

SOFTLY, AS IN A MORNING SUNRISE

LYRIC BY OSCAR HAMMERSTEIN II MUSIC BY SIGMUND ROMBERG (1928)

SOFT-LY, AS IN A MORNING SUN-RISE, THE LIGHT OF LOVE COMES STEALING
 FLAMING, WITH ALL THE BLOW OF SUN-RISE, A BURNING KISS IS STEALING
 IN-TO A NEW BORN DAY. OH! -TRAY. FOR THE PASSIONS THAT
 THRILL LOVE, AND LIFT YOU HIGH TO HEA- VEN, ARE THE PASSIONS THAT KILL LOVE,
 AND LET YOU FALL TO HELL! SO, END EACH STO-RY: SOFT-LY, AS IN AN EVENING
 SUN-SET. THE LIGHT THAT GAVE YOU GLOR-Y WILL TAKE IT ALL A- WAY.

ARTIE SHAW ORCHESTRA with JOHN BEST (TPT), LES ROBINSON (ALTO), TONY PASTOR (TEN). ON BLUEBIRD NO. B-10054 IN 1938.

OLD VICTORIA CANADA

ED METZ (1994) MED. DIXIE

COME ON WITH ME, THERE'S A
 TOO LONG, YOU CAN
 ALL SMILE, YOU CAN
 PLACE THAT YOU GOTTA SEE. IT'S OLD VIC-TOR-I-A CAN-A-DA, WESTERN PART OF B. C.
 NEV-ER, EVER GO WRONG WITH OLD VIC-TOR-I-A CAN-A-DA.
 WATCH THEM MILE AFTER MILE IN OLD VIC-TOR-I-A CAN-A-DA.
 DON'T WAIT MOVE IT, JOIN WITH THE THROG. EV'RY YEAR IN APRIL THERE'S A MUSIC FEST,
 JAZZ-IN UP THE WHOLE PLACE. PEOPLE COMIN' IN FROM 'ROUND THE GOLDEN WEST,
 FOOD BY THE POUND, BOOZE BY THE CASE. THE FOLKS
 COME AND STAY FOR AWHILE.

4301 WHY WAS I BORN?

WORDS BY OSCAR HAMMERSTEIN II (1929) MUSIC BY LEROME KERN

modto **E_b**

SPENDING THESE LONESOME EVE-NINGS WITH NOTHING TO DO BUT TO
DREAMING THAT YOU'RE RE-SIDE ME, I PIC-TURE THE PRETTIEST

E_b **B_b7** **E_b**

LIVE IN DREAMS THAT I MAKE WAKE UP ALL BY MY-SELF.
SID-RIES, ON-LY TO WAKE UP

G **B_b7** **CHQ.** **E_b/G**

WHAT IS THE GOOD OF ME, BY MY-SELF? WHY WAS I
WHY DO I

E_b° **B_b7/F** **B_b7** **Fm7/C** **B_b7/D** **Dm7** **Cm7** **E_b/B_b** **A^o**

BORN? TRY WHY AM I TO DRAW YOU NEAR ME? LIV-ING? WHY DO I GET?
CRY?

A_b **Fm7** **D^o** **B_b7** **E_b** **E_b/G** **A_b**

WHAT AM I GIV-ING? YOU NEVER HEAR ME. WHY DO I WANT A THING I DARE-N'T HOPE FOR?
I'M A POOR FOOL, BUT

B_b7 **E_b7** **A_b** **A_bm** **E_b/G** **Fm7/B_b7** **D.S.**

WHAT CAN I HOPE FOR? I WISH I KNEW.

CODA **E_b/G** **F7** **E_b/B_b** **A^o**

WHAT CAN I DO? WHY WAS I

Fm7/B_b **B_b7** **E_b** **A_b?** **E_b**

BURN TO LOVE YOU?

FROM THE NEW YORK
BOWY MUSICAL:
"SWEET ADELINE"
-1929-

VOCAL BY BILLY HOLIDAY acc. by
TEDDY WILSON, B.G., RICK CLAYTON,
LESTER YOUNG, BASIE RHY. SECTION.
BRUNSWICK 7859 IN 1937.

PUTNEY DANDRIDGE (VOCAL) with
BOBBY STARK (TRP), A WILSON (PNO),
JOHN KIRBY (DS), COLY COLE (DRS).
VOCALION 3269 IN 1936.

4302

ALABAMA BLACK SHEEP

LYRIC BY KING ZANY

(1923)

MUSIC BY ROY INGRAHAM

BALLAD

G/B Eb7/Bb Am7 G Em6 A7 D7sus D7 / D7+ G6
 DOWN A SOUTHERN LANE, — THERE'S A CAB-IN, OLD AND PLAIN, —
 G D7 / D7+ G
 WITH MORNING GLORIES CLIMBING OVER THE DOOR, — WHERE LITTLE DARKIES USED TO PLAY ON THE FLOOR. —
 G/B Eb7/Bb Am7 G Em6 A7 C/E D7 C/E Am B7 E7 A7
 NOW THE SKIES ARE GRAY, — FOR THERE'S ONE WHO STRAY'D A-WAY. — AND EV'RY NIGHT YOU'LL HEAR SOME-
 D D/F# F# Em7 A7 D7 CHO: G / C/G Cm/G G
 -BO-DY SIGH — THIS LONESOME LUL-LA-BY: — AL - A - BA - MY BLACK SHEEP,
 D7 G D7 /.
 WON'T YOU RE-TURN TO MY FOLD. — I PROMISE NEVER TO SCOLD, —
 G D7 / Eb7 G / C/G Cm/G G
 NO MATTER WHAT I'VE BEEN TOLD. — I LOVE YOU. AL - A - BA - MA BLACK SHEEP,
 D7 B7 E7 A7 /.
 AL-THO' THEY'VE LED YOU A- STRAY, — DON'T YOU LET YOUR HEART BE BREAK-IN',
 D7 / G7 /.
 FOR YOU KNOW YOU'RE NOT FOR-SAK-EN. YOU'LL ALWAYS BE MY ANGEL PICK-A-NIN-Y,
 C° C C° C C7 Bb7 A7 /.
 THO' YOU'RE BLACK AS NIGHT. — FOR EV'RY BIT OF DIXIE LOVE THAT'S IN ME
 D7 / F#° G C/G Cm/G G F6 E7
 KNOWS YOUR SOUL IS WHITE, BELIEVE ME. AL - A - BA - MA BLACK SHEEP, WON'T YOU RE-TURN TO MY FOLD.
 E7 Am E7 Am D7 G G7 G° Cm6 G
 YOUR MAM-MY'S GROW-ING OLD. —

4303

WHEN I LOOK AT YOU

ISHAM JONES & CLIFF FRIEND
(1927)

SNAPPY

INSTR. VERSE

I SEE LOVE, _____
I SEE DAYS, _____

LOTS OF LOVE, _____
HAPPY DAYS, _____

WHEN I LOOK _____ AT YOU.
IN A NEST _____ FOR TWO.

EYES OF BLISS, _____ LIPS THAT KISS, _____

SMILES THAT THRILL _____ ME THROUGH.

CODA

GOSH OH GEE! _____ THAT AIN'T ALL I SEE,

WHEN I LOOK AT YOU.

4304

(NOVELTY)

JACK-IN-THE-BOX

LYRIC BY MILTON DRAKE

(1932)

MUSIC BY TERRY SHAND

MOD *to*

JACK IN THE BOX HAS JUST MADE HIS AR-RI-VAL ON TOY SHOP'S TOP
 EV-EN THE DOLLS HAVE NOTICED THE COM-MU-TION, HE'S SO IN DE-
 SAT-UR-DAY NITE THEY'LL ALL BE AT THE DOLL DANCE IN GAY COL-DRED

SHELF, WHILE LIT-TLE SOLDIERS EN-VY THEIR NEW AR-RI-VAL, HE
 -HAND, THIN ALL THE KENPIE DOLLS SHOW THEIR DE-VO-TION, THEY
 FROCKS. DOLLIES ARE LOOKING FORWARD TO A ROMANCE WITH

SMILES TO HIM-SELF. THINK JACK'S JUST GRAND.

DOLLIES ARE LOOKING WINSOME, PUNTING THEIR LIPS IN CRIMSON. THEY'RE SO JEALOUS, IT'S A

SIGHT. RAG-GED-Y ANN IS SMIL-ING, TRYING TO LOOK RE-EUIL-ING.

SUCH EX-CITE-MENT!

Recorded AS A
 PIANO SOLO BY
 ARTHUR SCHUTT

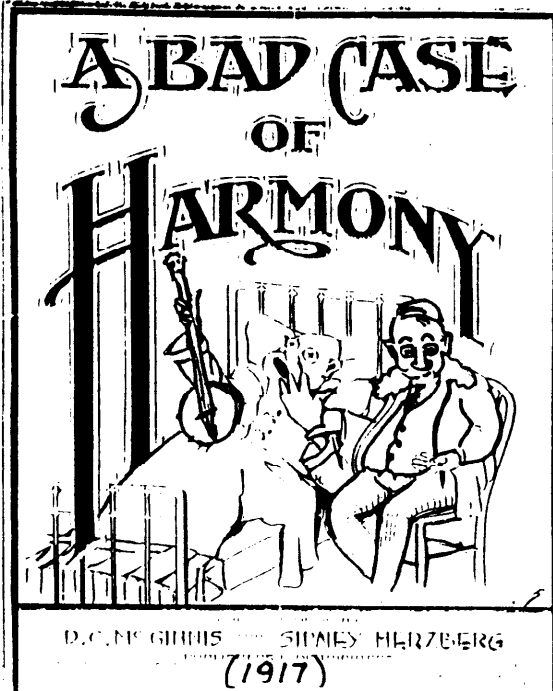
CODA

HARMONY # 860-H
 MARCH '29 NEW YORK

JACK IN THE BOX.

4305

FOX-TROT
2-STEP



EPHRAIM JONES JUST BOUGHT A BRAND NEW BAN-NU.
LIN-DY WORRIED TIL SHE CALL'D A DOC-TOR,
HIS WIFE, MA LIN-DA'S ALL UP-SET. HE'S NEVER
WHO LOOK'D HIM ON - ER CARE-FUL- LY. DOC SAID, BE-

ON THE STREET AND HE RE- FUSES TO EAT. — HE
STAYS IN HIS ROOM AND SIGHS. SOUNDS LIKE HE SOMETIMES CRIES.

-LIEVE ME, THIS IS SOME HARD DI-AG-NO-SIS: CASE OF HAR-MO-

CHO.

-NY. THAT DARKY IS NOT SICK. HE HAS A BAD CASE OF HAR- MO- NY. IT MOST ALWAYS ENDS
FA - TAL- LY. HE CAUGHT IT FROM THAT BANNU, THAT IS VE- RY PLAIN. — TO SEE. — AND WHEN YOU
HEAR THOSE SIGHS, HE'S PLAYING DALLAS BLUES. AND WHEN YOU THINK HE CRIES, HE'S PLAYING BA- BY SHOES. THAT DARKY
IS NOT SICK, HE'S LUST AF- FLICTED WITH HAR- MO- NY BLUES.

DREAM PAL
BILLY BASKETTE
(1925)

FOX-TROT

INSTR. VERSE

DREAM PAL,
THO' YOU'RE LUST MY DREAM PAL, — YOU'RE IN EV- RY SCHEME, PAL, — ALL THRU THE DAY.

DREAM PAL - CONT.

