

Musical notation for the first system, including a treble clef staff with a key signature of two flats and a bass clef staff with a 2/4 time signature. The bass staff contains a melodic line with eighth and sixteenth notes. Chords Bb, C7, and F7 are indicated below the staff.

Musical notation for the second system, continuing the melody in the treble clef and bass clef staves. Chords Eb, Ebm, Bb, and F7 are indicated below the staff.

Musical notation for the third system, showing the continuation of the melody and bass line. Chords Eb, Ebm, Bb, F7, Bb, and Bb° are indicated below the staff.

C SOLOS

A line of musical notation for solos, consisting of a series of chords: Bb7, Eb, Bb7, Eb, Bb7, Eb, Fm7.

A second line of musical notation for solos, consisting of a series of chords: F#m7, Eb, Bb7, Eb, Ab, Eb.

A third line of musical notation for solos, consisting of a series of chords: Bb7, Eb.



4403

FAIRLY FAST (♩ = 192)

RED FLANNEL RAG

TURK MURPHY (1959)

Chords: Eb E° Bb/F G° F7

Chords: Bb F7 Bb

Chords: F7 Bb F7

Chords: Bb Eb7 E° Bb/F C7/E F7

Chords: Bb F7 Bb F7

FINE **B** 3 TIMES (3RD X PIANO)

Chords: F7 Bb F7 Bb

Chords: Eb E° Bb/F G° F7/A F7 Bb

C 8

Chords: C7/E F7 Bb7 Eb F7

Chords: Bb7 Eb C7/E F7 Bb7

Chords: Eb Eb F7/A Bb7

TO INTERLUDE Eb / / / /

SOLO ENDINGS Eb / / / /

(AFTER LAST SOLO)
D.C. al FINE

Chords: G C7 G Eb

INTERLUDE

Chords: B7 Bb7

D.S. FOR SOLOS

4904

FAIRLY FAST (♩=180)



THE GRUMP

TURK MURPHY
(1967)

(TUBA)

(2 OCTAVES LWR.)

(TPT.)

A

Fm Db7 C7 C7+ C7 Fm Db7 C7 C7+ C7

Fm Bbm Gb7 F7 F7+ F7 Bbm Bbm Gb7 F7

F7+ F7 C7 Fm Db7 C7 C7+ C7 Fm

1. REPEAT FOR SOLO Fm G7 Gm^b Fm^b C7

2. Fm Ab⁷/Eb D7

B REPEAT FOR SOLOS

Db Ab7 Ebm7

Ebm7 Ab⁷/Eb Ab7 Ab7+ Ab7 Db B7 Bb7

Ebm Ebm7 Eb^ø C D7 Ebm7 Ab7

REPEAT FOR SOLOS Db Ab7

LAST SOLO Db C7

(TUBA 16 L)

D.C. al ϕ

CODA

Fm C7 Fm

(TUBA 16 L)

MELVIN E. "TURK" MURPHY (1915-1988) WAS TROMBONIST, BAND LEADER, AND COMPOSER OF MANY TUNES USED IN HIS 6-PIECE DIXIELAND BAND. (HE PLAYED WITH LU WATERS YERBA BUENA GROUP BEFORE FORMING HIS OWN)

SOME OF TURK'S OTHER TUNES ARE: BAY CITY, DUFF CAMPBELL'S REVENGE, RED EYE, TROMBONE RAIG, TURK'S BLUES (ALL IN THIS COLLECTION)

4405

I THINK I LOVE THE BOY

LYRIC BY GEO. NIDER (1957) MUSIC BY ED METZ



SLOW (♩=68)

FREELY

Fmaj7 **Bb6** **Gm7** **C7** **F6**

I DON'T WANT TO RE-AL-IZE SOMETHING THAT IS HAPPENING TO ME.

