

A7 Am7 D7 G Em Am

OH WHERE DID THEY FLY TO? YOU'RE GONE, AND WHOM CAN I CRY

Am7 F#° D.C. ad

TO? THOSE

CODA E7 F° Am7 E° Em7 Aφ G Em7 Em7

TRUE. AS I GO ON MY WAY, WITH ALL MY HEART I

A7 Am7 D9 D7-9 G6

PRAY THAT THOSE NIGHT LIGHTS WILL LEAD ME TO YOU.

YOU DON'T LOVE ME NO MORE
 LYRICS & MUSIC BY DUKE ELLINGTON (c. 1967)

G Am7 G Dm7 E7sus E7 Am E7sus

MORE. MORE. I'M SO OUT-DOONE, SO SAD AND FORLORN. — LOVE JUST WALK'D OUT THE DOOR. I GUESS I'M ALL WASH'D UP FOR THE DAY. — NIGHTS OF LOVE I A-DURE

Am7 A7 D7 G6 F#° D7

OH WHY WERE YOU BORN? — SOMETHING STRANGE, SOMEONE NEW HAS

AIN'T COMING MY WAY.

Bm7 E7 Bm7 E7 Em7 A7 Em7 A7

MADE YOU NEG-LECT ME AND BE UN-TRUE. MY DIS-IL-LU-SION AND THIS IN-TRU-SION HAS

Am7 (BASS: D-B-C-A-D) D.C. CODA D7/12 G6

LAST A SHADOW OF BLUE. — YOU DON'T LOVE ME NO

— YOU FIXED YOUR THREE-WAY PIC-

B7 Em A7 Am7 G#° Am7 G

— TURE, AND NOW I'M JUST A FIX-TURE. YOU KNOW THAT I KNOW — YOU DON'T LOVE ME NO MORE.

4151

MODERATELY

UP, UP AND AWAY

JIM WEBB (1967)

G F
 WOULD YOU LIKE TO RIDE — IN MY BEAUTIFUL BALLOON?
 WORLD'S A NIC-ER PLACE — IN MY BEAUTIFUL BALLOON.
 LOVE IS WAIT-ING THERE — IN MY BEAUTIFUL BALLOON.

F Bb Ab
 WOULD YOU LIKE TO GLIDE — IN MY BEAUTIFUL BALLOON?
 IT WEARS A NIC-ER FACE — IN MY BEAUTIFUL BALLOON.
 WAY UP IN THE AIR — IN MY BEAUTIFUL BALLOON. WE CAN SING —
 IF YOU'LL HOLD —

Db Db7 Ebm7 Ab9 Db Ebm7
 A-MONG — THE STARS — TO-GETH-ER YOU AND I —
 A SONG — AND SAIL — A-LONG THE SILVER SKY,
 MY HAND — AND CHASE — YOUR DREAM A- CROSS THE SKY, FOR WE CAN FLY! — WE CAN FLY!

Db E9 A D G
 (INSTR.)
 UP, UP AND A-WAY, — MY BEAUTIFUL, — MY BEAUTIFUL — BAL-

A G F 1. A G F 2. A G F 3. A G F FINE
 -LLOON! — THE TO NEXT STRAIN

C Em Dm7 G7 C
 SUS-PEND-ED UN-DER A TWILIGHT LAN-D-SCAPE, — WE'LL SEARCH THE CLOUDS FOR A STAR TO

Dm7 G7 Eb Ab Gm Eb Fm7
 GUIDE — U.S. — IF, BY SOME CHANCE, YOU FIND YOUR-SELF LOV-ING ME, —

Ab7 Gb Ab G F D7 FINE
 WE'LL FIND A CLOUD TO HIDE — US, KEEP THE MOON RE-SIDE — US.

VERSE: AD LIB TEMPO

RHYTHM FOR SALE

MARTY GROSZ (1996)

G C7 Db7 D7+ D7
 IF YOU'RE BLUE AND BIRD-VEN HEART-ED,
 I'VE GOT SOMETHING THAT WILL MAKE YOU

G C7 Db7 D7+ D7 G G#o Am7 Eb7 D7 F# G F# Eb9 D9
 WANT TO BUT JUST CAN'T GET STARTED,
 LOSE YOUR GLOOM, AND EV-EN TAKE YOU
 OUT OF SORTS AND PICKING AT YOUR FOOD:
 TO A BRIGHT EU-PHOR-IC AL-TI-

RHYTHM FOR SALE - CONT.

4152

2. G Cm7 F#7 Bm Bm7 F#7/C# G7 F#7 Dm

-TIDE. IT'S A CURE YOU CAN'T GET FROM YOUR DOC-TOR,

Abm Bbm7 Eb7 G7 F7 Abm Eb9 A7 Ab7

BUT IT'S SURE TO EL-E-VATE YOUR MOOD. JUST TRY IT!

CHORUS (SWING)

Bb Ebm7 Ebm7 Ab9+ D6 Ab7 Ebm7 Ab9+ D6 F#7/C#

IF YOU'RE FEELING SAD, I'M THE TEM-PO KING! GRAB SOME-BO-DY SWEET, AND YOU GOT A MAN-AGED A PICKUP BAD, POCKET FULL OF SWING. I - PU-LATE YOUR FEET. FUL-LOW ME RIGHT ALL IT COSTS IS SWING YOUR BAREY

Bb7 Eb9 Ab7 2. Eb9 Ab7 D6

DOWN THE STREET: I'VE GOT RHYTHM FOR SALE. I'VE GOT RHYTHM FOR SALE. THE MUSIC'S

A7 D6 A7 D6 Bb7+

HOT BUT NOT TOO LOUD. YOU'LL FLOAT A WAY UP ON A CLOUD OF

CODA Eb9 Ab7+ Ebm7 E° D6/F A7/E D6 F#7/C#

BLIE NOTES. STOMP AND ROCK AND SHAKE AND SLIDE. MON-EY BACK IF YOU.

Bb7 Eb9 Ab7 D6

NOT SATIS-FIED: I'VE GOT RHYTHM FOR SALE.

ONE FOOT IN HEAVEN

WORDS BY ERVIN DRAKE
MUSIC BY DAVID ROTH & FRANCES AYCOCK (1946)

MODERATO Eb9 D9 Eb9 D7 G7 1. G7-5

ONE FOOT IN HEAVEN WHEN YOU HOLD ME, SWEET. ONE FOOT IN HEAVEN ON THE GOLDEN STAIR. ONE FOOT IN HEAVEN RIGHT ON ANGEL STREET. AND WITH THE OTHER ONE I

C7 Dm G7 C7 D7

WE'RE IN A GREAT WAY, GEE BUT IT'S NICE! KISSING IN THE GATEWAY TO PAR-A-DISE.

2. G7 Bb D67 F D7 G7 C7 F

WALK ON AIR. BE - GINNER'S LUCK OR SINNER'S LUCK, ANGEL I'VE GOT WINNER'S LUCK, 'CAUSE I HAVE YOU.

4/53

FROM "BYE BYE BIRDIE"

A LOT OF LIVIN' TO DO

LYRIC BY LEE ADAMS
MUSIC BY CHAS. STROUSE (1960)

THERE ARE GIRLS WINE BALL, JUST RIPE FOR SOME ALL REA-DY FOR IF ON-LY YOU

KISS-IN' TAST-IN' KNOW IT! AND I MEAN AND THERE'S CADILLACS AND IT'S ALL TO KISS ME A FEW! ALL SHINY AND NEW! JUST WAIT-IN' FOR YOU! OH, THOSE GIRLS GOTTA MOVE, YOU'RE A-LIVE,

DON'T KNOW WHAT THEY'RE MISS-IN' CAUSE TIME IS A WAST-IN' SO COME-ON AND SHOW IT! I'VE GOT A LOT OF LIVIN' TO THERE'S SUCH A LOT OF

DO! AND THERE'S LIV-IN' TO DO! THERE'S MUSIC TO PLAY, PLACES TO GO,

PEO-PLE TO SEE! EV-'RY-THING FOR YOU AND ME! LIFE'S A

CODA THERE'S SUCH A LOT OF LIV-IN' TO DO.

MED. BOUNCE

BOUNCING AT THE RUBBER CALL

WORDS BY ROGER LEWIS
MUSIC BY ERNIE ERDMAN

DE-NEATH THE RUBBER TREES IN FAR PE-RU, A-LONG THE AM-A-

ZON, WHEN THE RUBBER PICKERS HAVE THEIR WORK ALL THRU, THERE'S SOMETHING GOING ON!

THEY GET TOGETHER WITH THEIR NATIVE BAND. THEY NOTI-FY YOU ONE AND ALL. THEN

ON THE NIGHT SE-LEC-TED, EV'RY-ONE'S ON HAND TO CELEBRATE THE RUBBER BALL. OH YOU

CHO. **B7/F** **Bb7** **Bb7/F** **Bb7** **Bb7+** **Eb** **Bb+** **Eb** **Bb+** **Eb** **MC** **Bb**

LEAP AND YOU BOUND AT THE RUBBER BALL. THEN YOU SLIDE AND YOU SLIDE ALL A-ROUND THE HALL.

Cm2s **Bb/F** **F7** **Bb** **Eb** **Bb/D** **A7/C** **Bb** **Bb7** **Eb** **Gb**

SMILES AND THROW YOUR SHOULDERS BACK. BUMP DID-DLE-E UMP LIKE A CLUMPING LUMP. EV-ER

Bb7/F **Bb7** **Bb7/F** **Bb7** **Eb7** **Ab** **Eb/G** **Gb** **Eb**

STEP'S FULL O' PEP, AND THE MUSIC'S GRAND. LISTEN TO THE RUBBER BAND: THEY'RE RAGGIN' UP THAT

F# **Eb** **Gm** **D7+** **Gm** **Gm** **Db** **C** **Eb7** **Ab** **Cm7** **F#** **Ab** **Fm**

MEL-O-DY WITH MINOR CHORDS AND HARMONY. SO, I DON'T CARE WHAT BE-COMES OF ME,

F7 **Fm7** **Bb7** **Eb**

BOUNCING AT THE RUBBER BALL.

RAZZ-BERRIES
 LYRIC BY SIDNEY D. MITCHELL (1919)
 MUSIC BY FRANK E. BANTA

G7 **Fm** **Eb7** **D7** **Gm** **D7** **Gm** **Ab** **Gm** **D7** **Gm** **Eb7**

A COUNTRY HICK BLEW IN TO NEW YORK TOWN, DRESSED UP
 STROLLED A LONG FIFTH AVENUE, FLIRT-ED

Eb7 **Ab** **Eb7** **Ab** **Eb7** **Ab** **Cm** **F** **G7** **Gm** **E7**

LIKE A GIRL OR TWO. RED TIE AND SHOES OF YEL-LW,
 WITH A GIRL OR TWO. EACH TIME HE'D SEE A BEA-UTY, HE'D WHISPER "OH YOU

Cm **Fm** **Cm** **G7** **Cm** **Fm** 1. **Cm** **G7** **Fm** **Eb7** 2. **Cm** **Bb7**

FEL-LW. THAT NO GIRL COULD TURN HIM
 CU-TIE. BUT HE LEARNED A THING OR TWO. SO THEN HE

Eb **Eb** **D7** **Bb7** **Bb7** **Eb** 1. **Cm**

THOSE MABELS AND MARYS LUST GAVE HIM RAZZ-BERRIES. AT FIRST HE THOT THAT THEY WERE
 BUT LATER, IN SHERRY'S, HE WHISPERED "RAZZ-BERRIES" AND AFTER

F7 **Bb7** 2. **Cm** **Gm7** **Cm** **F7** **Bb7** **Eb**

HEART WHEN HE HEARD "RAZZ BERRIES." THEY HAD THROWN HIM OUT, HE UN-DER-STOOD.

455

Fifty Miles of Elbowroom

Music & Lyrics "Rev. McGee"
Verse by Bob Helm

Intro F C Short Intro starts here G7

Verse

C E7 Am
I've been a wearied of ram- blin'

Am Am
I've been a wearied at home. There must be a place in

Am G7
some hap- py land where the tired and the wear- y go. Steal a-

C F
way to the o- ther side, Oh! It's a won- der- ful place to

C
bel

G D7 G C
There'll be room to spare when we get up there. There'll be

F C
room for you and for me. Oh the Jor- dan's long and

F C
deep and wide but the skies are al- ways blue! And on the

F G7
left side and on the right side fif- ty miles of el- bow

1. C 2.
room! room!

Credits
1938 Blue Bird - One of recordings of various Gospel Groups
Verse music and lyrics added by Bob Helm for the Turk Murphy Jazz Band

Back Woods Blues

1924

George Brooks (pseudonym for Fletcher Henderson)

E^b E^b7 A^b A^bm E^b B^b7 E^b B^b7 E^b A^b7

Way Back dowbe-hind the ced- ars in an Al-a-bam- a shack.

E^b E^b7 A^b A^bm F⁷ B^b7
There's my mam- my and my Dad- dy Wond- 'rin when I'm com- in back Oh,

A^{b7} E^b Fm B^b B^{b7} E^b C^{#dim}
 how I miss'em goo-ness knows more and more each day That's
 F B^{b6} C⁷ F⁷ B^b B^{b7} B^{b+}
 why I've had these back- woods blues, Ev-ar since I went a- way Got me
 E^b E^{b7} A^b B^{b7} E^b B^{b7} B^{b+}
 E^b E^{b7} C^{#dim} F F+ B^{b7} B^{b+}
 E^b E^{b7} B^{b+} E^b E^{b7} A^{b7} A^bm⁷ B^{b+}
 E^b C^{#dim} C⁷ F⁷ B^{b7} 1. E^b
 2. E^b E^{b7} A^b B^b E^b

TIE ME KANGAROO DOWN, SPORT

ROLF HARRIS (1960)

VERSE
 F F7 B^b G^{7m} C⁷ F
 F F7 B^b G^{7m} C⁷ F
 CHORUS
 F F7 B^b G^{7m} C⁷ F
 F F7 B^b G^{7m} C⁷ 1. F 2. F

4/57

BENNETT RECORDING HAS A BRIDGE SECTION NOT SHOWN HERE. 8 PARS.

RECORDED BY TONY BENNETT and FRANK SINATRA

THE BEST IS YET TO COME

LYRICS BY CAROLYN LEIGH
MUSIC BY CY COLEMAN (1959)

OUT OF THE TREE OF LIFE, I JUST PLUCK'D ME A
YOU CAME A-LONG, AND EV-RYTHING STARTED TO

1. *Ab* *F7* *Bbm7* *Eb7*

PLUM. HUM.