4306

G B^o D7 D⁺ G C C⁷ G F#7 Bm F#7 Bm

— YOU PILOT MY DREAM BOAT CAPTAIN OF MY DREAM FLOAT. — WHEN THERE'S A STORM A-HEAD, YOU

F#7 Bm G7

GUIDE ME ON MY WAY. — IN-TO MY SLUMBER, DEEP, EACH NIGHT YOU CREEP, YOU

G7 C F#7 A7 D7 D^o D7

FEEL SO REAL TO ME. WHAT WOULD I GIVE IF YOU COULD LIVE IN RE-AL-I-TY. I'M LUCKY THE

G C C⁷ G D7

SAND-MAN LETS ME GO TO DREAM-LAND, — WHERE I WAIT FOR YOU, MY TRUE DREAM

G	<u>JACK STILLMAN'S DRIDLES (7 PIECES)</u>	<u>BAILEY'S LUCKY SEVEN</u>
	(VOCAL BY IRVING POST)	(RED NICHOLS, MIFF MOLE)
PAL.	PARAMOUNT 20424 IN 1925.	GEMNETT 3155 IN 1925. (A STUDIO GROUP)

MOD 6/8 C C7/bb F/A Fm/Ab

DRROP DEM EYES

HENRY CREAMER and JAMES REESE EUROPE (1912) COME ALONG MY HONEY, MA-LIN-DA, DO. — I WANT TO

C/G D7/F# G7/F G/E C# G7/b C# G7/b G7 G7+

FIND A PLACE THAT'S SUNNY, TO CRONN TO YOU, MY HONEY LOVE, — MY TURTLE DUNE. OH CAN'T YOU

C Gmb C7 F E7 Am Ab7-5

SEE YOU'VE GOT ME CRAZY AS AN-Y BEE. — WHAT'S THE USE TO KEEP ON A-- TEASING ME? — DEAR,

C/G E7/C# Am G^o B/F# Em C# G/b 1 1 D7 G7 G7+ 5 CHO C

I CAN STAND YOUR KISSIN', BUT LISTEN, HONEY, LIS-TEN: HAVE MERCY AND HEAR MY PLEA. OH! DRROP DEM EYES, — I SUR-MISE!

C E7/b A7 D

'CAUSE THEY MAKE ME HAZY, DRROP DEM EYES, — LAWD, THEY SET ME CRAZY. WHEN THEY RISE, —
THAT YOU ON-LY TRY TO TAN-TA-LIZE. IF YOU LOVE ME HONEY,

G7 G7/F C/E G7/b A/C# C# G7

— AND I SEE 'EM SHINING: OH HONEY, OH HONEY, OH! HOW I START TO PINING. D.S. al f

CODA D 1 D/F# C/G E7/C# Am D7 G7 C

DRROP DEM BEAM-Y, — TEMPTING, SCHEM-Y, — DRROP DEM DREAM-Y EYES.

4307

MODER

THE CATERPILLAR CRAWL

CLARENCE GASKILL (1913) BETTER HURRY NOW! COME ALONG A'RUNNIN'!

NEVER MIND YOUR GUN, WE'RE NOT GOIN' GUNNIN'. DRESS UP IN YOUR BEST: MUST LOOK CUTE & CUNNIN'. BRING YOM' DANCIN' SHOES A- LONG. HEAR THAT BAND A - PLAYIN' RAG-GY TUNES. SEE THOSE FANLY COONS: AIN'T THEY LAZY LOONS, LEAD ME! LEAD ME! TO THAT MUS-IC BAND. DON'T YOU UNDER- STAND? DO THE CAT, DO THE CAT, DO THE CATER- PILLAR CRAWL. DO THE C- A- T, CAT, CATER PILLAR CRAWL. DO IT THIS WAY, THAT WAY IF YOU CAN'T FIND ROOM, JUST AN-Y WAY AT ALL. YOU CAN TWIST, YOU CAN SQUIRM JUST A LITTLE BIT. HONEY LOVE, HONEY LOVE, MAKE A DANCE ALONG THE WALL. " "

SURE FIRE HIT! DO THE

CODA WIN ME WITH THAT CAT-ER-PIL-LAR, RUN A- LONG AND SAY GOODBYE. SOON YOU'LL BE A BUTTER-FLY. OH, YOU CAT! CAT! CATER - PILLAR CRAWL.

MODER

DE PULLMAN PORTERS BALL

W: EDGAR SMITH (1901) M: JOHN STROMBERG 'T WAS A DREAM UB DE- LIGHT, L.A.S!

SAT-UR-DAY NIGHT, AT AB-RAM LIN-COLN HALL. WHEN DE CULLUD E-LITE WAS SHAKIN' DER FEET AT DE PULLMAN PORTERS BALL. DEY WAS NOT OUT FOR CASH, AN' NO COMMON TRASH COULD MINGLE FOR LOVE OR

DE PULLMAN PORTERS BALL - CONT.

4308

WISH. YER HAD TO BE DE FUST DE DE UP-PER CRUST, TO MINGLE WID DAT PUSH.

CHO.
OH! DEM KINGS OZ DE RAILROAD DOWNED 'EM ALL. AN' DAT NEWPORT SO-CI-TY'S
GOT TO CRAWL. EV - 'RY COON WORTH A MILLION IN DE RAGTIME CO-TIL-LION.

AT DE PULLMAN PORTERS BALL.

CARESSING YOU

RAY KLAGE, MICKEY ALPERT & BERNIE FAZIOLI (1928)
FET/AR

INSTR. VERSE

1. Am7 D7 Am7 D7 2. D7 A7-5 D7 Eb7 **CHO.** Ab

VOCAL: CA- - - RESS-ING YOU, CA-
-RESS-ING YOU: T'WOULD BE HEAVEN TO BE IN YOUR ARMS. CA-

-RESS-ING YOU, POS-SESS-ING YOU: LIFE FOR ME WOULD HOLD A MILLION

CHARMS. A KISS FROM YOU WOULD BE DE-VINE. OH, PRESS YOUR LIPS

TO MINE, DEAR, AND WHIS-PER LOW: "I LOVE YOU SO," WHILE

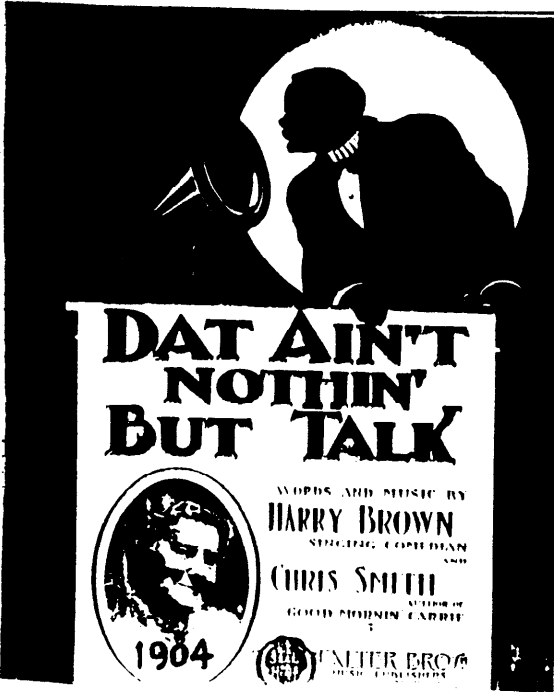
I'M CA-RESS - - - ING YOU.

THE GOODENS FINE
(VOCAL BY ED KIRKBY)
DREN 41202 IN 1924.

CALIFORNIA RAMBLERS (A STUDIO GROUP) with D. DORSEY,
MICKEY BLOOM (TR.) - VOCAL BY ARTHUR FIELDS.
ON HARMONY NO. 809-H IN 1928 AT N. Y. C.



4309



SLOW

DID YOUR MAMMY OR YOUR DADDY EV-ER
PAT YOU ON THE HEAD AN' SAY, "CHILD, DEED YOU DON'T KNOW WHAT YOU
WORTH?" THEY SAID TO ME, "HAVE MANNERS AND YOU'LL
NEVER WANT FOR BREAD. FOR MANNERS IS THE GRANDEST THING ON
EARTH." THEY SAID 'WOULD TAKE ME FURTHER THAN MY

MONEY EV-ER CHILD. AND SAYS: FOR WANT OF THINGS, I'D NEVER FRET. BUT NOW I CERTAINLY KNOW ENOUGH TO
SAY THAT TALK IS CHEAP. RIGHT NOW THERE'S THINGS I WANT AND CANNOT GET. **CHOR.**
TALK, TALK; DAT AIN'T NOTHIN' BUT TALK. WITH- OUT A DOUBT, I'VE DONE FOUND OUT, DAT DE
THEY'LL **CODA**
OLD FOLKS DON'T KNOW WHAT THEY'RE TALK-IN' BOUT: TELL YOU THIS AN THAT, 'TIL YOU
DUN'T KNOW WHERE YOU'RE AT! PSHAW! DAT AIN'T NOTHIN' BUT TALK!

SEE NEXT PAGE FOR EXTRA VERSES AND CHORUSES

DAT AIN'T NOTHIN' BUT TALK

4310

Extra Verses & Choruses

by I. L. Blumenstock.

3.

A friend of mine went callin' on his little yaller gal
Fo' to take her to a cullud folks affair;
When he heard a strange voice bawlin' — serenadin' to his Sal —
So he drew his trusty razor then and there:
He strode into dat pahlor — there was murder in his eye —
When suddenly dis coon commenced to laugh;
Fo' he saw his rival caller, who he swore was doomed to die,
Was nothin' but a "Victor" phonograph.

CHORUS:

Dat ain't nothin' but talk, talk, dat ain't nothin' but talk,
Thus undeceived, a sigh he heaved, and he sez to his lady "I'se feelin' relieved;"
Dat ain't nothin' but talk, talk, dat ain't nothin' but talk,
Dis dahkey done rejoice when he heard his Missus' voice
Say, "dat ain't nothin' but talk!"

4.

It's the barber who'll impress you with his faculty of gab,
When he has you firmly lassoed in the chair;
He commences to address you and he wildly makes a stab
At the stalest current topics, I declare:
He jabbers on the weather, on the Unions and the Strike,
And Presidential politics galore;
Then he gets his thoughts together on St. Louis and the Pike,
Concluding with the ponies and the war.

CHORUS:

Dat ain't nothin' but talk, talk, dat ain't nothin' but talk,
And when he's through he'll pester you with arguments to take an Egg Shampoo.
Dat ain't nothin' but talk, talk, dat ain't nothin' but talk,
Oh! that antiquated dodge, "Wot you need is a face massagel"
Whew! that is certainly talk.

5.

There's the idiot who cries that the summers of to-day
Ain't so nice as what they used to be;
And when winter comes he sighs, in a reminiscent way,
For the good old frost way back in Eighty-Three:
Examples he will quote us how the world is moving back,
And the country has been going to the bad;
While he seldom fails to notice that our souls are getting black,
And the times are always worse than those we had.

CHORUS:

Dat ain't nothin' but talk, talk, dat ain't nothin' but talk,
You've all found out, beyond a doubt, that he doesn't know what he's talkin' 'bout,
Dat ain't nothin' but talk, talk, truly nothin' but talk,
In those days which now he'll mourn, he was waitin' to be born,
Talk! talk! let 'em all talk.

PASCENTINO CO. LITTON, CALIF. NEW YORK

ELEVEN SIXTY, P.M. - CONT.

4312

Musical notation for the second system of 'ELEVEN SIXTY, P.M. - CONT.'. It features a melody line with lyrics: "WE HAD SPENT THE EVE-NING WALKING A-ROUND THE BLOCK. IT WAS GRAND TO WIND-UP CLOSER TO-GETH-ER THAN TWELVE O' CLOCK. I'VE GOT TO". Chords include Bb, Bbm6, F/C, C7, C7b9, F9, Bb, Bbm6, F, C7b9, D7, G9, C9, and D.C. ad.

Musical notation for the third system of 'ELEVEN SIXTY, P.M. - CONT.'. It features a melody line with lyrics: "E-LEV-EN SIXTY, P.M. E-LEV-EN SIXTY, P. M. GOODNIGHT.". Chords include Dm, Dm7, Bb, Bb, Gm7, Gb7, F, Gm7, Gb7, and F.

