

WORRIED - CONT.

4102

B7/F# B7 E/G# E/G B7/F# B7 E G# B7/F# B7

END UP QUAR'LIN, THEN WE SAY WE'RE THROUGH. BUT WE COULD BE SO HAR-DY, DARLIN', IF

C#m C#m G7 G7+ D.S.

I COULD HIDE MY FOOL-ISH PRIDE.

CODA A/Eb Ab C/G D# G7+

PEACE OF MIND, WORRIED OY-ER

C F#m C 2	RED NORVO GROUP BRINS. 7970 (1937)	ANDY KIRK ORCHESTRA VOCAL BY PHA TERRELL ON DECCA 1303 IN 1937.	FLETCHER HENDERSON ORCH. (WITH BEN WEBSTER) VOCAL BY CHUCK RICHARDS ON VOCATION 3713 IN 1937.
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You.

**THE HEP CAT'S BALL** MED. SWING

LOUIS ARMSTRONG, JACK PALMER and WILLARD ROBINSON (1940)

ARE YOU REA-DY? JUMP STEADY!

Fm7 Bb7 Eb7 Ab Abm Eb/G Gb° Fm7 Bb7 Bb7+

I'VE GOT THE STUFF ON THE MELLOW SIDE. LET ME BE YOUR WOR-THY GUIDE. ARE YOU

REA-DY? JUMP STEADY!

THE HEP CAT'S BALL IS A LIVE AF-FAIR, FOX-Y HOP, SOL-ID MIZZ.

YEP! YEP! YEP! YOU'D BETTER BE JUST WON'T CERTAINLY THERE. STOP! IS.

LACE YOUR AXOTS, DIG YOUR FILL. LEAT YOUR CHOPS FROM TEN

UN-TIL! THE YOU'LL GET HEP WHEN THE CATS COME ON. THAT'LL GET IT WHEN IT'S

AL-MOST GONE! IF YOU DON'T COL-LAR ALL THIS LIVE, YOU'RE UUST A SQUARE ON THE UN-HEP SIDE.

SEND YOUR SELF, SPREAD SOME UDY. IF YOU CAN'T MAKE IT, SEND THE BODY. THE

CODA TAKE IT, "GAYE", COME RIGHT ON. THAT'LL GET IT WHEN IT'S REALLY GONE!

RECORDED BY LOUIS ARMSTRONG (15 PIECE) ORCH. WITH HENRY "RED" ALLEN, WILLBUR DE PARIS, U.B. HIGGINBOTHAM, JOE GARLAND, LUIS RUSSELL, POPS FASTER, SID CATCOTT (VOCAL BY LOUIS). ON DECCA 3283 IN 1940.

# 4103

(EDITED & ABRIDGED)

RAGTIME (NOT FAST)

A

## THE STINGING BEE

MIKE BERNARD (1908)

Musical notation for the first staff of 'The Stinging Bee'. It begins with a treble clef and a common time signature. The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F, G. Chords above the staff include C, A7, and D7. The staff ends with a repeat sign and a first ending bracket.

Musical notation for the second staff of 'The Stinging Bee'. It continues the melody with a treble clef. Chords include G7, C, C/6, B7/F#, B7, and Em. The staff features a first ending bracket and a second ending bracket.

Musical notation for the third staff of 'The Stinging Bee'. It continues the melody with a treble clef. Chords include C/6, D7, G7, C, G7, C, and G. A section labeled 'B' is marked with a box. The staff ends with a repeat sign and a first ending bracket.

Musical notation for the fourth staff of 'The Stinging Bee'. It continues the melody with a treble clef. Chords include D7, G, A7/E, C7/Eb, A7/E, A7, D7, and A7 D7. The staff features a first ending bracket.

Musical notation for the fifth staff of 'The Stinging Bee'. It continues the melody with a treble clef. Chords include Gb, D7, G, C7, F, Dm, Db, and F/C. A section labeled 'TRIO' is marked above the staff. The staff ends with a repeat sign and a first ending bracket.

Musical notation for the sixth staff of 'The Stinging Bee'. It continues the melody with a treble clef. Chords include F, F7, G7/bb, D7/A, C7, Gm7, C9, and C7. The staff features a first ending bracket.

Musical notation for the seventh staff of 'The Stinging Bee'. It continues the melody with a treble clef. Chords include C7, G9, C7, C9, C7, and F. The staff features a first ending bracket and a second ending bracket.

Musical notation for the eighth staff of 'The Stinging Bee'. It continues the melody with a treble clef. Chords include C7, F, Dm, Bbm, C9, G7, G7, Bbm, C7, and F. The staff features a first ending bracket and a second ending bracket.

Musical notation for the first staff of 'Memphis Wail'. It begins with a treble clef and a key signature of two flats. The melody starts with a quarter note F, followed by eighth notes G, A, B, C, D, E, F. Chords above the staff include F7, Bb7, Eb, and Eb7. A section labeled 'MODER' is marked above the staff.

Musical notation for the second staff of 'Memphis Wail'. It continues the melody with a treble clef. Chords include Bb7, Eb, Fm, Abm, Eb/G, and Eb. A section labeled 'A' is marked with a box. The staff ends with a repeat sign and a first ending bracket.

MEMPHIS WAIL - CONT.

4104

Chords: Eb/Bb, A°, Bb7, Fm6, Bb7+, Eb, Bb7

**B** Chords: Fm6, Bb7, Fm6, Bb7, Eb, C7/E, F7

Chords: Bb7, Eb, Bb7, Fm6, Bb7+

**BREAK**

Chords: Eb, C7/E, F7, Bb7, Eb, Eb°

1. Bb7, F, Bb7, Eb, Bb7  
2. Bb7, F, Bb7, Eb, NC, Eb

DUKE ELLINGTON'S COTTON CLUB ORCHESTRA (1928)

ON DECCA BUT NOT ISSUED FOR SALE (OCT. 17 SESSION IN N.Y.C.)

**PRETTY LIL** Chords: Em, C7, B7, Em, E7

"JELLY ROLL" MORTON (1929)

Chords: Am, E7, Am, B7, Em, C7, B7, Em, C7, Bb7

Chords: Em, Am7, B7+, Em, D7, G, G, D7, G

**B**

Chords: Am7, D7, G, C7, D7, G, C, G, G7, Bm7, E7, Am7, D7

Chords: G, Em, G, C, D7, G, C, G

(APOLOGIES TO IRVING BERLIN)

# ALEXANDER'S GOT A JAZZ BAND NOW

W: BUD DE SYLVIA  
M: CHRIS SCHONBERG  
(1917)

MODER



Don't you remember when I used to say:

Chords: Eb, Eb7

"OH MA HONEY, OH MA HONEY!"

Chords: Ab, Ab°

WE WOULD GO AND LISTEN EV-'RY DAY

Chords: Eb/bb, Eb7, C7

TO THE LEADER MAN, RAGGED METER MAN.

Chords: F, F7, Bb, Eb7

AL-EX-AN-DER IS THE LEADER, STILL,

Chords: Eb, Eb7

BUT HIS BAND IS NEW. YOU'D LOVE TO STEP TO IT,

Chords: Ab°, Fm°, Fm7, G7, C7

THERE'S LOTS OF DEP TO IT. IT'LL BE A GREAT FOR YOU. COME ON AND HEAR, COME ON AND HEAR, FOR AL-EX-LOSE THE WICKED 'BLUES THE LITTLE

Chords: Fm, F7, Bb/bb, Bb7, Eb, G7, C7, C7/bb

-AN-DER'S GOT A JAZZ BAND NOW. COME ON AND HEAR, COME ON AND HEAR, FOR AL-EX-AN-DER SURE KNOWS FELLOW AT THE PIANO PLAYS. AND IN YOUR EAR, YOU'RE GOIN' TO HEAR THE CLAR-I-

Chords: F7, Bb7, Eb, G7, Ab, C7, Fm, Eb, Ab, F7, F7

HOW. OH THERE'S A MOAN AND A BADAH TO THE OLD TRUMBONE. IT HARMONIZES WITH THE SAX-O-PHONE.

Chords: Bb/bb, Bb7, C7, Fm, C7, Fm, Ab, Fm7

AND THE HDM OF THE DRUM KEEPS SAY-ING: RAA - TA - TAA - TA-TAA. YOU MUSTN'T

Chords: D#F#, D#A, Gm, F7, Bb7

CODA

NET FOR DAYS AND DAYS. SO IF YOU LIKE THE AL-EX-AN-DER BRAND OF HAR-MO-NIY,

Chords: Fm, Fm/bb, G7 / Bb7, Eb, Eb7

YOU HAD BETTER TAKE A LITTLE TIP FROM ME: COME ON AND HEAR, COME ON AND HEAR, 'CAUSE AL-EX-

Chords: Ab, C7/bb, Fm, Bb7, Eb, C7/bb

**EXCERPTS FROM**  
**OVERNIGHT HOP**  
 RED NICHOLS & BILLY MAXTED  
 (1940)

*-ANDER'S GOT A JAZZ BAND NOW.*

MED. SWING

**A**

**A1**

**A2**

**B**

**C**

**D**

**E**

**F**

**D.C.**

**CODA**

BILLY MAXTED, PIANIST,  
 WAS FREDDY SLACK'S RE-  
 PLACEMENT WITH THE  
 WILL BRADLEY ORCHESTRA.

PIANO SOLD BY GEORGE SHEARING  
 ON DECCA NO. F-7832  
 (IN LONDON)  
 1941

RED NICHOLS ORCHESTRA  
 ON Okeh 5648 IN 1940.

4107

WITH A GOOD SWING

# GOLFER'S BLUES

ALICE KEATING-HOWLETT & WILL LIVERNASH (1930)

I'M AS BLUE AS I CAN BE: GOLF IS SIMPLY

GETTING ME. SHOTS I MAKE ARE JUST A SHAME. I CAN'T LEARN THAT DOGGONE GAME.

CHANGING CLUBS IS JUST A BORE: SHOOT JUST ONCE, AND HOLLER "FORE". I'M A WEARY

TIR-ED SOUL, TRYING TO MAKE THAT NINETEENTH HOLE.

GOLFER'S BLUES: DAY BY DAY, ALL DAY LONG, I'VE GOT 'EM. I'M TRYING. I'M SWINGING.

GOLFER'S BLUES: DAY BY DAY, ALL MY CLUBS CAN'T PUT 'EM. ON THE LINKS, I'M THE LINK, I'M SINGING. WITH A CLUB, I'M A DUB, AND SINGING. SWINGING AND SINGING THOSE NOW THAT IS TRUE. (OO -

-BOO-PA-DOO-PA-DOO) THAT'S WHY I'M BLUE. (OO - BOO-PA-DOO-PA-DOO) WHEN I TEE OFF WITH MY DRIVER: UH

BOY, IT'S JUST A SCREAM. AND WHEN I GET THRU WITH MY PUT-TER, THERE'S A GREAT BIG TRENCH ON THE

GREEN. (NO FOOLING)

CODA

DOE LONE GOLFER'S BLUES. (OO - BOO-PA-DOO-PA-DOO)

(THE MISSOURIANS: VICTOR V-38120: IN 1930) MODER

(DIFFERENT SONG: SAME TITLE: PAGE 2981)

# PROHIBITION BLUES

LYRIC BY RING LARDNER (1919) MUSIC BY NORA BAYES

"WHAT AILS YOU, BROWN MAN? WHAT MAKES YOU FROWN, MAN?" I

ASKED MY MAN SO MIS-RA-BLE: "YOU LOOK SO WIN-NIN' WHEN YOU IS GRIN-NIN', WITH ALL THEM GOLD TEETH

VIS-I-BLE. BUT NOW YOU'S ALWAYS THREATNIN' TO PUST RIGHT OUT AND CRY. DOES YO' DOGS

FRET YOU? WHAT HAS UP-SET YOU?" THEN HE MADE HIS RE-PLY: "I'VE HAD NEWS THAT'S BAD NEWS A-

A FAMOUS AUTHOR & WELL-KNOWN SINGER COMBINED TO WRITE THIS LAMENT

PROHIBITION BLUES - CONT.

SUNG BY NORA BAYES IN "LADIES FIRST"

4108

-BOUT MY BEST PAL. HIS NAME IS OLD MAN AL-CO-HOL, BUT I CALL HIM AL. THE  
  
 DOCTOR'S SAY HE'S DY-IN', AS SURE AS SURE CAN BE. AND IF THAT'S SO, THEN OH OH OH, THE  
  
 DIF-FER-ENCE TO MR.: THERE WOUL'D BE NO SUNSHINE, NO STARS, NO MOON, NO  
  
 LAUGHTER, NO MUS-IC, 'EPT THIS ONE SAD TUNE. GOOD-BYE FOR-EV-ER TO MY  
  
 OLD FRIEND BOOZE. DOGGONE - I GOT THE PRO-HI-BI-TION BLUES!

IF YOU LIVED IN THE MOUNTAINS

JOHNNY BURKA & HAROLD SPINA (1933)

YOUR MOTHER SAID YOU'RE GONNA MOVE, AND I'VE GOT YOUR NEW ADD-

-RESS. SO YOU'LL STILL FIND ME KNOCKIN' AT YOUR DOOR. BE-CAUSE IT REAL-LY  
  
 DOESN'T PROVE THAT YOU'RE GONNA SEE ME LESS. IN FACT, YOU'RE APT TO SEE ME EVEN MORE.  
  