Fmaj7 **Bb6** **Gm7** **C7** **F** / **F7** / **Bbmaj7**

BUT WHY SHOULD I A-POL-O-GIZE FOR SOMETHING THAT I FEEL I JUST HAD TO BE. I DIDN'T ASK FOR IT TO

Bb6 **Eb9** **F7/C** **C7** **Dm7** / **Em7** **F7** **Bbmaj7** **Bb6** **Eb9**

COME MY WAY, BUT I SHOULD HAVE KNOWN THAT IT WOULD COME SOME DAY. THE THING I HAVE TO FACE RIGHT NOW IS:

F/C **C7** **A7** **Dm7** **G7** **RITARD** **Gm7** **C7**

SHOULD I TRY TO FIGHT, SOME HOW, THE FEELING THAT IS STEALING THRU MY HEART. I

CHO. **SLOW FOUR**

Db7 **C7** **Db7** **C7** **Bbm7** **Eb7** **Ab** **Db7** **Bbm7** **Eb7/Bb** **Abmaj7**

THINK I LOVE THE BOY, UN- TIL I FEEL HIM NEAR. AND THEN I HEAR MY HEART CRY OUT: I KNOW I LOVE THE BOY. I

Db7 **C7** **Db7** **C7** **Bbm7** **Eb7** **Ab** **Db7** **Bbm7** **Eb7-9** **Ab**

THINK I WANT THE BOY, THEN HE WALKS DOWN THE STREET, AND OUR EYES MEET AND MY LIPS SIGH. I KNOW I WANT THE BOY. I

Ebm7 **Ab7+** **Dbmaj7** **Ebm7** **Ab7(#9)** **Dbmaj7** **Db6**

WANT HIS HANDS TO SMOOTH MY HAIR, — AND WHERE HIS LIPS ARE: I WANT HIS PRESSING THERE. I

G7/b **Db0** **F7/C** **Bb0** **Em7** **Bbm7** **Ebm7** **Abmaj7**

WANT HIM HOLDING ME ALL THRU THE NIGHT. I WANT HIM ALWAYS IN MY SIGHT. I

Db7 **C7** **Db7** **C7** **Bbm7** **Eb7** **Ab** **Db7** **E7/bb** **Eb7** **Fm7** **Bb7**

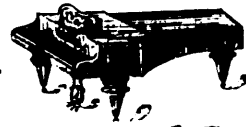
THINK I LOVE THE BOY, AND THEN HE TALKS TO ME: A SYM-PHO-NY, A RHAPSODY. I KNOW I LOVE THE BOY. I

Ab **Fm** **Bbm7** **Abmaj7** **Abmaj7**

KNOW I LOVE THE BOY.

METZ & NIDER ALSO WROTE "GEE I'M LOVELY" BOBIES IN THIS COLLECTION.

SPORTIN' HOUSE PROFESSOR BLUES



4406

TURK MURPHY

(1983)

(♩=108)

MED. SLOW

1. AIN'T IT A SHAME, DON'T I FEEL BAD: HAVIN' MORE FUN THAN I EV-ER HAD.
 2. MY SELF RE-SPECT, THAT'S WHAT I'VE GOT: JUST STAYIN' COOL WHILE THE JOHNS GET HOT.

TIP-PIN' MY HAT FOR MORE MON-AY THAN I CAN LEE. YES SIR, HONEY, SINGIN' AND A-PLAYIN'
 TAKE THEIR REQUESTS, AND LUST MAY-BE, PLAY WHAT I CHOOSE. YES SIR, BABY, GOT THEM ALL IMPORTANT

SPORTIN' HOUSE PROFESSOR BLUES. I'LL WEAR THE SILK TOP HAT, THEN BUY A

DIA-MOND PIN. AND THEN, ON TOP O' THAT, A MILLION DOL-LAR GRIN. I HAVEN'T MISSED A LICK, NO WAY THAT

I CAN LOSE. MY LIFE IS JUST AS SLICK AS PATENT LEATHER SHOES. PAY SOME AT-TEN-TION,

WHILE I SING MY BLUES.

(INSTRUMENTAL)
LITTLE ENOUGH
 TURK MURPHY (1983)

DIRECT (♩=80)

1. 3. FINE

2. C

Am Bb Bb7 E/B E

Am Am7 Fmaj7 E7 Am Bb Bb7

E/B E F7 F7/C E/B E G7

D.C. FINE

4407

FOOLING

FOX-TROT

By Ray Klages,
Jack Meskill
& Al Sherman



MODERATO

G D7 G 1.

ONCE A-GAIN YOU TRIED TO FOOL ME.