STILL IT'S A REAL GOOD BET, — THE BEST IS YET TO

Ab *Dm7* *G7* *C* *Ab* *Dm7* *G7* *C*

COMING. THE BEST IS YET TO COME, — AND BARE, WON'T IT BE FINE.
YOU THINK YOU'VE SEEN THE SUN, — BUT YOU AIN'T SEEN IT

2. *A7* *Dm7* *G7* *Dm7* *G7* *C* *Dm7* *D#°* *C/E*

SHINE. WAIT TIL THE WARM UP'S UNDER-WAY. WAIT TIL OUR LIPS HAVE MET. —

Dm7 *G7* *Dm7* *G7* *C* *Eb7 / Db° Eb7* *Ab*

WAIT TIL YOU SEE THAT SUN-SHINE DAY. YOU AIN'T SEEN NOTHIN' YET. — THE BEST IS YET TO COME,

Ab *F7* *Bb7* *Eb7*

AND BARE WON'T IT BE FINE. THE BEST IS YET TO COME, — COME THE DAY YOU'RE

Ab **MOON ABOUT TOWN** *G* *G7*

MINE. WORDS BY E.Y. HARBURG
MUSIC BY DANA SUESSE (1933) MAN-HAT-TAN IS REAL-LY AS

Am7 *Ab* *G* *D7* *Bb* *Dm/F*

GRAND AS IT'S PAINTED, BUT TELL ME YOU MOON IN THE CLOUDS: HOW DOES A STRANGER IN

Dbm *F7* *Bb* *Gm6* *A7+* *A7* *D* *Bm* *Em7* *A7*

TOWN GET ACQUAINTED, A-MONG ALL THESE NONCHALANT CROWDS? YOU KNOW EACH COR-NER AND HIDE-A-WAY, —

Dm *G7* *C* *Am7* *Dm7* *G7* *C#°* *Dm7* *G7* *G7+*

YOU KNOW YOUR WAY A- BOUT. I GUESS I'LL JUST THROW MY PRIDE A-WAY, AND ASK YOU TO HELP ME

CHOR. *C7* *C7+* *F* *Eb/G* *C7* *F7* *F7+* *Bb*

OUT. MOON, — WHAT'S YOUR PROGRAM, YOU MOON A- BOUT TOWN? MOON, — SE MY
MOON, — IN THIS CI-TY OF MILL-ONS OF LIGHTS, — MOON, — IF THERE'S

Fm7 *F7* *Bb7* *C7* *Gm7* *C7* **1.F**

ES-CURT, AND SHOW ME A- ROUN'. WHERE DOES ONE GO TOWN? WHAT DOES ONE DO,
SOMEONE ELSE WASTING YOUR NIGHTS, — TELL HER A- BOUT ME. — DON'T TURN ME

F F6 F+ F G7 Dm6 G7+ G7 Gm7 C7 C7
 WHEN ONE'S A LONE MOON I'M ASKING YOU.
 F7 Bb Db7 C7 F
 DOWN. MOON, IN-TRO-DUCE US, YOU MOON ABOUT TOWN.

IF

DAVID GAMES (1971)

SLOWLY "SOFT ROCK"

IF A PIC-TURE PAINTS A THOU - SAND WORDS, THEN WHY - CAN'T I - PAINT YOU? THE WORLD'S
 MAN COULD BE TWO PLA - CES AT - ONE TIME, I'D BE WITH YOU, TO - MOR -
 WILL NEVER SHOW - THE YOU - I'VE COME TO KNOW. IF A FACE COULD LAUNCH A THOU -
 ROW AND TO - DAY, BE - SIDE - YOU ALL - THE WAY. IF THE WORLD SHOULD STOP RE - VOL -
 SAND SHIPS - THEN WHERE AM I - TO GO? THERE'S NO - ONE HOME BUT YOU. YOU'RE ALL
 VING, SPIN - ING SLOW - LY DOWN TO DIE, I'D SPEND - THE END WITH YOU. AND WHEN
 THAT'S LEFT ME TOO. AND WHEN MY LOVE FOR LIFE IS RUN - NING DRY,
 YOU COME AND POUR YOUR SELF ON ME. IF A THEN,
 ONE - BY ONE, THE STARS WOULD ALL GO - OUT. THEN
 YOU AND I WOULD SIM - PLY FLY A -
 -WAY.

4159

FROM "JUMBO" THE MOST BEAUTIFUL GIRL IN THE WORLD

WORDS BY LORENZ HART

(1935)

MUSIC BY RICHARD RODGERS

FAST WALTZ

THE MOST BEAU-TI-FUL GIRL IN THE WORLD PICKS MY TIES OUT,
BEAU-TI-FUL GIRL IN THE WORLD IS-N'T GAR-BO,
BEAU-TI-FUL HOUSE IN THE WORLD HAS A MORT-GAGE.

EATS MY CAN-DY, DRINKS MY BRAND-Y, THE MOST BEAU-TI-FUL
IS-N'T DIET-RICH, BUT THE SWEET TRICK, WHO CAN MAKE ME BE-
WHAT DO I CARE? IT'S GOOD-BYE CARE, WHEN MY SLIP-PERS ARE

1. GIRL IN THE WORLD. THE MOST -LIEVE IT'S A
2. C7

BEAU-TI-FUL WORLD. SU-CIAL NOT A

BIT. NAT-'RAL KIND OF WIT.

SHE'D SHINE AN-Y-WHERE. AND SHE HAS-N'T GOT FLAT-I-NUM

HAIR. THE MOST

CODA
NEXT TO THE ONES THAT RE-

-LONG TO THE ONE AND ON-LY BEAU-TI-FUL

GIRL IN THE WORLD!

FROM "BABES IN ARMS"

4160

I WISH I WERE IN LOVE AGAIN

WORDS BY LORENZ HART (1937) MUSIC BY RICHARD RODGERS

MOD $\frac{2}{2}$

G C A7 D7 C G C

YOU DON'T KNOW THAT I FELT GOOD WHEN WE UP AND PART-ED. YOU DON'T KNOW I

A7 D7 C Bm Am7 D7 G

KNOCKED ON WOOD, GLADLY BROKEN HEART-ED. WORRYING IS THRU, I SLEEP ALL NIGHT,

Em7 A7 D7 G C A7 D7 G#°/D7 A D7

AP-PETITE AND HEALTH RE-STORED. YOU DON'T KNOW HOW MUCH I'M BORED! THE

CHORUS

G G° G G°

SLEEPLESS NIGHTS, THE DAILY FIGHTS, THE QUICK TO-POGGAN WHEN YOU REACH THE HEIGHTS. I BRO-KEN DATES, THE END-LESS WAITS, THE LOVELY LYING AND THE HATEFUL HITES. THE PULLED OUT FUR OF CAT AND CUR. THE FINE MIS-MATING OF A HIM AND HER. I'VE

G G° 1. D7A Bb° D7A D7 D7 2. D7

MISS THE KISSES AND I MISS THE BITES. I WISH I WERE IN LOVE A-GAIN! THE WISH I WERE IN CON-VER-SATION WITH THE FLYING PLATES. I LEARNED MY LESSON, BUT I

G7 C Cm6 G E7+ A7 D7 G

LOVE A-GAIN. NO MORE PAIN, NO MORE STRAIN.

C Cm6 G/B E7+ A7 D7 D7

NOW I'M SANE, BUT: I WOULD RATHER BE "GA-GA"! THE

CODA B7 B7+ Em Am7 D7 G Am7 G#

WISH I WERE IN LOVE A-GAIN!

4161

MOD 6/8

WOULD THERE BE LOVE?

MACK GORDON & HARRY REVEL (1935)

WITH-OUT A BUBBLING BROOK, A
-OUT THE BIRDS AND BEE'S, AN

SHA-DY LANE THE RIPPLE OF A STREAM,
EVE-NING BREEZE, THE HUM OF SOFT BUT-TARS, WITH OUT A MOON A-BOVE, WOULD THERE BE

LOVE? WITH- WITH-OUT THE TWINKLING STARS, WOULD THERE BE LOVE?

WITHOUT THE SPRING TO BRING THE FLOWERS, WITH-OUT A SONG TO SING THE HOURS A-WAY, (OH TELL ME)

WHAT WOULD BE LOVE'S IN-SPI-RA-TION? SET, WITHOUT THEM ALL, THERE WOULD BE LOVE SO

THRILLING AND DI-VINE: AS LONG AS THERE'S A YOU AND AS LONG AS YOU ARE MINE.

FROM THE PARAMOUNT PICTURE "STOLEN HARMONY" WITH GEORGE RAFT

MED. BRANT

AT THE PROHIBITION BALL

WORDS BY ALEX GERBER (1919) MUSIC: ADNER SILVER

THERE WILL BE, THERE WILL BE QUITE A

NA-TION-AL AF-FAIR. WAIT AND SEE, WAIT AND SEE: EV-RY -BO-DY WILL BE

THERE! ALL THE FOLKS WILL COME FROM EV-RY STATE. EV-RY-WHERE THEY'LL CON-URE-GATE.

IT WILL BE THE NIGHT BE-FURE THE PRO-HI-BI-TION LAW! WE'LL BE AT THE THEN WE'LL SAY FARE-

PRO-HI-BI-TION BALL. WE'LL TO OLD CHAM-PAGNE. THERE WE'LL MIX WITH MISTER AL-CO-HOL. WE MAY NEV-ER TASTE A DROP A-GAIN.

AT THE PROHIBITION BALL - CONT.

4162

F7 Bb7 Eb C7
 FOLKS WILL PAY THEIR LAST RE-SPECTS TO HIGHBILLS AND TO HOR-SE'S NECKS. THE

F7 Bb7 Bb7 Fm7 Eb7b9 D.S. al f
 SIN WE GOT FROM THE LAND OF COTTON WILL BE GONE, BUT NOT FOR-GOT-TEN.

F7 Ab Fm7 Fm7 Eb C7
CODA IT'S GONNA TAKE TIL EAR-LY MORN TO SAY GOOD-BYE TO BARLEY-CORN. WE'LL

F7 Cm F7 C7 F7 Bb7 Eb Bb7 Eb
 CEL-E-BRATE AT THE PRO-HI-BI-TION BALL!

LET THERE BE LOVE

LYRIC BY IAN GRANT

(1940)

MUSIC BY LIONEL RAND

BALLAD

Eb Gm Bbm6 C7
 LET THERE BE YOU, AND LET THERE BE ME. LET THERE BE
 BIRDS TO SING IN THE TREES, SOMEONE TO

Abm6 Bb7 Eb Ebm Ebo Fm7 Bb7
 DY-STERS BLESS ME UN-DER THE SEA. LET THERE BE WIND, AN OC-CA-SION-AL
 IF I SHOULD

Eb Ebm Eb Fm7 Bb7 Eb
 RAIN, CHI-LE CON CAR-NE AND SPARKLING CHAM-PAGNE.

Eb D.C. al f
 LET THERE BE

Eb Bb7 Eb Gm7 Bbm6 C9
CODA SNEEZE. LET THERE BE CUCK-OOS, A LARK AND A DOVE.

C7 Fm7 Bb7 Eb Abm6 Eb
 BUT FIRST OF ALL, PLEASE, LET THERE BE LOVE.

VOCAL BY DORIS RHODES, acc. by MAX KAMINSKY.
 BRAD LOWENS, PEE WEE RUSSELL, BUD FREEMAN,
 EDDIE CONDON, JOE SULLIVAN, SID CATLETT.
 ON COL. 35449 IN 1940.

BOB EARLY w/ J. DORSEY
 DECCA 3166 IN 1940.

VAN ALEXANDER ORCH.
 (VOCAL BY PHYLLIS KENNY)
 BLUEBIRD B-10297
 (IN 1940)

4163

I'M AN AGITATED PAPA LOOKING FOR MY DECEITFUL MA

WORDS & MUSIC BY HAPPY KLARK (1919)

SLOW DRAG

GRAT-I-TUDE, WHAT A WONDERFUL WORD! SELDOM FUL-FILLED, BUT
OF-TEN HEARD. IN - DIF-FER-ENCE, THAT IS ALL YOU KNOW.
AP-PRE-CI-A-TION YOU NEVER SHOW. UN-GRATE-FUL-NESS AND DIS-
LOY-AL-TY ARE THINGS YOU CAN'T DE-NY. KIND
TREATMENT MADE YOU DIS-LIKE ME. YOU'VE LEFT ME HERE TO
DRY. I'M AN AG - - - I-TA-TED PA-PA,
LOOK-IN' FOR MY DE-CEIT-FUL MA. OH, SHE'S LONE AND
LEFT ME. SHE LET ME WITHOUT A CAUSE.
GUARD THAT ERRIN' MA-MA, WHERE - EV - ER SHE MAY BE. KEEP HER AND PRO-TECT HER, AND
SEND HER BACK TO ME. 'CAUSE I'M AN AG - - - I - TA - TED PA - PA,
CRY-IN' 'BOUT MY DE-CEIT-FUL MA.

(INSTRUMENTAL)

MINT JULEP

"JELLY ROLL" MORTON (1929)

4164

A9 D7 G C G D7 CHO G G7 C C#

G/9 G7 E7b9 A9 D7 G D7+

2. G G7 C G7 C G7

C Bb7 D7/A D7 D° B7 Am7 D7 D.S. al f

CODA G C G

WILL HUDSON'S 14-PIECE ORCHESTRA ON BRUNSWICK 7715 IN 1936.

"JELLY ROLL" MORTON'S RED HOT PEPPERS, incl. HENRY "RED" ALLEN, U.C. HIGGINBOTHAM, ALBERT NICHOLS, POPS POSTER and PAUL BARBARIN. (TRULY, AN ALL-STAR SEXTET) VICTOR 23334 IN 1929.

IF WE CAN'T BE THE SAME OLD SWEETHEARTS (1915)

WORDS BY JOE MCCARTHY MUSIC BY LINA MONACO

med. ballad

Bb7 Eb C7 Fm %

IF WE CAN'T BE THE SAME OLD SWEETHEARTS, THEN WE'LL JUST BE THE SAME OLD FRIENDS. FOR I

Bb7 Eb C7 F7 Bb7

WANT SOMEONE LIKE YOU, UHST TO TELL MY TROUBLES TO. MY HAP-PI-NESS, ON YOU IT ALL DE-PENDS. FOR I'VE

Eb C7 Fm %

KNOWN YOU TOO LONG TO FOR-GET YOU. AND MY OLD DREAM OF LOVE NEVER ENDS. THO' I

Bb7 Eb C° C7 Fm7 Bb7 Eb

KNOW YOU CAN'T BE MINE, WE WILL MEET FROM TIME TO TIME. AND WE'LL JUST BE THE SAME OLD FRIENDS.