ALL OF THE TIME (UN 2) C E7 F A7
 HARRY WOODS (1928) (INSTR. VERSE)

Musical notation for the first system of 'ALL OF THE TIME'. Chords include Dm7, D7, G7, G7+, C, F/G, G7, G7, G7+, C, and D.C. ad.

Musical notation for the second system of 'ALL OF THE TIME'. Chords include E7, A7, E7, Am, E7, Am, D7, G/D, D7, G/D, D7.

Musical notation for the third system of 'ALL OF THE TIME'. Chords include G7, G7+, C, C#, G7/D, Dm7, G7, Dm7, G7/D, and CHO.

Musical notation for the fourth system of 'ALL OF THE TIME'. Lyrics: "I LOVED BUT YOU, JUST YOU, ALL OF THE TIME. HON-EST AND THOUGHT THAT YOU, LOVED ME, ALL OF THE TIME. BUT YOU LOVED TRUE, JUST YOU, ALL OF THE TIME. I MADE MY PLANS FOR YEARS 'WAY A-". Chords include G7+, C, E7+, E7, E7, A7.

Musical notation for the fifth system of 'ALL OF THE TIME'. Lyrics: "-HEAD. BUT YOU MADE YOURS FOR SE-CONDS, IN-STEAD. I". Chords include A7, D7, Dm7, G7, G7+, and D.C. ad.

Musical notation for the sixth system of 'ALL OF THE TIME'. Chords include E7, Am, E7, Am, C7, F+, Fb, Dm7, Fm6/Ab, and CODA.

Musical notation for the seventh system of 'ALL OF THE TIME'. Lyrics: "SOME-ONE ELSE, ALL OF THE TIME. AND NOW I'M BROKEN HEART-ED, JUST LEFT A-LONE TO PINE FOR YOU, JUST YOU, ALL OF THE TIME.". Chords include C/G, F#, C/G, G7, C, A7, and C.

CALIFORNIA RAMBLERS (BRUCE HARG, VOCAL) HARMONY 719-H IN 1928.
 THE GODELLS FIVE (TED WALLACE, VOCAL) ON OKEH 41113 IN 1928.
 ACCORDING TO BRIAN RUST'S COMPENDIUM, THIS GROUP USUALLY HAD THREE BRASS, THREE SAXES, AND FOUR RHYTHM.

4313

(TRIO USES "ANVIL CHORUS")
BLACKSMITH RAG

BY "REDNIP" (1920)

Musical notation for the first system, including measures 1-8. Chords: C, Em/B, Am7, C/G, C, Em/B, Am6, Ab7, G7, C, Ab7, G7, C, G, D/F#, G, D7/A, G/D, G, A7, D7, G, D7/F#, G7/F, C/E, C7/Eb, G/B, E7, A7, D7, G. Includes a box labeled "D.C. al F".

Musical notation for the second system, including measures 9-12. Chords: Ab7, G7, C, C, D7/B, C, C, D7, C. Includes a box labeled "CODA" and a circled measure 8.

Musical notation for the third system, including measures 13-18. Chords: C, C7/Bb, Am7, C7, F, F/A, Ab, C/G, C7, F, F#o, Gm7, C7+. Includes the text "TRIO" and "(NO RHY.)".

Musical notation for the fourth system, including measures 19-24. Chords: C7, F, Ab, C/G, C7, F, A, D7, F/C. Includes a circled measure 20.

Musical notation for the fifth system, including measures 25-30. Chords: Db7, C7, F, A7, A7, Dm, A. Includes a box labeled "FINE" and a circled measure 26.

Musical notation for the sixth system, including measures 31-36. Chords: G7, G7, C. Includes a box labeled "D.S. al FINE".

RECORDED BY THE SYNCO JAZZ BAND (A 5 PC. COMBO)
ON PATHE-ACTUELLE 020461 IN 1920 AT N.Y.C.

4314

(1926) **BLUE BONNET, YOU MAKE ME FEEL BLUE**

ALFRED BRYAN, PETE WENDLING and HARRY RICHMAN

IN 2

INSTR. VERSE

BLUE BON-NET, BLUE BON-NET, YOU MAKE ME FEEL BLUE. — BLUE

BON-NET, DOG-GONE IT, I MISS YOU, I DO. — YOU LOOK'D SO

PRET-TY IN YOUR GING-HAM GOWN. — OH INHAT A PI-TY THAT WE

CAME TO TOWN. — I'LL AL-WAYS RE-MEM-BER THAT SWEET DAY IN JUNE. —

OUR HEARTS SANG IN WED-DING RE-FRAIN. — YOU WORE YOUR BLUE

BON-NET, AND BLOSSOMS FELL ON IT, AS I STROLLED WITH YOU DOWN THE

LANE. —

JACK STILLMAN'S ORIGLES
PATHE-ACTUELLE # 36441 IN 1926.

4315

BAILEY'S DIXIE DUDES
(w/ADRIAN ROLLINS)
GENNETT 5606 IN 1924

GOOFUS FIVE
(ERNEST HARRIS VOCAL)
OKEN 40233 IN 1924.

KENTUCKY BLOWERS
(DORIS JAMES VOCAL)
(1924)

POLAND'S FINEST PEOPLE TOOK THE BEST IN THE WORLD
2nd 1924 69,577

Go'long, Mule

With Full Solo Accompaniment
Henry Creamer
& Robert King
(1924)

The Dawgonest Fool Song Ever!

MDD 22

1. I'VE GOT A MULE, HE'S SUCH A FOOL, HE
2. I DROVE DOWN TO THE GRAVEYARD, ONCE, SOME
NEVER PAYS NO PEACEFUL REST TO HIS HEAD - I BUILT A FI-RE
BUT WHEN A BLACK CAT
NEATH HIS TAIL AND THEN HE SHOW'D SOME SPEED. GO'LONG
CROSS'D MY PATH, I SURE DID CHANGE MY MIND. GO'LONG
CHO.

MULE, - DON'T YOU ROLL DEM EYES. - YOU CAN
CHANGE A FOOL BUT A DAW-GONE MULE IS A MULE UNTIL HE

TO REPEAT
D A INSTR.
DIES. R

LAST
FLETCHER HENDERSON ORCH.
(w/ARMSTRONG & HAWKINS)
POL. #228-D IN 1924.

DIES. R

Extra Verses.

My gals old man don't like me much,
He's got a heart of flint;
Last night I saw him buy a gun,
And I can take a hint.

I bought some biscuits for my dog
And put them on the shelf;
Times got so hard I shot the dog
And ate them up myself.

A cowslip aint no kind of slip
To slip upon a cow;
That's why a catfish never answers
To a cat's meow.

Bill Jones was taken ill while calling
On his girl Salome;
What really caused his illness was
Her husband - who came home.

They say someone's been stealin' things,
It's kinder newsed around;
I swear I don't know who it is,
But I am leaving town.

I'm goin' to the river now
To lay me down and die;
And if I find the water's wet,
I'll wait until it's dry.

Old lazy Henry found a hen,
Don't know whose hen he found;
Each day the good hen laid an egg,
And Henry laid around.

The more you wait the more you hear,
The old folks all declare:
To-day I heard that Liza Green
Wore cotton underwear.

(1937) **WHEN LIGHTS ARE LOW** PENNY CARTER

Chords: Bb Eb F7 Bb F7 Bb Eb F7 D7 G7 Cm Dm7 G7

Chords: Cm A° Bb C7 F7 Bb7 Eb Ab° Eb Ab° Eb Ab° Eb E°

CHO.

WHEN LIGHTS ARE LOW - CONT.

Bb7 / F / / A7 / E Fm6 / Gm7 C7 F7 / Fm7 Bb7 1. Eb Bb7+ 2. Eb / / Abm7 Db7

Gb Bm7 / / E7 A Dm7 G7 C Eb Gm7 F7

Bb7 D0

CODA

**HERE'S YOUR HAT,
WHAT'S YOUR HURRY?**

W: BART COSTELLO M: NAT OSBORNE (1903)

MODERATO C G7 C G7 C G7 C/E Eb° Dm6 G7

I CALLED LAST NIGHT ON LU-CY WHITE, HUNG MY HAT IN THE HALL. SHE WHISPER'D, "SWEET

G7 C Eb° G7/D / / G7 C G7 C G7 G7+ C C#°

JUST TAKE A SEAT." I HEARD A VOICE SAY, "TAKE YOUR CHOICE SHARE HIM OR ME, DAT'S

G7 C#° G7 D7/A D7 D7/A D7 G Gb G / / G7

ALL! DEM WORDS KEPT ME RIGHT ON MY FEET. I SAID, "MISS WHITE, DID

G7 C G7

I HEAR RIGHT, OR DID MY EARS DE-CEIVE? I WANT TO KNOW DAT I'M YOUR PEAU, OR

C / Cm C° C C#° Dm6 G7sus C G7 C G7 C Cm6/Eb

ELSE DIS HOUSE I'LL LEAVE! SHE SAID, "WH GREEN, IT'S EAS-Y SEEN YOU DON'T WANT TO STAY

G7 / G / D7 C7-5 B Em E7 A7 D7 G / / CHO. G7

LONG! SHE BROUGHT MY HAT IN FROM THE HALL, AND SANG TO ME THIS SONG: HERE'S YOUR HAT,

G7 C C / / Eb G7 G7 G7 G7

OH WHAT'S YOUR HURRY? AIN'T IT TOO BAD YOU MUST GO A-WAY? (EX. 2)

C C C° C

NIGHT, MISTER GREEN. CAN'T YOU REAL-LY STAY?

CODA

G / Dm7 G7

GOOD

C Gm7/Bb F/A Ab7 C/G D7/F# D7/A Em7 G7 C

NIGHT MISTER GREEN. MUST YOU REAL-LY GO? GOOD NIGHT, MISTER GREEN, GOOD NIGHT.

4317

(INSTRUMENTAL)

VERSE

BIG CHIEF BLUES

AL BERNARD (1919)

Musical notation for the first system of 'Big Chief Blues'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The notation includes various notes, rests, and accidentals. Above the staff, there are several chord symbols: Dm, C7, C+, C7 F, F Bb, F, F, Dm, A7/E, F, F, F0, F, C7, C+, C7/Bb, F/A, Bb, F/A, Bb, F, Ab, Ab, Ab7/Bb, Bbm/F, Cmaj7, C, Bb, C7, D, Ab, Eb, Ab, Eb, G7, C, C7/Bb, A7.

CHOR.

Musical notation for the second system of 'Big Chief Blues'. It consists of a single staff with a treble clef and a key signature of one flat. The notation includes various notes, rests, and accidentals. Above the staff, there are several chord symbols: D7, G7, C7, NC/F, F, A7/E, D7, G7, Bb, D7, A, Gm, Dm, Ab, G, Gb, F, Eb, D, Ab, G, Gb, F, Eb, D, A7, C9.

Musical notation for the third system of 'Big Chief Blues'. It consists of a single staff with a treble clef and a key signature of one flat. The notation includes various notes, rests, and accidentals. Above the staff, there are several chord symbols: F, F, HARRY YERKES NOVELTY FIVE, (A DRUMMER & RECORDING DIRECTOR, YERKES WAXED THIS IN N.Y. IN 1919).

(EXCERPTS)

SWINGY

BING! BING!

MEL B. KAUFMAN

(1915)

Musical notation for the first system of 'Bing! Bing!'. It consists of a single staff with a treble clef and a key signature of two sharps (D major). The time signature is common time. The notation includes various notes, rests, and accidentals. Above the staff, there are several chord symbols: D, Gsus, G, Gm, G/A, A7, D, B7, Em, G/B, Gb, D/A, A7, D, A7, D, TRIO, G.

4319

SLOW BLUES

LOUISE, LOUISE BLUES

JOHNNY TEMPLE & MAYO WILLIAMS (1934)

LOU-ISE, YOU'RE THE SWEETEST GAL I KNOW.
 LOU-ISE, YOU'RE THE SWEETEST GAL I KNOW.
 YEAH, YOU MADE ME WALK FROM CHICAGO, BA-BY, DOWN TO THE GULF OF Mex-1-co.