A7 D D7 G D7 G

FOOLING ME IS ALL YOU DO. WHY SHOULD I LET

E7/B E7 Am 1. A7 1.

YOUR LOVE RULE ME: A LOVE THAT CAN'T BE

D7 1. CHD. G 1.

TRUE. YOU'RE FOOLING WHEN YOU SAY THAT I'M THE

A7 1. D7 1.

ON-LY ONE. YOU'RE FOOLING WHEN YOU SAY YOUR HEART IS

G D7 G E7 Am 1. A7

MINE. FOR, RIGHT A-LONG, YOU'VE ACT-ED WRONG IN ALL YOU'VE DONE. SO HOW CAN I BE-

A7 D7 1. G7 1. C 1.

-LIEVE YOU'RE TRUE THIS TIME? YOU'RE FOOLING EV-EN WHEN YOU GIVE ME KISS-ES, BE-

A7 1. D7 1. G E7

-CAUSE IT SEEMS EACH ONE I GET LUST MISS-ES. SOME-DAY YOU'LL WAKE UP ON THE SHELF, TO

Am 1 1 1 G# D7/A D7 1. G 1 1 D7 sus G

FIND YOU'VE FOOLED YOUR-SELF, EACH TIME YOU THINK YOU'RE FOOL-ING ME.

MELO SWING Eb7 D7 D7 C7 B7 C7 D7 D7 Eb Gb° Fm7 Bb7

BLACK CAT MOAN

TINY PARHAM (1929)

A Eb 3 Abm3 Eb 3 Eb7 Ab 3 Abm3

Eb 3 Eb/G Gb° 3 Bb7/F Bb7 Fm Bb7 Eb Abm Eb

TINY PARHAM ORCH. ON BLUEBIRD B-5146 | CLARA SMITH, VOCAL, & HER 5 BLACK KITTENS ON COL. 14240-B

BLACK CAT MOAN - CONT.

4408

B Eb7 D7 D67 C7 B7 C7 D67 D7 Eb7 BREAK ./. Ab G7 G67 F7

E7 F7 G67 G7 Ab7 BREAK ./. Bb7 ./. Eb Abm

Eb JAZZ CHO. ON ENSEMBLE ON TO (RECORDED BY THE PHOENIX JAZZERS) 

COA Eb D7 D67 C7 B7 C7 D67 D7 Eb 1 1 1 2 **FOREVER**
GRADUAL RITARD

WDS: BENNY DAVIS (1925)
MUS: JOE BURKE

MOD Eo F C7/G F/A Bb F/C C7
THERE IS A LOVE THAT LIVES JUST FOR A DAY, AND THEN FADES WHEN THE SHADOWS

F Bb7 F C7/G F/A Fm/Ab
FALL. MINE IS A LOVE THAT WILL LIVE ON, FOR AYE, YOU'RE MY

C/G Dm/G G7 C F/C C7 C7+ CHO. F ./.
LIFE, YOU'RE MY SOUL, MY ALL! FOR - EV - ER AND EVER WITH

F 1 1 C7+ F ./. C7 ./. C7/G
YOU. FOR - EV - ER, I'LL EVER BE TRUE. WITH NEV - ER

C7 C7/G C7 C7/G C7 Eo C7+ F
A TEAR OR A SIGH, WE'LL BE SO HAP - PY, YOU AND I, BE -

D67 F/C G7/6 C7+ F ./. ./. ./. Ab D7
- LIEVE ME DEAR, FOR - EV - ER AND EVER YOU'LL BE AN AN - GEL

D7/A D7 Gm Gm/Ab Bb E7/B E7+ F
FROM HEAVEN TO ME. TO - GETH - ER, NO MATTER THE WEA - THER,

D7/F# F#o C7/G C7 Eo C7 F
FOR EV - ER AND EV - ER WITH YOU. 

4409

I WANT A DADDY TO CUDDLE ME

WBS: D.D. ERIE (1928) MUSIC: FRANK A. WRIGHT

MOD to Eb Eb° Bb^7/F Bb^7 Eb Bb^7 Eb

I'M THE SAD-DEST GAL IN TOWN, MY HEART ACHES ALL NIGHT AND DAY,
 THAT IS WHY I WEAR A FROWN.