 FOR: IF YOU LIVED IN THE MOUN-TAINS WHERE THE AIR IS COLD AND CLEAR, I'D  
 YOU LIVED BY THE SEA-SHORE WHERE THE BREAKER'S ROAR AND SWISH, I'D  
 YOU LIVED IN THE MOUN-TAINS WHERE THE OWLS KEEP HSK-ING "WHON", WITH  
  
 BUY A TRAP AND A FEATHERED CAP AND BE A MOUN-TAIN-EER. IF FISH. IF  
 SELL SEA SMELLS TO THE ALL THEIR HOOTS, YOU CAN SET YOUR BOOTS I'D EV-EN LEARN TO  
  
 YOU LIVED IN A JUNGLE, THAT'S JUST WHERE I WOULD BE. AND TARZAN WOULDN'T HAVE A THING ON  
  
 ME. SO IF LIVE IN THE MOUNTAINS TOO.

4109

VERY VOUT & BOUNCEROO

RECORDED BY SLIM GAILLARD TRIO

# CEMENT MIXER

SLIM GAILLARD & LEE RICKS (1946)

CEMENT MIX-ER! PUT - TI PUT - TI!

Musical notation for the first line of the song, including a treble clef, key signature of one flat, and a 7/8 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. Chords above the staff include F6, Dm7, Cm7, and C7. A double bar line with a '2' indicates a second ending.

A PUDDLE O' VOOTY, PUDDLE O' GOOTY, PUDDLE O' SCOOTY. A PUDDLE O' VEET!

Musical notation for the second line, continuing the melody. Chords include F7, F6, F7, Bb, F7, Bb, Dm7/G, and G7. The lyrics are: CONCRETE. FIRST YOU LET SOME GRAVEL, POUR IT IN THE VOUT. TO MIX A MESS O' MORTAR, YOU

Musical notation for the third line, including a double bar line and a 'D.C. al.' marking. Chords include Dm7/G, G7, C7, C7sus, and C7. The lyrics are: ADD CEMENT AND WATER. SEE THE MELLOW ROONY COME OUT: SLURP, SLURP, SLURP.

Musical notation for the fourth line, including a 'CODA' marking. Chords include F, F7/Eb, Bb7, Bb7/Db, F/C, and a series of chords: NC/C, NC/D, NC/E, NC/F, F6. The lyrics are: CEMENT MIXER! PUT - TI PUT - TI. WHO WANTS A BUCKET OF CE - MENT?

# BABY, ARE YOU KIDDIN'?

WORDS BY CHOLLY ATKINSON (1945) MUSIC BY SY OLIVER

MEDIUM BOUNCE

Musical notation for the first line of the second song, including a treble clef and a 4/4 time signature. The melody starts with a quarter note G4. Chords include G7, C9, G6, Em7, Am7, and D7b9. The lyrics are: I MET YOU FIRST AT A SUN-DAY TEA. THAT THAT YOU WERE FINE, WHEN YOU SMILED AT ME.

Musical notation for the second line, including a double bar line. Chords include G7, C9, G6, Em7, Am7, D7, and F#6. The lyrics are: NOW I KNOW WHAT IT'S ALL A- BOUT. I'VE DUG YOU BA-BY AN' I'M CUTTIN' OUT. I KNOW

Musical notation for the third line, including a 'CHOR.' marking. Chords include Em7, Am7, D7, F#6, G6, G7, C9, G6, and Bb7. The lyrics are: IT'S YOUR POL-I-CY TO LOVE. LEAVE 'EM. LET 'EM BE. BUT YOU THINK YOU'RE SO YOU MAKE A DATE FOR TWO. AND SHOW UP AT EIGHT. LET YOU SAY YOUR THAT I'M ON MY OWN. DON'T CALL. ON THE TEL-E-PHONE. IF YOU THINK THAT

Musical notation for the fourth line, including a double bar line. Chords include Am7, D7, Am7, D7, F#6, G-A, Am7, D7, F#6, G-A, F#m7, and B7. The lyrics are: GIV-IN' ME. BA-BY. ARE YOU KID-DIN'? O-KAY, KIDDIN'? YOU WON ME FROM THE START, LIVE IS STRAIGHT. BA-BY. ARE YOU DID NOT FLY RIGHT. AND NOW

Musical notation for the fifth line, including a double bar line. Chords include B7, B7+, E9, E7+, E7, A7sus, A7, A7+, and A7. The lyrics are: UP-SET MY APPLE CART. YOU TOOK MY AP-PE-TITE, WHEN YOU

Musical notation for the sixth line, including a 'CODA' marking. Chords include D9, D7/A, D7, D7b9, D.S., Am7, D7, F#6, G6, and G6. The lyrics are: DID NOT FLY RIGHT. AND NOW YOU MUST BE KID-DIN'!



(THIS SONG HAS NO VERSE)

# BEYOND THE REEF

JACK PITMAN  
(1949)

BE-YOND THE REEF, WHERE THE SEA IS DARK AND COOL,  
 MY LOVE HAS GONE AND MY DREAMS GROWN OLD. THERE'LL BE NO TEARS,  
 THERE'LL BE NO RE-GRET-TING. WILL HE RE-MEM-BER ME? WILL HE FOR-  
 -GET? I'LL SEND A THOU-SAND FLOWERS, WHEN THE TRADE WINDS BLOW.  
 I'LL SEND MY LONE-LY HEART, FOR I LOVE HIM SO SOME DAY, I KNOW,  
 HE'LL COME BACK A-GAIN TO ME. 'TIL THEN, MY HEART WILL BE BE-YOND THE REEF.

# I WILL WAIT FOR YOU

MICHEL LEGRAND & NORMAN GAMBEL (1964)

IF IT TAKES FOR - EV - ER, I WILL  
 (AN-Y) WHERE YOU WAN- DER, AN-Y  
 (IF IT) TAKES FOR - EV - ER, I WILL

WAIT FOR YOU. FOR A THOU-SAND SUMMERS, I WILL WAIT FOR YOU. 'TIL YOU'RE  
 WHERE YOU YOU. EV-ERY DAY RE- MEM-BER HOW I LOVE YOU SO. IN YOUR  
 WAIT FOR YOU. FOR A THOU-SAND SUMMERS I WILL WAIT FOR YOU. 'TIL YOU'RE  
 BACK BE- SIDE ME, 'TIL I'M HOLD-ING YOU, 'TIL I HERE YOU SIGH, HERE IN  
 HEART BE- LIEVE WHAT IN MY HEART I KNOW THAT FOR - EV - ER MORE HERE IN  
 HERE BE- SIDE ME, 'TIL I'M TOUCH-ING YOU, AND FOR - EV - ER MORE I'LL WAIT  
 FOR SHAR-ING MY MORE

1. Dm Gmb A7+ A 2. Dm Gmb TO INTERLUDE FINE Dm Gmb Dm  
 ARMS. AN-Y- YOU. THE LOVE.

## INTERLUDE

CLOCK WILL TICK-A-WAY THE HOURS ONE BY ONE, AND THEN THE TIME WILL COME WHEN ALL THE WAITING'S DONE. THE  
 TIME WHEN YOU RE-TURN AND FIND ME HERE AND RUN, STRAIGHT TO MY WAITING ARMS. IF IT

4111

# WHO THREW THE WHISKEY IN THE WELL?

LUCKY MILLINDER, EDDIE DE LANGE, JOHNNY BROOKS (1942)

MED.

IT WAS EAR-LY SUN-DAY MORN-ING, AND THE CHURCH WAS CROWDED FULL. OLD

EL-DER BROWN WAS RAV-ING: HE WAS AN-ERY AS A BULL. THE

CON-GRE-GA-TION SENSED IT, AND THEY KNEW UNST WHAT HE MEANT WHEN HE

SAID, "MY TEXT TO-DAY IS: 'YOU SINNERS MUST RE-PENT.'" WHO THREW THE WHIS-

- KEY IN THE WELL? IN THE WELL

WHO THREW THE WHIS - KEY IN THE WELL?

IN THE WELL

DEA-CON LONES KNELT DOWN TO PRAY. ALL HE SAID WAS "HEY-HEY." OH I'M FEEL - IN' MIGHT-Y FINE. I'M AS HIGH AS A GEOR-GIA PINE.

SO WHO THREW THE WHIS-KEY IN THE WELL? IN THE WELL

IN THE WELL

CODA

KEEP YOUR

DIP-PERS OUTO' THAT WELL 'FORE WE ALL END UP IN WELL! WHO THREW THE WHIS-

- KEY IN THE WELL?

DOC WHEELER & HIS ORCHESTRA  
(A 13 PIECE GROUP)  
ON BLUEBIRD #B-77559 IN 1942.

MED. SLOW  
(♩=120)

412

# AND SO DO I

LYRIC BY EDDIE DE LANGE  
MUS: PAUL MANN & STEVE WEISS (1940)

WITH A WORLD THAT'S SO UP-SET TO-DAY, WE'RE JUST LEAD TO BE A-

Chorus 1

Chords: Dm7, G7, C, Am, Em, C6/Eb, G7, Am7, D7, G7, C6/G, G7

..LIVE. JUST TO FIND A LITTLE HAPPY-NESS, IS THE GOAL FOR WHICH WE STRIVE.

Chorus 2

Chords: C, Dmaj7, D7, G7, Cm, C6, C#, Dm7

YOU LIKE TO TRAMP THE HILLS AND HEA-THER, AND SO DO I,

Chorus 3

Chords: G7, G7, G7, G7, Am, C, C#, G7, G7, G7, G7, C, Dmaj7, D7, Dm6

AND SO DO I. YOU GET A KICK FROM STORMY LIVE AND LOVE TO-

Chorus 4

Chords: E7, Am, Am7, Am7, Am7, D7, G7, Dm7, Gm6, G7

WEA-THER, AND SO DO I, AND SO DO I. I'VE SEEN US

Chorus 5

Chords: Bb, C9, Bb, C9, Bb, C, F6, E7, F6, F, D9

LOOK-ING IN WIN-DOWS, AD-MIR-ING THE RICH-ES IN VIEW, THEN STOP TO

Chorus 6

Chords: F, D9, F, Dm7, G7+

LOOK AT THE HOLE IN OUR SHOE, AND LAUGH AS WE DO.

D.S. al

CODA

Chords: Am7, D7, Dm7, G7, G9, C6, Bb6, C6

I, AND SO DO I.

**JACK TEAGARDEN ORCH.**  
(DANNY POLO - ALTO & CLAR.)  
VOCAL: MARIANNE DUNNE  
ON VARSITY 3388 IN 1940.

**RAYMOND SCOTT ORCH.**  
(BENNY LACASSE, H. WINTERHALTER)  
VOCAL: NANN WYNN  
ON COL. 35623 IN 1940.

**GENE KRUPA ORCH.**  
(SAM MINKER & SAM DONAHUE)  
VOCAL: HOWARD DUDLEY  
ON OREN IN 1940.

**TOMMY DORSEY ORCH.**  
(BUNNY BERIGAN & DON LODICE)  
VOCAL: CONNIE HARRIS  
ON VICTOR 26660 IN 1940.

**JIMMY DORSEY ORCH.**  
(NATE KATZBERG, BUDDY SCHUTZ)  
VOCAL: BOB EBERLE  
ON DECCA 3311 IN 1940.

**CHARLIE BARNET ORCH.**  
(SPUD MURPHY & BILLY MAY)  
VOCAL: LARRY TAYLOR  
ON BLUEBIRD 10778 IN 1940.

4113

**CHEATING** *MOD<sup>to</sup>* F FA A+ Gm G# Am C7

L: HOWARD ROGERS  
M: FRED FISHER and SAM EHRLICH (1919)

I KNOW THAT THERE IS A CHANGE IN YOUR KISS-ING.  
THERE'S SOMETHING STRANGE AND THAT OLD LOVE IS MISS-ING.

F/A F#m Ab C/G A7 Dm7 G7 C° C7 E° CHO.

YOU SAY NO ONE ELSE YOU CAN SEE BUT YOU ACT SO DIF-F'ERENT TO ME. YOU'RE CHEAT-ING,

F/A F#m Ab Gm7 C7 C7 Gm7 C7 Gm7 C7 F / A /

I KNOW YOU'RE CHEATING. SOMEONE YOU'RE MEET-ING, YOU CAN'T DE-NY, THO' YOU  
YOU KEEP RE-PEAT-ING.

D#7/Ab Gm Gm7/F C7/E C7 F E+ C#m D7 C/G G/G

TRY. DON'T THINK, BE-CAUSE I LET YOU RULE ME, THAT I WILL LET YOU FOOL ME. SOMEONE ELSE, IT'S

G7 Dm7 G7 C Bb Bbm C D.S. al

PLAIN TO SEE, IS GETTING THE KISSES THAT RE-LONGS TO ME. AND THAT IS

CODA Gm7 / C7 Gm Bb D/A D7 Gm Bbm

NO ONE ELSE WILL DO. JUST TAKE THIS LIT-TLE TIP FROM ME: THERE'S LOTS OF

F F° F/A C#m A D#7/Ab C/G C7 F F° F7 Gm7 F

FISH DOWN IN THE SEA. SO STOP YOUR CHEAT-ING, OR I'LL START CHEATING ON YOU.