NOW LOOKA HERE, LOU-ISE, WHAT YOU TRYIN' TO DO? YOU TRYIN' TO LOVE ME, BABY,
 LOVE SOME OTHER MAN TOO. WELL LOU-ISE, BA-BY, THAT WILL NEVER DO.
 YEAH, YOU KNOW, YOU KNOW YOU CANT LOVE ME, YEAH, WHEN YOU LOVE SOME OTHER MAN

TOO. LOU-ISE, THE BIG BOAT'S UP RIVER. SHE'S ON A BANK OF SAND.
 NOW, IF SHE DON'T STRIKE DEEP WATER, I DE-CLARE SHE'LL NEVER LAND. WELL, LOUISE,
 BA-BY WHY DON'T YOU HURRY HOME. YEAH, YOU KNOW, YOU KNOW, LOU-ISE,
 I AIN'T HAD NO LOVIN' SINCE YOU BEEN GONE.

JOHNNY TEMPLE, VOCAL
ON DECCA 7337
AT CHICAGO IN 1936.

BOB CROSBY BIG BAND DIXIELAND ARR.
WITH VOCAL BY EDDIE MILLER
ON DECCA 2032 IN 1938.

SAM PRICE AND HIS TEXAS MUSICIANS
ON DECCA 7820 IN 1940.

PLAY ME A FRIGID AIR

LOU HERSCHER & MURRAY CLARK (1932)

INSTR. VERSE

PLAY ME A FRIGID AIR - CONT.

4320

Db7 C7 G# C7 Fm Db7 Fm Bbm6

Db7-5 C7 / C° C° C7 / C7+ **CHO.** F Db7 F

PUT ICE IN YOUR SAX-ES, FREEZE THAT TRUMPET'S
 FAN YOUR CLAR-I-NET-TER, I'M SURE HE WON'T
 I'M NO TRO-PIC NA-TIVE, LOOK AT WHAT I

C7+ / C7 / Fm Bbm C7 Fm C7 1. Fm C7 2. Fm D°

BLARE. CARE. WEAR. IT'S TOO DARN HOT FOR A HOT TUNE. PLAY ME A FRIG-ID AIR. THE

Eb7 Db Eb7 Db Ab D° Eb7 Db Eb7 Db Ab7 G7 Gb7 F7 Ebm F7 Ebm

ES-KI-MOS WOULD LOVE IT UP NORTH IN THEIR HOME TOWN. BUT I DON'T THINK MUCH

Bbm6 / / Db7-5 C7 G# C7 D.S. al f

OF IT, SO TURN YOUR DAMPERS DOWN. **CODA** Fm

(INSTRUMENTAL)

THE BLACK CAT RAG

FRANK WOODSTER and SMITH (1905)

MARCIA

A D A7 1. D

A7 / A7 / C E7/B / Bm7 E7 A A7 2. G#° D/A D/E F#° F°

E7 A7 D A7 D **B** G G° D7 G G° D7

G G7/E 1. Am/E C A7/C# A7/E D 2. Am/E C G#° G/D A7/E F#°

G D7 G **C** G 1.

G / G#° A7 / A7/E Eb7 D7 2. G Eb/G G A7/E Eb7 C/D D7 G / /

D.C. al FINE

4321

MEDIUM BRIGHT

SKIRTS (49)

JOE ROBERTS & SLATZ RANDALL

SKIRTS, I SAID YOU SKIRTS: YOU'RE THE BIG AT-
 TRAC-TION TO ME. SKIRTS, YOU FLIMSY SKIRTS: THAT'S A-
 ALL THAT YOU CAN SEE. DOWN A-ROUND YOUR ANKLES, UP TO YOUR
 KNEES. OR UP TO YOUR HIPS, WHEN A-LONG COMES A BREEZE. OH!

CODA
 -TRAC-TION TO ME.

SAIL ON LITTLE GIRL, SAIL ON
 AMOS EASTON (1934)

SLOW YES

YOU CAN MISTREAT ME HERE, BUT YOU CAN'T WHEN I GO HOME. YOU CAN
 (THAT I) COULD CHANGE MY MIND, AND LOVE SOMEBODY ELSE. THAT I
 MISTREAT ME HERE, BUT YOU CAN'T WHEN I GO HOME. I'VE
 COULD CHANGE MY MIND AND LOVE SOMEBODY ELSE. I
 GOT SOMEBODY THERE, THAT WILL MAKE YOU LEAVE ME 'LONE. I
 LIVED IN MISER-Y, BUT I BROUGHT IT ON MY-SELF. BUT
 GAVE YOU ALL MY MON-ey. TELL ME WHAT MORE CAN I DO? I
 I AM SO GLAD, I DON'T FEEL THAT WAY NO MORE. YES
 GAVE YOU ALL MY MON-ey. TELL ME WHAT MORE CAN I DO? YOU
 I AM SO GLAD I DON'T FEEL THAT WAY NO MORE. IF
 ARE A GOOD LITTLE GIRL, BUT YOU JUST WON'T BE TRUE! SAIL ON,
 SHE CAN STAND TO LEAVE ME, I CAN STAND TO SEE HER GO.

SAIL ON LITTLE GIRL SAIL ON. SAIL ON,

4323

SAVOY SYNCOPIATORS - DEUTSCHE GRAMMOPHONE 21131
IN BERLIN IN 1928.

FOX-TROT

MY REGULAR GAL

HARRY WARREN & BUD GREEN
(1927)

INSTR. VERSE

IF YOU SEE A
IF HER EYES ARE
IF YOU SEE THAT

SAIN-TY THING, WITH A BIG EN- GAGE-MENT RING, YOU'RE
PA-RY BLUE, AND THEY SEEM TO SMILE AT YOU, YOU'RE
CER-TAIN SHE STROLLING ARM IN ARM, WITH ME, YOU'RE SEE-ING MY REG-U-LAR

GAL. IF SHE'S KIND AND IF SHE'S SWEET TO THE KIDDIES

ON THE STREET, YOU'RE SEE-ING MY REG-U-LAR PAL. AND

CODA

GAL.

TED WALLACE ORCH. (PSEUDONYM FOR ED KIRKBY)
(VOCAL BY RUSSEL DOUGLASS, W/ ADE LINCOLN)
ON Okeh No. 40788 IN 1927.

WASHING DISHES WITH MY SWEETIE

PETER DIXON, TOM NEELY and DAVE RINGLE
(1930)

FOX-TROT

INSTR. VERSE

CHO.

WASHING DISHES WITH MY SWEETIE, AT THE KITCHEN SINK:
THERE'S NO MOONLIGHT OR A LUNE NIGHT, BUT I'M TELLING YOU:
OH GOSH! I GET I GET LON-IN!

... DISHES... - CONT.

4324

SO EX-CI-TE'D I CAN HARDLY THINK. I GET A MOUTH FULL O' SOAP SUDS, BUT
 NEAR THE QU-EN THEY TASTE GOOD TO ME AS LONG AS MY SWEETIE'S BY MY SIDE DOING THE DISHES WITH
 ME. WHEN THERE'S DISHES TO DO. WE DO THINGS THAT WE HADN'T OUGHT-A:
 WE HOLD HANDS UNDERNEATH THE WATER. WASHING DISHES WITH MY SWEETIE, AT THE KITCHEN SINK.

TED WEEMS ORCH. (PARKER GIBBS, vocal) VICTOR 22486 (1930)

(INSTRUMENTAL)

GIVE ME YOUR TELEPHONE NUMBER

J.C. HIGGINBOTHAM (1930)

Musical score for "Give Me Your Telephone Number" featuring various chords (Gm, F7, C7, Bb, D7, A7, Bb7, F7, Gm, C7, F7, Bb) and a section labeled "CHO." (Chorus). The score includes first and second endings and a CODA section.

RECORDED BY J.C. HIGGINBOTHAM (TRB) and his SIX HICKS
 [HENRY ALLEN (APT) - LUIS RUSSELL (AND) - PAUL BARBARIN (DRS)
 TEDDY BUNN (GTR) - POPS FOSTER (BS)] OKEH 8772 IN 1930.
 (EDITORS NOTE: THIS LINEUP WAS FAR FROM A BUNCH OF HICKS, AS YOU WILL NOTE.)

4325

ALL ALONE AND BLUE

BUDDY LEE (1926)

IN 2

Ab Eb F° G° Ab Ab

Fm C D° E° Fm

INSTR. VERSE

Fm Bb7 Eb7 Ab E7 Ab Eb F° G° Ab Ab/C Abm

Ab Eb F#° C7/G C7 F Bb Bb7 Eb7 C7 F C7

C7 F7 Bb Bb7 CHO: Eb Abm6

ALL A-LONG AND BLUE,

Bb7 Eb Eb7 Ab Eb

THINK-ING, DEAR, OF YOU. WHEN SHADES OF NIGHT ARE FALL-

C7 F7 Abm6 Bb7 Eb

-ING, THEN I CAN HEAR YOU CALL-ING. AND YOUR DEAR EYES OF

Abm6 Bb7 Ab7-5 G7 C7 C7+ C7

BLUE HAUNT ME ALL NIGHT THROUGH. HOP-ING, SOME

C F7 Fm7 Bb7 Eb

DAY, I'LL NEV-ER SAY I'M ALL A-LONE AND BLUE.

VOCAL BY LILLIAN GLINN, ACCOMP. BY 4-PIECE COMBO
ON COLUMBIA 14300 IN 1927 AT DALLAS, TEXAS.

FROM "CHORUS LINE"
WHAT I DID FOR LOVE

4326

LYRIC BY EDWARD KLEBAN (1975) MUSIC BY MARVIN HAMLISCH

C⁹ C A⁷_{sus} A⁷ Dm⁷

KISS TODAY GOODBYE, DRY, THE SWEETNESS AND THE SORROW,
 THE GIFT WAS OURS TO BORROW.

Fm C G D⁹ | 1. 2.

WISH ME LUCK, THE SAME TO YOU, BUT I CAN'T REGRET,
 IT'S AS IF WE ALWAYS KNEW, AND I WON'T FORGET.

Fm D⁹ G G⁷/E 1. G⁷ 2.

WHAT I DID FOR LOVE, WHAT I DID FOR LOVE. LOOK MY EYES ARE

E: Em⁷ G/D Am Am⁷/G Fmaj⁷/E⁷_{sus} E⁷ Am Am⁷/E

GONE LOVE IS NEVER GONE.

F#⁹ / B⁷_{sus} B⁷ Em⁹ Em G/A A⁷ D⁹

AS WE TRAVEL ON, LOVE'S WHAT WE'LL RE-MEM-BER.

G⁷ / C⁹ C A⁷_{sus} A⁷ Dm⁷

KISS TODAY GOODBYE, AND POINT ME TWARD TO-MOR-ROW.

Fm C G/B Am Am⁷/G D⁷ F#⁹ E⁷ D⁷ /

WE DID WHAT WE HAD TO DO. WON'T FORGET,

F C/E Dm⁷ / G⁷_{sus} G⁷ C E⁷/B^b Em / | 1. 2.

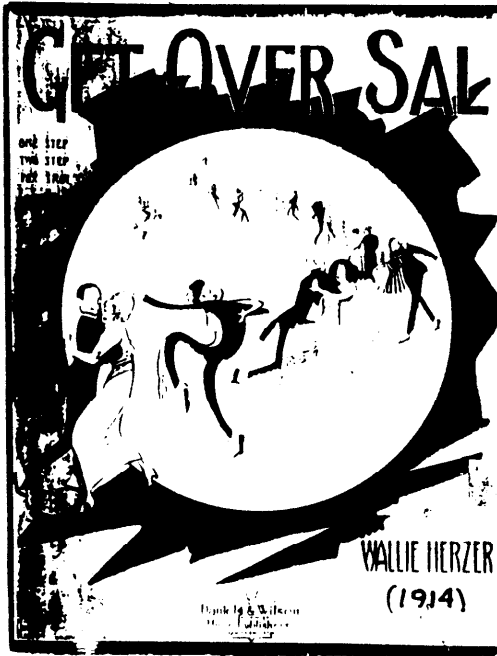
CAN'T REGRET WHAT I DID FOR LOVE. WHAT I DID FOR

C C⁷/B^b Fm / Ab C

LOVE. WHAT I DID FOR LOVE.