4165

MODER

THE DEVIL WITH THE DEVIL

LARRY CLINTON (1939)

Gm Bb7 Am D7 Gm Dm7

YOU'RE ALWAYS GIV-IN' ME THE DICK-ENS: TELLIN' ME THAT LIFE'S NO
 YOU'RE SO A-FRAID OF OLD MAN SAT-AN. NOW WHY DON'T YOU STOP YOUR
 NOW EVEN IF YOU MAKE ME STRONGER, THAT AIN'T GONNA MAKE ME

Eb7 D7 Gm Eb7 Am D7 Gm Dm7 Gm

EA-SY PICK-ENS. BUT UUST AS LONG AS I HAVE FUN, WHY THE
 HES-I-TA-TIN' YOU'RE GONNA BE A LONG TIME DEAD, SO THE
 LIVE NO LONG-ER. SO EVEN IF I DO GO WRONG, WHY THE DEVIL WITH THE DEVIL SAYS I. —

G G7 Cm G7 Cm F

YOU CAN HAVE YOUR SOC-IAL TEAS AND BINGO FOR YOUR FUN. — BUT THE THINGS I

F7 Bb Cm Eb7 D7

LIKE TO DO, — YOU STOP ME, ONE BY ONE. —

D.C.
 al
 FINE

FROM THE PARAMOUNT FILM
 "A SONG IS BORN"

IN THE WEE SMALL HOURS OF THE MORN-ING

W: BOB HILLIARD (1955)
M: DAVID MANN

MODER. G7 (♩ = ♩♩) C Db7 C

IN THE WEE SMALL HOURS OF THE MORN-ING, WHEN JOHN Q.
 WEE SMALL HOURS OF THE MORN-ING, THERE'S LUST THE
 WEE SMALL HOURS OF THE MORN-ING, IT GETS TOO

C | D7 | C C7 F7 C C#

CIT-I-ZEN'S IN HIS BED I GET TO THINK-IN' 'BUT MY BABY. — THEN THE
 PIAN-O PLAYER AND ME. I GET TO SING-S I SAUG WITH BABY. —
 STRONG FOR THE LIKES OF ME. I GET TO LONG-IN' FOR MY BABY. — AND I

Dm7 Ebm7 Dm7 G7 Cb Fm7 Bb9 Ebm7 / Gm7 Gm7

BLUES SETTLE DOWN 'ROUN' MY HEAD. IN THE -RY. OH, WHAT TIMES WE HAD TO-LETH-ER S

Fm7 Bb7 Eb D# G7 Cm7 F7

MAN-Y A LAUGH, AND NOT A CARE. COME TO THINK ABOUT IT, THAT TELLS THE STOR-Y: THE

A# Ab7s G7 G7+ D.C. al

STORY OF THE WHOLE AF-FAIR. — IN THE

CODA C G# Dm7 F E7 Am Am7 D7 /

BA-BY. — AND AN-Y FOOL CAN PLAIN-LY SEE THAT THE

F7 Eb9 F7 Am7 Dm7 / Dm7 G7b9 Cb Db C# /

WEE SMALL HOURS OF THE MORN-IN' ARE UUST A MIS-ER-YY — TO ME.

MODERATO

4166

THREE ON A MATCH

MUSIC BY TED FLORITO
WORDS BY RAY EGAN (1932)

THREE ON A MATCH — DON'T BOTHER ME. —

SIGNS ROLL RIGHT OFF — MY GLOVE. STILL THERE'S A LATCH I HATE TO SEE: —

THREE ON A MATCH OF LOVE. THREE ON A MATCH — IS SURE UN- LUCKY FOR ME. —
UP-SETS OUR SWEET HARMONY. — WHO CAN THIS THIRD PARTY BE? —

IF-FAIR HAS BEEN A RID-DLE, SINCE WE'RE THREE.
OUR SOME-ONE'S PLAYING SEC-OND FIDDLE: I AM SUPER-STITIOUS OF A

MAY-BE ME. — I SEEM TO FIND A BRAND NEW VIM AND VIG - OR

IN HER GOOD-NIGHT KISS. — I'M NOT BLIND, AND SO I FIG-URE

NEW LIPS TAUGHT HER THIS. —

CODA MATCH FOR THREE. —

SUNG BY RED MCKENZIE with PAUL WHITEMAN'S ORCH.

4167

MED. BOUNCE

I DON'T WANNA DO IT ALONE

BILL HAMPTON and GEORGE DUNING (1945)

F7 [5] Bb7

I WANNA STAY OUT LATE, I WANNA
I WANNA HUG AND KISS, I WANNA
WALK THAT AISLE, I WANNA

Bb7 F F7 Bb7

CEL-E-BRATE. I WANNA HEAR A DANCE BAND MOAN. I WANNA DRINK CHAMPAGNE, I WANNA
LIVE IN BLISS. I WANNA NEED A CHAP-ER-OYE. I WANNA HUG AND KISS, I WANNA
PREMIER'S SMILE. I WANNA HOME TO CALL MY OWN. SO LET ME HEAR SOME BIDS! I WANNA

F Eb7 D7 G7 G7 C7 F Gn A Dm6

RAISE SOME CAIN, BUT I DON'T WANNA DO IT A-LONE. I'VE GOT A PLAN FOR TWO THAT I'M
DANCE AND WOO, BUT I RAISE SIX KIDS! BUT I

F7 A D D7 G An7

ACHIN' TO SHARE: A LOT OF LOVIN' TO DO. AND IT'S A GREAT OP-PO-R-TU-NI-TY FOR

Bbm G Dm7 G7 C7 F7

SOMEONE TO CARE. AND BA-AY! I THINK I MEAN YOU. I WANNA

G7 Db9 G7 C7 F

DON'T WANNA DO IT, I DON'T WANNA DO IT, I DON'T WANNA DO IT A-LONE.

(FROM THE FILM: "HALLELUJAH") MODERATO

SWANEE SHUFFLE Eb Ebmaj7 Eb7

IRVING BERLIN (1929) THE BEN-EV-OL-ENT OR-DER OF THE

Eb6 Cb7 Bb7 Cm7 F7 Bb Bb° Bb7 Eb Ebmaj7 Eb7

FLAT-FOOTED WAITERS GAVE THEIR AN-NU-AL BALL. WITH THE PRICE OF AD-MISS-ION ON-LY

Eb6 Cb7 Ab7 Gm7 Cb7 Bb7 Eb Eb6 Eb+ Eb Fm7 Bb7 Eb

ONE HALF A DOLLAR, THEY WUST CROWDED THE HALL. FLAT-FOOTING A-ROUND,

Fm6 Bb7 Eb E° F Bb7+ Eb Eb7 Eb6 Cb7

THEY SUD-DEN-LY FOUND AN OR-I-GI-NAL MOVEMENT THAT THEY CALL SWANEE SHUFFLE.

SWANEE SHUFFLE - CONT.

4168

F7 Bb7 Bb7+ CHO. Eb Bb7+ Eb

IT'S FOR ONE AND FOR ALL.

LEARN TO DO THE SWANEE SHUFFLE. NOTHING TO THE IF THEY'RE FLAT JUST MAKE EM FLAT-TER, LIKE A PAN-CAKE COME WITH ME WHERE DIXIE MARCH-ES MARCHES ON ITS

C7 NC F7 Bb7 Cm7 F7 Bb7

SWANEE SHUFFLE. ON A PLAT-TER. FALLEN ARCH-ES, AGAINST THE DEAT, I'M TELLING YOU, YOU MAKE YOUR FEET SWANEE SHUFFLE A-LONG.

Fm7 Bb7 Fm7 Eb F7 Bb7 Eb G7

IT'S EA-SY TO SWANEE SHUFFLE A-LONG. JUST IM-I-TATE THE WAY A WAIT-ER

C7 F7

WALKS WITH A PLATE OF CHOW. YOU NEEDN'T WAIT, YOU'LL DO IT LAT-ER: SO

Bb7 F7 Bb7

WHY NOT NOW? I'LL SHOW YOU HOW.

CODA NC F7 Bb7

AND SEE THEM SWANEE SHUFFLE A-

Eb / Cb Db Eb

-LONG.

THE MIDNITE AIRDALES
RED NICHOLS, LEADER
(incl. G. MILLER, G. KRUM)
RED MCKENZIE, VOCAL
COL. 1991-D IN 1929

DUKE ELLINGTON'S COTTON CLUB ORCHESTRA
(WILLIAMS, HODGES, CARNEY,
BLEDSD, GREEN.)
On Victor V-30000 in 1929.

MED. BALLAD

JUST A LITTLE FOND AFFECTION G B7 E7

ELTON BOX, LEWIS ELDA, and DESMOND COX (1944) JUST A LITTLE FOND AF-FEC-TION: THAT IS ALL I'M THINKING

A7 D7 G B7 Em7 A7

OF. I HAVE BEEN IN HEAVEN, SINCE THE DAY I FOUND YOU. IT IS REALLY HEAVEN, WITH MY

B7 G B7 E7 Am

ARMS A-ROUND YOU. JUST A LITTLE FOND AF-FEC-TION CHEERS ME WHEN I'M FEELING BLUE.

Am7 G Dm E7 A7 D7 G

JUST A LITTLE LOVE, A LITTLE AF-FEC-TION, DEAR, FROM YOU.

469

"BELLE OF THE NINETIES" BALLAD
MY OLD FLAME
 ARTHUR JOHNSTON and SAM COSLOW (1934)
 THE MU-SIC SEEMED TO BE SO REM-IN-13-CENT, I

KNEW I'D HEARD IT SOMEWHERE RE-FORE. I RACKED MY RE-COL-LEC-TIONS AS I LISTENED, WHEN

SUDDENLY I RE-MEMBERED ONCE MORE. MY OLD FLAME: I CAN'T EVEN THINK OF HIS
 MY OLD FLAME: MY NEW LOVERS ALL SEEM SO
 MY OLD FLAME: I CAN'T EVEN THINK OF HIS

NAME. BUT IT'S FUNNY NOW AND THEN HOW MY THOUGHTS GO FLASHING BACK AGAIN TO MY OLD FLAME.
 TAME. FOR I HAVEN'T MET A GENT SO MAG-NI-FI-CENT OR ELEGANT AS MY OLD FLAME.
 NAME. BUT I'LL NEVER BE THE SAME UNTIL I DISCOVER WHAT BECAME OF

FLAME. I'VE MET SO MANY WHO HAD FAS-CI-NATIN' WAYS A FAS-CI-NATIN' GAZE IN THEIR EYES.

SOME WHO TOOK ME UP TO THE SKIES. BUT THEIR ATTEMPTS AT LOVE WERE ON-LY IM-I-TA-TIONS OF

CODA MY OLD FLAME.
 FROM THE FILM "BELLE OF THE NINETIES" WITH MAG WEST SINGING & DUKE ELLINGTON'S ORCHESTRA.
 ON COLUMBIA RECORDS # 1014 IN 1934. (DUB)

BENNY GOODMAN ORCHESTRA
 (VOCAL BY PEGGY LEE)
 ON COLUMBIA 36754 IN 1941.

CAUNT BASIE ORCHESTRA
 (VOCAL BY LYNN SHERMAN)
 ON OREN 6527 IN 1941.

DIXIE AFTER DARK
 WORDS BY MITCHELL PARRISH
 M: BEN OAKLAND & IRVING MILLS (1935)
 THINK OF EVERY-THING THAT'S NICE.
 IF YOU LIKE YOUR CHICKEN FRIED,
 WHEN A VOICE THAT GAI-LY SINGS,
 ADD A SLICE OF
 WITH THE TRIMMIN'S
 TO THE TWANG OF

PAR-A-DISE. MUL-TI-PLY IT ALL BY TWICE:
 GLOR-I-FIED, AND A WULER BY YOUR SIDE:
 BAN-JO STRINGS, LENDS YOUR HEART A PAIR OF WINGS:
 THAT'S DIX-IE AF-TER DARK,
 THAT'S DIX-IE AF-TER DARK.

DIXIE AFTER DARK - CONT.

4170

C F C^b B^b7

WAGON RIDES BY THE LIGHT OF THE MOON, HEAD ON-ER HEELS IN HAY.

E^b A⁹ A^b7 G⁷ D.C.

SPIRITS RISE TO THE HEIGHT OF THE MOON, — LIV-IN' AND LOVIN' THE NIGHT A-WAY.

G⁷ G⁷(9) G⁷(9) C^b

CODA THAT'S DIX-IE AF-TER DARK. —

THE SIX SWINGERS
(TPT-TRB-BARI SAX IN FRONT LINE)
REGAL ZONOPHONE BR1620 - LONDON: 1935

I'D LIKE TO BE IN YOUR SHOES

WORDS BY FRED FISHER (1936) MUSIC BY GEO. McCONNELL

G⁷+ C E⁷ E⁷ A⁷ D⁷ Am⁷ D⁷

A FRIEND OF MINE TOLD A FRIEND OF MINE IN A CON-FI-DEN-TIAL WAY: HE SAID

Am⁷ D⁷ Am⁷ D⁷ Dm⁷ G⁷ G⁷+ CHO: C C/E

HE THOUGHT THAT I WAS THE LUCK-I-EST GUY, AND WENT ON TO SAY:

F Dm⁷ G⁷+ C C^b F Fm C/E Am Am⁷ D⁷

BE IN YOUR SHOES. SHE LIKES 'EM DARK AND HAND-SOME. YOU MEET THE GAL I A-DORE, THE FAR A-BOVE YOU, BUT I'LL SAY THIS MUCH FOR YOU: YOU'RE JUST THE TYPE AND THEN SOME. I'D THE DAY SHE

1. Dm⁷ G⁷+ C E^b7 D⁷ D^b7 2. Dm⁷ G⁷ F#m B^b C

ONE I'VE BEEN CRA-ZY FOR. LIKE TO BE IN YOUR SHOES. SHE IS

Gm⁷ C Gm⁷ C⁷ C⁷+ F Am⁷ D⁷

TWENTY OR SO, — YEAH! — SHE'S GOT PLENTY OF DOUGH, — YEAH! — AND SHE'S RARIN' TO GO, —

Am⁷ D⁷ G⁷ F/A F#7 G⁷/B

YEAH! — FIT AS A FID-DLE AND MADE FOR A BEAU. —

Em⁷ A⁷ Dm⁷ C⁷ G⁷/B C Dm⁷ G⁷+ C^b

CODA SAYS I LIVE YOU, I'D LIKE TO BE IN YOUR SHOES.

FROM FISHER'S FUNNY FOLIO

4171

MED. ROCK & ROLL

PRIMROSE LANE

WAYNE SHANKLIN and
GEO. CALLENDER (1958)

PRIMROSE LANE, — LIFE'S A HOL-I-DAY ON
CAN'T EX-PLAIN, — WHEN WE'RE WALKIN' DOWN THE
PRIMROSE LANE, — LIFE'S A HOL-I-DAY ON

PRIMROSE LANE. JUST A HOL-I-DAY ON
PRIMROSE LANE, EV-EX ROSES BLOOMIN' IN THE RAIN,
PRIMROSE LANE. JUST A HOL-I-DAY ON PRIMROSE LANE, WITH YOU.

YOU. SWEET PERFUME! THOSE LITTLE OL' ROSES BLOOM,
AND I WA-NA WALK WITH YOU, MY WHOLE LIFE THROUGH.

Chords: G, G#°, Am, F7, D7, C, G7, C, G7, Am, E+, Am7, An, F7, D7, Eb

CODA

You

SWING FOR SALE

SAMMY CAHN & SAUL CHAPLIN
(1936)

HEAR ME SING, I'VE GOT SWING. IF YOU'RE FEELING BLUE, DON'T KNOW
WHAT TO DO, HERE'S ALL I CAN SAY TO YOU: GATHER 'ROUND, GATHER
'ROUND.

IF YOUR RHYTHM'S BEEN TOO DREAM-Y,
IF YOU THINK A WALTZ IS HOR-RID,
THERE'S NO TELLIN' WHAT CAN HAP-PEN.

AND YOU LIKE YOUR
AND YOU LIKE YOUR
I CAN START YOUR

TRUMPETS SCREAM-Y,
RHY-THM TOR-RID,
TUES A-TAP-PIN.

THAT'S WHEN YOU SHOULD
'TIL IT MAKES YOU
I CAN SET YOUR

CALL TO SEE ME.
MOP YOUR FORE-HEAD,
FINGERS SNAPPIN'!

I'VE GOT SWING FOR SALE.
" " " "

RHY-THM IS WHAT THIS COUNTRY NEEDS. FOR YEARS AND YEARS I'VE

Chords: Bb, Eb7, Bb, Bb7, Eb, Gb7, Eb6, Ebm6, F7, Cm7, F7, F°, F7, Bb, Bb7, Eb, Gb7, Bb, F7, Cm7, Cm, F7, Bb/D, Db, Cm7, Cm, F7, Bb, Bb7, Cm7, Gb7, F7, Bb, Gb7, F7

SAID IT. WHEN YOU BUY FROM ME IT'S C. O. D. — I SELL SWING, BUT
NOT FOR CREDIT.