Gm^7 G° Fm^7 F° Bb^7 Eb D^7

LONG-ING FOR SOME - ONE TO HOLD ME TIGHT, HUG ME AND KISS

D^7 Gm^7 G° Bb^7/F Bb^7 **CHO.** Eb^7 Ab

ME AND TREAT ME RIGHT. SEE OH GOSH! GOSH OH GEE! I NEED LOVE,
 I'M SO BLUE, LONELY TOO. NEVER KNOW,
 DON'T WANT CLOTHES, DON'T WANT SPEED. HE SHOULD KNOW

Abm^7 Eb/G G° Bb^7/F Bm° Bb^7 Eb Bb^7

CAN'T YOU SEE? - I WANT A
 WHAT TO DO. - I NEED A
 WHAT I NEED. - I WANT A
 DADDY TO CUD-DLE ME.

Eb Bb^7 Eb G G^7 G^7/B G^7 G^7 C^7

ME. I'LL COOK THE MEALS AND WASH THE DISH - ES.

F^7 F^7/A F^7 Bb^7 **D.S. al**

ALL HE MUST DO IS FEED - ME KISS - ES.

CODA Eb Fm^7/Bb Eb **ME!**

NAT SHILKRET and the VICTOR RECORDING ORCH.
 (VOCAL: BETTE MIDLER) ON VICTOR 21818 IN 1978.

(APPROX. 1955)

ROCK ME TO SLEEP

WORDS & MUSIC BY BENNY CARTER and PAUL VANDERVOORT II

MOD to Bb^7+ Eb^7 Bb^7+ Eb^7 Ab^7

WHEN THE SUN GOES TO REST, AND BIRDS START TO NEST, WHEN
 DAY-LIGHT IS GONE, AND DARK-NESS COMES ON, WHEN
 SLEEP IN YOUR ARMS, TO DREAM OF YOUR CHARMS. WHILE

Eb Gm^7 C^9 F^7-9 Fm^7/Bb Bb^7 Eb Bb^7+

SHADOWS OF EVE-NIN' CREEP: _____
 PED-PLE START COUNT-ING SHEEP: _____
 LOST IN A SLIM-BER DEEP: _____

ROCK ME TO SLEEP. WHEN THE

ROCK ME TO SLEEP - CONT.

4410

2. Eb / / ♯
 Bbm7 Eb7 Bbm7 Eb7 Cm7/G Fm7 Eb7
 SO CUDDLE CLOSE AND HOLD ME TIGHT. ROCK ME TO AND FRO.

Ab / Ab° Ab Cm7 F7 Cm7 F7 F7 Bb7+ / F7+ F7 Bb7+
 LIKE GENTLE BREEZES IN THE NIGHT, JUST ROCK ME. TILL I GO TO

CODA | Eb Bb7sus Eb6 / (*) COW COW BOOGIE, BLUES IN MY HEART, WHEN LIGHTS ARE LOW
BENNY CARTER, PROMINENT ARRANGER, COMPOSER, Bandleader &
ALSO SAXOPHONIST, HAS CONTRIBUTED SEVERAL SONGS TO THIS COLLECTION. *
AT THE AGE OF 89, HE WAS A KENNEDY CENTER HONOREE IN DEC. 1996.
(ALONG WITH JACK LEMMON and JOHNNY CASH)

WINDIN' DOWN BLUES MED. SLOW 1=96
 W4M BY ED METZ (1994)
 MA-NY'S THE DAY, I EARN'D MY PAY,
 NO URGE TO RUSH, FIGHT BACK OR PUSH,

G7/B A7 Dm Dm7 | 1. G7/B A7 Dm Em7 A7
 WORK-ING 'TIL LONG ALL MY OLD GOALS IN-TO NIGHT. NOW,

2. G7/B G7 Gm7 Db7 C7 F#° C7/G G#° CHO F7/A C7 F7 C7/G G#° F7
 OUT OF SIGHT. I KNOW THAT DAY'S COME AND GONE,
 SUN'S GO-IN' DRINK'S IN MY HAND,