4327

(INSTRUMENTAL) IN TWO



A

C C C7 F

F F/E G Am Abt 1. D7 D7

G7 Dm7 G7 2. F6 G7 C

B

F F/A Fm/Ab G/E F#

C/G C C 1. D7/A A7+ G7

C / G7 C G7 Dm G7 / 2. A7 Dm A7 Dm C / / G7 C

D.C.

CODA

F6 G7 C / / / / / Dm Dm F/A F/C / / Dm Dm

C7

1. F / F/A Ab C7/G C7 2. F C7 F A

EXCERPTS FROM: (INSTRUMENTAL) *MODERATO NOT TOO FAST*

NASHVILLE NIGHTINGALE

GEORGE GERSHWIN (1923)

A

F F7

Bb7 Bb Eb C7 G7 C7 1. F7 Bb7 F

2. F F7 F° Bbm F D° Eb° **B** A7/A A7 D7

G7 C7 F F7

NASHVILLE NIGHTINGALE - CONT.

4328

Bb7 Bb Bb7 F/C F F#o Gm6 C7 C7 F F7

C F C7 F Db7 C+ C7 1. F F7 2. E11/2 Am Bb

Am/C Dm6 Am E Eb Am G Cm Dø Cm/Bb Fm6 Cm/G G7

C C C7 F Db7 C7 F 11/2 C/E Eb°

G7 G7 C C7 D.C. al CODA F E C Bb7 F n

CHARLESTON SEVEN (RED NICHOLS, MIFF MOLE, JACK PETTIS) EDISON 51446 IN 1924.
 CALIFORNIA RAMBLERS (ADRIAN ROLLINI, STAN KING) PATHE-ACTUELLE 03617 IN 1924.

MIDNIGHT ROSE IN TWO Bb Gb7 F7 Bb

LEW POLLACK (1923) LATE ONE NIGHT, LIGHTS WERE BRIGHT.

Eb Ebm6 Bb 11/2 A+ Bb Gm Ebm6 F7 Gm C7/Bb D7

GRONDS FILL'D THE STREETS ON BROAD-WAY. THROUGH THE WHIRL, I WATCHED A

Gm 11/2 Gm7 C7 F7 Cm7 F7 CHO. Bb

GIRL THROW-ING HER YOUNG LIFE A - WAY. MIDNIGHT ROSE, BLOOM

Bb C° F7 Cm7 F7 Bb

WHILE THE LIGHTS ARE GLEAMING, YOU SIP-ROSE THAT YOUR HEART IS GLAD.
 IN THE DEVIL'S GAR-DEN, MEET THEIR DOOM, EV-'RY-BO-DY KNOWS.

Fm7/Bb Dm7 G7 D7 G7 Cm 1 1 D7 Gm C1

BUT TO-MOR-RON YOU MAY FIND IT SAD. SO HAVE A CARE WHEN YOU PLAY, OR YOU'LL HAVE TO PAY FOR
 WILL YOUR END BE LIKE THE STORY

F7 Cm7 F F7+ D.S. al

THE FUN YOU'VE HAD. THOSE WHO LEW POLLACK WROTE TWO CHARMING WALTZES: "DIANE" & "CHARMAINE" (WITH ERNO RAPEL) (LYRICS)

Cm Ebm6 Bb F#o Gm C7 F7 Bb Ebm6 Bb

CODA GOES? GOD FOR-BID, LIT-TLE MID-NIGHT ROSE.

4329

(EXCERPTS)

CASA LOMA BAND ORIGINAL

SWING
FOX-TROT

MANIAC'S BALL

GENE GIFFORD (1932)

Musical notation for the first staff of "Maniac's Ball". Chords: C7+, A, Fm Dø, Bbm Db, C7+, Fm Dø.

Musical notation for the second staff of "Maniac's Ball". Chords: Bbm Db, C7+, Fm Dø, Bbm Db, C7+, Fm Dø, Bbm Db, E7 Fm Dø, Bbm Db, Gm.

Musical notation for the third staff of "Maniac's Ball". Chords: Bbm Fm, C7, C7+, Fm Dø, Bbm Db, C7+, Fm, Bbm C, C7.

Musical notation for the fourth staff of "Maniac's Ball", marked with a boxed 'B'. Chords: F6, D7, Db7, C7, F.

Musical notation for the fifth staff of "Maniac's Ball". Chords: G7, C7+, F, F7, Bb7.

Musical notation for the sixth staff of "Maniac's Ball", marked with a boxed 'C'. Chords: Eb, Ab7, Bb7, Eb.

Musical notation for the seventh staff of "Maniac's Ball". Chords: Eb, Bb7, Eb, Ab7, Bb7.

Musical notation for the eighth staff of "Maniac's Ball". Chords: Bb7, Eb, Bb7, Eb, Bb7, Eb.

GIFFORD WAS GUITARIST
& CHIEF ARRANGER FOR
CASA LOMA ORCHESTRA.

MY KID'S A CROONER

MARION HARRIS and
REG MONTGOMERY

(1934)

MOD E♭

Musical notation for the first staff of "My Kid's a Crooner". Chords: F, Gm, F, Gm, F, C7. Includes the text "INSTR. VERSE".

Musical notation for the second staff of "My Kid's a Crooner". Chords: F, G7, C7, Bb, C7.

Musical notation for the third staff of "My Kid's a Crooner", marked with a boxed 'CHO.'. Chords: F, Dm, G7, C7, F.

MY KID'S A CROONER, THO' HE'S ONLY TWO. HE SINGS
-STEAD OF "DA-DA"- HE SAYS "HOT-CHA-CHA-LHA" AND A

Musical notation for the fourth staff of "My Kid's a Crooner". Chords: D♭7, F, D7.

"BOO-BOO-BOO-BOO, BOO-BOO-BOO-BOO" HE HAS NO TROUBLES, AND WHEN HE BLOWS BUBBLES, IT'S "BOO-BOO-BOO-BOO,
"BOO-BOO-BOO-BOO, BOO-BOO-BOO-BOO" I'M REALLY WOR-RIED, TO DOCTORS I'M HUR-RIED A-BOUT HIS "BOO-BOO,

MY KID'S A CROONER - CONT.

4330

B7+ D7 G7 C9 F Am Dm Dm7
 BOO-BOO-BOO-BOO! I'M REAL-LY ANXIOUS FOR MY CHILD'S RE-COV-ER-Y.
 BOO-BOO-BOO-BOO! I THINK I'LL WRITE TO CROSBY, ASK HIM WHAT TO
 G7 Gm Gm7 C7 Gm7 C7
 YET, ALL THE PAPERS SAY HE'S A CHILD DIS-COV-ER-Y. IN-
 CODA D7 G7 G7 G7 C7 F Bb7 F
 DO TO STOP MY KID FROM CROONING: "BOO-BOO - BOO"
 PAT HYDE ORCH. ON PARLAPHONE R-2017 IN 1934 AT LONDON.

(INSTRUMENTAL) NOT FAST

NERVOUS CHARLIE STOMP

RED NICHOLS and GEO. CROZIER (1926)

F C7 Bb7 G7 Gm7 F/A
 F7 F# C7 F D7 Gm G7 Bb7 F/C C7 F
 F Bb7 F/A G7 C7 G7 C7 F C7 F 2
 B F C7 Bbm6 F F C7 C7 F F7 F7-5 Bbm6 F

C JAZZ CHORUSES

 Bb F7 Bb Bb F7 Bb G7
 Cm7 C# Bb/F F7 Bb TO REPEAT Bb F7+ LAST Bb C7
 D.C. of

CODA

 F Gm7 F Gm7 F

SEATTLE HARMONY KINGS
(ROSY McHARGUE ON SAX)
VICTOR 26142 IN 1926

THE DIXIE STOMPERS
(FLETCHER HENDERSON SIDEMEN)
HARMONY 153-H IN 1926.

THE FILM "THE FIVE PENNIES"
WAS RELEASED IN 1959. LOOSELY
BASED ON NICHOLS' LIFE, IT STARRED
DANNY KAYE.
THE REDHEADS
(RED NICHOLS, MIFF MOLE, etc.)
PATHE-ACTUELLE 36347 (1925)

FROM "CASINO de PAREE" REVUE

LOST MY RHYTHM, LOST MY MUSIC, LOST MY MAN

LEW BROWN, ELSA MAXWELL and HARRY AKST (1935)

Moder

INSTR. VERSE

CHO.

LOST MY RHYTHM, NO IG-NI-TION, (FILL) LOST MY MUSIC, NO AM-BI-TION. (FILL) LOST MY RHYTHM AND I THERE'S NO SHOW, IT'S ONLY

1. LOST MY MUS-IC WHEN I LOST MY MAN. GOT LOST YOUR MAN. I NEVER IN-TER-MIS-SION WHEN YOU'VE

TRY DANCING, 'CAUSE MY DANCING DON'T MEAN A THING. I WAS A HOT SINGER, BUT

WHAT SINGER CAN SING WITHOUT A SONG TO SING. I NEED MY RHYTHM, (FILL) NEED MY MUSIC.

IF MY MAN COMES HOME, HE'LL BRING THEM WITH 'IM: I MEAN MY MUSIC AND I MEAN MY RHYTHM.

I'M JUST AN "AL-SO RAN" WITH-OUT MY MAN.

BILL STAFFORD ORCHESTRA

BLUEBIRD B-6049 IN 1935.

BOB HOWARD ORCH.

(COZY COLE ON DRUMS)
DECCA NO. 513 IN 1935

4333

AT THE SHIM-ME-SHA-WABLER'S BALL

Geo. A Lewis (1918)



MODER

F7 Bb Bb° Bb F7

THEY HAD A SWELL TIME DOWN IN OLD

Bb Bb° Bb F7 Bb F7

MEMPHIS TOWN AT THE SHIM-ME-SHA-WAB- BLER'S

Bb Bb° Bb / D7/A D7

BALL. — AL-EX- AN-DER AND — HIS

Gm Gm7 D/A Gm C7 F7 Gm7 F7 /

THE JAZZ BAND MADE THE MUSIC SHAKE THE HALL... THEY

Bb Bb7 Ab Eb/G Bb/F

DANCED ALL NIGHT TILL THE BROAD DAY-LIGHT, — AND

C7/e Ebm6 Bb/D Bm7/Bb C7 F F#° C7/G F F#°

STILL THEY WANTED TO DANCE SOME MORE. THEY COULDN'T STOP THAT FUNNY HOP, — BUT CON--

C7/G C7 / F7 / / F7 F° F7 / / / Cm7

-TIN-UED TO DANLE 'ROUND THE FLOOR. AL-EX-AN-DER 'ROSE TO SAY: 'TIS NOW THE BREAK OF

F7 / / F7 F° F7 / / / Cm7 F7 / /

DAY. WE'LL PLAY WIST ONE MORE TUNE FOR YOU, — AND THEN I'LL SAY WE'RE THROUGH!" ALL THE

CHO. Bb F7 Bb F7 Bb F7 Bb

DARKIES WERE THERE, DRESS'D IN THEIR BEST SUNDAY WEAR, DOWN AT THE SHIM-ME-SHA-WAB- BLER'S BALL. SOME

D7/A D7 Gm Gm7 D/A Gm7 C7 F7 Cm7 F7

HIGH BROWN'S SHORT, SOME HIGH BROWN'S TALL, AND HIGH YEL-LOW'S LEAN AND SMALL. — THEY

Bb Bb7 Ab Eb/G Bb7 Ab F7/A

SHIM-ME-SHA-WAB-BLED 'ROUND THE HALL, WHERE THE ALLI GATOR'S WIGGLE AND THE TURTLES CRAWL. AND THEY

Bb Bb7 Cm7 Gb7 F7 Fm° Ab G7 Cm7 F7 Bb Ebm Bb

HAD A HOT TIME, ONE AND ALL, AT THE SHIM-ME-SHA-WAB- BLER'S BALL. —



4335

FOX-TROT

MY SWEETIE
TURN'D ME DOWN

GUS KAHN and
WALTER DONALDSON (1925)

INSTR. VERSE

Musical notation for the instrumental verse, featuring a treble clef, key signature of one flat, and a 4/4 time signature. The melody is written on a single staff with various notes and rests. Chords are indicated above the staff: G7, C7, F, E7, E7, Am, Am7, Am7, Am7, E7, A, E7, A, E7, A, F#0, C7, G, NC, NC, IF.