CODA

I'VE GOT (Bb A G F) A LOT

Chords: Gm, C7, F#°, C7, F7, NC, Low F, F°, Eb, F7, Bb, Bb7, Gb7

SWING FOR SALE - CONT.

4172

Musical notation for the first system of 'Swing for Sale'. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: Gb7, Ebm6, Ebm6, Bb6, F7-9, Bb6. Bass notes are indicated below the staff: (Db Bb Ab Gb) BASS, (Bb Gb F Eb) BASS. The lyrics are: OF HOT SWING FOR SALE!

SCOTT WOOD & HIS SIX SWINGERS

LES BROWN'S DUKE UNIV. BLUE DEVILS

(VOCAL BY SAM COSTA)

ON DECCA 991 IN 1936.

COL. FB-1656 AT LONDON IN 1937.

DIAMONDS ARE A GIRL'S BEST FRIEND

WORDS BY LEO ROBIN

(1949)

MUSIC BY JULIE STYNE

Musical notation for the song 'Diamonds are a Girl's Best Friend'. It starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked 'MARCH TEMPO'. The melody is written on a single staff. Chords are indicated above the staff: C7, F/C, Gb/C, F/C, C7, F/C, Gb/C, F/C, F/A, Bb°, F/A, F, F+, Bb, Gm7, C7, F, F/e, Dim7, Dim7, F/C, Ebmaj7, F/A, C7, F, F, Bb/F, F/C, C7, F, F/A, Ab°, Gm6, C7b9, C7, D7, Gm, D7, D7, G, Am7, Gm, G, Am7, G7, C7, Gm7, C7, C7, G7, F9, Bb/F, A/F, Bb/F, Bbm, F/A, A7/C#, Dim, G7, C7, F/A, C7/G, F, Gm7, C7, F, Am7, D7, Gm7, C7b9, F, F/A, Ab°, C7/G, E, C7. The lyrics are: THE FRENCH ARE GLAD TO DIE FOR LOVE. THEY DE-LIGHT IN FIGHTING DU-ELS. BUT I PRE-FER A MAN WHO LIVES, AND GIVES EX-PEN-SIVE JEW-ELS. A KISS IN THE HAND MAY BE MAY COME A TIME WHEN A QUIT CON-TI-NEN-TAL, BUT DIAMONDS ARE A GIRL'S BEST FRIEND. A LASS NEEDS A LAW-YER, BUT DIAMONDS ARE A GIRL'S BEST FRIEND. THERE KISS MAY BE GRAND, BUT IT WON'T PAY THE RENTAL ON YOUR HUMBLE FLAT, OR MAY COME A TIME WHEN A HARD-BOILED EM-PLY-ER THINKS YOU'RE AW-FUL NICE, BUT HELP YOU AT THE AU-TO-MAT. MEN GROW COLD AS GIRLS GROW OLD, AND WE GET THAT 'ICE' OR ELSE NO DICE. HE'S YOUR GUY WHEN STOCKS ARE HIGH, BUT RE-ALL LOSE OUR CHARMS IN THE END. BUT SQUARE-CUT OR PEAR SHAPE, THESE -WARE WHEN THEY START TO DE-SCEND. IT'S THEN THAT THOSE LOUSES GO ROCKS DON'T LOSE THEIR SHAPE. DIAMONDS ARE A GIRL'S BEST FRIEND. THERE BACK TO THEIR SPOUS-ES. DIAMONDS ARE A GIRL'S BEST FRIEND. THERE FRIEND.

4173

VALSE ANIMANTE

SLEEPY TIME IN CAROLINE

HAL MOORE (1942)

THE SOFT SUMMER BREEZE BRINGS

FOND MEM-O-RIES OF A NIGHT IN A SOUTHERN CLIME. THE

OLD MEL-O-DIES FLOAT THROUGH THE TREES, AND WE KNOW THAT IT'S SLEEP-Y

TIME. WHERE LA-ZY WATERS FLOW IN THE EVE-NING AFTER-GLOW, AND
MOON IS HANGING LOW OVER COT-TON FIELDS BE-LOW. IT'S
THRU THE CABIN DOOR LUL-LA-RIES TELL US ONCE MORE: IT'S

DEW IS ON THE MEL-ON VINE. THE CAR-O-LINE. FROM YON-DER DISTANT

HILL, YOU CAN HEAR A WHIP-PURR-WILL, WHILE SWEETHEARTS FIND A THRILL, AS THEIR HEARTS EN-

-TWINE. AND
CAR-O-LINE.

SOFT SUMMER BREEZE

LYRIC BY JUDY SPENCER (1955)
MUSIC BY EDDIE HEYWOOD (1955)

MODERATELY, WITH A LILT

SOFT SUMMER BREEZE, LA-ZY OLD STREAM, COT-TON CLOUDS UP INT'ER.
WHISPERING TREES — ADD TO THE THEME. GENTLE LUL-LA-RY.
ALL THRU THE YEARS — THEY WILL RE-CALL MOMENTS SWEET LIKE THESE.

BOY AND GIRL IN LOVE, HEARTS UP TO THE SKY. CHRISTMAS IN JU-LY.

LET FOLKS TALK A-BOUT RO-ME-O AND JU-LI-ET.

KID STUFF! CAN'T COMPARE TO THE DAY WHEN THEY FIRST MET.

WITH A SOFT SUM-MER BREEZE.

COMPOSER IS THE SAME
EDDIE HEYWOOD, WHOSE
PIANO SOLOS WERE SO POPULAR.

4174

YOU'RE SO INDIFFERENT

WORDS BY MITCHELL PARRISH (1934)
MUSIC BY SAMMY FAIN

YOU'RE SO IN-DIFFERENT, NER-VE-SO IN-DIFFERENT, NER-VE-SO IN-DIFFERENT, NER-VE-SO IN-DIFFERENT,

YOU'RE SO IN-DIFFERENT TO ME. IT MAKES ME PAINFULLY BLUE, SO IN-DE-PENDENTLY FREE. IF YOU COULD ONLY LEARN TO LOVE ME, TO THINK YOU THINK SO LITTLE OF ME, THO' I PRESENT YOU WITH MY HEART, HOW DIFFERENT THINGS WOULD BE, THE WAY YOU SEEM TO DO...

YOU'RE YOUR ENTHUSIAS-M CARRIES PEOPLE A-WAY. THAT'S ONE THING I HAVE LEARNED.

ISN'T IT A PI-TY YOU'RE SORT OF PLA-SE' WHEREEVER I'M CON-CERNED, YOU'RE

MOST AN-Y ONE CAN SEE THAT YOU'RE SO IN-DIFFERENT TO ME.

MIDNIGHT AT THE ONYX

WORDS BY MITCHELL PARRISH (1936) MUSIC BY WILL HUDSON

ALL YOU CRANKS AND ALL YOU CHRONICS: THROW A-WAY YOUR PILLS AND TONICS. "JAM-MIN" IS THE BEST EX-PRESSION OF THE MU-SI-CAL PRO-FESSI-ON. YOU'LL SEE SWANKY PHILHAR-MON-ICS RUBBING ELBOWS WITH THE BRONNIX.

SPEND A MIDNITE AT THE ON-YX, AND # GET IN-TO THE SWING OF THINGS. LIFT YOU LIKE A PAIR OF WINGS. EV-'RY MIDNITE AT THE ONYX, THEY WILL GET IN-TO THE SWING OF THINGS.

WAH-DAH! WAH-DAH! SHOW YOUR HONEY YOU'RE A MAN A-ROUT TOWN.

WAH-DAH! WAH-DAH! LET HER LISTEN TO A LESSON IN SOUND.

CODA IN 1941 BENNY GOODMAN RECORDED THIS LINE AS "A SMOOTH ONE"

EDDIE CARROLL and his
SWINGPHONIC ORCH. (12 pc.)
ON PARLOPHONE R-2491 AT LONDON
IN 1938.

WILL HUDSON ORCH. (13 pc.)
(WITH EDDIE DELANGE co-leader)
ON BRUNSWICK 7795 IN 1936
(DELANGE & HUDSON wrote MOONBLOW in 1934)

4175

PLAYED (RECORDED?) BY ZEZ CONFREY ORCH.
14 PIECES: 3 VIOLINS, FR. HORN, TWO TRUMPETS,
ONE TROMBONE, 5 SAXES INCLUDING BASS SAX,
DRUMS and PIANO (CONFREY).

MED. 2-BEAT

THAT DAY IN JUNE

WORDS BY ANDY RAZAF (1927)
MUSIC BY HENRY TOBIAS

FATE, YOU HAVE BEEN MOST KIND. LOV-IE MADE

D7/A D7 G D7 G D7 G 1 $\frac{Bb+Dm}{F}$ $\frac{Dm}{F}$ E7

UP HER MIND. I POPPED THE QUESTION UNDER-NEATH THE MOON.

Am $\frac{Am}{C}$ $\frac{E7}{G}$ E7 Am $\frac{Am}{C}$ $\frac{E7}{B}$ E7 A7 Em7 A7

NOW EV-RY-THING IS GREAT, AND I CAN HARDLY WAIT, SINCE SHE ANSWERED "YES SOME DAY IN

D7 / / D7 D7 Am7 D7 **CHO.** G D7 $\frac{G}{B}$ $\frac{D7}{A}$ G7 C $\frac{E7}{B}$ $\frac{F7}{A}$

JUNE". GONNA PRAY FOR WEATHER BRITE AND SUNNY, MAKE MY PLANS AND SAVE MY MONEY.
GO TO CHURCH AND LLIMB THE STEEPLE, SHOUT OUT LOUD, TELL ALL THE PEOPLE:
COTTAGE MADE FOR HONEYMOONIN', ORANGE BLOSSOMS ALWAYS BLOOMIN'.

G D7 $\frac{G}{B}$ $\frac{D7}{A}$ / Am7 D7. 2. G C7 G $\frac{F}{A}$ $\frac{G7}{B}$

WAITIN' FOR THAT CERTAIN DAY IN JUNE. GONNA JUNE. I'LL BE

C $\frac{b}{Cm}$ $\frac{G/B}{D7/A}$ G Em7 A7

ALL ROUND'ROUND WITH RIBBONS MADE OF COTTON. THEN MY LIFE WILL BE JUST

A7 $\frac{Am}{D}$ Am7 D7 **D.S.**

LIKE A BRAND NEW TOY. THERE'S A

CODA
G C9 G

JUNE.

MED. 2-BEAT

WEARY OF WAITING FOR YOU

LYRIC BY GUS KAHN (1925)
MUSIC BY EMERSON GILL & RICHARD WHITING

Eb A°

ON-LY A WEEK SINCE I NOW I'LL CON-FESS HOW I'VE

Bb7 1. Bb° Fm7 Bb7 Bb7+ Eb Bb7 2. Eb/G $\frac{E7}{G}$

KISSED YOU, KISSED YOU AND SAID GOOD-BYE. YOU. I

$\frac{Bb}{F}$ $\frac{Eb}{F}$ $\frac{Bb}{F}$ F7 Bb / $\frac{Eb}{Bb}$ Bb° Bb7 Bb7 **CHO.** Eb $\frac{Eb}{G}$ Bb7

KNOW THERE'S NO USE TO TRY. I'M WEARY OF WEARY OF SAYING, "I'M

WEARY - CONT.

4176

Fm7 Eb Eb7 Eb Eb7 Eb7
 WAIT-ING AND WATCH-ING FOR YOU.
 WON-DRING IF YOU'RE LONE- -LY
 WEAR-Y OF WAIT-ING
 Eb6 G7 G7+ C7 F7 C7 F7
 TOO. NO USE PRE-TEND-ING, AND SO
 F7 Bb7 A° Bb7+ D.C.
 THIS NOTE I'M SEND-ING:
 CODA Bb7 Eb
 FOR YOU".

(1933) BALLAD

EVENING

LYRIC BY MITCHELL PARRISH
MUSIC BY HARRY WHITE*

WE WERE SIDE BY SIDE IN THE EVENING, NOT SO VERY LONG A-GO.

F#° B7 Em A7 D7+ G
 NOW I WANT TO HIDE FROM THE EVENING, BUT WHERE, OH WHERE CAN I GO?

CHO: Gm Cm Eb D7 D7 Gm Cm Eb D7 Gm
 EVENING, EV'RY NITE YOU COME AND YOU FIND ME. MUST YOU ALWAYS COME AND RE-MIND ME THAT MY
 EVENING, CAN'T YOU SEE I'M DEEP IN YOUR POW-ER? EV'RY MINUTE SEEMS LIKE AN HO-UR, SINCE MY
 EVENING, LET ME SLEEP TIL GRAY DAWN IS BREAK'N'. I DON'T CARE IF I DON'T A - WAKEN, 'CAUSE MY

Eb7 Eb7 D7 A7 D7 D7+ D7 Gm Gm7 Ebmaj7 Gm G
 MAN IS GONE? HURRY MAN IS GONE. SHADOWS FALL

C7 G Em C7 G Em
 ON THE WALL. THAT'S THE TIME THAT I MISS HIS KISS MOST OF ALL. EVEN THO' I TRY, HOW CAN

Gb7 Eb7 D7 Am7 D7 Eb7 D7 D.S.
 I GO ON? TAKE ME,
 CODA Gb7/Eb7 D7+ Gm Ebmaj7 Gm
 MAN IS GONE.

CAB CALLOWAY (VOCAL & ORCH.)

DOC CHEATHAM, HARRY WHITE, EDDIE BAREFIELD (REEDS.) ON VICTOR 24414 IN 1933. * (WHITE PLAYED TRB. & ARRANGED)	LIMMY RUSHING W/ BASIE (5 PC COMBO) ON VOCALION 3441 IN 1936.	LIMMY RUSHING W/ BASIE'S BIG BAND ORCH 5732 (IN 1940)
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4177

HARRY WILLIAMS WASHBOARD BAND (8 PIECES)
ON VICTOR 24405 IN 1933.
(VOCAL BY TED TINSLEY)

I WOULD IF I COULD BUT I CAN'T

BING CROSBY and ALAN GREY

(1933)

MED. SLOW

Chords: Eb, / / Ab Eb Ab, Abm

EACH TIME YOU BREAK MY HEART IN TWO,
EACH TIME YOU HURT ME I FORGIVE,
IT SEEMS AS THO' I WORSHIP YOU,
I SWEAR WITH LOVE I'M THROUGH.
YOU'RE WHY I WANT TO LIVE.
NO MATTER WHAT YOU DO.

Chords: Eb, Eb7/Db, C7, Fm, Cb, Bb7

AND THO' I KNOW IT'S TIME I SHOULD GO,
I RE-AL-IZE I OUGHT TO BE WISE.
AND THAT IS WHY I CAN'T SAY GOOD BYE.
I WOULD - IF I COULD - BUT I CAN'T.

Chords: F, Cb, Eb, Gm, Cm Eb, D7

WOULD - IF I COULD - BUT I CAN'T. NO MAGIC ART AND NOTHING UN-DE-R THE SUN COULD

Chords: F#m, D7, Gm, Gm, Cm Eb, D7

DO WHAT YOU'VE DONE TO ME. AL-THO' MY HEART IS BREAKING, YOU'RE STILL THE ONE, AND

Chords: F#m, D7, Gm, C° Fm° Bb7, D.C.