Bb7 Db7 Ebm7 Eb° D#7/F F C7/G Gm7 C7 | 1. F F#° C7/G F#° C7/G G#°
 NIGHT'S COMIN' SLEEP CAN'T BE THAT FAR BE-HIND. I SEE THE
 TRAIN'S HOMEWARD BOUND. REST-ING IS WHAT'S ON MY
 EYES FILL'D WITH SAND. PEACE IS WHAT I GOT-TA

2. F Bb7 F C7/G F7/A Bb Eb7 F C7
 MIND. I ONCE COULD PUSH MY-SELF A LONG-ER WAY, AND NOTHING HELD ME

F A7/E Dm G7 Gm7 F#° Gm7 G#°
 BACK. THAT WAS LONG BE-FORE YOU NO-TICED WHAT I LACK.

CODA | F7 Bb7 F
 FIND.



4411

SLOWLY (♩=72)

"GEE I'M LONELY" BLUES

WDS: GEO. NIDER (1956) MUSIC: ED METZ

MY MAN HAS GONE TRACK, AND I'M A-
KNOW WHAT WOULD I HE'S GONE FOR

LONE WITHOUT A SOUL TO CALL MY OWN. GEE I'M LONELY FOR THAT MAN OF MINE.
DO? WITHOUT THAT MAN, MY LIFE IS THROUGH. GEE I'M LONELY
GOOD. ON LORD, I DONE THE BEST I COULD. GEE I'M LONELY

IF HE'D COME FOR THAT MAN OF MINE. SINCE HE'S GONE THEN I'M ARE COLDER.

DAYS ARE LONGER THAN BE-FORE. WITH-OUT HIS HEAD UP-ON MY SHOULDER, LIFE JUST AIN'T THE SAME NO MORE.

SOMEHOW I FOR THAT MAN OF MINE.

(INSTRUMENTAL)

BRIGHT

SHORT DRESS GIRL

SAM MORGAN (1927)

Chords: Cm F7 Bb 1. Bb F7 2. Bb C7

D.C. al fine

CODA

Chords: F/c F C7 F

SAM MORGAN'S JAZZ BAND
ON Columbia 14351
AT NEW ORLEANS IN 1927.

SUNDAY BLUES

ED METZ (1994)

SLOWLY

WISHIN' MY HONEY WOULD BE HERE WITH ME, SO THAT I COULD SHED THESE SUNDAY BLUES. WONDERIN' IF SHE CAN FEEL MY MISERY, WHILE I SIT A-LONE WITH SUNDAY BLUES. SHE SAID SHE'D BE COMING, TO BE WITH ME. I'M WAITING HERE WITHOUT ANY NEWS. SWITCHIN' THE CHANNELS ON THE OLD T.V., TRYIN' HARD TO LOSE MY SUNDAY BLUES.

RECORDED BY CHUCK STEWART'S JAZZ BAND (BOSTON)

SUNDAY BLUES

WISHIN' MY HONEY WOULD BE HERE WITH ME,
SO THAT I COULD SHED THESE SUNDAY BLUES.

WONDERIN' IF SHE CAN FEEL MY MISERY,
WHILE I SIT ALONE WITH SUNDAY BLUES.

SHE SAID SHE'D BE COMING TO BE WITH ME,
I'M WAITING HERE WITHOUT ANY NEWS.

SWITCHIN' THE CHANNELS ON THE OLD T.V.
TRYIN' HARD TO LOSE MY SUNDAY BLUES.

4413



DANCING FEET

W: GEO. NIDER
M: ED METZ (1956)



LATIN (♩ = 112)

RUBATO

ONCE A HORN SMOKE TO A PI-AN-O: "HEY PI-AN-O, LISTEN CHUM! WHAT TEAMED UP WITH A GUI-TAR AND THEY FOUND A LOADED DRUM. AND THEY

Chords: Dm, Am, Dm, Dm, Bb9, Em7, A7

SAY WE GET TO-GETHER WITH A GUI-TAR AND A DRUM. AND WE PLAY A LITTLE STARTED IN TO PLAY-ING AND THE FOLKS BE-GAN TO COME TO HEAR THE CRA-ZY

Chords: Dm, Bb, Bb7, A7, Dm6, Bb6

MUS-IC, AND WE MAKE IT LOW AND BLUE?" AND THE PI-AN-O SHOOK UP ALL ITS KEYS, AND MUS-IC AND THE SLOW AND BLUESY BEAT. AND THE GREATEST FAN THEY

Chords: Bb, Bb9, Gb9, A7, Dm, Dm7, 1. Bb7, A7, Dm

SHOUTED, "I'M WITH YOU!" SO THEY HAD WAS A PAIR OF DANCING FEET.