CHO.

Musical notation for the first line of the vocal chorus, featuring a treble clef, key signature of one flat, and a 4/4 time signature. The melody is written on a single staff with various notes and rests. Chords are indicated above the staff: F, F+, F6, F+, F, F+, F6, F+, F, Ab0.

I SHOULD DIE BE-FORE I WAKE, WHAT DO I CARE, WHAT DO I CARE: MY SWEETIE TURNED ME

Musical notation for the second line of the vocal chorus, featuring a treble clef, key signature of one flat, and a 4/4 time signature. The melody is written on a single staff with various notes and rests. Chords are indicated above the staff: C7/6, C7, Gm, Eb, G, G6, Eb, G, G, Eb, G, G6, C7.

DOWN. NIGHTS ARE LONG, LIFE IS SHORT. WHAT DO I CARE, WHAT DO I CARE:

Musical notation for the third line of the vocal chorus, featuring a treble clef, key signature of one flat, and a 4/4 time signature. The melody is written on a single staff with various notes and rests. Chords are indicated above the staff: C7/6, C7, C7/6, C7+, F, C7/6, F/A, E7, E7/6, Bb7s.

MY SWEETIE TURNED ME DOWN. THERE'S JUST ONE

Musical notation for the fourth line of the vocal chorus, featuring a treble clef, key signature of one flat, and a 4/4 time signature. The melody is written on a single staff with various notes and rests. Chords are indicated above the staff: A7, D7, D7, Ab7+, G7, D7s, C7, C7+.

PLACE I CAN SEE, AND THAT'S THE RIVER FOR ME. GEE!

Musical notation for the fifth line of the vocal chorus, featuring a treble clef, key signature of one flat, and a 4/4 time signature. The melody is written on a single staff with various notes and rests. Chords are indicated above the staff: F, F+, F6, F+, F, F+, Dm7, G7, Gm7, C7, F, D7, F.

GOT NO BOAT, I CAN'T FLUAT, BUT WHAT DO I CARE, MY SWEETIE TURNED ME DOWN.

THE VAGABONDS (ABE LINCOLN-ADRIAN ROLLINI-STAN KING (DRS.))
ON GENNETT 3137 IN 1925 (BOBBY DAVIS, SAX)

608

(A COWBOY'S
LOVE SONG)

WHEN IT'S SPRINGTIME IN THE ROCKIES

MARY HALE WOOLSEY, ROBERT SAUER and MILT TAGGERT (1929)

WALTZ

Musical notation for the instrumental verse, featuring a treble clef, key signature of two flats, and a 3/4 time signature. The melody is written on a single staff with various notes and rests. Chords are indicated above the staff: Eb, Eb+, Eb6, Eb+, Eb.

INSTR. VERSE

Musical notation for the first line of the vocal chorus, featuring a treble clef, key signature of two flats, and a 3/4 time signature. The melody is written on a single staff with various notes and rests. Chords are indicated above the staff: Fm6, Bb7, Fm7, Db7, A0, Bb7, 1. Fm6, Bb7+.

Musical notation for the second line of the vocal chorus, featuring a treble clef, key signature of two flats, and a 3/4 time signature. The melody is written on a single staff with various notes and rests. Chords are indicated above the staff: Eb, Eb/Bb, Bb7, 2. Bb7, Eb7, CHO. Ab.

WHEN IT'S SPRING-TIME
-GAIN I'LL

Ab Cm7 Abm6 Eb7/Bb

IN THE ROCK-IES, I AM COM-ING BACK TO YOU,
SAY "I LOVE YOU" WHILE THE GIRLS SING ALL THE DAY,
Li-T-TLE SWEET-HEART OF THE MOUN-TAINS, WITH YOUR BON-NIE
WHEN IT'S SPRING-TIME IN THE ROCK-IES, IN THE
EYES OF BLUE. ONCE A- ROCK-IES FAR A- WAY.

DICK ROBERTSON ORCH & HIS VOCAL (W/ BOBBY HACKETT & BUDDY MORROW) DECCA 1979 IN 1937.
RED EVANS & HIS BILLY BOYS (TEDDY WILSON LOZY COLE) VOCALION (NOT ISSUED) - 1939.

FAST FOX-TROT

MYSTERIOUS MOSE

WALTER DOYLE (1930)

Dm Gm Dm

THERE'S A MAN OF MYS-TER-Y WHO'S ROAMING THRU THE
FAR AND NEAR YOU HEAR OF HIM, HE'S FOUND ON EV-'RY

Dm A7 Dm A7 2. A Dm A Dm

LAND. HAND. OO - OO - OO - OO - OO. OO - OO - OO - OO -

A A7 Dm C Bb A

-OO. EV-'RY CI-TY, TOWN AND VIL-LAGE KNOWS OF HIM BY NOW.

Bb A G7 C7 CHO. Dm

THERE'S A WAY TO REC-OG-NIZE HIM. LET ME TELL YOU HOW: IF YOUR PATH AT
DOWN SOME DARK AND
WHEN YOU'RE GO-ING

Gm A7 Dm A7 A7 Bb7 A7 A7

MIDNIGHT DARK, BY A GRAVEYARD GOES, AND SOMEONE WHISTLES, (WHISTLE)
STORMY NIGHT, WHILE THE TEMPEST BLOWS, IF THAT'S MYSTER-L-IOUS
DOWN THE CELLAR, WALK UP-ON YOUR TOES. IF " " " "

1. Dm A7 2. Dm C7 Bb F F# F

MOSE. OR MOSE. HE SEES ALL, HE KNOWS ALL, HE GETS IN EV-'RY-WHERE. AND

G7 C7 CODA Dm

SOME NIGHT, HE MIGHT WAIT FOR YOU UP-ON THE STAIR. SO, MOSE.

TED WEENS ORCH. - VOCAL: PARKER GIBBS & COUNTRY WASHBURN - VICTOR 22411 IN 1930.
THE RHYTHMIC EIGHT - VOCAL: MAURICE EDWIN - MIDDLESEX, ENG. - ZONOPHONE 5648 IN 1930.
RUBE BLOOM & HIS BAYOU BOYS (W/ MANNY KLEIN, T.D., B.G., A. ROLLINI & STAN KING.)
ON COLUMBIA 2186-D IN 1930.

4337

IED WEENS ORCH - MARKER LINDS VOCAL - VICTOR 20401 - 1921
FRED ELIZADE ORCH - LONDON, ENG. - BRUNS. 161 - 1928
CALIF. RAMBLERS - BANJO BUDDY VOCAL - PATHE-ACTUELLE 36675 - 1927

FOX-TROT

MARVELOUS

PETER DE ROSE and
MAY SINGHI BREEN (1927)

INSTR. VERSE

TITLE SONG FROM A 1ST-NATL. MOVIE
LOOSE ANKLES
JACK MESKILL and (1929)
PETE WENDLING

FAST

ANDY KIRK & HIS } MARY LOU WILLIAMS (PNO) EDGAR BATTLE (TPT)
12 CLOUDS OF JOY } BILLY MASSEY, VOCAL. BRUNSWICK 4803 IN 1930.

WHEN YUBA PLAYS THE RUMBA ON THE TUBA (DOWN IN CUBA)

MUSIC and ENGLISH TEXT BY HERMAN HUFFELD (1931)

RUMBA (♩=144)

DOWN IN HA- VA-NA THERE'S A FUNNY LOOKIN' BOO-BA. HE PLAYS THE RUMBA ON THE TUBA DOWN IN
 TAKE HIM VE-RY LONG TO GET A TUMBLE, FOR ALL THE RUMBA LOVERS GO IN-TO THEIR
 -VA-NA LIVES THIS FUNNY LOOKIN' BOO-BA, WHO PLAYS THE RUMBA ON THE TUBA DOWN IN

CUBA. UM AN-Y SAP'LL SELL AN APPLE BUT THIS GIMP'D RATHER GRAPPLE WITH HIS UMPA UMPA UM-PA, THEY PRE-
 RUMBLE. OH HOW I'D LIKE TO BE HIS DOUBLE, FOR WITH-OUT A BXT OF TROUBLE, WITH HIS UMPA UMPA UM-PA, HE CAN
 CUBA. I CAN'T BE-LEVE IF BUT THEY TELL US EV'RY PEANUT VENDOR'S UENLDS OF HIS UMPA UMPA UM-PA, THEY PRE-

-FER IT TO A DOOPA DOOPA DOO-PA. THEY LOVE THE RUMBA ON THE TUBA DOWN IN CUBA. (INST. 1 & 2.)
 (KNOCK E-LEV-EN LADIES FOR A LOOP-A. (D.C.) THEY LOVE HIS
 -FER IT TO THE DOOPA DOOPA DOO-PA.

IT DOESN'T HE'S NOT A GREEN HORN, HE BLOWS A MEAN

HORN: A MUST BE SEEN HORN: OH HE'S A WHIZ! WHY ALL HA--

CODA UM-PA UM-PA UM-PA UM-PA UMP! (INST.)

JAM MAN
 MARTY GREEN (1932)

STOMP INSTR. VERSE

HE'S JUST A UAM MAN LIKE TO BET HE

IN THE BAND. DON'T EAT CORN, NOW I'M SURE I UN-DER-STAND. I S HE HOT? MAKES YOU TROT!

YOU SHOULD HEAR THE RHYTHM HE'S GOT. I'D HE CAN CHASE YOUR BLUES A-WAY, AND MAKE YOU THINK THE

NIGHT IS DAY. AND NOW I KNOW YOU UN-DER-STAND THAT HE'S JUST A UAM MAN IN THE BAND.

GENE KARDOS ORCH. (DICK ROBERTSON, vocal) VICTOR 23377 IN 1932.

4339

AS PLAYED BY
KNUCKLES O'TOOLE

© RECORD SONGS, INC. 1958, TRANSFERRED
TO EASTLAKE MUSIC, INC. 1966.
USED WITH PUBLISHER'S PERMISSION.

RAGTIME
REVELATIONS

J. GAINES (DICK HYMAN)

A F C7 F F0 C7

B (OPT. 8VA) F FMA7 F6 F Fin7 Bb7 Ebm7 Ab7

(Loco) Db Dbm7 Dbm7 Gb7 Bm7 E7 **C** A AAm7 A6 A

Ani7 D7 Gm7 C7 F C7 F F0 C7

1. F C7 (TO B) 2. F **D** (OPT. 8VA) C7 F G7 C7

C7 F (Loco) G7 C7 1. G7 C7 2. G7 C7 **CODA** F C7 F

E F7 F0 Bbm6 F0 F7 F0 F7 **F** Bb F7 Bb

Bb Cm7 F7 F0 F7 F+ Bb F7

Bb Bb7 Fm7 Bb7 Eb E° Bb Gb7 F7 F7 F+ Bb

G Gm D7 Gm D7

Gm F C7 F C7 F

F7 Bb7 Eb7 Ab7 D7 G7 C7 F7

REPEAT:
FROM **F**
OF **FINE**

DON'T TELL IT TO ME

WORDS BY R.C. MCPHERSON (1902) MUSIC BY JAMES T. BRYNN

MOD TO

MISTER HOT AIR WEB-STER HAD A LOVE-LY WIFE: ONE PROMISED HER CLOTHES, HE PROMISED THE RENT, AND

WHOM HE THO'T HE'D GLINCHED FOR LIFE. HE FED HER PROM-15-ES MONEY FOR SHOES THAT HE AL-WAYS SPENT. AT LAST SHE TOLD THIS

DAY AND NIGHT TILL SHE AT LAST GOT SURE. HE COL-ORED GENT SHE WOULDN'T STAND HIS CON-NU

MIXE. DON'T TELL IT TO ME DON'T TELL IT TO ME. MIGHT PE-LIEVE YOU, EDOON.