I LOVE YOU SO TENDER - LY.

Chords: F, Cb, Eb

WOULD - IF I COULD - BUT I CAN'T.

LET'S DO IT AGAIN

DESMOND O'CONNOR and RAY HARTLEY

(1950)

BRIGHT

Chords: Cmaj7, Am7, Dm7, G7

I DON'T LIKE THE "BOP", IT'S ONE BIG FLDP. THE

Chords: Cmaj7, C6, Bm7, E7, Am7, D7, G, G#°, A#, D7

STUFF ALWAYS LEAVES ME COLD. LET'S BRING BACK A-GAIN THE GOOD OLD DAYS: THE DAYS WHEN THE JAZZ WAS SLD.

CHO.

Chords: Dm7, G7, C, C#°

THEY USED TO RAG UP THE JAZZ ON PI - AN - OS,
DO - WACKA DO - WACKA DO - WA, LET'S DO IT A - GAIN...

Chords: Dm7, G7, Dm7, G7, G7

THEY USED TO SING "YES WE HAVE NO BA - NA - NAs",
VO - DO - DE - D VO - DE - O - DO, LET'S DO IT A - GAIN...

C C7/Bb F A F#m G#m A° 1. G7 C

THEY HAD A CHARLESTON BEAT, TO LIFT THEIR FEET IN NINETEEN TWENTY-FOUR. AND
AND EVEN SISTER KATE WOULD SHIMMY SHAKE AND

D7 G G#m Am7 b7 G7

DADDER DAN, THE DRUMMER MAN, WOULD TRY TO KNOCK HIS CYMBAL ON THE FLOOR. THEY USED TO

2. G7 D7 G7 C A7 1 1 2

WOBBLE LIKE A JELLY ON A PLATE. THEY USED TO GET SUCH A KICK OUT OF LIVIN'.

D7 G7 C

LET'S DO IT A-GAIN.

FROM W.B. "SHOW OF SHOWS"
SINGIN' IN THE BATH TUB
WRITTEN BY HERB MAGIDSON, NED WASHINGTON & MICHAEL H. CLEARY (1929)

MODERATO F Ab7

WHY AM I EX-CIT-ED? WHY AM I SO GAY? WHY AM I DE-
PARDON MY E-LA-TION. EV-RYTHING'S JUST RIGHT. I GET IN-SPIR-

1. Db7 G7 C7 F 2. Db7 G7 C7 F C7

-LIGHT-ED? OH, WHAT DAY IS TO-DAY? -A-TION EV-RY SATURDAY NIGHT, I'M

CHO. F Db7 C7

SINGIN' IN THE BATH TUB, HAPPY ONCE A GAIN. WATCHIN' ALL MY TROUBLES.
SINGIN' THRU THE SOAP SUDS, LIFE IS FULL OF HOPE. YOU CAN SING WITH FEEL-ING,
REACHIN' FOR A TOW-EL, READY FOR A RUB. EV-RY-BO-DY'S HAP-PY,

C7 1. F Eb7 Db7 C7 2. F Gm Ab7 A7 A°

GO SWINGIN' DOWN THE DRAIN. SOAP. OH, A
WHILE FEELING FOR THE
WHEN SINGIN' IN THE

A E7/B E7 G7 C A° A

RING A-ROUND THE BATH TUB IS-N'T SO NICE TO SEE. BUT A RING A-ROUND THE

A A7 D7 G7 G+ C Gm7 C7 D.S.

BATH TUB IS A RAIN-BOW TO ME!

CODA F Eb7 F

TUB.

4179

RECORDED BY FRANK SINATRA & LIZA MINELLI

UNITED ARTISTS
MOVIE THEME

NEW YORK, NEW YORK

WORDS BY FRED EBB (1977)
MUSIC BY JOHN KANDER

MOD *to*

Musical staff with notes and chords: F, Gm7, C7, Gm7

Musical staff with notes and chords: F, Gm7, C7, Gm7, C7, Gm7, C7, F

START SPREADIN' THE NEWS, I'M LEAVING TO-SAY. I WANNA BE A-PART-OF IT:
SHOES ARE LONGING TO STRAY, AND STEP A-ROUND THE HEART OF IT:
[INSTR. ON D.S.]

Musical staff with notes and chords: F6, Gm7, C7, Fmaj7, F7

1. NEW YORK, NEW YORK. THESE VAG-A-BOND NEW YORK, NEW YORK. I WANNA

Musical staff with notes and chords: Bbmaj7, Bbm6, F6, Fmaj7, Gm7, Fmaj7, Am7

WAKE UP IN THE CITY THAT DOESN'T SLEEP, TO FIND I'M KING OF THE HILL,

Musical staff with notes and chords: D7, Gm7, C7, F, Gm7, C7

TOP OF THE HEAP. MY LITTLE TOWN BLUES ARE MELTING A-WAY.

Musical staff with notes and chords: Gm7, C7, Gm7, C7, F, F6, Cm7, F7, Bb, Bbm6

I'LL MAKE A BRAND NEW START OF IT IN OLD NEW YORK. IF I CAN MAKE IT THERE,

Musical staff with notes and chords: Bbm6, F, D7+, D7, C7, D7, Gm7, Am7, F

I'D MAKE IT AN-Y-WHERE... IT'S UP TO YOU: NEW YORK, NEW YORK.

Musical staff with notes and chords: Gm7, C7, Gm7, C7, Gm7, C7, D.S.

INSTR.

Musical staff with notes and chords: CODA, D7, Bbm7

KING OF THE HILL HEAD OF THE LIST CREAM OF THE CROP AT THE

Musical staff with notes and chords: Db7, Gb, Abm7, Db7, Eb, F#

TOP OF THE HEAP. MY LITTLE TOWN BLUES ARE MELTING A-WAY. I'LL MAKE A

Musical staff with notes and chords: Gb, Gbmaj7, Dbm7, Gb7, Cb, Cbm6

BRAND NEW START OF IT IN OLD NEW YORK. IF I CAN MAKE IT THERE, I'D MAKE IT

Chords: Gb, Eb, Eb, Eb7+, Eb7, D7, Eb7, G, Abm7, Bbm7, Abm7, Cb, Gb

AN-Y-WHERE. — COME ON, COME THRU, NEW YORK, NEW YORK.

Chords: Gb, NC, Low Eb

(1935) **A SUN BONNET BLUE** IRVING KAHAL & SAMMY FAIN

BALLAD

Chords: G, G#0, Am, A#0, G#0, G#0, Bb0, Am, Am7, D7

SONGS THAT ARE OLD HAVE A TENDER AP-PEAL. THEY SOUND SO SIMPLE, THEY ARE SO REAL.

Chords: G, Em6, Bm, G#0, D/A, A7/E, Eb7-5, D7, Am7, D7

SHARING THE MEM-RY OF YESTER-DAY'S KISS, — MOTHER AND DAD REM-IN- ISCE. — A

Chords: G, Am7, D7, G, B7, Em, B7, B+, C, E7/B

SUN BONNET BLUE AND A YELLOW STRAW HAT: A SHY LITTLE HE — AND SHE, — WERE DE-
 SUN BONNET BLUE AND A YELLOW STRAW HAT — DE- CI-DED TO SAY: — "I DO." — SO THEY

Chords: Am, F7/A, D7, B7, Em, A7, Am7, D7, Em, A7, D7

CLARING LONE'S OLD STO-RY, IN THE SHADE OF THE OLD APPLE TREE. A BI-CY-CLE BUILT FOR

Chords: G, Am7, G, G#0, F#7, Bm, G#0, G#0, F#7, Bm, F#0

TWO. YEARS HAVE PASS'D, THE SONGS ARE OLD, THE SUMMER DAYS ARE THROUGH. WITH

Chords: Em7, A7, G#0, D, F#0, Em7, A7, A7-5, D7, Am7, D7

SILVER THREADS — A- MONG THE GOLD THEY STILL SAY: "I LOVE YOU!" — A

Chords: G, Am7, D7, G, B7, Em, B7, Em, E7, F#7, Gm, E7/G#

SUN BONNET BLUE AND A YELLOW STRAW HAT — ARE TRUE TO THIS VE-RY DAY. — FOR HE

Chords: G#0, Am, E7/B, Am, A7, A7, Cm/Eb, D7, G

LOVES HER IN DE- CEM-BER AS HE DID IN MAY.

BILLY HOLIDAY accomp. by TEDDY WILSON ORCH. with BENNY GOODMAN,
ROY ELDRIDGE, JOHN KIRBY, COLT ONE. ON BANNER NO. 1498 IN 1935.

VOCAL BY CHICK BULLOCK acc. by RUSS MORGAN ORCH. with LOE VENUTI,
LOUIS MONDELLO, CLAUDE THORNHILL, CLAUDE MORGANHOUSE (DRS.).
 ON BANNER NO. 33480 IN 1935.

4181

FROM "BORN TO DANCE"

SWINGIN' THE JINX AWAY

WORDS & MUSIC BY COLE PORTER (1936)

LIVELY

A Fm D^b/F F^b

NOT CALLED SO MANY SUMMERS A-GO, THE LAND OF NEW
THE COUNTRY'S CLEVEREST GINKS, TO FIG-URE SOME

Fm⁷ F^b D^b/F 1. C⁷/₆ C⁷ Gm⁷ C⁷

DEAL-IN' WAS FEEL-IN' SO LOW, THAT EV-EN FOLKS IN DARK-
PLOT OUT TO BLOT OUT THE JINX. YET

C^o C⁷ G^o/C⁷/ Fm G⁷ C Gm⁷ C⁷

-EST WASH-ING-TON KNEW SOMETHING HAD TO BE DONE. SO THEY

2. E⁷/₆ C⁷ Gm⁷ C⁷ C^o C⁷ G^o/C⁷/ Fm

NO ONE HAD A MUM-BLIN' WORD TO SAY, 'LEFT PRO-FES-SOR CAB

Gm⁷ C⁷ Fm Fm⁷/E^b **B** D^o F^o

CAL-LO-WAY. BUT CAB, THE WISE, ROSE AND SAID TO THESE GUYS:

F^o A^b B^b D^o

"IF YOU'RE FIX-IN' TO BEAT THIS OL' THING, AS A HAR-LEM RES-

D^o B^o C⁷/_b A^o Fm^b C⁷/₆ C⁷

-I-DENT, MIL-S-TER PRES-I-DENT: I SAY GIVE 'EM SWING.

E^b E⁷ **C** F C⁷ F

NOW EV- - - 'RY-BO-DY'S HAP- - - AND EV- - -

F C⁷ E⁷ F

'RY ONE'S GAY, 'CAUSE EV- - - 'RY LITTLE MAM-MY AND

C⁷ F D^b7 F Dim C C⁷ C⁷ **D** F

PAP-PY IS SWING-IN' THE JINX A-WAY. WHAT IS THAT THING.

F C⁷ F F^b D⁷ C⁷ C⁷

THEY'RE ALL A-SINGIN'? WHY, THAT'S "HI-DY, HI-DY, HEY!" 'CAUSE

SWINGIN' THE LINX AWAY - CONT.

4182

EV - - - 'RY-BO-DY'S BUCK-IN' AND WING IN', SWINGIN' THE LINX A-WAY.

FROM FAIR NI - AG' RA'S FOUR - TAINS TO THE FAR ROCKY MOUN-TAINS, THEY'RE

SWINGIN', SWINGIN' A - INAY. FROM THE SWA-NEE RIN - - ER TO THE

HOME OF THE FLIV - ER, THEY'RE SWINGIN', SWINGIN' A - WAY. SO

EV - - - 'RY-BO-DY'S HAP-PY, AND EV - 'RV-BO - DY'S O -

-KAY, 'CAUSE YOU CAN'T BE BLUE - WHEN SHE'S CLINGIN' TO YOU, AND YOU'RE

SWING-IN' THE LINX A-WAY.

TEMPO KING and his KINGS OF TEMPO

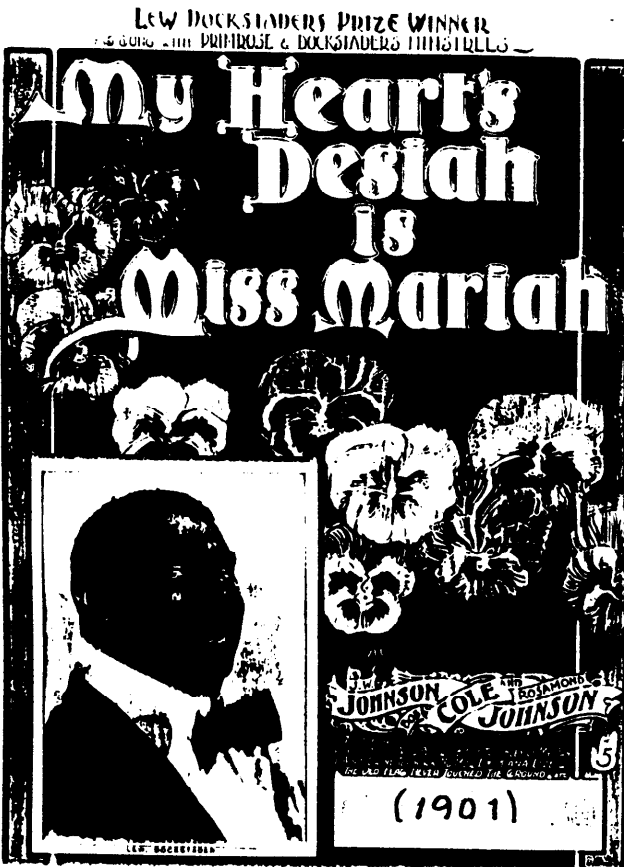
MARTY MARZALA (TPT) - JOE MARZALA (CL) - EDDIE CONDON (GTR) - SPAN KING (DRS)
 TEMPO KING ON THE VOCAL. BLUEBIRD B-6643 IN 1936.

KAT CONELLA and his GEORGIAN'S

ON PARLOPHONE F-645 AT LONDON IN 1937.

JIMMY DORSEY ORCH. with Geo. THOM (TPT) - TOOTS CAMARATA (TPT) - BOBBY

BYRNE (TRB) - LOE YERLE (TRB) - FUD LIVINGSTON (TN) - SHERIDAN HERBERT (AL) -
 RAY Mc KINLEY (DRS) - FRANCES LANGFORD (VOC) DECCA 940 IN 1936.



IN TWO (MODERATO) F Bb/E

I'VE GOT A MIGHTY TICK-ER-LISH
 SURELY IS A FUN-NY SEN-

PEEL-ING IN THE REGION OF A-MY HEART. IT'S
 SA-TION, THO' IT AIN'T NO ACHE OR PAIN. IT

1. C7 %
 ALL ON AC-COUNT OF MISS MA -- RI- AH, AND I

F %
 DON'T KNOW HOW IT CAME TO START. IT

2. C %
 GIVES ME A MIGHTY HEAD OF TROU- BLE, AND IT'S

G7 C7 F/A G#o Bo
 SOUNPIN' THAT I CAN'T EX- PLAIN. MY HEART'S DE-

CHO. C7 % Dm/F Dm F/c 1. Gm C7 C/E C7

- SI- AH IS MISS MA -- RI- AH. SHE IS THE APPLE OF MY EYE! SWEETER THAN THE
 NIGH HER, MY HEART'S ON FI- AH! OH MISS MA-

F 2. Bb Bb F/c C7 F C7sus F

APPLE WHEN THE APPLE'S IN THE PIE! AN' WHEN I'M -- RI- AH YOU'S MY HEART'S DE- SIAH!

