JEALOUSY IS
RO-MANCE THAT I LOOK'D FOR-WARD TO. HOW CAN I FIND MY

G^7 E^{\flat} $\text{E}^{\flat}/\text{B}^{\flat}$ Dm^7 G^7 **2.** $\text{A}^{\flat}/\text{E}^{\flat}$ A^{\flat} C/G D^{\flat} G^7 C^7 E G^{\flat}

WOR-RIED OV-ER YOU. — IN KEEPING ME — WORRIED OV-ER YOU. WE AL-WAYS SEEM TO