I'VE HEARD THAT SAME OLD SONG JUST FOUR-TEEN YEARS TOO LONG.

THE MAN IN THE MOON NOT A-GREE, SO, BABE, DONT TELL IT TO

ME!

4341

TED SNYDER WROTE "SHEIK OF ARABY,"
"WHO'S SORRY NOW?" and
A HOST OF OTHERS.

I'D RATHER BE OUTSIDE, LOOKIN' IN THAN ON THE INSIDE A-LOOKIN' OUT



WORDS: FRED HAMILL - MUSIC: TED SNYDER

ADD 20

ADDITIONAL CHORDS: B7, Em, B7/D# (D#), Em, C, Cm, Eb, Gb, Em, F#o, G, B7, Em, B7/D# (D#), Em, F#o, Bm, G7, D7/A, D7, F#o, D7/F# (F#), D7

NOW BIG SAM SMALL AND LITTLE JIM HALL GOT TO
GUAR-LIN' THE OTH-ER NIGHT, 'BOUT WHO WAS BEST WITH
LU-LU WEST, AND IT SURE LOOK'D LIKE A FIGHT. JIM

LEFT THE BOYS - IN A GAM-BLIN' HOUSE, TO

G B7 Em G G#o D7/A / D7 F#o D7/F# (F#) D7 G Em C

GO AND GET HIS TRUSTY BLADE. BUT WHEN HE GOT BACK TO THE SHACK, - THE COPS WERE MAKING A
RAID. - THERE STOOD THAT WAGON AT THE DOOR. THE BOYS WERE PIL-ING IN. AND -
WHEN BIG SAM, HE TOOK HIS SEAT, JIM CALL'D OUT LOUD TO HIM: I'D RATHER

Em Em7/D Em7/D C Em7/B Am7 Em/B Am7/C C7-5 B 1 1 2

CHQ. G A7 D7 G Eb7 G/D A7/E D7/F# G

BE OUT-SIDE - A - LOOK-IN' IN - THAN ON THE IN - SIDE A-LOOKIN' OUT. THIS
PART-ING IS - SWEET SOR-ROW, SAM, - THAT IS WHAT THE PO-ET WROTE A - BOUT.

Am/C E7/B Am E7/B Am/C F Am/E E7

ALL THE FOLKS WILL MISS YOU WHEN YOU'RE GONE A-WAY. - I KNOW YOU HATE TO LEAVE US, BUT A -
- GAIN I SAY: I'D RATHER BE OUTSIDE - A - LOOK-IN' IN - THAN ON THE IN-SIDE A-LOOKIN'

Am E7/B Am/C D7 G 1 1 Gb B7/D# / Em Eb7 Gb / A7/E D7/F#

TED SNYDER WROTE "WHO'S SORRY NOW?" (alone)
and MUSIC FOR "THAT BEAUTIFUL RAGE" with lyrics
by IRVING BERLIN.

4342

HE'S MY LOVIN' JELLY ROLL

WORDS: ROGER GRAHAM — MUSIC: SPENCER WILLIAMS
(1917)

MODERATO

Chords: Eb E° Fm6 Bb7 Eb E° Fm6 Bb7 Eb G7/6

1. Chords: Cm Eb/Bb Bb7/F Bb7 Bb7/F Bb7 Eb Eb/6 Gb° /

2. Chords: Bb7/F Bb7 Cm / Eb/Bb G7/6 F7/C F7 F7/C F7 Bb7

Chords: Bb° / Bb7 / Bb7/F Eb° Bb/F F7 Bb / Bb7 NC Eb

CHO. Chords: Bb7/F Gb° Bb7/F / Bb7 / Eb Bb7+ Eb

1. Chords: Bb7 Eb Eb° Eb E° Fm6 Gb°

2. Chords: Cb7 Eb/Bb C7 Ab

Chords: F/Aq Eb/Bb Bb7/Ab G° Ebm6/Gb

Chords: F7 Cm6 Abm Cb Bb7 Eb

GRAHAM & WILLIAMS ALSO DID SHIM-ME-SHA-WABBLE.

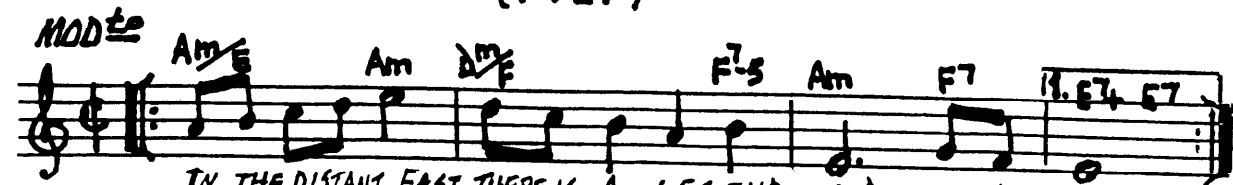
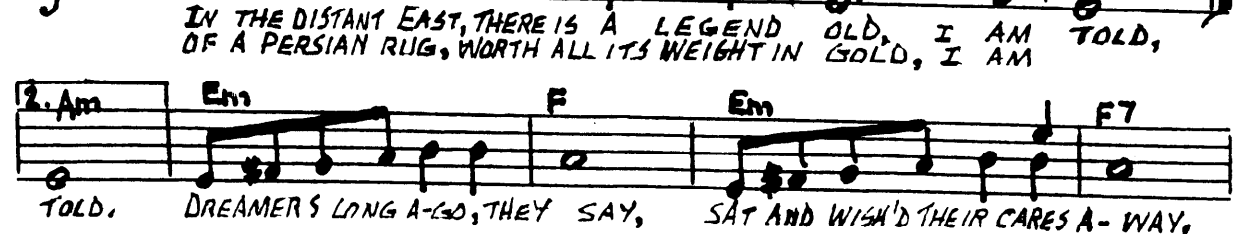
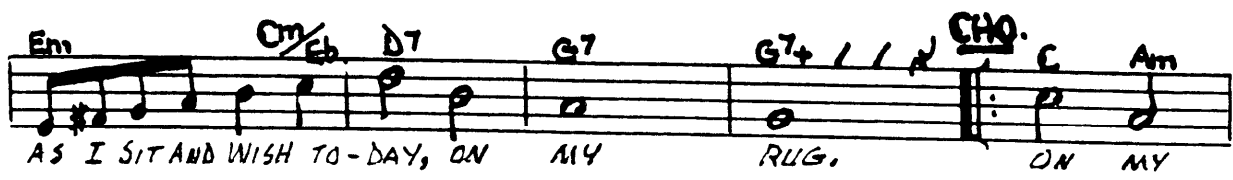
SPENCER WILLIAMS FAMOUS FOR ROYAL GARDEN BLUES, TISHOMINGO BLUES, I FOUND A NEW BABY, etc.

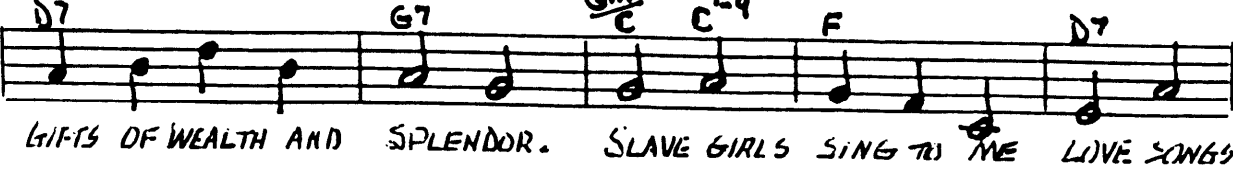

4343

PERSIAN RUG

GUS KANN & NEIL MORET
(1927)

MOD ♩


4344

PICCOLO PETE

PHIL BAXTER (1929)

And^{te}

Chords: Eb C7 F7 Ab7 Eb Bb7 Cb7 Bb7

COME ON YOU PEOPLE, GATHER 'ROUND AND LISTEN TO THE STORY OF PIC-CO-LO
HE PLAYS THE PIC-ED-LO SO PRETTY, THAT THE PEOP-LE FOLLOW HIM OUT IN THE

1. Chords: Eb Bb7+ Eb Ab7 Eb / Fm Fm Bb7 Fm Fm C7

PETE. STREET. HE LEARN'D HIS MUSIC FROM THE BIRDS AND BEES, 'MID THE FLOWERS AND

Chords: Fm Bb7 Fm Fm Eb/Bb / Bb Cm Cm7 F7 Bb7/Bb7+

TREES. THAT'S WHY HE KNOWS SO MA-NY MEL-O-DIES: MEL-O-DIES THAT WILL PLEASE. DID YOU

CHO. Chords: Eb Ab7 Eb Bb7+ Eb Bb7 / /

EV-ER HEAR PETE GO TWEET-TWEET-TWEET ON HIS PIC-CO-LO? NO? WELL YOU
WELL YOU
WELL I'LL

Chords: Gm Fm Fm Fm Gm Fm Fm Bb7 Cm7 F7 / D# Eb / Bb7+

MISSED A LOT, FOR HE CERTN'LY HAS GOT A STYLE THAT'S HOTTER THAN
MISSED A TREAT, FOR HIS MEL-O-DIES SWEET ARE THE KIND THAT COULDN'T BE HOT. (SHO NUFF) DID YOU
PUT YOU WISE, HE'S A BIRD IN DIS-GUISE: A BIRD CALL'D PIC-CO-LO

2. Chords: Eb Eb7 Ab Eb

BEAT. HE CAN PICK A HIGH NOTE: HE CAN PICK A LOW NOTE:

Chords: Ab Eb+ Ab/Eb Ab7 Eb Eb° Eb

HE CAN PICK A BLUE NOTE: HE CAN PICK A NOTE THAT'S A

Chords: C7/G F# Bb7/F

BRAND NEW NOTE. Did you

D.S. al. CODA Chords: Eb Bb7 Eb

PETE.

THIS SONG WAS QUITE POPULAR, AND WAS RECORDED SEVERAL TIMES.

4345

(INSTRUMENTAL)

ODE TO AN ALLIGATOR

MED. SWING

BOB ZURKE & RUTH LOWE (1939)

(EDITED)

The musical score consists of two staves. The top staff is the melody, and the bottom staff is the guitar accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into sections A, B, C, and D, marked with boxed letters. Chords are written above the notes, including Eb6, Fm7, Eb/G, Ab°Bb7, Ebmaj7, Bb7, Eb6, Fm7, Gm7, D7+, G, D7/A, G/B, Em7, Am7, D7, Am7, D7, G, D7, G/B, Ab/C, Gm/Bb, Gm7, C7, Fm7, Fm7/Bb, Bb7, Eb, Fm7, Eb6/G, E7-5, Eb, Bb7, Eb, Ab, Abm, Bb7, Eb6/Bb, Bb7+, Eb7, Eb7+, Ab, Fm, Abm, Gm7, Cm7, F7, Fm7/Bb, E9, E9-5, Bb7, Eb6/G, D7, Eb, Fm7, Bb7, Eb6, Bb7, Bb7+, Eb6/Fm7, Eb6/G, D7, G7, D7/A, G/B, G#°, Am7, D7, A7sus, A7, G/D, D7, G6, Ab7, Gm, Ab7, C7/G, C7, Fm7, Bb7, B7, Bb7, Eb, Fm7, Gm7, Ab-5, Eb9.