SO LITTLE TIME

BILLY HILL (1938)

THERE'S SO LITTLE TIME, AND SO MUCH TO DO.
 THERE ARE SONGS OF LONG, WE NEVER HAVE SUNG.

THERE'S SO LITTLE TIME FOR DREAMS TO COME TRUE.
 LET'S NOT WASTE ONE HOUR! THE NIGHT IS STILL YOUNG.

F7 C E A+ H. A7

MA-NY SHIPS TO SAIL, MANY A MAG-IC LAND. -- MAN-Y A MOON-LIT TRAIL, -- MANY A

E7+ A7 Dm2 G2 2. A7 F Fm C E7

ROAD TO WALK, HAND IN HAND. -- ONE LIFETIME'S NOT E- NOUGH FOR THE LOVE I HAVE FOR

SO LITTLE TIME - CONT.

4184

A7 F Dm7 G7 C / Dm7 Eb° $\frac{9}{8}$ Dm7 C $\frac{w}{n}$

YOU. THERE'S SO LITTLE TIME, AND SO MUCH TO DO.

LOUIS ARMSTRONG (LDR, VOCAL) w/ L.C. HIGGINS & OTHERS, VOCAL BY CHICK BULLOCK
 LUIS RUSSELL (PNO), RED CALLENDER (BASS), PAUL BARBARIN (DRS). ON DECCA 1822 IN 1938. ON VOCALION #4010 IN 1938.

MED. FAST SWING

SWING HIGH - SWING LOW

WORDS BY RALPH FREED (1937)
 MUSIC BY BURTON LANE

SWING HIGH, SWING LOW,
 OUT, SWING IN,
 HIGH, SWING LOW,
 NOT FAST, NOT SLOW,
 LET'S BE GIN,
 NOT FAST, NOT SLOW.

SWING TO AND A FRO, NOT FAST, NOT SLOW.
 IT'S NOT TO AND A FRO, LET'S BE GIN, NOT SLOW.
 SWING TO AND A FRO, NOT FAST, NOT SLOW.
 IT'S NOT TO AND A FRO, LET'S BE GIN, NOT SLOW.

A LITTLE SWING CAN DO MORE THAN AN-Y-THING ELSE FOR YOU.
 YOU'LL NEVER LET THE GATE IF YOUR SWINGIN' IS UP TO DATE.
 AND IF YOU SWING

2. Eb D7 G Am7 D7 G Am7 D7 G

WHEN YOUR ONE AND ON-LY COM-PLAINS THAT SHE'S LONE-LY AND BLUE:

Am7 G G G° Am7 D7 G Am7 D7 G

A RHYTHMI-CAL CAMPAIGN CAN DO MORE THAN

Am7 D7 G Am7 G / Bb7 F Eb / Bb7 F°

CHAMPAGNE TO SEE HER THROUGH. SWING

Fm7 Em7 Bb7+ Eb NC Low Eb

THINK YOU CAN'T SWING HIGH: SWING LOW.

TEMPO KING and his KINGS OF TEMPO w/ JOE & MARTY
 MARSALA, RAY BIONDI, STAN KING. ON BLUEBIRD B-6880 IN 1937.

ARTIE SHAW ORCHESTRA
 (VOCAL BY PEG LACENTRA)
 THE SAURUS #370 (LP) IN 1937.

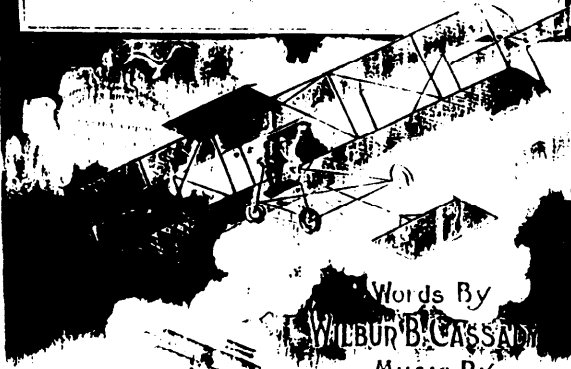
PHIL HARRIS ORCHESTRA
 ON VOCALION #31147 IN 1937.

JOE DANIELS & HIS HOTSHOTS IN DRUMSTICKS
 (5 PIECE COMBO)
 ON PARLOPHONE F789 AT LONDON IN 1937.

CASA LOMA ORCH.
 (VOCAL BY PEG WEE HUNT)
 ON DECCA 1129 IN 1937.

4185

THAT AERO RAG



Words By
WILBUR B. CASSADY
Music By

(1912)

HARRY J. LINCOLN

Gm D7 Gm D7

JAY WERE YOU THERE, UP IN THE AIR,

Gm E^o D7 Gm Gm⁷ Gm F#^o

SAILING AND GLIDING A-ROUND. MY BUT IT'S FINE,

Gm F#^o C⁷/_G C7 F7

WHEN YOU CAN SHINE FAR A-BOVE OLD NEW YORK TOWN.

Gm D7 Gm D7 Gm E^b7 D7

SIGHT'S HARD TO BEAT, DOWN ON WALL STREET. BROADWAY! OH SAY CAN'T THEY

Gm C7

RAG! MUST TAKE ME THERE, 'WAY UP IN THE AIR, WHERE THEY

C7 F7 CHO. F7 Bb

ALL GLIDE THAT A-E-R-O RAG. OH, OH, THAT A-E-R-O RAG! OH, OH, THAT PREEZ-Y RAG!
THERE BE-LOW, AND SAY I'D LIKE TO GO.

1. Bb B^b F/C E Bb B^b B^b B^b E^b/A^b

YOU CAN GLIDE TO MY TUNE WITH THE STARS AND THE MOON. SO COME AND TAKE A TRIP IN MY AIR -

Bb 2. Bb / Cm⁶ B^b7/6 Eb

SHIP. DON'T STAND DOWN BUT COME, TAKE A RIDE, DO THE A-E-R-O GLIDE, TO THE

B^b/F Bb C⁷/_G F⁷/A Bb

TUNE OF THAT A-E-R-O RAG.

DON'T LET IT HAPPEN AGAIN

MARTY SYMES, AL NEIBURG (1934)
and JERRY LEVINSON

slowly C A7 D7 G7 C C Fm⁶ A^b G7

MAY-BE IT WAS YOUR FAULT, MAYBE IT WAS MINE. WHAT DIFFERENCE DOES IT MAKE, SWEETHEART?

Am C#^o Dim D7 G7

YOU MADE YOUR MIS-TAKE THE SAME AS I MADE MINE. YOU KNOW WE WERE-N'T MEANT TO BE A-PART.

CHO. Dim Fm⁶ C⁷/_G A7

DON'T LET IT HAP-PEN A-GAIN. LET'S NOT BE SOR-RILY A-GAIN. DON'T LET IT HAP-PEN A-GAIN.

IT HAP-PENED BE-FORE, LIKE WE WERE BE-FORE, IT HAP-PENED BE-FORE.

RE - MEM-BER? WE
RE - MEM-BER? WE
RE - MEM-BER? WE

THE

CASA LOMA ORCHESTRA
ON BRUNSWICK IN 1934.

DON'T LET - CONT.

FEATURED BY
VINCENT LOPEZ

4186

Dm **C/G** **A7** **D7** **G7** **C** **C#**

THO' WE WERE SMART, AND ALMOST BROKE EACH OTHER'S HEART,
ON-LY BE BLUE, AND WE'LL RE-GET IT IF WE DO. DON'T LET IT HAPPEN A-GAIN!
HEARTACHES WE HAD, THE LOVE WE LOST WHEN WE WERE MAD.

2. D7 **G7** **C** **Ebm6** **Ab7** **Ab9** **Ab7** **C**

DON'T LET IT HAPPEN A-GAIN! WHAT'S A LITTLE QUAR-REL? CAN'T WE KISS AND MAKE UP LIKE ALL LOVERS

C **Ab7** **G7** **D7** **G7**

DO? EV'RYTIME WE QUARREL, DOES IT MEAN WE HAVE TO SAY WE'RE THRU?

D7 **G7** **C**

DON'T LET IT HAPPEN A-GAIN.

ISN'T IT ROMANTIC?

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS (1932)

CALMLY **Ab** **Abm** **Eb/G** **Gbm** **Fm7** **Bb7+**

I'VE NEVER MET YOU, YET NEVER DUBIT, DEAR: I CAN'T FOR-LET YOU. I'VE THO'T YOU
MADE OF IM-A-GIN-A-TION, I'M NOT A-FRAID OF MY OWN CRE-

Ebmaj7 **Ab** **Bb7** **1. Eb/G** **G7** **Fm7** **Bb7**

OUT DEAR. I KNOW YOUR PROFILE AND I KNOW THE WAY YOU KISS. JUST THE THINGS I MISS ONE NITE LIKE
A-TION. WITH ALL MY HEART, MY HEART IS HERE FOR YOU TO

Eb **2. Eb/G** **A°** **Bb7** **Eb6** **F7** **Bb7**

THIS. IF DREAMS ARE TAKE. WHY SHOULD I QUAKE? I'M NOT A-WAKE. ISN'T IT RO-

CH.

Eb **Bb7** **Eb** **Bb7+** **Eb** **Bb7** **Eb**

-MAN-TIC? MUS-IC IN THE NITE, A DREAM THAT CAN BE HEARD, ISN'T IT RO-MAN-TIC?
-MAN-TIC? MERELY TO BE YOUNG ON SUCH A NIGHT AS THIS? ISN'T IT RO-MAN-TIC?

Bb7 **Eb** **C7+** **C7** **Fm** **C7** **F#** **Ab** **Bb7** **G7**

MOVING SHADOWS WRITE THE OLD-EST MAG-IC WORD. I SWEET HEAR THE BREEZES PLAYING
EV'RY NOTE THAT'S SUNG IS LIKE A LOV-ER'S KISS. SYMBOLS IN THE MOONLITE,

Cm **G7+** **Cm** **Eb7** **Ab** **C7/G** **Fm** **Bb7** **Bb°** **Cm** **F9**

IN THE TREES A-BOVE. WHILE ALL THE WORLD IS SAY-ING YOU WERE MEANT FOR

Bb° **Eb7**

LOVE. ISN'T IT RO-

COODA **Cm7** **Cm6** **Abm6**

DO YOU MEAN THAT I WILL FALL IN

Eb/G **Eb°** **Bb7/F** **Eb** **Abm6** **Eb6**

LOVE PER CHANCE? ISN'T IT RO-MANCE?

GENE KARDOS ORCH.

(VOCAL BY RALPH KIRKERRY)
MELTONE 12479 IN 1936.

4187

(J.R. EUROPE, CONDUCTOR)

PLAYED BY THE 369TH U.S. INFANTRY "HELL FIGHTERS" BAND

ON PATROL IN NO MAN'S LAND

LIEUT. JAMES REESE EUROPE, LIEUT. NOBLE SISSLE,
and EUBIE BLAKE (1919)

MARCH TIME

Bb7/F

Domb/E

Bb7/E

Bb7

Eb

WHAT'S THE TIME? NINE? ALL IN LINE. ALL RIGHT BOYS, NOW TAKE IT

Eb Cm G7/Bb G7 G7 Cm C7 F7 Bb7

SLOW. ARE YOU READY? STEADY! VERY GOOD, EDDY. OVER THE TOP LET'S GO!

C7 F7

QUIET, SLY IT, ELSE YOU'LL START A RI-OT. KEEP YOUR PROPER DISTANCE, FOLLOW 'LONG.

Bb7 Eb7 F7/C F7 Bb Bb7 Bb7 /

COVER, SMOOTHER, WHEN YOU SEE ME HOVER. O-BEY MY ORDERS, AND YOU CAN'T GO WRONG. THERE'S A

MINNENWERFER COMING: LOOK OUT (BANG!) HEAR THAT ROAR? THERE'S ONE MORE. STAND FAST, THERE'S A

F7 Bb7 Gm7/Bb Bb7 Ab Gm7 Bb7/F Eb

VARY LIGHT. DON'T GASP OR THEY'LL FIND YOU AL-RIGHT. DON'T START TO BOMBING WITH THESE

Ab / / 3 D7/A D7 Gm7 Ab / / Ab° Eb° / D° C7

HAND GRENADES. THERE'S A MA-CHINE GUN, HO-LY SPADES! A-LERT! GAS! PUT ON YOUR MASKS. AD-

F7 Bb7 Eb Ab Eb° Ab

-LIST IT COR-RECT LY, AND HURRY UP FAST. DROO! THERE'S A ROCKET FOR THE POORNE BAR-RAGE.

C7+ C7 3 F7 / / 3 Ab F7/A / / 3

DOWN! HUG THE GROUND CLOSE AS YOU CAN. DON'T STAND. CREEP AND CRAWL, FOLLOW ME, THAT'S ALL. WHAT DO YOU

Eb/Bb Bb7 Eb B7/E Fm7 Bb7 Eb C G C7 D° C7

HEAR? NOTHING NEAR. ALL IS CLEAR, DON'T FEAR. THAT'S THE LIFE OF A STROLL, WHEN YOU TAKE A PATROL

Fm7 Bb7 Eb / / G7's Fm7 Bb7 Eb

OUT IN NO MAN'S LAND. AUNT IT GRAND? OUT IN NO MAN'S LAND.

OF THEE I SING



WORDS BY IAA GERSHWIN

(1931)

MUSIC BY GEORGE GERSHWIN

(♩=120) Eb Fm7 Eb/G Ab6 Eb/Bb Fm7/Bb Eb

FROM THE IS-LAND OF MAN-HAT-TAN TO THE COAST OF GOLD, FROM NORTH TO

Fm7/Bb Bb7 Eb Fm7 Bb7 Ebmaj7 / Cm7 D7 G Am7

SOUTH, FROM EAST TO WEST, YOU ARE THE LOVE I LOVE THE BEST. YOU'RE THE DREAM GIRL

G/B C6 G/D Am7/D G Am7/D D7 G

OF THE SWEETEST STO-RY EV-ER TOLD, A DREAM I'VE SOUGHT BOTH NIGHT AND DAY, FOR YEARS THRU

Cm7/C C7 Fmaj7 Eb B7/F# B7 Em1 / r Am7 D7

ALL THE U. S. A. THE STAR I'VE HITCH'D MY WAGON TO IS VERY OB-VI-OUS-LY

Dm7/G G7 C C7+ F Am7 Dm7 / G7 / C Cmaj7

YOU. OF THEE I SING, BA-BY, SUMMER, AUTUMN,

C7 F# D# C/G E7+ Am Am7 D7

WIN-TER, SPRING, BA-BY. YOU'RE MY SILVER LIN-ING; YOU'RE MY SKY OF

G Dm7/F# Em7 Cm6/Eb G/D D7/C G/B Bbm6 D7/A G7 C

BLUE. THERE'S A LOVE LIGHT SHIN-ING, JUST BE-CAUSE OF YOU. OF

C7+ F Am7/E Dm7 / G7 / C Cmaj7 C7+ F#

THEE I SING, BA BY. YOU HAVE GOT THAT CER-TAIN THING,

E7 Am E7/B Am7/C# Dm E° Dm7/F Dm Am E7/B Am7/C# Dm E° Dm7/F#

BA-BY! SHIN-ING STAR AND IN-SPI-RATION; WOR-THY OF A MIGHTY NA-TION.