*(GIRL VOCAL)*  
**ITTA BITTA DOLL** *MOD<sup>to</sup>* Dm Dm7 G7 C/E / C#m / C C/E Eb°

HENRY CREMER and TURNER LAYTON (1918)

POOR ME, POOR ME. OH PSHAW! OH EEE! I'VE

G7 Dm7 G7 C E7/B E7 A7 Gm Bb D/A D7

GOT NO BEAU TO LOVE ME SO. YOU DON'T CARE FOR ME. I SIGH, I CRY. OH ME, OH

G7 G7/F C/E C/G D#7/A D7 G7 Dm7 G7 / C#m

MY. IF I SHOULD GO A-WAY, YOU'D BE SORRY BYE AND BYE. NOW WON'T YOU

CHO G7/b C#m G7/b G7 C C#m G7/b C#m

BE A DEAR, DEAR DADDY TO A IT-TA BIT-TA DOLL LIKE ME? NOW WON'T YOU BE A DEAR, DEAR

G7/b G7 C E7/B Dm7 E7

DADDY? WON'T YOU COME AND TAKE ME ON YOUR KNEE? HUG ME OH SO NICE AND MAKE ME LIKE IT.

ITTA BITTA DOLL - CONT.

4114

Am E7 Am D7 G7

THEN KISS ME TWICE — AND MAKE ME LOVE IT. OH DADDY, SWEET DADDY, LISTEN TO YOUR ITTA BITTA

G7 C#7 G7 C#7 G7 G7 C7

DOLL. NOW CAN'T YOU SEE I NEED A LITTLE LOVING? — OH PRETTY PAPA, WON'T YOU LISTEN TO MY

F Am D7 Dm7 Fm7 G7 C

PLEA? THERE'S NOTHING TO IT. — YOU OUGHT TO DO IT — FOR A IT-TA BIT-TA DOLL LIKE ME.

WHAT DID DEACON JONES DO?

(WHEN THE LIGHTS WENT OUT)

PERRY BRADFORD  
(1919)

Gm D7 Gm Ebm Bb F7 Bb D7

YOU CAN TALK A- BOUT YOUR DEA-CONS. BUT THERE'S ONE DOWN AT MY HOME. — WHO

Gm G7 C7 F7

LOVES AND AD-MIRES ALL THE WO-MEN FOLKS — AND LEAVES ALL THE MEN A-LONE. —

D7 Gm D7 Gm

THEY HAD A MEETING AT THE EAGLE ROCK CHURCH, LAST FRI-DAY NIGHT. SO THE

G7 C7 C7 Ebm7 F7 Gm7 Ab7

LIGHTS WENT OUT, AND WITH- OUT A DOUBT, THIS OLD DEACON DIDN'T ACT JUST RIGHT. SO SOMEONE TURN'D ON THE

F7 C7 F7 Cm7 F7 Bb7 C#7 Dm7 Fm7 G7

LIGHT THEN A SISTER YELL'D WITH ALL HER MIGHT. SHE SAID, THERE'S SISTER BROWN AND SISTER GREEN,

C7 F7 Bb Gm7 C7

ALSO SISTER SALLY LONG. THEY ARE UUST AS HAPPY AS CAN BE. NOTHIN' HAS BEEN GOIN' ON WRONG.

F7 Bb Bb7 Bb7 Bb7 Eb7

NOW BROTHERS AND SIS-TERS, NOW YOU KNOW IT AIN'T RIGHT, TO LET A DEACON KISS A SISTER

Eb7 Eb F7 Bb Bb Ab7 G7 G7 C7 F7 Bb

WHEN THERE'S NO LIGHT. SO NO-OD-DY KNOWS WHAT DEACON LONES DID DO WHEN THE LIGHTS WENT OUT. —

4115

# WHY DO THEY CALL 'EM WILD WOMEN?

MED. 2

W: BERNIE GROSSMAN & BEN RUSSEL  
MUSIC BY LILLY FRISCH (1919)

I'VE BEEN AROUND THE LA-DIES, THE SMALL AND GROWN UP

DA-DIES FROM SWEET SIX-TEEN WAY UP TO SIXTY-TWO. THE OLD MAIDS AND THE

CUT-IES, THE FRECKLED SWEET PA-TOOT-IES: I'VE LEARNED A LOT FROM ALL OF THEM, THAT'S TRUE.

THO' I'LL ADMIT THEY'RE SIM-PLY GRAND, THERE'S ONE THING I CAN'T

UN- DER- STAND. WHY DO THEY CALL THEM WILD

WO-MEN, WILD WO-MEN, WILD WO-MEN? WHERE DO THEY FIND

THEM AND WHAT DO THEY EAT? I NEVER SAW ONE WHO LIVED ON RAW MEAT.

SO, WHY DO THEY CALL THEM WILD WO-MEN? THAT'S BEEN A PUZ-

-ZLE TO ME. I'VE TAKEN GIRLES OUT AND TREATED THEM NICE.

THE ONLY THING I GOT WAS JUST GOOD AD-VICE. SO, WHY DO THEY CALL

WILD WOMEN - CONT.

4116

THEM WILD WO-MEN, WHEN THEY'RE UUST AS TAME AS CAN BE.

**OH! LAWDY**
  
 HENRY CREAMER & TURNER LAYTON (1919) EB-E-CA-NEE-ZER DARKDOWN (ONES HAD FO'T THE WHOLE WAR THRU, BUT

IT WAS ON HIS WED-DING DAY, HE MET HIS WA-TER-LOO. HIS BRIDE WAS WAITING

AT THE CHURCH AND LONES WAS ON HIS WAY, WHEN HE BUT-TED IN TO A RAZOR FIGHT, AND

THERE THEY LET HIM LAY. AND WHEN THE BRIDE RECEIVED THE NEWS, SHE LOUDLY SANG THESE

BLUES: OH! LAWDY, HE'S LEFT ME IN THE LURCH. OH!

LAWDY, HE'LL NEV-ER REACH THE CHURCH. NOW I KNOW THE WEDDING BELLS WILL

RING FOR HIM NO MORE, 'CAUSE THERE GOES THE UNDER-TAKER MARCHING TO HIS DOOR.

OH! LAWDY, NOW I CAN PLAINLY SEE THAT SOMETHING'S DONE GOT BE-TWEEN

EB-E-CA-NEE-ZER AND ME.

THE LOUISIANA FIVE w/ ANTON LADA (DRS), CHARLIE PANELLI (TRD), ALDOE NUÑEZ (PL). COLUMBIA A-2768 IN 1919.

# 4117

MED. 2

## WHAT'S THE USE OF KICKING?

W: SAM LEWIS & LOE YOUNG  
MUSIC: WALTER DONALDSON (1919)

EV-RY-BO-DY'S THROWING BOL-SHE-VI-KI NOW.

YOU KNOW THAT I'M RIGHT TO SAY IT'S WRONG.. AF-TER ALL THE TROUBLE THAT WE'VE

ALL BEEN THROUGH, LET'S FORGET AND MAKE BE-LIEVE THE SKIES ARE BLUE.

GRAB THAT BULL IN BOL-SHE-VI-KI BY THE HORNS, AND SEND HIM RIGHT BACK WHERE HE BE-

-LONGS. WHAT'S THE USE OF KICKING, LET'S GO 'ROUND WITH A SMILE, AND WAIT TILL THE CLOUDS

ROLL BY. WHAT'S THE USE OF PICKING ON THAT POOR OLD LANDLORD.

HE'LL HELP YOU OUT AT THAT: OUT OF THAT LO-ZY FLAT WHAT'S THE GOOD OF FROWNING, MAYBE AFTER A WHILE,

LIVING WON'T BE SO HIGH. DRESSES ARE GO-ING UP HIGHER, THEY SAY.

BUT YOU CAN SEE MORE FOR YOUR MONEY TO-DAY. SO WHAT'S THE USE OF

KICKING, LET'S GO 'ROUND WITH A SMILE, AND WAIT TILL THE CLOUDS ROLL BY.



411B

LULLABY

MAMMY'S COO COO

CLARENCE WILLIAMS  
& U.P. STEELE (1919)

I WISH I WAS BACK IN MY CHILDHOOD, AND

PLAYING A-ROUND MAMMY'S KNEE. A-WAY FROM ALL SORROW AND WORRY,

WAY BACK IN THE DAYS OF CARE-FREE. I WISH I COULD ROAM THRU THE

MEADOWS, WHERE SONGERS SING ALL THE DAY LONG. AND HEAR MAMMY

SINGING, TO BA-BY, THIS OLD FASHIONED LUL-LA-BY SONG: COO,

COO, TRA-LA-LA-LA LOVE, AS SHE ROCKED HER BA-BY TO SLEEP.

MAM - MY LOVES YOU. AND MAY THE ANGELS

KEEP MAM - MY'S LIT-TLE PIL-A-NIN-NY FROM

HARM AND THE OLD BOOGIE BOO. GOOD NIGHT.

SLEEP TIGHT. MA-MA LOVES YOU. COO, COO.

4119

**MEET ME WHEN THE STARS ARE SHINING**

Henry Creamer and Turner Layton (1919)

HAVE YOU HEARD THE TALE OF WILLY GLO-VER? ATTA

BOY, HE'S THE JOY OF THE TOWN. HE WAS SUCH A DEAR ROMANTIC LOV-ER: HE WAS KNOWN FOR MILES A-

-ROUND. EV-RY LITTLE SUE AND TILLIE TOOK A LIKING TO OUR WIL-LIE. FOR

HE WOULD WIN THEM ALL BY TALKING SIL-LY. AND TO EACH ONE HE WOULD SAY: OH! MEET ME WHERE THE STARS ARE

SHIN - ING. THAT'S THE TIME MY HEART IS PIN - ING. LET US STROLL TO - GETH-ER,

AND WATCH THE CLOUDS ROLL BY. SPOONING, SPOONING, WE'LL GO HONEY-MOONING, CROONING, YOU AND

I. — MEET ME WHEN THE STARS ARE SHIN - ING. I'LL LOVE YOU TILL I DIE.

(INSTRUMENTAL)

**WHAT YOU WANT ME TO DO?**

CLARENCE WILLIAMS & LOUIE OLIVER (1928)

INTRO

*E<sub>b</sub> B<sub>b</sub><sup>7+</sup>*  
 SOLOS FROM B (BOTH TIMES) — THEN D.S. al *f*

**CODA** *E<sub>b</sub> A<sub>b</sub><sup>7</sup> E<sub>b</sub>* **CLAR. WILLIAMS NOVELTY FOUR** **KING OLIVER ORCHESTRA**  
*OKEN # 8645 IN 1928* *BLUEBAD B-7872*  
*VICTOR V-38040*  
*IN 1929*

**A LITTLE CONSIDERATION** *SLOWLY*  
 SUNNY SKYLAR (1946) *A* *B<sub>b</sub> 3* *G<sup>7</sup>*  
 LITTLE CON-SID-ER-A-TION IS

*C<sup>7</sup>* *F<sup>7</sup>* *F<sup>7+</sup>* *B<sub>b</sub>* *F<sup>7+</sup>* *B<sub>b</sub>* *B<sub>b</sub><sup>0</sup>*  
 ALL I ASK, — A LITTLE CON-SID-ER-A-TION FROM YOU. YOU MUST CONFESS I'M NOT DEMAND-ING

*A<sup>0</sup>* *F<sup>7</sup>* *C<sup>7</sup>* *Gm<sup>7</sup>* *F<sup>7+</sup>* *F<sup>7</sup>* *E<sub>b</sub><sup>7</sup>*  
 VE-RY MUCH. I ONLY WANT A LITTLE KISS OR E-VEN A GENTLE TOUCH. A WANTS ARE REALLY FAR BE-TWEEN AND

*D<sup>7</sup>* *G<sup>7</sup>* *C<sup>7</sup>* *C<sup>7</sup>* *F<sup>7</sup>*  
 FE-W. I'D WALK ACROSS THE DESERT, SWIM THE SEA, IF YOU WOULD GIVE A LITTLE BIT OF LOVIN' TO ME. THERE

*B<sub>b</sub> 3* *G<sup>7</sup>* *D<sup>7</sup>* *G<sup>7</sup>* *C<sup>7</sup> 3* *F<sup>7</sup>* *B<sub>b</sub>*  
 IS-N'T A THING I WOULDN'T TRY TO DO FOR A LITTLE CON-SID-ER-A-TION FROM YOU.

**BY THE WAY** *MODER*  
 W: LEWIS and YOUNG BY THE WAY, DO YOU RE-MEM-BER ME?  
 M: LEW POLLACK & LEW WHITE (1929)

*C<sup>7</sup>* *F* *D<sup>7</sup>* *D<sup>7</sup>* *G<sup>7</sup>*  
 BY THE WAY, I MISS'D YOU CONSTANT-LY. BY A LITTLE HILL, WE WERE UNK AND

*G<sup>7</sup>* *Dm<sup>7</sup>* *G<sup>7</sup>* *Dm<sup>7</sup>* *G<sup>7</sup>* *C<sup>7</sup>* *C<sup>0</sup>* *C<sup>7</sup>* *C<sup>7</sup>*  
 WILL. DREAMS WE PLANNED, HAND IN HAND, THEY'RE ALL WITH ME STILL. BY THE WAY, WE

*C<sup>7</sup>* *F* *D<sup>7</sup>* *D<sup>7+</sup>* *D<sup>7</sup>* *Gm<sup>7</sup>*  
 SEALED THEM WITH A KISS. BY THE WAY, DO YOU RE-MEM-BER THIS?

*B<sub>b</sub>* *F<sup>0</sup>* *F* *D<sup>7</sup>* *C<sup>7</sup>* *F*  
 CROSS YOUR HEART AND SAY HONEST AND TRUE. BY THE WAY I'M STILL IN LOVE WITH YOU.