Chords: Bb7, A7+, Dm, 2. Bb9, Dm, Bb7, A7+, Dm

TEMPO (LATIN)

CHO.

DAN-CIN' FEET! SLOW AND MELANCHOLY. DAN-CIN' FEET! NEVER HAPPY 'TIL THEY GOT TO MOVE BACK AND FOREWARD IN A MEL-Low GROOVE. ON-LY LIVING SO THAT DAN-CING FEET! SAD AND MELLOW MOVING. DAN-CING FEET! THEY WOULD RATHER DANCE THAN

Chords: Dm, Bb7, A7, Dm, Bb7, A7

DANCE THAT BEAT. THEY MIGHT PROVE SLEEP OR EAT: AL-WAYS HAPPY WHEN THEY HEAR THAT MUS-IC!

Chords: Dm, Dm7/A, 1. Bb7, A7, Bb7, A7, (A7)

THEY WERE LOVIN' DAN-CIN' FEET. FUNNY FEELING THAT YOU GET, WHEN YOUR

Chords: 2. Bb7, A7+, A7, Dm, Bb, Ab7

FEET GOT A MIND OF THEIR OWN. WONDERFUL FEELING THAT YOU CAN'T FOR-GET, WHEN YOU

Chords: Bb7, Ab7, Bb, Bb, Ab7

HEAR THAT MUSIC AND YOU DANCE A-LONE. CRA-ZY DANCING FEET!

CODA

Chords: Bb7, Ab7, A7, Dm

444

LIKE I WANT TO BE

WGM BY ED METZ (1994)

SOME FOLKS NEVER GET THE MES-SAGE. CONSEQUENTLY, THEY HAVE QUITE A ROW TO HOE.

 THEN THE LIGHTS WENT ON AND ALL QUITE SUDDENLY I HAD A LOT OF SEEDS TO

THAT WAS THE WAY THAT I ONCE WAS HEAD-ING SOW. THAT'S WHEN I

LEARN'D WHAT I'D SOON BE GET - - - TING. I WOULD NEVER GIVE IN TO THE WAGES OF

 COULDN'T WORK UP MY NERVE, SLOW'D DOWN ROUNDING A

 I WAS OUT IN LEFT FIELD, ALMOST FULLY CON-

SIN. NOW, YOU WOULDN'T BE-LIEVE THAT PER-SON WAS ME.

 CURVE. NOW, I'M TO-TAL-LY SOMEONE DIF'FRENT TO

 ALED. NOW I'M LIVING MY LIFE LIKE I WANT TO

SEE. I ONCE WAS QUI-ET, VE-RY OB-SCURE.

NOW I'M ROW-DY, FAR FROM DE-MURE. HEY!

CODA

 BE.

ED METZ (1935-) HAS PENNED MANY TUNES IN THIS COLLECTION, INCLUDING:
HIGH FLYING BLUES (P. 1924), FRIDAY HARDOR (P. 2380) & STREAKY RASHER (P. 3835)



4415

I CAN'T BE A DO-IT-YOURSELF-ER

LYRIC BY DON WORTHINGTON

(1967)

MUSIC BY ED METZ

MED. SWING (♩=144)

I CAN'T BE A DO-IT-YOURSELF-ER,
 CAN'T BE A DO-IT-YOURSELF-ER,
 WIN-DOWS I CAN'T FIX.
 BUILDING I CAN'T DO.