C/G Am7 Dm7 G7 C F# C

OF THEE I SING.

LOUIS PRIMA'S NEW ORLEANS GANG (SIX PIECE)

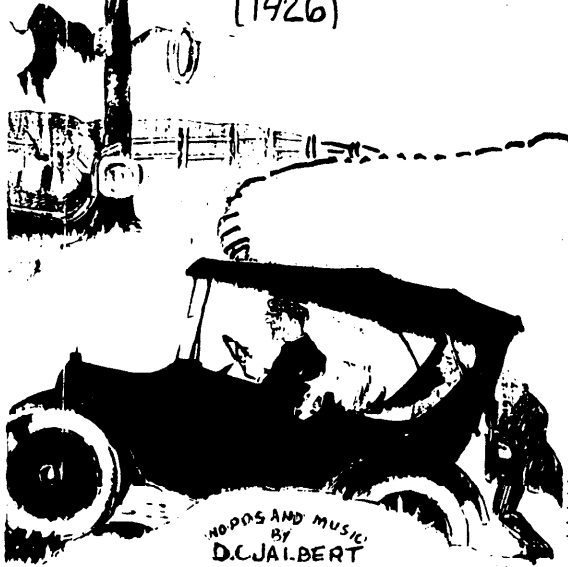
ON DECCA NO. 2660 IN 1939

AMERICAN RECORDING CORPORATION
 STUDIO BAND
 (A. SHAW - W. BRADLEY - R. NICHOLS)
 ON PERFECT 15570 IN 1932
 (PROBABLY INCL. THESE PLAYERS)
 A TEN PIECE GROUP
 WITH VOCAL BY CHICK BULLOCK
 (ALSO BASE RUSSIN & ARTIE BERNSTEIN)

4189

THE FLIVVER'S RAG

FOX TROT
(1926)



Did you ever hear about the Flivver's Rag?

E_b Fin⁷ B_b⁷

Blink-blink, too, it's a joyful jag. Oh that flivver going

E_b A_b G_m F_m E_b B_b⁷ E_b / E_b

'round the curve. My that engine rattles nerves!

F_m⁷ G_m⁷ E_b A_b G_m F_m⁷ E_b B_b⁷ E_b /

Chauffeur is a-hum-ming a ter-ri-ble strain.

E_b B_b⁷ E_b

All ov-er, you get a pain.

E_b / G_b F_m⁷ B_b⁷

Ev-'ry-body in the flivver might the drag. Now, ev-'ry-one is humming that flivver's rag. Oh, oh, that

E_b B_b⁷ E_b A_b E_b / G_b B_b⁷ E_b B_b⁷ E_b B_b⁷ E_b

Chorus

Flivver's Rag! Engine sing! Oh, oh, that fliv-ver's sure rat-ling. It's got that crazy horn.

A_b / A_b^o / E_b/G_b / F_m⁷G_b⁷ | 1. E_b/G / F_m^o E_b/G B_b⁷

You have a blowout in Fargo, and notice it in Oh-la-go. Hear that here comes the

B_b⁷ E_b 2. E_b/G / G_b^o B_b⁷/F

Blink, blink, blink-blank-blink. That's the fliv-ver's rag.

E_b E_b⁷ B_b⁷ A_b/C / C^o A_b E_b/B_b B_b⁷ E_b

(EXCERPTS)
MISERY BLUES
HENRY LODGE (1918)

FOX TROT

A_b D_m A₇ D_m 3

D_m B_b E_b⁷/G_b D_m A₇ D_m D_m 7^o B_b

E_m G_m⁶ D D_A G_m⁶ G_m D A₇⁺ D FINE

MISERY BLUES - CONT.

490

Handwritten musical notation for 'MISERY BLUES - CONT.' featuring a melody line with a boxed 'B' and 'A' section, and two bass lines. The first bass line is marked '1. Em/G' and the second '2. E7'. The piece concludes with a 'D.C. & FINE' box.

FROM "COTTON CLUB PARADE" **MISS HALLELUJAH BROWN** *MODERATO*

WORDS BY BENNY DAVIS (1938)
MUSIC BY J. FRED COOTS

Handwritten musical notation for the first staff of 'MISS HALLELUJAH BROWN' with lyrics: HAL-LE - LU - - UAH! HAL-LE

Handwritten musical notation for the second staff of 'MISS HALLELUJAH BROWN' with lyrics: - LU - - UAH! WAS THE LA-DY'S NAME WHEN SHE SANG IN THE CHOIR. HAL-LE-

Handwritten musical notation for the third staff of 'MISS HALLELUJAH BROWN' with lyrics: - LU - - UAH! HAL-LE - LU - - UAH! SINCE SHE LEFT THE OLD CHURCH CHOIR, -

Handwritten musical notation for the fourth staff of 'MISS HALLELUJAH BROWN' with lyrics: BROTHER SHE'S A BALL OF FIRE! WHO'S GOT THE FEL-LE'S PRAY-IN'? WHO'S GOT THE GALS ALL SWIRMIN'?

Handwritten musical notation for the fifth staff of 'MISS HALLELUJAH BROWN' with lyrics: UP-SIDE DOWN? RIGHT TO TOWN? - HANG A-ROUND. I GOES WITH WHO'S GOT A HATS OFF AND NEW SER-MON? HERE'S TO YA: MISS HAL-LE - LU-UAH BROWN!

Handwritten musical notation for the sixth staff of 'MISS HALLELUJAH BROWN' with lyrics: MISS HAL-LE - LU-UAH BROWN! SHE DON'T DO NO PREACH-IN' 'BOUT THE LORD A-BOYE. -

Handwritten musical notation for the seventh staff of 'MISS HALLELUJAH BROWN' with lyrics: SHE CON-FINES HER PREACH-IN' TO THAT PRE-CIOUS THING CALLED LOVE. -

Handwritten musical notation for the eighth staff of 'MISS HALLELUJAH BROWN' with lyrics: MISS HAL-LE - LU - UAH BROWN! **CAB CALLOWAY and his ORCHESTRA (WITH CHIL BERRY) ON VOCALION IN 1938.**

Handwritten musical notation for the ninth staff of 'MISS HALLELUJAH BROWN' with lyrics: **ERSKINE HAWKINS (THE 20TH CENTURY GABRIEL) and his ORCHESTRA (WITH AVERY PARRISH ON PIANO) ON BLUEBIRD IN 1938.**

4191

2 STEP (NOT FAST)



C G7 D7 G7 G7 G7

WHEN I WAS JUST A LITTLE CHILD,

F C C#°

DOWN IN OLD-TEN-NEE-SEE, MY DEAR OLD

G7 G7

MAMMY WOULD CROON A LITTLE LUL-LA-BY,

C C#° D7 D7 Ab7-5

'BOUT A SWEET BA-BY IN THE TREE-TOP HIGH.

G FA Bb7

BUT YOU'D NEVER KNOW THAT TUNE, TO

G7/b G7 Db7-5 G7 G G7/b G7

HEAR IT TO-DAY. FOR THIS IS THE WAY IT'S SING IN EACH CAB-A-RET:

CHO

C G7

LUL-LA-BY BA-BY, MY RAG-GED-Y CHILD. LUL-LA-BY BA-BY, YOU'RE RAGGED-Y

DANCE ME A-WAY THRU A RAG-GED-Y DOOR, RAGGED-Y BALL-ROOM WITH

C 11 C7 E C+ F 1 FA Ab7-5 G7 C7/b A7

DRIVING ME WILD! YOU WON MY HEART, BABE, THE FIRST TIME YOU SMILED,

RAGGED-Y FLOOR. EV-EN IN DREAM LAND, JUST DANCE ME SOME MORE.

D7 D7 Ab7 G7/b G7 Dm G7

WHILE WE WERE DAN-CING TO A LITTLE BIT OF RAG-TIME. SOME RAG-TIME!

A7 Dm D7 G7 C

CODA THAT'S A RAG-TIME LUL-LA-BY.

EVERYBODY'S RAG-TIME CRAZY!

WORDS BY WIN. CHERONE
MUSIC BY JEAN SCHWARTZ
(1909)

INTWO C C#° G7/b G7 C Am E7/b E7 F

RAG-TIME'S EN-TRAN-CING. RAG-TIME MEANS DAN-CING. RAG-TIME IS THE ON-LY TIME THAT RAG-TIME IS FETTER-ING. RAG-TIME IS CATCHING. RAG-TIME CAUGHT ME

D7/A D7 G G7 12 G7/b G7 G7 D7 E7/b G7 C 11 R G7

NEV-ER WILL RUN DOWN. HEART OF EV-RY-ONE IN NEW YORK TOWN. RAG-TIME IS

EVERYBODY'S RAGTIME CRAZY - CONT.

4192

SOMETHING YOU CAN'T RE-SLST. RAGTIME HAS GIV-EN NEW YORK A
 TWIST. EV'RY-BO-DY'S RAG-TIME CRA--ZY, CRA-ZY OV-ER RAG-TIME
 SAMBO AND HIS DWN SWEET LI - ZA, DANCE THE TWO-STEP UP-SIDE
 LINES. EV'RY LIT-TLE DANCING DAI-SY DOES THE BOMBASHAY,
 DOWN. _____
 GOES THE OTHER WAY, UJUST LIKE SOME BUF-FOONS. WOT CHEER O?
 CODA AND IT'S UJUST GRAND, IT BEATS THE BAND, TO SEE THEM CAKE-WALK HAND IN HAND, SINCE
 RAGTIME, THIS LOV-ING RAGTIME, SINCE RAGTIME CAME TO NEW YORK TOWN.

ON THE SOUTH SIDE OF CHICAGO

PHIL ZELLER

(1966)

MOD to 4/4 VIA BASSO
 FANCY GIRLS OUT WORKIN' MONKY TONKS A-PLAZE: THESE WERE A PART OF THE GOOD OLD DAYS,
 TWENTY-FIRST AND WENTWORTH WAS ITS BEATING HEART: THE PLACE WHERE ACTION FIRST GOT ITS START--
 NEW ORLEANS WAS GROOVY, MEMPHIS LIGHT & BAY. AND WHO COULD PUT DOWN NEW YORK'S BROADWAY... BUT
 WHEN I USED TO SWING ON THE SOUTHSIDE OF CHI-CA-GO. ON THE SOUTHSIDE OF CHI-
 THERE WAS EV'RYTHING
 -CA-GO. I STILL CAN HEAR THOSE SILVER TRUMPETS BLOWIN',
 IN LITTLE PLACES FILLED WITH PEOPLE BLOWIN'.
 CODA ON THE SOUTHSIDE OF CHI-CA-GO. RECORDED BY FRANK SINATRA (c. 1966)

4193

BALLAD

MOONLIGHT MADNESS

LOU DAVIS & C. FRED COOTS
(1928)

THE WORLD WAS SLEEPING, THE STARS WERE PEEPING,
WITH HEARTS A-FIRE, THERE CAME DESIRE.

Chords: Eb, Ebmaj7, Ab, Bb7, Ab, Bb7, Eb, F7

THE MOONBEAMS KISS'D THE SAND. AND THRU THE GLOWING, I FOUND YOU ROAMING A-LONE,
IT THRILL'D ME THRU AND THRU.

Chords: Bb7, Bb7+, F7, Cm7, F7, Bb7, Bb7, Bb7, Bb7+, Eb

DEAR. EV-EN THO' YOU'RE GONE, THAT NIGHT OF NIGHTS LIVES ON. THRU THE PALMS YOU
IT WAS LOVE AT HEARD THE PASSION

Chords: Ab7, Eb/Bb, Eb/G, Gb7, Fm7, F7, F7-s, Bb7

CAME, WITH YOUR SOUL A-FLAME: MOON-LIGHT MAD-NESS. THEN YOU WERE
SIGHT. I THRILLS - MUST FILL'D THE GAVE - MY SOUL, MY

Chords: Eb, Dm/Bb, Cm/G, Gm, Ab, D7, Gm

GONE. NIGHT. MOON-LIGHT MAD-NESS: THEN YOU WERE GONE.

Chords: C7, G7-s, C7, Fm, Fm7

VERY SOON I LEARNED - THAT YOU LOVED EV'RYTHING RO-MAN - TIC. HOW YOUR KISSES BURNED!

Chords: D9, F9, Bb7, Bb7+, D5

THEIR MEM'RY NEARLY DRIVES ME FRAN-TIC. I

CODA
Chords: Eb, Gb7

ALL. MOON-LIGHT

Chords: Fm7, F/A, Ab/Bb, Bb7+, Eb

MAD-NESS: THEN YOU WERE GONE.

WATCH WHAT HAPPENS

ENGL. LYRICS BY NORMAN GIMBEL (1964)
MUSIC BY MICHEL LEGRAND

Chords: Ebmaj7, Eb6, Eb, F9, Cm7, F7, Fm7, Bb7

LET SOMEONE START BE-LIEVING IN YOU, LET HIM HOLD OUT HIS HAND,
ONE SOMEONE WHO CAN LOOK IN YOUR EYES, AND SEE IN TO YOUR HEART,
LET SOMEONE WITH A DEEP LOVE TO GIVE, GIVE THAT DEEP LOVE TO YOU,

Chords: Fm7, Bb7, Ebmaj7, Ebmaj7, Fm7, Ebmaj7, Fm7, Ebmaj7, Gmaj7, G6

LET HIM TOUCH YOU, AND WATCH WHAT HAP-PENS. HAP-PENS. Colb:
LET HIM FIND YOU, AND WATCH WHAT HAP-PENS.
AND WHAT MA-GIC YOU'LL

WATCH WHAT HAPPENS - CONT.

4194

Gmaj7 Eb Gm7 C9 Gm7 C9 F F6

NO I WON'T BELIEVE YOUR HEART IS COLD. MAY-BE JUST A-FRAID.

Fmaj7 F6 Fm7 Bb7 Fm7/Bb9 Bb7-9

TO BE BROKEN A-GAIN. D.C. al f.

CO DA Eb Eb Eb D6 Eb Eb Eb D6 Eb Eb+

SEE. LET SOMEONE GIVE HIS HEART! SOME-ONE WHO CARES LIKE ME.

THE WOODEN SOLDIER AND THE CHINA DOLL
 WORDS BY CHAS. NEWMAN MUSIC BY ISHAM JONES (1932)

SLOW (♩=96) Eb Cm Gm Cm Abm Eb Cm

BABY'S ALL EX-CI-TE-D, AND THO' SHE TRIES TO HIDE IT, THERE'S SOMETHING GOING ON UP IN HER ROOM.

Abm Cb Bb7 Eb Cm Gm D7

UN-LESS I AM MIS-TAKEN SHE'S DONE SOME TALL MATCH MAKIN'. THERE'S GONNA BE A LITTLE BRIDE AND GROOM.

G D Bb7/ Fm7 3 Bb7 Fm7 3 Bb7 Fm7 3 Bb7 Fm2

THERE'S ROMANCE IN THE AIR. THEY'RE SUCH A LOVING PAIR: THE WOODEN SOLDIER AND THE CHINA DOLL. BE A ENG AF-FAIR, THE TOYS WILL ALL BE THERE, WITH MUSIC BY THE TOYLAND SYMPHONY.