CALIF. RAMBLERS (VOCAL BY IRVING KAUFMAN)  
 ON HARMONY 983-H IN 1929

# 4121

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

## THE HEART THAT ONCE BELONGED TO ME

CLAR. WILLIAMS & FATS WALLER (1925)

YOU TOLD ME THAT YOU LOVED ME,  
AND I BE- LIEVED IN YOU. BUT ALL MY DREEMS HAVE FAD-  
-ED BE-CAUSE YOU PROVED UN-TRUE. THE HEART THAT ONCE BE-  
-LONGED TO ME, BE- LONGS TO SOME-ONE ELSE. THE LOVE YOU USED TO  
GIVE SO FREE, BE- LONGS TO SOME-ONE ELSE. JUST WHEN I  
WAS SO KIND AND TRUE, YOU PUT ME ON THE SHELF. THE  
HEART THAT ONCE BE- LONGED TO ME, BE- LONGS TO SOME-ONE ELSE.

Handwritten musical notation for "The Heart That Once Belonged to Me" in B-flat major, 3/4 time. The score includes a melody line with lyrics and a series of chords: Bb, Bb, Bb, Db, Cm7, F7, Cm7, C#o, Bb/b, Bb, F7, F7, Eb, Bb/b, Bbm/Bb, Db7, F/C, D7, Gm7, G, C7, F7, CHO., D7, Gm, D7, G7, Cm7, F7, Cm7, F7, Bb, Bb, F7, F7, Bb, D7, G, D7, G7, Eb, Ebm7, Bb/F, Eo, Cm/Eb, G7, G7, C7, F7, Bb.

## HUMPTY DUMPTY

FUD LIVINGSTON (1927)  
(2 OTHERS BY STRAIGHT, VON TILZER)

Handwritten musical notation for "Humpty Dumpty" in C major, 2/4 time. The score includes a melody line and chords: (C7-5), (Dm), (A7), (D9), D7, D7, C/E, Eb, D7, C/G, Dm7, C/E, Dm7, C, C, G7+, C, F7, Dm7, G7, C, BREAK, G7, C, F7, F7, Cm7, C, Em, B7, Em, B7, Em, B7, Em, B7, Em, G7.

### [B] TRUMBAUER SOLO (C MELODY SAX)

Handwritten musical notation for a solo section. The score includes a melody line and chords: Em, B7, Em, B7, Em, B7, Em, B7, Em, G7.

HUMPTY DUMPTY - CONT.

4122

Chord progression: Eb7, Ab6, Ab+, Ab, Ab+, Ab7

Chord progression: Db, Db7, Gb7, Gb+, Gb7, G7+

Chord progression: F7, Fm, Eb7, D7, G7, D7

Chord progression: G7, A7+, D7+, G7+, C

FRANKIE TRUMBAUER ORCH. with BIX, DON MURRAY, ADRIAN ROLLINI, UOGE VENUTI. ON Okeh 40926 IN 1927.

**I'M GONNA STOMP MR. HENRY LEE**  
JACK TEAGARDEN (1929)

STOMP

Chord progression: Eb, Eb+, Bb7, Bb+, Eb, Eb6, Bb7, Ab7

INSTR. VERSE

Chord progression: Eb6, Eb+, Bb7, Bb+, Eb, Eb7, Ab, Abm, Eb

Chord progression: Ab, Abm, Eb, F7, Bb7, C°, Bb7, Bb7+

CHO.

STOMP MISTER HENRY LEE, 'LAUSE WHEN I STOMP, THAT 'TUEWON'T LET ME BE.

Chord progression: Eb7, F7, Abm6, Eb, F7/C, Bb7, Eb, Bb7+, Eb7, F7, Abm6, Eb

WHEN THEY PLAY THAT LOWDOWN BASS, GET THE FEVER IN MY FACE.

Chord progression: F7/C, Bb7sus, Eb, Bb7, Cm

I WUST SHAKE LIKE A LEAF ON A TREE. I WANNA STOMP WHEN THEY START TO

Chord progression: Bb, F7, Bb7/CmC#°, Bb7, Bb7+, Eb7, F7, Abm, Eb

SING. THAT'S WHAT I NEED MORE THAN AN-Y-THING. THEN THAT JAZZBAND, THEY

Chord progression: F7/C, Bb7sus, Eb, Ab, G7AmBb°, G7, C7

START IN: HAS ME LIKE A QUART OF GIN. I'M GONNA STOMP MISTER HENRY

EDDIE CONDON'S HOT SHOTS ON VICTOR 38046 IN 1929.

Chord progression: C7, F7, F7, Bb7+, Eb7, F7, Abm6, Eb

4123

# THAT RAGTIME HARMONY

# STRAIN

LYRIC BY  
HERBERT E.  
MOHR

(1914)

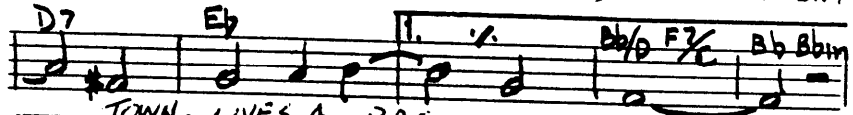
MUSIC BY  
LEO  
BENNETT



## MARCELA



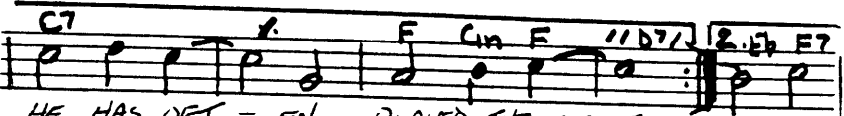
DOWN IN DARK-TOWN, IN THAT GREAT  
LOVES BY MOON-LIGHT, LOVES BY DAY-



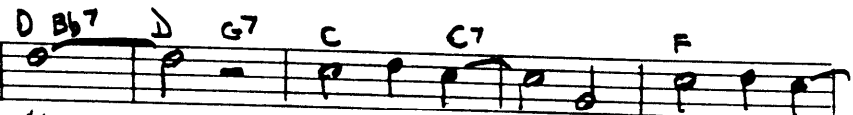
TOWN, LIVES A RAG-TIME  
LIGHT, AN-Y-TIME GENT.



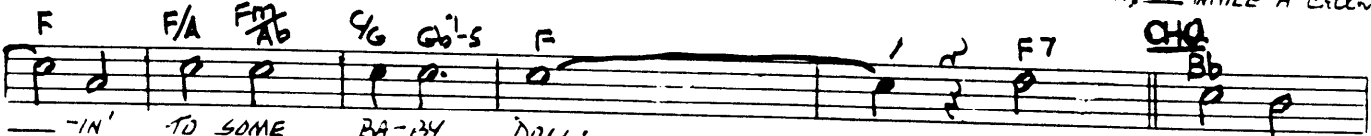
LOV-IN' IS HIS MID-DLE NAME,



HE HAS OFT-EN PLAYED THE GAME. AT



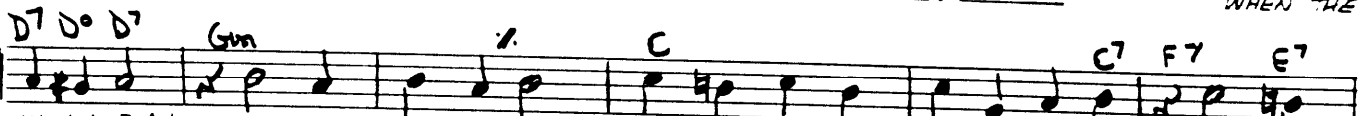
ALL HE STARTS SPEN-IN' WHILE A CROW-



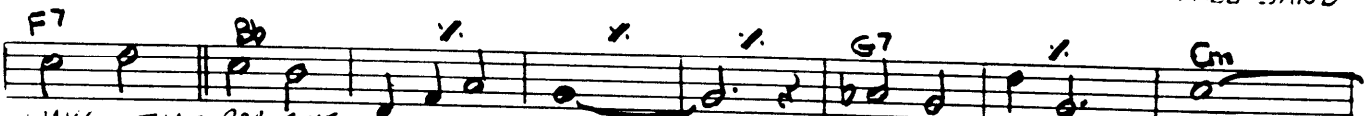
-IN' TO SOME RA-BY DOLL; THAT RAG-TIME



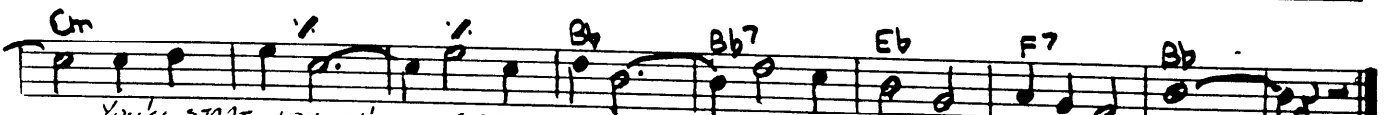
HAR-MO-NY STRAIN SWEET AS LOV-ER'S LANE. WHEN THE



MU-SIC PLAYS YOU MUST GET THE CRAZE: SQUEEZE YOUR LOV-IN' DOLL-ET IN A THOU-SAND



WAYS. THAT RAG-TIME HAR-MO-NY STRAIN: PLAY IT ONCE A- GAIN.



YOU'LL START LOV-IN' TURTLE DOV-IN' TO THAT RAG-TIME HAR-MO-NY STRAIN.

SLOWLY

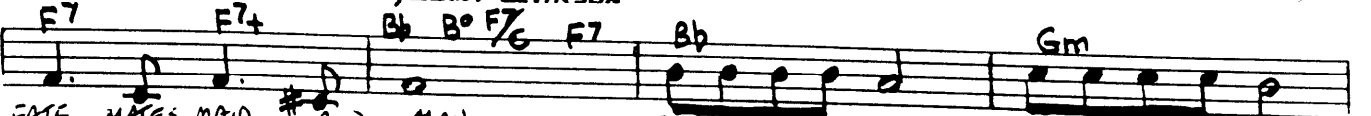


## WHERE THERE'S SMOKE - THERE'S FIRE

(1934)

MARTY SYMES, AL NEIBURG, LARRY LEVINSON

SAGES ALL A-GREE, IT'S PART OF DES-TI-NY, WHEN



FATE MAKES MATE AND MAN. TRY THO' AS WE MAY, LOVE WILL HAVE ITS WAY.

WHERE THERE'S SMOKE - CONT.

4124

WE'RE JUST VICTIMS OF A FATED PLAN. YOU ALWAYS PASS ME BY, YET A TENDER  
 JUST LOVE STRANGERS IN THE DARK, THRILL'D BY EV'RY  
 FINDS A WAY IN TIME, AND UN-TIL YOU'RE

SIGH SPEAKS OF YOUR DE-SIRE. THO' YOUR LIPS WON'T SAY IT, WHERE THERE'S SMOKE THERE'S  
 SPARK THAT KEEPS MOUNTING HIGHER. THO' YOU WON'T O-BEY IT, FIRE.  
 MINE, I WILL NEVER TIRE. LET YOUR LIPS CON-VEY IT: BRIGHTEN THIS FLAME THAT IS BURN-ING. I'M

FIRE. WHERE THERE'S SMOKE THERE'S FIRE. BRIGHTEN THIS FLAME THAT IS BURN-ING. I'M

REAL-LY MAD A-BOUT YOU. ANSWER THIS LONGING, THIS YEARNING. A NEW WORLD FOR TWO IS  
 CENTERED ON YOU. WHERE THERE'S SMOKE THERE'S FIRE.

LASA LOMA ORCHESTRA ON DECCA IN 1934:  
(GLEN GRAY, SONNY DUNHAM, PEE WEE HUNT, etc.)

- INSTRUMENTAL -

YOU MADE ME LOVE YOU  
(I SAW YOU CRY)

PERCY VENABLE & LOUIS ARMSTRONG

F7 F° F7 [A] CHORUS  
 Bb

Bb C7 F7 Bb C7 F7

D7 Gm7 D7 Gm7 C7 F7 G7

C7 F7 [B] Bb C7 F7 D7

Gm7 Bb7 Eb E° Bb/F Bb A+ Ab G7

C7 F7 Bb TO REPEAT (C7) (F7) BASED ON A LIVE RECORDING OF  
 NEW BLACK GAZELLE JAZZ BAND (BOSTON, MASS.)  
 Bb (END)

# 4125

(EXCERPTS FROM)

## KRAZY KAT

(♩=144)

CHAUNCEY MOREHOUSE &  
FRANKIE TRUMBauer (1927)

INTRO

Chords: C, Am, Ab7, G7, C, Am7, G7, F7, C, Em, G7, C, C7, F, F, Dm7, G7, C7, F, G7, Dm7, G7, G7, Dm7, G7, C, F7, C, Fm, G7, Dm7, G7, Am, Ab+, C/G, D7, G7, G7, E7, E7, G7, C, (Dm7) tr., (G7), Solo Break, (Dm7) (G7), Solo Choruses (twice thru), Break, G7, For Solos (Ab7) (G7), Last, Dm7, Em7, Fm, Ab7, G7, C, Break for new soloist.

FRANKIE TRUMBauer and his orchestra AN OKEH 40903 IN 1927 ORIGINAL SUBTITLE WAS "TUNE FROM IN SLOW RHYTHM" BAND INCLUDED BILL RANK, DON MURRAY, DIX, ADRIAN ROLLINI, JOE VENUTI, CHAUNCEY MOREHOUSE, and EDDIE LANG. (8 PL.)