CAN'T HIT A NAIL WITH A HAM-MER,
 CAN'T FREE A DOOR WHEN IT STICKS. I CAN'T EVEN HANG A
 PIC-TURE, BUT HERE'S WHAT I'LL DO FOR YOU. I'LL BE YOUR RAIN-COAT WHEN IT'S
 RAINING, YOUR BLANK-ET WHEN IT'S COLD, YOUR LAMP IN TIMES OF DARKNESS, YOUR
 CRUTCH WHEN WE GET OLD. I CAN'T BE A DO-IT-YOURSELF-ER, NO
 HAN-DY MAN AM I. BUT IN A MILLION WAYS I'LL SAY I LOVE YOU,
 LOVE YOU 'TIL I DIE.

I'LL BE THERE
WHEN SPRING COMES ED METZ (1995)

MED. SLOW (♩=96)

I'LL BE THERE WHEN SPRING COMES,
 I'LL BE THERE WHEN SNOWS MELT, WHEN DAF-FO-DILS COME IN-TO
 VIEW, TO WATCH THE ROB-INS COME BACK,
 I COULD NEVER BEAR TO BE A PART,
 I WOULD NEVER BEAR TO BE A PART,
 FOR AN-OTH-ER LONELY CHANGE OF SEA-SONS.

CODA

NEV-ER LEAVE YOUR SIDE, DEAR, SHAR-ING
 SPRING WITH YOU.



(ROLLING BASS LINE)

I'LL GET BY WITHOUT YOU

4416

MELO. SLOW
(♩ = 96)

MUSIC & LYRICS BY ED METZ (1984)

THE SUN WILL KEEP ON SHINING, THE MOON WILL KEEP ON SHINING. THE STARS WILL
 THE CLOUDS WILL KEEP ON ROLLING, THE WIND WILL KEEP ON BLOWING. GRAY SKIES WILL
 KEEP ON SHINING, TOO. AND KIDS WILL KEEP ON PLAYING,
 COV-ER UP THE BLUE. BUT I'LL GET BY WITH-OUT YOU,
 FA-CES A-GLOW, FOR ALL TO SEE AND ALL TO KNOW.
 AF-TER YOU'VE

CODA
 LONE, 'THO FOR A-WHILE I'LL HATE EACH DAWN.
 AND SOMEHOW I'LL SUR-VIVE BY THINK-ING OF YOU. I NEED YOUR

COLOR MY WORLD FREE

LYRICS BY DON WORTHINGTON (1968)
MUSIC BY ED METZ

SEEMS AS IF THE WHOLE WORLD'S IN MY HANDS, HERE WITH MY COL-OR-ING
 WON'T HAVE TO COL-OR NEAT AS A PIN. WON'T HAVE TO KEEP MY
 BOOK AND GRAYNS. I CAN BE HAP-PY WITH THESE FOR MY PLANS. I'M GONNA COL-OR MY WORLD
 FEELINGS PEN'D IN. COL-OR-IN' FREE LIKE A SMILE OR A GRIN, I'M GONNA COL-OR MY WORLD
 FREE. FREE. GONNA COLOR IT FREE LIKE THE EAGLES SOAR, FREE LIKE A
 LI-ON'S ROAR, FREE LIKE THE WA-TERS FLOW FROM THE MOUNTAIN SNOW TO THE SEA.
 COL - OR MY WORLD LIKE CLOUDS DRIFT BY. COL-OR MY WORLD LIKE A
 CLEAR BLUE SKY. I'LL COLOR MY WORLD WITH LOVE IN MY EYE. I'M GONNA COLOR MY WORLD FREE.

4417

MOD E^{\flat}

FAIR ONE C E^{\flat}m $\text{E}^{\flat}\text{m}^7$ $\text{A}^{\flat}\text{m}/\text{C}$ A^{\flat}m $\text{A}^{\flat}\text{m}/\text{C}$ $\text{E}^{\flat}\text{m}/\text{B}$ B^7

W: TED LEWIS
M: GED. MALLEN (1920) JUST LIKE FLOW - ERS ALL NEED THE

E^{\flat}m C^7 B^7 E^{\flat}m E^7 A^{\flat}m $\text{A}^{\flat}\text{m}/\text{C}$ C^{\sharp} C^{\flat} $\text{E}^{\flat}\text{m}/\text{B}$

SUN, THROUGH LIFE'S LONG HOURS, THERE IS ONE,

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

JUST ONE: FAIR FAIR ONE, ONE, HOW I A - DORE YOU. I'M LONELY FOR YOU.