Cm7 Cm7 Bb7 3 Fm Bb Bb7 3 Fm Bb

THEY'RE KEEPING STEADY COMPANY IN BABY'S NURSERY: THE

Bb7 Fm Bb Bb7 Eb Cm Gm/ D.S. al f

WOODEN SOLDIER AND THE CHINA DOLL. THERE'LL

CO DA Cm Eb7

AND TO THE

Ab 3 Abm Gm7 C7 Fm7 3 Bb7 3 Eb

STRAINS OF LOHENGRIIN, YOU'LL SEE THEM MARCHING IN: THE WOODEN SOLDIER AND THE CHINA DOLL.

4195

MOD 52

AN AWFUL LOT

MY GAL AIN'T GOT

THOMAS WALLER
SPENCER WILLIAMS (1924)

F Db7 C7 F Db7 C7

1. A7/Bb A7 Dm A7 Dm C/G Ab7 G7 C7

PAL, BEST. AIN'T SO PRETTY, BUT SHE'S WITTY. THAT IS WHY I LOVE HER SO.

2. C/G F#0 G7 A7 Dm7 G7 C C7 C7 F E7+

SHE'S MY BA-BY, AIN'T NO MAYBE. WANT THE WORLD TO KNOW. AN AWFUL LOT SHE DON'T DO, MY AWFUL LOT MY

F E7+ F E7+ F D7

GAL AIN'T GOT, BUT SHE DON'T KNOW, BUT WHAT SHE KNOWS, SHE KNOWS SHE AWFUL LOT. AND WHAT SHE'S GOT IS SHE'S GOT AN AWFUL LOT. SHE'S GOT AN AWFUL LOT.

C7 Db7 C7 F E7 F# F C/G C#0 G7/9 G7 Ab7 G7 C

SURE RED HOT TO ME. MUCH AND WHAT SHE DOES, IT MAKES ME YELL WITH BEE.

C F7

SHE'S A DREAM, YES PEACH & CREAM, SWEET HONEY FROM THE HONEY BEE.

Bb7 D7 G7 C7/11

LOST MY HEART, RIGHT FROM THE START. I'LL SAY SHE MADE A HIT WITH ME. AN

CODA

G7 C7 Bb C7 Db7 C7 F F7 Eb Bbm F

AND WHAT SHE'S GOT IS SURE RED HOT TO ME.

A LEMON IN THE GARDEN OF LOVE

LYRIC BY M. E. ROURKE
MUSIC BY RICHARD CARLE
(1906)

ALLEGRETTO C G7+ C G7+ C C#0

TO MY FOND IM-A-GIN-A-TION, EV'RY INOMAN IN CRE-A-TION WAS A PEACH IN THE GARDEN OF

C F F# F D7/F# D7

LOVE. IN ITS PLEASANT SHADE I WANDERED, OER MY CHOICE I SLOWLY PONDER'D, AS I GAZED AT THE BRANCHES A-

G7 G7+ C G7+ C G7+ C C# Eb7

-BOVE. FILL'D WITH FATAL INDE-CI-SION, I WAS DAZZLED BY THE VISION. ALL THE PEACHES WERE SO TEMPTINGLY DI-

4196

G D7 E7+ E7 Am

-VINE. AND MY EYESIGHT WAS AF-FECT-ED FOR SINCE THEN I HAVE SUS-PECTED THAT I

D7 G7 CHO. C E7 F# / Dm7 / G7

COULDN'T SEE WHEN I PICKED MINE. WILL SOMEONE KIND-LY TELL ME, WILL SOMEONE ANSWER
MILLION PEACH-ES 'ROUND ME, YET I WOULD LIKE TO

1. C C# C A7 Dim D7 G7 2. C

WHY? TO ME IT IS A RID-DLE, AND IT WILL BE TILL I DIE. A KNOW WHY

A7/E A7 Dim C/E D7/F# G7 C

I PICKED A LEMON IN THE GAR-DEN OF LOVE, WHERE THEY SAY ONLY PEACH-ES GROW.

THAT POSSUM RAG *Mood to Bb* C7

LYRIC BY HAROLD AYERIDGE (1910) MUSIC BY PHIL SCHWARTZ WAY DOWN SOUTH IN NEW ORLEANS THE BIG MOON'S BRIGHT.

F7 Bb F

DARKIES SINGING ON THE LEVEE EV-RY NIGHT. RASTUS JOHNSON BLACK IS THERE, AND HE'S SOME GAY.

C7 F C7 F/A F Bb C7

WITH HIS HONEY GAL HE DOES THE BOM-BA-SHAY. HEAR THAT BARKO GOIN', THAT'S SOME MU-SIC MAN.

F Am7 D7 Gm C7 F C7 F/A Em Ab

LORDY! SEE THOSE SUNDAY CLOTHES OF DIXIE DAN... COME ON, BABY DOLL, WE'LL DO THAT CHICKEN DRAG...

C7 G7 F C7 F/A CHO. D7 Bb/A Ab7 G7 C C7

AND WE'LL DO THAT DANCE THEY CALL THE POSSUM RAG. COME ON! COME A-LONG BA-BY. OH! OH!

C7 F F7/Eb F7 F7 Bb Bb/D Db

YOU CHOC'LATE LA-DY, ROLL THOSE GREAT BIG EYES AT ME. HEAR THAT MU-SIC SWELLIN'!

F7 F7 Bb F7 C#0 Bb Fm Ab G7 G7 C C7 C

SWEET AS WA-TER-MEL-ON. DOG-EYE, I FEEL SO FUN-NY, LIKE I WAS READY MON-EY.

G#0 / Gb7 Bb Fm Ab G7 G7 F7 Bb

OH YOU HONEY BLOSSOM, LOVE YOU MORE THAN POSSUM. COME AND DO THAT POS-SUM RAG.

4197

DANCE WITH A DOLLY (WITH A HOLE IN HER STOCKING)

TERRY SHAND, JIMMY EATON and MICKEY LEADER (1940)

MED. BOUNCE

Handwritten musical score for 'Dance with a Dolly' in 4/4 time, featuring a medley of chords and lyrics. The score is written on a grand staff with a treble clef and a key signature of two flats (Bb and Eb). The tempo is marked 'MED. BOUNCE'. The lyrics are: 'AS I WAS WALK-IN' DOWN THE STREET, ASKED HER WOULD SHE LIKE TO HAVE A TALK, DOWN THE STREET, HAVE A TALK, DOWN THE STREET, MAKE SOME TALK. I MET SOMEBODY WHO WAS MIGHT-Y SWEET, ALL THE FELLOWS STANDIN' ON THE WALK, MIGHT-Y FAIR TO SEE, WISH-IN' THEY WERE ME... MA-MA, MA-MA, LET ME DRESS UP TO-NIGHT, MA-MA MA-MA PUT THE CAT OUT TO-NIGHT, DRESS UP TO-NIGHT, CAT OUT TO-NIGHT, I'VE GOT A SECRET, GONNA 'FESS UP TONITE, GONNA SCAT OUT TONITE, AND I' DANCE BY THE LIGHT OF THE MOON, WON'T BE HOME UNTIL THE DAWN. GONNA DANCE WITH A DOLLY WITH A HOLE IN HER STOCKIN', WHILE OUR KNEES KEEP A KNOCKIN' AND OUR TOES KEEP A ROCK-IN'. DANCE WITH A DOLLY WITH A HOLE IN HER STOCKIN', DANCE BY THE LIGHT OF THE MOON. GONNA DANCE BY THE LIGHT OF THE MOON, DANCE BY THE LIGHT OF THE MOON. BY THE LIGHT OF THE MOON.' The score includes various chord changes such as Eb, Ab, Eb/G, Bb7, Ab/Eb, Bb7, Eb, Ab, Eb/G, Eb, Bb7, Eb, Eb7, Ab, Ab7, Eb/Bb, Eb, Eb7, Ab, Ab7, Eb/Bb, Cm7/G, F/C, F7, Bb7, Eb, Ab, Gm, Eb, Bb7/F, Bb7/D, Eb, Ab, Gm, Eb, Bb7/F, Bb7/D, Eb, Ab, Gm, Eb, Eb, Bb7/F, Bb7/D, Eb, Bb, Cm7/G, Bb7, Bb7+, Eb, Abm6, Eb, and Eb.

TERRY SHAND and his ORCHESTRA
(VOCAL BY SHAND and a CHORUS)
ON DECCA 2927 IN 1939.

VOCAL BY LOUIS PRIMA'S TRIO with LILY ANN CARROLL and FRANK FREDERICO. ON VARIETY LABEL #8245 IN 1940.

THIS SONG WAS BEING SUNG IN THE EARLY 30'S IN LANCASTER, CAL. - BUT NOT COPYRIGHTED 'TIL 1940.

(RECORDED BY DEAN MARTIN)

498

THAT'S AMORE (THAT'S LOVE)

WORDS BY LACK BROOKS
MUSIC BY HARRY WARREN (1953)

(♩ = ♩) *(♩ = ♩)*

Bbm *(♩ = ♩)* *Bbm* *Em7/Bb* *Bbm6* *G6* *(♩ = ♩)*

IN NA-PO-LI, WHERE LOVE IS KING, - WHEN BOY MEETS GIRL, HERE'S WHAT THEY

F7 *1* *NC* *Bb* *NC* *F7* *NC* *Bb* *NC* *F7* *CHO.* *Bb*

SING: WHEN THE MOON HITS YOUR STARS MAKE YOU

Bb *Bb7* *D6* *F7/C* *Bb7* *Em7/Bb* *F7/A*

EYE LIKE A BIG PIZ-ZA PIE, THAT'S A - MO - RE' WHEN THE
DROOL LIKT LIKE PAS-TA FA - ZOOL, THAT'S A - MOR - RE' WHEN YOU

F7 *F7* *Bb* *D7/A*

WORLD SEEMS TO SHINE LIKE YOU'VE HAD TOO MUCH WINE, THAT'S A - MO - RE'...
DANCE DOWN THE STREET WITH A CLOUD AT YOUR

Gm *NC* *Bb* *Bb7*

BELLS WILL RING, TING-A-LING-A - LING, TING-A-LING-A - LING, AND YOU'LL

D6 *F7/C* *Bb7* *F7/C* *F7*

SING: "VEE - TA BEL - LA" HEARTS WILL PLAY TIP-PY-TIP-PY-

F7 *1* *Cm* *F* *Bb* *(UNIS*

TAY, TIP-PI-TIP-PI TAY, LIKE A GAY TAR-AN-TEL-LA... (LUCK-Y FEL-LA)

Cm7 *F7* *DS.* *CODA* *F7* *D7/A* *Ab7* *G7* *1* *Cm* *G7*

WHEN THE FEET, YOU'RE IN LOVE. WHEN YOU

Cm *Cm* *Em6/G6* *Bb7* *Bb* *D7/A* *Gm* *NC* *F* *D6*

WALK IN A DREAM BUT YOU KNOW YOU'RE NOT DREAMING, SIG - NO - RE', SCUZ-ZA

F7 *D6* *F7/C* *D6* *F7/C* *F7* *Bb* *Em6/Bb* *Bb*

ME, BUT YOU SEE, BACK IN OLD NA-PO-LI, THAT'S A MO-RE'.

FROM THE PARAMOUNT PICTURE "THE CADDY"

4199

(INSTRUMENTAL)

PICCADILLY

EXCERPTS FROM THE COMPOSER'S STOCK ARRANGEMENT

ALLEGRO
MOD^{ER}O

ELMER SCHOEDEL (1926)

A B \flat ^o F $\frac{7}{C}$ B \flat ^o F $\frac{7}{C}$ B \flat ^o F $\frac{7}{C}$ B \flat ^o F $\frac{7}{C}$ 1. B \flat

B \flat (BASS: (B \flat) (G \flat) (F) (D) (B \flat) (F) (D) (B \flat)) 2. B \flat D \flat

NO CHORDS

G 7 A $\frac{7}{E}$ **B** B \flat ^o B \flat B \flat

NO RHY.

B \flat ^o F $\frac{7}{C}$ B \flat ⁷ G 7 B \flat ^o F $\frac{7}{C}$ F $\frac{7}{C}$ **FINE**

NO RHY.

C B \flat G 7 C 7 F 7

F 7 1. B \flat NC 2. B \flat

D B \flat ⁷ F 7 C 7

C 7 1. F 7 F 7 G \flat ^o 2. F 7 F 7

E B \flat ⁷ B \flat ^o F $\frac{7}{C}$ F \flat C $+$ F B \flat ⁷ F $\frac{7}{C}$ B \flat ⁷ C 7

C 7 1. F F 7 2. F B \flat F $\frac{7}{C}$ **D.C.**
FINE

THE NEW ORLEANS OWLS (NINE-PIECE ORCHESTRA)
ON COLUMBIA 1158-D AT NEW ORLEANS IN 1926.

FROM "A CONNECTICUT YANKEE"

4200

THOU SWELL

WORDS BY LORENZ HART

(1927)

MUSIC BY RICHARD RODGERS

IN A JOLLY TEMPO

GABE, WE ARE WELL MET, AS IN A SPELL MET, I LIFT MY HELMET SANDY. YOU'RE
 YOU'RE SUCH A FIST FULL, MY EYES ARE MISTFULL, ARE YOU TOO WISTFULL TO CARE? DO—
 JUST DAN - DY CARE FOR - JUST THIS HERE LAD. YOU ARE SO GRACE-FUL,
 SAY YOU CARE TO - SAY, "COME NEAR LAD." YOU ARE SO GRACE-FUL,
 HAVE YOU WINGS? YOU HAVE A FACE FULL OF NICE THINGS, YOU HAVE NO SPEAKING VOICE, DEAR,
 WITH EV-RY WORD IT SINGS. THOU SWELL! THOU WITTY! THOU SWEET! THOU
 FEEL SO RICH IN A HUT FOR
 GRAND! WOULDST KISS ME PRETTY? WOULDST HOLD MY HAND? BOTH THINE EYES—
 TWO TWO ROOMS AND KIT-CHEN, I'M SURE WOULD DO. GIVE ME LIIST
 ARE CUTE TOO: WHAT THEY DO TO ME. HEAR ME HOLLER I CHOOSE A SWEET
 A PLOT OF, NOT A LOT OF
 LULLA-PA-LOO-SA IN THEE. I'D
 CODA
 LAND, AND THOU SWELL! THOU WITTY! THOU GRAND!

ARTIE SHAW ORCH. with STRINGS
BRUNSWICK 7735 IN 1936.

LOUISIANA SUGAR BADES (CARBO SMITH: CNT -
GARVIN BUSHNELL: SAX - JAMES P. JOHNSON: PNO -
FATS WALLER: ORGAN.) BLUEBIRD B 10260 (1928)

WILLARD ROBISON ORCHESTRA
PATHE-ACTUELLE 36744 (1927).

LONNAY JOHNSON & HIS STATLER PENNSYLVANIANS
WACK TENGARDEN. VOCAL TRIO.
ON VICTOR 2113 IN 1927.

VAN ALEXANDER ORCH. (14 PIECES)
BLUEBIRD # B-10271 IN 1929.

BIX BEIDERBECKE & HIS GANG (6 PIECES)
(INCL. BILL RANK ON TRB & M. LEIBROOK, BASS SAX.)
ON OREN NO. 41030 IN 1929.