MOLTO MODERATO

## MIGHTY FINE

WORDS BY ANDY RAZAF  
MUSIC BY FATS WALLER (1940)

UNCE I USED TO LAUGH AT RO-MANCE:—  
THOUGHT THAT IT WOULD NEVER PAY. — DIDN'T KNOW THE HALF OF RO-MANCE:  
GOT A DIFF'RENT VIEW TO DAY. — IT'S MIGHTY FINE — TO HAVE A GAL LIKE MINE. SHE'S SO DI-  
I'M — AS HAPPY AS CAN BE. SHE'S GOT NO  
—VINE, THAT'S WHY I TOE THE LINE. IT'S MIGHTY FINE — TO KNOW THAT, RAIN OR SHINE,

Chords: G7, C7, F, G7, C7, F, Am, E, E7, Am, Am7, A0, G7/b, G7, C, C°, C, D7, D7, Am7, D7, G7, C7, Gm7, C7

WALLER ON BLUEBIRD NO. 10744 IN 1940



MIGHTY FINE - CONT.

4126

SHE'LL BE CLINGIN' LIKE A VINE. I KNOW THAT ELSE BUT ME. YOU MUST A-GREE THAT I AM  
 DOGGONE LUCKY: BLISS LIKE THIS IS MIGHTY - FINE... ASK ME WHAT LOVE IS, AND I'LL SAY IT'S MIGHTY FINE.

**YOU'RE SIMPLY DELISH**

LYRIC BY ARTHUR FREED  
MUSIC BY JOSEPH MEYER (1930)

I'D LIKE TO FIND YOU WAN-  
 -TENT-ED AND GAY, CLOSE BY MY SIDE EVERY DAY.  
 I'D LIKE TO OR-DER A WHOLE LOT OF YOU, IT'S TIME YOU KNEW  
 MY POINT OF VIEW. YOU'RE SIMPLY DE-LISH, MY FAV-O-RITE DISH. YOU'RE  
 HON-AY, YOU'RE SUG-AR, YOU'RE SWEET. YOUR LOVE A-LA-CARTE IS  
 FOOD FOR THE HEART. TO HAVE YOU WOULD BE QUITE A TREAT. YOUR  
 SUG-AR-Y KISS WOULD GIVE ME SUCH BLISS... THREE MEALS A DAY AND YOU:  
 THAT'S MY WISH. YOUR LIPS ARE LIKE WINE, SWEET COOKIE OF MINE. I'LL  
 TELL THE WORLD YOU'RE SIM-PLY DE-LISH.

SMITH BALLEW ORCH.

COL. 2320-D IN 1930

BERT LOWN HOTEL BILTMORE ORCH.  
VICTOR 22532 IN 1930

FRANK MARVIN, VOCAL  
(TOMMY & CLIMAX DORSEY)  
BRUN. 4949 IN 1930

LICK TEAGARDEN ORCH.  
DOMINO 4649 IN 1930

4127

# YOU RUN YOUR MOUTH, I'LL RUN MY BUSINESS

LYRICS & MUSIC BY LILLIAN ARMSTRONG (1940)

MODER

"A FRIEND IN NEED IS A FRIEND INDEED", IS A SAY-ING TRUE BUT OLD. BUT, BROTHER, YOU HAVE COME TOO FAR, SO I'LL HAVE TO GET YOU TOLD. YOU RUN YOUR MOUTH, AND I'LL RUN MY BUSINESS BROTHER! YOU RUN YOUR MOUTH, AND I'LL RUN MY BUSINESS, BROTHER!

YOU TELL EV-RY-AD-DY THAT I'M BUSTED. YOU TALK SO MUCH YOU IF I FOLLOWED YOUR AD-VICE TO MAKE SURE I'D BE IN THE JAIL HOUSE GOT ME DIS-GUST-ED. SO YOU RUN YOUR MOUTH, AND I'LL RUN MY BUS'NESS, BROTHER!

FATS WALLER and his RHYTHM (6 PC. Combo) (WALLER ON ORGAN & VOCAL) BLUE BIRD B-10779 IN 1940.

BROTHER.

LOUIS JORDAN TIMPANI FIVE (JORDAN VOCAL) DECCA 7705 IN 1940.

LOUIS ARMSTRONG with his 12 PIECE ORCHESTRA (HENRY ALLEN, WILBUR DE PARIS, J.C. HIGGINBOTHAM) DECCA 3204 IN 1940.

(INSTRUMENTAL) INTRO.

**OH, EDDIE!**

BENNY MOTEN and CHARLIE DURHAM (1930)

OH, EDDIE! - CONT.

4128

**B** A7

C7 C° C7 **C** F G7

C7 F Bb7 F

BENNY MOTEN KANSAS CITY ORCH.  
(BASIC ORG. - HARLAN LEONARD, CL)  
VICTOR 22958 IN 1930

(INSTRUMENTAL)

**WILL YOU, WON'T YOU  
BE MY BABE?**

JOHN NISBETT and HOWDY QUICKSELL (1928)

VERSE

Ab Eb7 Eb7 Ab

C7 F7 Bb7

CHO.

Eb7 Ab Db Eb7 Ab Ab Eb7

Ab Db Eb7 Ab 1. Ab Eb7 2. Ab Bb7

C7 F7 E7

Eb7 Ab Db Eb7 Ab Eb7 Ab Db Eb7

Ab

Mc KINNEY'S COTTON PICKERS  
VICTOR 22932 IN 1928.

LOUIS ARMSTRONG ORCH.  
BRUNSWICK A500492 IN 1934  
(PARIS, FRANCE)

4129

VALSE MODERATO

# IT'S EASY FOR YOU TO REMEMBER

AL PIANTADOSI & SAMMY STEPT (1919)

SMILES COVER BROKEN HEARTS,  
SOMETIMES, BUT TINY TEARS TELL ON YOU.  
YET YOU SAY THAT YOU'LL RE-MEM-BER THE HOURS I SPENT WITH  
YOU. YOU SAY THAT EACH YOU'LL RE-MEM-BER MY  
EYES WITH FAINTING TEARS SO WET. YOU SAY THAT YOU'LL RE-  
MEM-BER THE DAY THAT WE FIRST MET. YOU

**CHO.**

**CODA** IT'S EA-SY FOR YOU TO RE-MEM-BER, BUT IT'S SO HARD FOR

Detailed description: This block contains the musical score for the first song. It features a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The tempo is marked 'VALSE MODERATO'. The score consists of eight staves of music with lyrics written below the notes. Chord symbols are written above the notes, including Eb, Bb7, Fm, C7, Gm, and others. A 'CHO.' section is indicated with a double bar line and a repeat sign. A 'CODA' section is also present at the end of the first song.

# EVERYBODY'S CRAZY OVER DIXIE

WILL DONALDSON and RUBEY COWAN (1919)

THE SUNNY SOUTH IS VERY PROUD OF ALL ITS PRETTY GIRLS. THERE IS ONE WHO TAKES THE PRIZE:  
SHE'S A LITTLE AN-GEL IN DIS GUISE. HER NAME IS LIKE THE LAND SHE LOVES: IT'S  
D-I-X-I-E. AND THE LAND SHE LOVES LONGS DIX-IE FROM THE GULF DOWN TO THE  
SEA. EV-RY-BO-DY'S CRA-ZY ON-ER DIX-IE. ALL HER CHARMS RE-

**CHO.**

Detailed description: This block contains the musical score for the second song. It features a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The tempo is marked 'MODERATO'. The score consists of five staves of music with lyrics written below the notes. Chord symbols are written above the notes, including Eb, Bb7, Fm, C7, Gm, and others. A 'CHO.' section is indicated with a double bar line and a repeat sign.

4130

Musical notation for "EVERYBODY'S... - CONT." with lyrics: -MIND YOU OF THE SOUTH. CHECKS LIKE GEORGIA REACHES RARE, SOUTHERN SIN BEAMS MATCH HER HAIR. AND HER SMILE IS ROUND TO WIN, YA SHE'S THE PRIDE OF OLD VIR-GIN-IA. TRIED TO WIN HER HEART AND HAND. THEY'RE CRAZY OVER DIX-IE, IN DEAR OLD DIXIE-LAND.

Includes a CODA section.

# COME AND SHAKE A SHIMMIE WITH ME

WORDS BY GEORGE A. NORTON

(1919)

MUSIC BY SAM LEVINSON

Musical notation for "COME AND SHAKE A SHIMMIE WITH ME" with lyrics: SEE THE PEOPLE SWAY, HEAR THE MUSIC PLAY, LISTEN TO THAT MIGHTY MEL-O-DY. SEE THAT FUN-NY QUAKE NOTICE THAT SH-A-K-I SHAKE WATCH'EM DO THAT "SHIMMIE SHIN-A-REE". COME ON, BABE, LET'S GET IN-TO THE FUN. LET ME TELL YOU HOW THAT SHIMMIE'S DOING. IT'S A QUIVER BROWING BOLDER FROM THE SHIVER OF THE SHOULDER TO THE TREMBLE OF A SHAKY DI-A-PHRAGM. IT'S THE LATEST AND THE GREATEST AND THE VERY UP-TO-DATEST WIGGLE WAGGLE WOOGLE WOOGLE IN THE LAND. IT'S A LAZY, HAZY, MAIZY LOLL THAT NEARLY SETS YOU CRAZY, LOLL AND MAKES YOU BUBBLE UP WITH EC-STASY. GRAB ME, HON, AND GRAB ME QUICK. KISS ME. NOTHING MAKES ME SICK. COME AND SHAKE A SHIMMIE WITH ME. SWEET PA-TOOT-IE BABY. COME AND SHAKE A SHIMMIE WITH ME.

Includes a CHORUS section.

4131

INSTRUMENTAL

PARAMOUNT MOVIE

SLOWLY

# THE GODFATHER (LOVE THEME)

BY NINO ROTA

(1972)

CODA

(MALE OR FEMALE VOCAL)  
**I GOT THE BLUES**  
 JOHN E. MCKINNON (1914)  
 BRING A TOWEL - ED.

GUESS I'LL SHOOT MY SELF, OR I'LL STARVE MYSELF, OR UUMP IN THE RIVER AND DROWN.  
 THERE'S NO REST FOR ME. WANT NO SYM-PA-THY. MY FIVE DIME TURNED TO A

I DON'T WANT TO LIVE. ALL MY LOVE I GIVE, THEN I GET THROWN'D DOWN.  
 FROWN. I

WISH I WERE SIX FOOT DOWN IN THE GROUND. THE DAYS THAT WERE SO BRIGHT, ARE NOW AS

DIRK AS NIGHT, AND I'M THE LONESOMEST SOUL IN THIS TOWN. I GOT THE BLUES, I GOT THE BLUES, I GOT THE

BLUES, I GOT THE DOGGONE BLUES. AIN'T GOT THE MEMPHIS BLUES, AIN'T GOT THE DALLAS BLUES, BUT I'M

BLUE, BLUE AS IN-DI-EO BLUES. OH HOW I'VE SIGHED SINCE SHE LEFT ME HERE.  
 (HE)

I GOT THE BLUES - CONT.

4132

OH HOW I'VE CRIED TILL I'M SOPPIN' WET WITH TEARS. I GOT THE BLUES, I GOT THE BLUES, OH DID YOU  
 EVER HAVE THE BLUES. THEY MAKE YOU SIGH, CRY, AND WANT TO DIE. Now,  
 WHAT I SAY MAY BE A SIN, BUT I WISH THEY WOULD NEVER COME A-GAIN, BECAUSE I  
 GOT THEM RIGHT NOW: EVER-LAST-ING BLUES.

**THE DARKTOWN SHIMMIE BALL**

L. BERNI BARBOUR (1919)

FEELING BAD. ALL NIGHT AND EVENING, BEEN SO SAD. JUST CAUSE I'M GRIEVING.  
 ALL I HAD JUST RAN A-WAY JUST YESTER-DAY AND GONE TO STAY. I'LL BE GLAD,  
 WHEN THEY START PLAYING, WHEN I HEAR THAT PROMPTER CALL: "GET YOUR PARTNERS FOR THE GRAND MARCH  
 AT THE SHIMMIE BALL!" SHIMMIE! SHIMMIE! LIKE FLOATING ON THE OCEAN. SHIMMIE! SHIMMIE!  
 IN PERFECT LOCATION. WHILE YOU GIGGLE, DO THAT WIGGLE: FEEL IT GOING THRU YOUR SKIN AND  
 BO-BOY THAT'S ALL. SAY COME ON GIMMIE! GIMMIE! THAT WILD IN-FA-TU-A-TION. THERE'S JUST ONE THING MAKES ME FALL:  
 IT'S THAT MAD IN-TOX-I-C-A-TION. LET ME DANCE, THAT'S ALL, AT THE DARKTOWN SHIMMIE BALL.

4133

MOD to

**MUSIC-MUSIC-MUSIC**

STEPHAN WEISS and BERNIE BAUM (1949)

PUT AN-OTH-ER NICKEL IN TO THE NICKEL-  
PUT AN-OTH-ER NICKEL IN TO THE NICKEL-  
PUT AN-OTH-ER NICKEL IN TO THE NICKEL-

MUSIC! MUSIC! MUSIC!

O-DE-ON, ALL I WANT IS HAVING YOU AND MUSIC! MUSIC! MUSIC!  
WANT ME TO. ALL I WANT IS KISSING YOU AND MUSIC! MUSIC!  
O-DE-ON. " " " " LOVING YOU AND MUSIC! MUSIC!

MUSIC!  
CLO-SER, MY DEAR COME CLO-SER. THE NIC-EST  
PART OF AN-Y MEL-O-DY IS WHEN YOU'RE DANCING CLO-SE TO ME. SO  
MUSIC!