BOB ZURKE BECAME NATIONALLY KNOWN THRU RECORDINGS ON PIANO WITH THE BOB COONEY BAND (1937-39). ONE MONTH BEFORE HE DIED, IN 1944, HE RECORDED THE MUSIC FOR A CARTOON FILM, "LIONEL LIVES". (HE WAS 38 YRS. OLD.)

4346

(INSTRUMENTAL)

EVERYBODY TWOSTEP

RAG (NOT FAST)

WALLIE HERZER (1910)

(EDITED)

TRIO

RECORDED BY THE PEERLESS ORCHESTRA OF LONDON
ON ZONOPHONE #1000 IN 1912 (ENGLISH CO.)

PIANO SOLD BY MIKE BERNARD
RECORDED ON COLUMBIA NO. A-1266 IN 1912 (N.Y.C.)

(THIS LEAD SHEET HAS BEEN EDITED AND BROUGHT INTO THE RANGE FOR HORNS)

4347

(FEATURED BY AL JOLSON)

SISTER SUSIE'S SEWING SHIRTS FOR SOLDIERS

WRITTEN BY R.P. WESTON — COMPOSED BY HERMANN E. DAREWSKI (1914)

TONGUE-TWISTER
TRAMPO

1. SISTER SUSIE'S SEWING IN THE KITCHEN ON A SINGER. THERE'S MILES AND MILES OF
 2. PILES AND PILES AND PILES OF SAUTS SHE SENDS OUT TO THE SOLDIERS. AND SAILORS WON'T BE
 3. I FORGOT TO TELL YOU THAT OUR SISTER SUSIE'S MARRIED. AND WHEN SHE IS-N'T

FLANNEL ON THE FLOOR AND UP THE STAIRS. AND FATHER SAYS IT'S ROTTEN, GETTING
 JEALOUS WHEN THEY SEE THEM, NOT AT ALL. AND WHEN WE SAY HER STITCHING WILL SET
 SEWING SHIRTS, SHE'S SEWING OTH-ER THINGS. THEN LITTLE SISTER MOLLY SAYS, "OH,

MIXED UP WITH THE COT-TON, AND SITTING ON THE NEEDLES THAT SHE LEAVES UP-ON THE
 ALL THE SOLDIERS LITCHING, SHE SAYS OUR SOLDIERS FIGHT BEST WAVEY THEIR BACK'S A-GANST THE
 SISTER'S BOUGHT A DOL-LY. SHE'S MAKING ALL THE CLOTHES FOR IT WITH PRETTY BOWS AND

CHAIRS. AND SHOULD YOU KNOCK AT OUR STREET DOOR, MA WHISPERS, "COME IN-SIDE" THEN
 WALL. AND LITTLE BROTHER GUSSIE, HE WHO LISPS WHEN HE SAYS "YES" THEN
 STRINGS." SAYS SUSIE: "DON'T BE SIL-LY," AS SHE BLUSHES AND SHE SIGHS. THEN

WHEN YOU ASK WHERE SUSIE IS, SHE SAYS WITH LOVING PRIDE: SISTER SUSIE'S
 "WHERE'S THE COTTON GONE FROM OFF MY KITE? OH I CAN GUETH!"
 MOTH-ER SMILES AND WHISPERS, WITH A TWINKLE IN HER EYES:

SEWING SHIRTS FOR SOL - - DIERS. SUCH SKILL AT SEWING SHIRTS, OUR SAY YOUNG

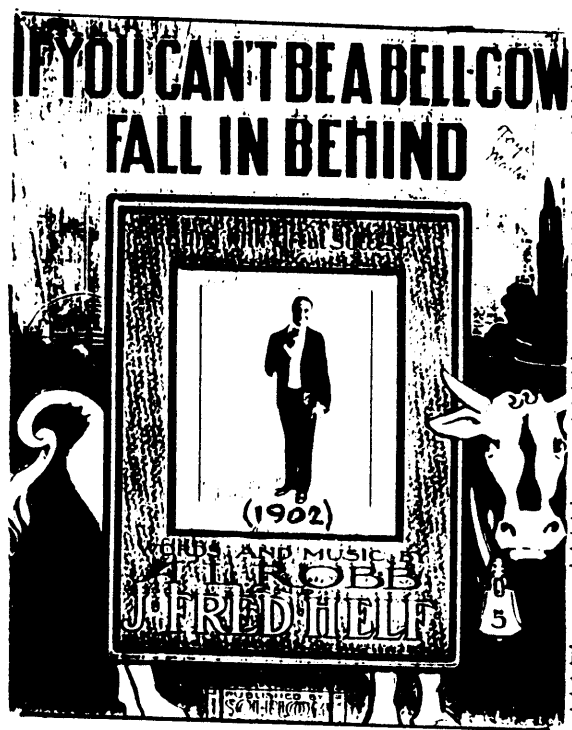
SISTER SUSIE SHOWS! SOME SOLDIERS SEND E- PIS-TLES: SAY THEY'D SOONER SLEEP IN

THISTLES, THAN THE SAU-CY, SOFT, SHORT SHIRTS FOR SOLDIERS SISTER SUSIE SENDS.

HERMANN DAREWSKI (1893-1947) WAS BORN IN RUSSIA, AND BECAME
 HOUSE COMPOSER FOR FRANCIS, DAY & HUNTER PUBLISHERS. HE WROTE SEVERAL
 "WEST END" REVUES DURING THE 1910'S. (LONDON, ENGLAND)

4348

MOU 6/2



EPH GREEN'S WIFE SAID TO HIM ONE DAY, "SEE WHEN I ASK YOU FOR SOME COIN, YOU

HERE MY CO-SOM FRIEND, YOU'RE FLYING UUST TOO AL-WAYS ARE WITH-

HIGN FOR ME, AND THIS IS GOT TO END. FOR

-OUT. IF YOU'VE GOT MON-EY IN THE BANK, WHY UUST

GO AND DIG - IT OUT. YOU KNOW, IN EV - 'RY

D7/F# F7 Am/E D7 G Cm G D7 D° D7

DROVE OF COWS, OUT IN THE PAS-TURES GREEN: 'ROUND ONE COW'S NECK THERE IS A BELL. PER-

G Cm G D7 F7 Am/E F7 D7/F# F7 Am/E D7 G Cm

-HAPS THIS FACT YOU'VE SEEN. THIS BELL COW AL-INAYS HEADS THE BUNCH, AND LEADS THEM ON THEIR

G G#° A7 F. F. D7 D° D7 F.

WAY. THE RANK AND FILE FALL IN THE REAR, SO IT'S UP TO ME TO SAY: IF YOU

CHD G F. D7 G D7 G7 / B7

CAN'T BE A BELL COW, FALL IN BE-HIND. IT WOULDN'T GRIEVE ME

Em Em7 A7 D7 A7 D C7s B7 F.

IF YOU SHOULD LEAVE ME. I WOULDN'T MIND. IT AIN'T AN-Y USE FOR TO FROWN AND TO KICK. IF THE

Em F#7/C# B D7 A G F. D7 G7/C#

PACE IS TOO FAST, WHY YOU'D BETTER NOT STICK. IF YOU CAN'T BE A BELL COW, FALL IN BE-HIND."

D7 G7 / F.

FRED HELF WROTE NOVELTY SONGS AT THE TURN OF THE CENTURY. ANOTHER, "IF MONEY TALKS" IS ON PAGE 1004.

4349

I CAN'T LET 'EM SUFFER

(FOR THE WANT OF LOVE)

HENRY CREAMER & TURNER LAYTON (1918)

MOD E_b Fm^7 B_b^7 E_b B_b^7 E_b 1. Fm

I LOVE TO SEE THE FELLOWS HAPPY ALL THE WHILE. LOVE TO SEE THEM SMILE.

B_b^7 E_b G_b^9 B_b^7/F_7 B_b^7 2. Gm D_7

THAT SHOWS THEY'RE HOLLY AND EV-'RY-THING. IT'S CRU-EL, SO CRU-EL

Gm E_b^9 B_b^7/F B_b^7 **CHO.** B_b^7

TO LET THEM PLEAD. OH, I CAN'T LET 'EM SUF-FER, FOR THE WANT OF LOVE:

E_b B_b^7 1. E_b / / 2. B_b^7 / / E_b^7 E_b^7

IT'S A SHAME TO LET 'EM PLEAD. NO, I NOW THERE'S NO USE TRYIN' TO STALL, I

WHEN I KNOW JUST WHAT THEY *NEED.*

A_b E_7

JUST CAN'T SAVE THEM ALL. BUT WHEN THEY CRY: "OH COME AND KISS ME, SWEETIE,"

B_b^7 / F_7/C D_b^7 B_b^7/D / / B_b^7

I'M BOUND TO FALL. THEN I'VE JUST GOT TO TAKE 'EM IN MY LOVIN' ARMS:

E_b B_b^7 E_b / / B_b^7

GOT TO KEEP 'EM OUT OF HARM. THEN I'VE JUST GOT TO MAKE 'EM BE MY TURTLE DOVE,

E_b^7 A_b C_7/G F_7 Gm B_b^7/A_b

MY HONEY LOVE. LOV-IN' KISS-ES I'LL PROVIDE, UN-TIL THEY'RE

E_b/G / Cm^7 / F_7 B_b^7 E_b

SAT-IS-FIED. CAUSE I CAN'T LET 'EM SUF-FER, FOR THE WANT OF LOVE.

CREAMER & LAYTON WROTE AFTER YOU'VE GONE,

WAY DOWN YONDER IN NEW ORLEANS, AND STRUT
MISS LIZZIE AND MANY OTHERS ASSOCIATED WITH
THE ROARING TWENTY'S.

4350

(A TURN OF EVENTS AROUND THE TURN OF THE CENTURY)

YOUR KEY DON'T FIT THIS LOCK NO MORE

med. slow

WORDS: FRED HAMILL

(1898)

MUSIC: PAUL COHN

The musical score is written in 4/4 time with a tempo of 'med. slow' and a metronome marking of 108. It features a vocal line with lyrics and a piano accompaniment with chord symbols. The key signature has one flat (Bb). The score includes a chorus and a double bar line with first and second endings.

MY GAL AND I HAD TROUBLE, AND I HAVE BEEN CROSSED DOUBLE. NOW
 SOMEONE TOOK THE LEAD FROM ME, AND I'M AS DEAD AS I CAN BE. WHEN I GOT HOME THIS MORNING, JUST
 AS THE DAY WAS DAWNING, I FOUND A NEW LOCK ON THE DOOR. I COULDN'T USE MY KEY. THERE
 AINT NO USE IN WEEPING: WHEN I LOOKED UP AT MY OLD HOME, I SAW THAT GIRL A-PEEPING, AND
 SHE WAS NOT A-LONE. SAYS SHE: I'M TOO LONG STANDING THAT
 CON YOU BEEN A-HANDING. CAN'T JOLLY ME NO LONGER, SO NOW LISTEN WHILE I SAY: YOUR KEY DON'T
 FIT THIS LOCK. YOU BEST MOVE 'ROUND THE BLOCK. YOU BROKE YOUR PLATE WITH ME.
 BLACK MAN: YOU I CAN'T SEE. YOU GOT YOUR NO-TICE NOW,
 SO DON'T YOU START NO ROW. YOU LOST YOUR HOME, AND YOUR KEY DON'T FIT THIS
 LOCK NO MORE. YOUR KEY DON'T MORE.

FRED HAMILL COMBINED WITH TED SNYDER TO WRITE "I'D RATHER BE OUTSIDE A-LOOKIN' IN" ALSO IN THIS COLLECTION. (SEE INDEX)