**CODA**  
F /

**I'M A-TRYIN' TO TEACH MY SWEET PAPA RIGHT FROM WRONG**

WILL E. SKIDMORE and MARSHALL WALKER

(1919)

MODER ALA BLUES

I NEVER WILL FOR-GET THE TIME I RAN A-CROSS THAT MAN OF MINE,  
HE WAS CUTTIN' CAPER'S AT A ROUGHNECK BALL. ACTED LIKE HE'D NEVER BEEN NO WHERE AT ALL.  
I ASKED HIM WHY HE ACTED SO. HE SAID HE REALLY DIDN'T KNOW. BUT HE PROMISED ME THAT HE WOULD  
CHANGE HIS WAYS AND NOW HE'S TAKING LESSONS FROM ME EV'RY DAY. I'M A-TRYIN' TO TEACH MY  
SWEET PAPA RIGHT FROM WRONG, AS HE EYES 'LONG. BUT HE'S A HARD HEADED FOOL, JUST LIKE A  
I AM HIS ON-LY FRIEND-UNTIL THE END. BUT NOW HE'S CHUCK FULL OF PEP, AND LINES TO  
(HE PLAYS SUCH NAUGHTY LITTLE TRICKS IN SCHOOL) MULE. BUT WITH ALL HIS FAULTS, I LOVE HIM STILL. AND I  
ALWAYS WILL. - SOME SWEET  
STEP AND HAVE A

**CHQ.**

**CODA**  
G



...TRYIN' TO TEACH... - CONT.

4134

REP. — HE'S YOUNG AND FULL OF LIFE AND LIVES TO DO AND DARE. HE TRIES TO MAKE HIS MAMA THINK THAT

Chords: G / G<sup>b</sup>/F, E7, E7/G<sup>b</sup>, A7

HE DON'T CARE. I'M A - TRYIN' TO TEACH MY SWEET PAPA RIGHT FROM WRONG.

Chords: A7, D7+, G, Eb7, D7, G, E7/G<sup>b</sup>

VALSE MOD<sup>to</sup>

**MEET ME IN OLD PHILLY, BILLY**

DAN DOUGHERTY & EDDIE MALLE (1926)

WE'RE DUSTING OFF THE HIGH

Chords: Eb, Bb7

HATS AND SILK GLOVES AND WERE GO-ING ON PA-RADE. IN THE OLD RI-TY OF

Chords: Eb, Bb7, Eb, Ab, Eb / Bbm, C7, Fm, C7

BROTHER-LY LONG, WHERE THE GRAND OLD FLAG WAS MADE. SO IF YOU'RE

Chords: Fm, C7, F7, Abm/Cb, Bb7, Fm

LONESOME OR BLUE, THERE'S ON-LY ONE THING TO DO.

Chords: Fm, Fm/Ab, G7, Gm7, F7, Bb7

CHO.

MEET ME IN OLD PHIL-LY, BIL-LY, FOR I'LL BE THERE.

Chords: Eb, Eb°, Eb, Eb7, Ab, C7/G, F7

ALL THE KING'S HORSES AND ALL THE KING'S MEN WON'T KEEP THEM QUI-ET A-

Chords: F7, Bb7, Eb, C7/G / Gb7, F7

-ROUND WILLIAM PENN. THERE'S WHERE YOU'LL MEET EV-'RY-ED-DY WHO HAS

Chords: Bb7, Eb, Eb°, Eb, Eb7, Ab

HIS FARE. IT'S A DEBT THAT YOU OWE TO THE LAND WHERE YOU

Chords: Ab7, G7, Bb7/F, Eb7, Eb7, Ab, G°, F°

DWELL, TO SAY THAT YOU'VE LOOK'D AT THE LIB-ER-TY BELL. SO MEET

Chords: Ab/Eb, F7/A, F7, Bb, C11/Bb, Bb°, Bb7, Eb

ME IN OLD PHIL-LY, BIL-LY, FOR I'LL BE THERE.

Chords: Eb°, Eb, C7, F7, Bb7, Eb

4135

MYSTERIOSO

BY THE WRITER OF "The SNEAK"  
**The HOODOO MAN**

(1924)



Am B<sup>o</sup> Ab<sup>7</sup>  
 OLD MISTER HOO - - - - DOO-DOO-DOO,

Am - Am B<sup>o</sup> Ab<sup>7</sup>  
 PLEASE TELL ME WHO ARE YOU.

Am - Dm<sup>7</sup> C<sup>7</sup>/E F  
 YOU KEEP THE WORLD IN A STEW,

Am E<sup>7</sup>/B<sup>o</sup> E<sup>7</sup> Am G<sup>7</sup>/B<sup>o</sup> C<sup>7</sup>  
 WITH THE THINGS YOU DO. WHEN

CHORUS G<sup>7</sup>/B<sup>o</sup> G<sup>7</sup> Dm<sup>6</sup> G<sup>7</sup>  
 EVERYTHING IS BLUE, LUCK IS LEAVING YOU, BLAME IT ON THE  
 IF YOU HAVE A DATE, AND YOU GET THE GATE, BLAME IT ON THE

C 1. C E<sup>b</sup> 2. C/Dm<sup>7</sup> D<sup>9</sup> A<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> A<sup>7</sup> Dm D<sup>9</sup> G<sup>7</sup>/B<sup>o</sup> G<sup>7</sup>  
 HOO - DOO MAN. HOO - DOO MAN. WHEN YOU'RE MAKING LOVE, LOOK OUT, HE'LL HEAR YOU: TELL YOUR TURTLE DIVE MEAN

C<sup>7</sup>/B<sup>o</sup> C Am<sup>b</sup> B<sup>7</sup>/F<sup>7</sup> A<sup>7</sup> Em // B<sup>7</sup>/D<sup>7</sup> G<sup>7</sup> Dm A<sup>7</sup> B<sup>b</sup>7  
 THINGS THAT QUEER YOU. THAT'S THE HOODOO WHO KEEPS RIGHT AFTER YOU. OH! IF YOU KNEW

A G<sup>7</sup>/B<sup>o</sup> G<sup>7</sup> G<sup>7</sup>/D G<sup>7</sup> C 1. // C 2. C/Dm<sup>7</sup> D<sup>9</sup>  
 EV'RY CAT THAT HOWLS, ALL THE HOOTING OWLS, THEY BELONG TO HOO - DOO MAN. HOO - DOO MAN.  
 IF YOU PAY A FINE GOING THIRTY-NINE, CHARGE IT TO THE

A<sup>7</sup> A<sup>7</sup> A<sup>7</sup>/G Dm<sup>7</sup> C<sup>7</sup>/E Dm G<sup>7</sup>  
 THERE IS NOT A CHANCE, WHEN YOU HAVE TO DARE TO A HOODOO ALL DAY LONG. SO WHEN I'M A-LOVE, I BE-

G<sup>7</sup> C E<sup>7</sup> B Am B<sup>o</sup> Am 1 2 -  
 - EN TO MOAN THIS PATHETIC SONG. HOO - - - - DOO-DOO-DOO, THAT AWFUL

Am B<sup>o</sup> Am 1 2 - Dm<sup>7</sup> C<sup>7</sup>/E F  
 HOO - - - - DOO-DOO-DOO. I'M WORRIED BLUE, THROUGH AND THROUGH.

Am F<sup>7</sup> B<sup>b</sup>7 E<sup>7</sup> Am E E<sup>7</sup>/B Am Dm<sup>6</sup> E<sup>7</sup> Am 1 2 1 2  
 OH WHAT I'D DO, IF I KNEW THAT HOO DOO.

"ORIGINAL LOUISIANA FIVE" ON LYRA 11413 IN 1924

4136

**LEAN BABY** MED. BONNCE

M: BILLY MAY  
W: ROY ALFRED (1952)

MY LEAN BA-BY, TALL AND THIN: FIVE FEET SEVEN OF  
SHE'S SO SKINNY, SHE'S SO DRAWN: WHEN SHE STANDS SIDWAYS, YOU  
MY LEAN BA-BY SHE'S SO SLIM: A BROOMSTICK'S WIDER, BUT  
BONES AND SKIN. BUT WHEN SHE TELLS ME MAYBE SHE LOVES ME, I FEEL AS MELLOW AS A FELLOW CAN BE.  
THINK SHE'S GONE. " " CALLS ME BA-BY, I FEEL FINE TO THINK SHE'S FRANTIC'LLY, RO-MANTIC'LLY MINE.  
NOT AB TRIM. " " STARTS TO KISS ME, THEN - I KNOW - I LOVE HER

SHE'S SLENDER, BUT SHE'S TENDER. SHE MAKES MY HEART SUR-REN-DER. - AND  
EV-'RY NIGHT WHEN I HOLD HER TIGHT THE FEELING IS NICE: MY ARMS CAN GO A-ROUND TWICE.

**CODA** FRANK SINATRA (BILLY MAY)  
ON CAPITOL 2450 IN 1959.

SO, I'LL NEVER EVER LET HER GO.

(LAKE WALK) IN TWO **KEEP MOVING**

WM. WHITE (1915)

1. F G7 C7 2. Bb F/c Bb F/c

C7 F C7 C7 C7 C7 F C7

D7/E# Gm7 C7 F Gm7 C7 F Gm7 C7 Bb Eb Evm

Bb F7 1. Bb / F7 Cm F7

2. Bb Bb0 Bb C7

**BOTH ENDINGS** D.C. al **CODA**

4137

SLOWLY

# LAND OF DREAMS

DON REID (1946)

IF YOUR DAILY CHORES ARE DREAR-Y, IF YOU'RE  
 TIRED OF SPLITTIN' FRACTION'S, WANT TO  
 HURRY! STOP DE-BAT-IN', MUSTN'T

FEELING BORED AND WEARY, AND YOU THINK YOU'RE COMIN' OUT AT THE SEAMS: TAKE A  
 SEE SOME NEW AT-TRACTIONS, TAKE A RIDE ON ONE OF MISTER MOON'S GEAMS. HE WILL  
 KEEP A GOOD DREAM WAITIN', CLOSE YOUR EYES AND RE-AL-IZE ALL YOUR SCHEMS. THAT'S YOUR

TIP FROM RIP VAN WINKLE: DIP YOUR LIDS AND IN A TWINKLE YOU'LL SEE STRUTTIN' IN THE  
 TAKE YOU IN A HURRY TO THE PLACE WHERE WORRIE'S SCURRY, 'CAUSE HE'LL TAKE YOU TO THE  
 TICKET ON THE DREAMBOAT. ALL A-BOARD THE SANDMAN'S STEERBOAT, 'CAUSE YOU'RE HEADIN' FOR THE LAND OF

DREAMS, IF YOU'RE DREAMS THERE'S WHERE YOU DON'T NEED A CENT. - EV-RYTHING'S FREE: - PAY NO RENT.

THERE'S NO PRO - - FIT, NO LOSS, 'CAUSE EV'RYONE'S AS RICH AS THE BOON. HURRY!

## CODA

# EVERYBODY'S LONESOME SOMETIMES

BETTY TILLOTSON (1919)

BALLAD

WHEN YOU'RE ALONE AND LIFE SEEMS DREARY, AND NO ONE SEEMS TO KNOW OR UNDER- STAND, YOU  
 SMILE AND YET YOUR HEART IS SAD AND WEARY. YOU LONG TO FEEL THE TOUCH OF SOMEONE'S HAND - - IT'S  
 NICE TO KNOW THAT SOMEONE LONGS TO DEER YOU: SOMEONE WHOSE HEART WILL ALWAYS YEARN. IT'S  
 NICE TO KNOW SHE'S LONGING TO BE NEAR YOU. SHE'S WAITING THERE FOR YOUR RE- TURN.

## CHD.

EV-RY-BO-DY'S LONESOME SOMETIME. MAKES NO DIFFERENCE HOW THEY SMILE. EV-RY-BO-DY NEEDS A LITTLE  
 SUN-SHINE TO MAKE LIFE REALLY SEEM WORTH WHILE. IT'S NICE TO KNOW SOME-ONE WILL

EVERYBODY'S LONESOME SOMETIME - CONT.

4138

A7 D7 B<sup>b</sup> / B<sup>n</sup> G D<sup>dim</sup> E<sup>7</sup>

MISS YOU. IT'S NICE TO KNOW WHEN YOU FEEL BLUE, THAT SOMEONE WAITS AT HOME TO

Am Eb<sup>7</sup> D7 A7 D7 G

KISS YOU, AND SOMEONE ELSE IS LONESOME TOO.

**SINCE MY WIFE GOT FAT**  
 WDS BY CECIL LEAN MUS: SILVIO HEIN (1919)

C G<sup>7</sup> C

YEARS A-GO, WHEN WOMEN MET, THEY PAIRED EACH OTHER'S HAT. NOW-A-DAYS WHEN

C/E Eb<sup>0</sup> G<sup>7</sup>/D D<sup>7</sup>/C G<sup>7</sup>/B / G<sup>7</sup> G<sup>7</sup>

LADIES MEET, THEY SPEAK A-BOU-T THEIR FAT. THEY TALK A-BOU-T THEIR DI-ET AND THEIR

C/E G<sup>7</sup>/D C<sup>#</sup>/F G<sup>7</sup>/D G<sup>7</sup> C A<sup>7</sup>/C<sup>#</sup> G<sup>7</sup>/D D<sup>7</sup>

FAY-RITE KIND OF PILL. EACH WIFEY HAS TO TRY IT THO' IT MAKES HER VE-RY

G F/G F<sup>7</sup>/G D<sup>7</sup> G<sup>7</sup> F/G G<sup>7</sup>

ILL. WITH THEIR HUSBANDS THEY WERE HAPPY LIKE TWO LOVING LITTLE COWS. NOW THE

Db<sup>7</sup> D7 E<sup>7</sup> F G<sup>7</sup>

WHOLE THING'S BLOWN BLOODEY, THERE IS NOTHING HOME BUT ROWS. WHEN A

**CHO.** C G<sup>7</sup>

WIFE GETS FAT ALL SHE TALKS IS DA-BY TALK. SHE THINKS SHE'S  
 WIFE GETS FAT SHE - CARRIES WEIGHT FOR AGE. SHE HOPES EACH

Dm<sup>7</sup> G<sup>7</sup> C E/B E<sup>7</sup>

LOVE WITH HER NAMBY PAMBY WALK. YOU MARRIED HER WHEN SHE WAS NEAT. YOU  
 YEAR THAT STOUT FORMS WILL BE THE

Am G<sup>7</sup> D7 D<sup>0</sup> D<sup>7</sup> G<sup>7</sup> D.S.

THO'T SHE HAD SOME SENSE. BUT NOW SHE NEARLY BLOCKS THE STREET, SHE'S GROWN TO BE IM-MENSE. WHEN A

**CODA** C C<sup>7</sup> F

RAGE. HER FIG-URE'S GONE AND SHE'S A SIGHT. YOU HAVE TO SAY, "SHE

F F<sup>7</sup>/D C/G D<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

LOCKS ALRIGHT." IT'S TOUGH AT THAT SINCE WIFEY'S GOTTEN FAT.

4139

# DANCING AT THE TWELVE O'CLOCK BALL

GRACE DORO (1919)

*Molto*

YOU'VE HEARD A-BOU-T THE STRUTTER'S BALL: ALL THE HIGH BROWN BAR-NEES WERE THERE. AND THE  
 STORY BOOK BALL, SO PEOP-LE SAY, WAS A VE-RY ODD AF-FAIR. BUT I HAD A DREAM THE  
 OTH-ER NIGHT: I SAW A SIGHT TOO GOOD TO MISS. — THERE WERE CUCK-OS OF EV-RY KIND, AND THEY  
 DID A LITTLE DANCE LIKE THIS: FIRST THE CUCKOO CLOCK TOOK TWO STEPS BACK, AND MARY BEN BEGAN TO  
 DALL THE CLOCK. THE EL-GIN SAID, "MY, IT'S A CRIME, THE WHY THAT SWISS WATCH CAN'T KEEP TIME." THE  
 SWISS WATCH SAID, "THOSE CLOCK'S ARE FOOLS. MY MOVEMENT GOT ME ALL MY CUE'S." AND A LITTLE CLOCK, ALL DRESS'D IN BROWN,  
 SHOOK THE SHIMMY 'TIL IT WAS RUN DOWN. — DAN-CING AT THE TWELVE O'CLOCK

# DON'T CRY, LITTLE GIRL, DON'T CRY

MACEO PINKARD (1918)

(IN 2) (ORIGINALLY A WALTZ)

WHY ARE YOU LOOK-ING SO SAD, SWEET-HEART? YOUR HEART IS BREAKING, IT  
 SEEMS. — IT'S MIGHTY HARD YOU AND I MUST PART. WE ON-LY  
 KNOW WHAT IT MEANS. — I LONG FOR A SMILE FROM YOU, — AL-THOUGH YOU RINE

DON'T CRY... CONT.

4140

SAD AND BLUE. DON'T CRY, LITTLE GIRL DON'T CRY. DON'T  
 SIGH LITTLE GIRL DON'T SIGH. RE-MEM-BER, A SMILE IS ALWAYS WORTH  
 WHILE, WHEN ONE COMES TO SAY "GOOD-BYE". SOME DAY, WHEN YOUR DREAMS COME  
 TRUE, THEY'LL BRING HAPPY THOUGHTS TO YOU. YOUR TEARS, AS THEY  
 FALL, HURT MY HEART MOST OF ALL. PLEASE DON'T CRY, LITTLE GIRL, DON'T CRY.

MODS

**DANKE SCHOEN**

W: KURT SCHWABACH & MILT GABLER  
 MUSIC BY BERT KAEMPFERT (1962)

DANK-E SCHOEN, DARLING, DANK-E SCHOEN.  
 DANK-E SCHOEN, DARLING, DANK-E SCHOEN.

THANK YOU FOR ALL THE JOY AND PAIN. PIC-TURE SHOWS, SEC-OND  
 SAVE THOSE LIES, DARLING, DON'T EX-PLAIN. I RE-CALL CENTRAL

BAL-LO-NY WAS THE PLACE WE'D MEET, SEC-OND SEAT. GO DUTCH-TREAT,  
 PARK IN FALL. HOW YOU TORE YOUR DRESS: WHAT A MESS. I CON-FESS

YOU WERE SWEET, THAT'S NOT ALL. DANK-E SCHOEN, DARLING, DANK-E SCHOEN.  
 DANK-E SCHOEN, DARLING, DANK-E SCHOEN.

THANK YOU FOR WALKS DOWN LOV-ER'S LANE. I CAN SEE HEARTS CARVED  
 THANK YOU FOR SEE-ING ME A-GAIN. THO' WE GO ON OUR

ON A TREE: LETTERS IN-TER-TWINED FOR ALL TIME, YOURS AND MINE. THAT WAS FINE.  
 SEP-ARATE WAYS, STILL THE MEM-ORY STAYS FOR AL-WAYS. MY HEART SAYS

2. DANK-E SCHOEN, WIED ER SEHN, DANK-E SCHOEN.

4141

BALLAD

CHANCES ARE

WORDS: AL STILLMAN  
MUSIC: ROBERT ALLEN (1957)

CHANCES ARE, 'CAUSE I WEAR A SILLY GRIN, THE  
-CAUSE MY COM-PO-SURE SORT OF SLIPS, THE  
MOMENT YOU COME IN-TO VIEW,  
JUDGMENT THAT YOUR LIPS MEET MINE,  
CHANCES ARE YOU THINK THAT I'M IN LOVE WITH YOU.  
CHANCES ARE YOU THINK MY  
- MUST BE- HEART'S YOUR VALEN-TINE. IN THE MA-GIC OF MOONLIGHT, - WHEN I SIGH, "HOLD ME  
CLOSE, DEAR," - CHANCES ARE YOU BE- LIEVE THE STARS THAT FILL THE SKIES ARE IN MY EYES.  
GUES YOU FEEL YOU'LL ALWAYS BE - THE ONE AND ONLY ONE FOR ME. AND IF YOU THINK YOU COULD,  
WELL, CHANCES ARE YOUR CHANCES ARE AW-FULY GOOD.

I'M SNEAKIN' TO PEEK IN PEKIN

WORDS BY RICHARD PASCOE  
(1919)

MUSIC BY MONTE CARLO & ALMA SANDERS  
THERE'S A TONNAGE WAY

DOWN IN CHI-NA-TOWN WHERE I GO AT THE CLOSE OF DAY;  
WISH TO SEE MY FRIEND LO KIM WISH TO TRY AND COMFORT HIM. WHEN I HEAR HIM SOFT-LY  
SAY: I'M SNEAK-IN' TO PEEK IN PE-KIN. MY LOVE I'M SEEK-IN'  
IN THE LAND OF MY DREAMS. THAT'S WHY I'M LONE-LY, I WANT HER ON-LY.  
AND I CAN SEE HER PRETTY FACE, IT SEEMS. EV-'RY NIGHT I



# 4142

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

LIGHT MY PIPE IN HOPPY-LAND. MY DREAMY BOAT WILL FLOAT A-WAY TO PUPPY-LAND.

**G** **D7** **G** **Bm**

AND ON-LY CHINESE MAN LIKE ME CAN EV-ER UNDER-STAND LILST WAY MY HEART CRIES

**Bm** **G** **A11**

TO CROSS THE FORM. SOMEDAY YOU SEE I'LL BE A MIGHTY MANDA-RIN. THEN PEKIN WILL

**D7** **G / A7 D7sus** **G** **A11**

HAVE TO LET ME IN. CHINA, I'M COM-ING HOME!

MOD to

**SWEET EMALINA**

ANDY RAZAF, JACK PALMER, SPENCER WILLIAMS (1926)

INSTR. VERSE

**C** **F7** **2**

**C** **D7** **G7** **C** **C#°** **G7/D** **G7** **C** **F7**

**C** **F7** **D7/F#** **D7** **G7**

**CHO.**

**C** **C/G** **B/F#** **B7** **Em** **Em7** **A7** **E7** **A7** **Dm7** **G7**

WHO'S THAT BUNCH OF HAP-PI-NESS? WHO MEANS NO WHEN SHE SAYS YES? THAT'S SWEET MISS EM-A-

WHO IS TWICE AS HARD TO MAKE AS A PIECE OF AN-GEL CAKE? WHY, THAT'S SWEET EM-A-

1. **C** **G7** 2. **C** **E7**

-LI- NA, EM-A-LINE. -LI- NA. WHO GOES TO PART-IES, AND

**A7** **D7** **G7**

STAYS UN-TIL FOUR? WHO AL-WAYS TELLS YOU "GOOD-NIGHT" AT THE DOOR?

**C** **C/G** **B/F#** **B7** **Em** **Em7** **A7** **E7** **A7** **Dm7**

WHO IS AL-WAYS CHEW-ING GUM? WHO IS PRETTY, BUT NOT TOO DUMB? THAT'S SWEET,

**G7** **C**

SWEET EM-A-LI- NA.

JIMMY LYELL (CL. SOLO) ANDY PENNETON, VOCAL  
 W/ PIANO & BANDO (W/ CLAR. WILLIAMS, PNO.)  
 PINE-APPLE 36824 OKEH 8625 IN 1926.  
 (IN 1928)

4143

MODERATO

# THE WARMEST BABY IN THE BUNCH (1897)

GEO. M. COHAN

WELL AC-QUAINTED WITH THE HIGHORN LA-DY? YOU MIGHT HAVE HEARD OF HOT TAMALES. BUT  
 THERE'S A WENCH THAT MAKES 'EM ALL LOOK SHA-BY. YOU'VE GOT TO TAKE YOUR HAT OFF TO THIS GAL. YOU'LL  
 ALL BE DAZZLED WHEN YOU SEE THIS MEM-BER. YOU'LL THINK THAT YOU'VE BEEN DRINKING CROOKED PUNCH. THE  
 STEAM COMES FROM HER SIDES IN COLD DE-CEM-BER. FOR SHE'S THE WARMEST BABY IN THE BUNCH.

**CHOR. (ALLEGRO)**  
 WHEN THEY SEE HER COMIN', ALL DA WENCHES TAKE A CHILL. — DIAMONDS GLISTAIN' —  
 DREAMY EYES THAT SPARKLE AND SHE ROLLS 'EM MIGHTY CUTE. — COLORED GEM-MEN  
 ALL A-ROUND, AND STYLE ENOUGH TO KILL. HER STEADY FELLA BROKE A CRAP GAME DOWN IN LOU-IS-  
 SAY THAT LADY CERT-NY IS A BEAUT. GO BROKE THAT SHE'S A HOT PD-TA-TER.  
 -VILLE. AND BUYS HER CHICKEN EVERY DAY FOR LUNCH, "COME SE-BEN!"

**CODA**  
 SHE'S A RED HOT RA-DI-A-DR. SHE'S THE WARMEST BA-BY IN THE BUNCH.

**THERE'S A REASON** *MOD<sup>to</sup>*

LYRIC BY BENNY DAVIS  
 MUSIC BY HARRY AKST (1927)

WHY IS THERE A SUN? WHY IS THERE A  
 MOON? WHY DO THE FLOWERS BLOOM IN MAY? WHY DO BIRDIES SING:  
 TELLING US IT'S SPRING? IF I WERE ASKED I WOULD SAY: — THERE'S A REASON FOR THE

THERE'S A REASON - CONT.

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**CHO.**

SUN, THE MOON, THE BIRDS THAT UDON THEIR MEL-O-DIES... THERE'S A REASON FOR THE  
 HEART TO START A-THIRD-ING WHEN YOU SMILE AT ME. THERE'S A REASON FOR MY

ROS-ES RED, THE VID-LETS BLUE, YOU KNOW. THERE'S A REASON FOR CA-RESS-ES.  
 HAP-PI-NESS, AND FOR MY BE-ING

YOU DON'T HAVE TO HAVE THREE GUESS-ES. FOR THE REASON, I'WON-FESS, IS HONEY I LOVE YOU

SO. THERE'S A REASON FOR MY BLUE. FOR EV-RY-THING, SLEETHEART, YOU

KNOW THERE MUST BE A REASON. SO THERE'S A REASON, DEAR, FOR ME BEING IN

LOVE WITH YOU.

**BROTHER BEN**

FATS WALLER and SPENCER WILLIAMS (1927)

MY SIS-TER KATE, YOU BET, IS GREAT, WHEN IT COMES TO SHIMMY DANCE.

I'LL TELL YOU MEN, WITH BROTHER BEN, SIS-TER KATE AIN'T GOT A CHANCE. SISTER, SHE'S A DANLIN'

QUEEN. BROTHER BEN'S A LOV-IN' FIEN! NO ONE CAN LOVE 'EM LIKE BROTHER BEN, HE SURE CAN SQUEEZE 'EM, I MUST AD-MIT.

'CAUSE HE DON'T LOVE 'EM LIKE OTHER MEN. HE IS A FAV-RITE WITH FEM-MINE SEX,  
 KNOWS WHEN TO PLEASE 'EM, HE MAKES A HIT.

BUST AS A PARBER, ALWAYS YELIN' "NEXT!" YOU'LL SEE WOMEN FIGHT A-POUT HIM NOW AND THEN. 'CAUSE NO

ONE CAN LOVE 'EM LIKE BROTHER BEN, I SCREAM IT! LOVE 'EM LIKE MY BROTHER BEN.

SARA MARTIN WITH WM'S BLUE EYES  
 OKEN 8325 (1926)

# 4145

(COUNTRY WESTERN)

MODERATELY

## I'VE GOT A TIGER BY THE TAIL

BUCK OWENS and HARLAN HOWARD (1964)

I'VE GOT A

3 TIMES

Chords: Eb, Eb7, Ab, Bb7

TIGER BY THE TAIL, IT'S PLAIN TO SEE. I WON'T BE MUCH WHEN YOU GET THRU WITH

Chords: Eb, Bb7, Eb7, Eb, Eb7, Ab

ME. WELL, I'M A LOS-ING-WEIGHT AND A-TURNIN' MIGHTY PALE.

Chords: Bb7, Eb / / Ab, Eb, VERSE Eb

LOOKS LIKE I'VE GOT A TIG-ER BY THE TAIL. 1. WELL I THOUGHT THE DAY I 2. WELL, EV-'RY NIGHT YOU

Chords: Eb7, Ab, Bb7, Eb

MEET YOU, YOU WERE DRAG ME WHERE THE MEET AS A LAMB; BRIGHT LIGHTS ARE FOUND. JUST THE KIND TO FIT MY DREAMS AND PLANS. THERE AIN'T NO WAY TO SLOW YOU DOWN.

Chords: Bb7, Eb, Eb7, Ab, Bb7

BUT NOW THE PALE WE'RE LIV-IN' TAKES THE WIND FROM MY SAIL. AND IT LOOKS LIKE I'VE GOT A I'M A-BOU-T AS HELPLESS AS A LEAF IN A GALE.

Chords: Bb7, Eb, CODA Eb / / Ab, Eb

TIGER BY THE TAIL. I'VE GOT A TAIL.

## GORGEOUS

BENNY DAVIS & HARRY AKST (1927)

Mod 4/4 Chords: F, F+, Gm, D7, C7, F, G7

LOOK AT THAT BA-BY STARE. LOOK AT THAT CURLY HAIR. BEAU-TI-FUL THING, YOU LOOK A-THAT BA-BY SMILE. LOOK A-THAT BA-BY'S STYLE. "MARVELOUS", THAT'S NOT

Chords: 1. C7, F, G7 / C7 / 2. G7, Gm, F#7

CER-TAIN-LY BRING ME JOY. IT. "WONDERFUL" DOES-N'T

Chords: C7, G7, C7, E7, CHO. F, F, F+, G7

FIT. I'D CALL YOU GOR-GE-OU-S, AND AN-Y - BO-DY THAT KNOWS... WOULD SAY YOU'RE GOR-GE-OU-S, JUST LIKE A BEAU-TI-FUL ROSE, YOU WON MY

Chords: C7, F, F, F, Am F/A, Am F/A, Ab7

GOR-GE-OU-S FROM YOUR HEAD TO YOUR TOES... AS A KID OF TEN, YOU WERE A

GEORGEUS - CONT.

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*C*<sup>7</sup>/<sub>6</sub> *C*<sup>o</sup> *C*<sup>7</sup> / *Fm*<sup>o</sup> *C*<sup>7</sup> *Gm* *Bbm* / *D*<sup>o</sup> *C*<sup>7</sup> *E*<sup>7</sup> *F* *F*<sup>#</sup>

"WOW". YOU WERE PRETTY THEN, BUT LOOK AT YA NOW!

*C*<sup>7</sup>/<sub>6</sub> *G*<sup>7</sup> *C*<sup>7</sup> *E*<sup>o</sup> *D.S.* *C*<sup>7</sup> *F*<sup>7</sup> *F*<sup>7</sup>+ *Bb*<sup>6</sup> *F*<sup>7</sup>+ *Bb*<sup>6</sup> *Bb*+ *Bb*<sup>6</sup>

YOU'RE SIMPLY HEART AND MADE ME FALL... I BOUGHT A

*Bb* *Bb*+ *Bb*<sup>6</sup> *G*<sup>o</sup> *F*/<sub>C</sub> *D*<sup>7</sup>/<sub>A</sub> *D*<sup>7</sup> *G*<sup>7</sup>

GEORGEUS LITTLE RING. I FEEL SO PROUD AND EV-RYTHING, 'CAUSE YOU'RE JUST

*C*<sup>7</sup> *F* *C*<sup>7</sup>+ *F*

GEORGEUS, THAT'S ALL.

1928 MOVIE: IN OLD ARIZONA  
**MY TONIA**  
 B.G. DE SYLVA, LEW BROWN & RAY HENDERSON

*MODER* *Em* *F*<sup>#</sup>/<sub>6</sub> *D*<sup>7</sup>/<sub>E</sub> *Em*<sup>7</sup> / *C*<sup>7</sup>/<sub>2</sub> *Em*

OV-ER THE DES-ERT SANDS, OUT WHERE THE SAC-TUS STANDS,

*C* *Am*<sup>7</sup> *Am*<sup>7</sup>/<sub>6</sub> *B*<sup>7</sup> *Em* *G*

NIGHT FALLS. AN-OTH-ER WEARY DAY IS THROUGH. AND AS I RIDE A-

*Eb*<sup>7</sup>/<sub>6</sub> *F*<sup>#</sup>/<sub>6</sub> *G* *Em*<sup>6</sup> *A*<sup>9</sup> *Em*<sup>6</sup> *A*<sup>9</sup>

-LONG I SING MY LOVE-SICK SONG. I SING BE-CAUSE I'LL SOON SEE

*D*<sup>7</sup> *Cm*<sup>6</sup> / *Eb* *D*<sup>7</sup> *C*<sup>7</sup>/<sub>Am<sup>7</sup> *D*<sup>7</sup> *Gm*<sup>7</sup> *G*<sup>6</sup></sub>

YOU. MY TON-IA WITH THE DARK EYES DAN-CING. MY AND

*G*<sup>7</sup> *E*<sup>7</sup> *Am* *Am* *A*<sup>o</sup> *Am*<sup>7</sup> *D*<sup>7</sup> *Am*<sup>7</sup> *D*<sup>7</sup>

TON-IA WITH YOUR SMILE EN-TRAN-CING. THO' YOUR KISS-ES ARE DE-

*G* *Em*<sup>7</sup> *A*<sup>6</sup> *A*<sup>7</sup> *A*<sup>6</sup> *A*<sup>7</sup> *D*<sup>7</sup> / *Eb*<sup>o</sup> *D*<sup>7</sup> *D.S.*

-VINE STILL I WON-DER IF YOU'RE MINE. OH,

*Am* *F*<sup>7</sup>/<sub>A</sub> *C*<sup>7</sup>/<sub>Bb</sub> *F*<sup>7</sup>/<sub>A</sub> *D*<sup>7</sup> *G* *Dm*<sup>7</sup> *F* *Em*

YOU SWEAR LOVE UN-DY-ING. STILL MY HEART KEEPS CRY-ING:

*Am* *F*<sup>7</sup>/<sub>A</sub> *D*<sup>7</sup>/<sub>A</sub> *D*<sup>7</sup> *G*

TON-IA, ARE YOU TRU-LY MINE?

DE SYLVA, BROWN & HENDERSON  
 also wrote in 1928  
 MOONLIGHT MARCHES & SALLY OF MY DREAMS

# 4147

## Blue-Eyed Sally 1934

By Al Bernard &  
Russel Robinson

Sal-ly dear it's been a year since I left Ar-kan-saw, Lord-y knows I miss ya!  
How I long to kiss ya! But at last the time has passed and now I'm com- in' home. So  
note for note this song I wrote to sing for you a- lone: Pret- ly lit- tle blue- eyed  
Sal- ly Bet- ter times are com- in', wait and see  
Ev- 'ry hill- y Bill- y in the val- ley, Will hear those church bells ring- in'  
That coun- try choir sing- in', We'll be hap- py blue- eyed Sal- y in a  
rus- tic shack for two. Down on that O- zark trail there'll be big do- ins.  
When "we-uns" meet with "youuns", Blue-Eyed Sal- ly I love you  
you

### Credits

Ted Weems Orchestra (a 12 piece band) Victor #19547, December 1924, Camden, N.J.

## After I've Called You Sweetheart (How Can I Call You Friend)

Music by Little Jack Little  
Lyrics by Bernie Grossman

(1927)

I tried my best to be all that I ought to be True to  
you. Now you con- fess I'm not all that you thought I'd be  
And you're through Still you say "Friends we can  
be." You're ask- ing too much of me.

AFTER I'VE CALLED YOU SWEETHEART - CONT.

4148

Musical score for 'After I've Called You Sweetheart' - CONT. The score is in G major and 4/4 time. It consists of six systems of music. The first system has a key signature change to one flat (F major) and includes the lyrics: 'Af- ter I've called you Sweet- heart, How can I call you friend?'. The second system continues with 'why give a re that can nev- er be true.' and 'Af- ter the love and the kiss- es we knew, Let's both for- get we'. The third system includes 'met dear, Ev- ry be- gin- ning must end,'. The fourth system repeats the first line of the first system. The fifth system has two endings: '1. Bb G7 Cm7 F7' and '2. Bb Eb E7m Bb'. The sixth system repeats the first line of the first system.

A Miracle  
Unknown

Musical score for 'A Miracle' - Unknown. The score is in G major and 4/4 time. It consists of four systems of music. The first system has a key signature change to one flat (F major) and includes the lyrics: 'A hermit once lived in a beautiful dell, no legend or myth to this story I tell, for my Father declared that he new him quite well, this hermit.' The second system continues with 'He lived all alone in a cave by a lake, and prescriptions of herbs for his health he would make And never of meat would this good man partake — On Friday.' The third system includes 'He lived all alone on a path by the rose, and once a year he would wash body and clothes, And how the lake stood it, God only knows — He's not tellin'' and 'One year as he rose all dripping and wet, his horrified vision some fair females met, and this vision of women caused him to fret — And he blushed.' The fourth system includes 'He picked up his hat where it lay on the beach, and covered up all that its broad brim would reach, and Called to the girls in a horrified screech — Go Way!' and 'But the girls they just laughed at his pitiful plight, and gave the old hermit a terrible fright, for they Asked him to show them the "wonderful sight" — My Word!' and 'Now I come to the point of this little tale, the hermit grew red, and then he grew pale, so he Started to pray, for prayers never fail — So 'tis said.' and 'And just at that moment, an infamous gnat made the hermit forget just where he was at, and he Let go the hat and struck at the gnat — Good Heavens!' and 'Now the truth of this story there's no doubt at all, the Lord heard his prayer and answered his call, tho he Let go the hat, the hat didn't fall —————' and 'A Mir-a-cle!

- A A hermit once lived in a beautiful dell, no legend or myth to this story I tell, for my Father declared that he new him quite well, this hermit.
- A He lived all alone in a cave by a lake, and prescriptions of herbs for his health he would make And never of meat would this good man partake — On Friday.
- B He lived all alone on a path by the rose, and once a year he would wash body and clothes, And how the lake stood it, God only knows — He's not tellin'
- A One year as he rose all dripping and wet, his horrified vision some fair females met, and this vision of women caused him to fret — And he blushed.
- A He picked up his hat where it lay on the beach, and covered up all that its broad brim would reach, and Called to the girls in a horrified screech — Go Way!
- B But the girls they just laughed at his pitiful plight, and gave the old hermit a terrible fright, for they Asked him to show them the "wonderful sight" — My Word!
- A Now I come to the point of this little tale, the hermit grew red, and then he grew pale, so he Started to pray, for prayers never fail — So 'tis said.
- B And just at that moment, an infamous gnat made the hermit forget just where he was at, and he Let go the hat and struck at the gnat — Good Heavens!
- A Now the truth of this story there's no doubt at all, the Lord heard his prayer and answered his call, tho he Let go the hat, the hat didn't fall —————
- C A Mir-a-cle!

Credits:

Recorded by Clancy Hayes c. 1940, Live "air shot" from "Clancy's Corner"

# THEN YOU'LL KNOW WHAT IT MEANS TO BE BLUE

LOE McKIERNAN (1919)

WALTZ MODERATO

WHEN THE WORLD IS FAST A-SLEEP, WRAPPED IN DREAMS OF LOVE,  
 WHEN THE DREAMER DREAMS HIS DREAMS DREAMS THAT CAN'T COME TRUE,  
 AND THE LONE-LI - NESS STEALS IN HIS HEART: WATCH - ES FROM A -  
 -LONE - LI - NESS FOR  
 -ZINE, YOU. YOU DON'T KNOW WHAT IT MEANS TO BE BLUE - LY. YOU DON'T  
 KNOW WHAT IT IS TO BE BLUE. JUST A SMILE, JUST A WORD OF LOVE OR  
 TWO, - MEAN ALL THE WORLD WHEN THEY COME FROM YOU. YOU DON'T KNOW WHAT IT MEANS TO LOVE  
 SOME - ONE, EVEN THO' THEY MAY NOT LOVE YOU. BUT WHEN I'M FAR A - WAY, YOU MAY  
 WANT ME SOME DAY. THEN YOU'LL KNOW WHAT IT MEANS TO BE BLUE.

MODER W/ A BEAT

# NIGHT LIGHTS

LYRIC BY SAMMY GALLOP  
 MUSIC BY CHESTER CONN (1956)

NIGHT LIGHTS, - THOSE BLUES IN THE NIGHT LIGHTS,  
 NIGHT LIGHTS - REMIND - ME OF BRIGHT EYES,  
 ARE NO - LONGER BRIGHT LIGHTS, - SINCE I'M WITHOUT YOU. - SWEET DREAMS,  
 AND BEAU-TI-FUL WHITE LIES, - TOO GOOD - TO BE