G^7 C C^{\flat}m $\text{E}^{\flat}\text{m}^{\flat}$ A^7 $\text{A}^7/\text{C}^{\sharp}$ A^7

THERE'S NONE WILL EV - ER COME BE - FORE YOU. YOU'RE LIKE MY ROSE IN THE

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

SUN. YOUR EYES LIKE SKIES OF BLUE, DEAR, TELL

G^7 C E^7/B E^7 A^7

ME OF FAIREST DREAMS COME TRUE, DEAR. LUNE - TIME LETS MAKE HONEY -

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

-MOON TIME. THAT'S ON - LY FAIR, FAIR ONE.



EL PASO C^{\flat}m F^{\flat} G C^{\flat}m F^{\flat} G C^{\flat}m F^{\flat}

LYRIC: EUGENE WEST (1921) DOWN IN THE SOUTH WESTERN LAND, DOWN BY THE

C^{\flat}m F^{\flat} G C^{\flat}m F^{\flat} G C^{\flat}m F^{\flat}

OLD RI - O GRANDE, COW - BOY HAS FELT CUPID'S DART.

G $\text{B}^{\flat}/\text{F}$ F^{\flat} C^{\flat}m $\text{C}^{\flat}\text{m}^7$ F^7 B^{\flat} E^{\flat}m B^{\flat} B^{\flat} $\text{B}^{\flat}7$ C^{\flat}m E^{\flat}

THIS IS THE SONG OF HIS HEART: I WILL THERE'S A

$\text{C}^{\flat}\text{m}^7$ G^{\flat} $\text{B}^{\flat}7/\text{F}$ $\text{B}^{\flat}7$ F^{\flat} $\text{C}^{\flat}\text{m}/\text{B}^{\flat}$ E^{\flat}

MEET HER IN EL PA - SO. GIRL FOR ME A - WAIT - ING, I WILL GREET HER IN EL PA - SO. KEEPS MY HEART A - PAL - PI -

E^{\flat} F^{\flat} $\text{C}^{\flat}\text{m}^7$ $\text{B}^{\flat}7$ B^{\flat} B^{\flat} B^{\flat}

MY HEART FEELS GAY, LIGHT AND AIR - - - LOVE LIGHT WILL

EL PASO - CONT.

448

Fm7 Fm7/Bb Bb7 Eb / r Eb Fm F7 Bb7

GUIDE ME, WHILE SOFT TWILIGHT FALLS O'ER THE PRAIRIE.

MODER **CODA** D7 Db° C7 / C7 / Db° E7 Bb° Ab° Gm° Fm Abm Eb

-TA-TING. SHE WON MY HEART, TRUTH I'M STATING,

Gm Gb° Fm° / Bb7 / Fm° Bb7 Eb r r / / r i r

WITH CUPID'S LAS-SO, IN OLD EL PA-SO.

GEORGIA ROSE MODER F / F/A Db7/Ab Gm° C7 C7+ F / / Am F7 / E Eb

W: AL SULLIVAN, JIM FLYNN (1921) MUSIC: HARRY ROSENTHAL MAMMY IS FEELING SAD, TO-DAY.

D7 G7 F / / Gm A Bb E7/B E7

HER CHILD IS CALLED BLACK ROSE, AT PLAY. SHE SAYS, "COME HERE AND KISS ME,

Am / E7 G Am7 Fm° D7 G7 Dm7 G7 C C7 C° C° C7 /

MY HONEY DEAR. THINGS ARE NOT AS BAD AS THEY APPEAR." GEORGIA

CHD. F / / D7 D7 Gm D7

ROSE, GEORGIA ROSE, YOU'RE THE MOST PRECIOUS ROSE DIXIE GROWS.

Gm / C7 F Gm F/A / / Fm / C/G

THO IT DON'T SEEM QUITE RIGHT, 'CAUSE YOUR SKIN'S DARK AS NIGHT, I KNOW YOU'VE A

G7 C7 F7 D7 F+ Bb/F

HEART LI-LY WHITE. TO THE GOOD LORD A-BOVE, WE ALL LOOK JUST THE SAME,

Bb D7+ D7 D7 Gm7 C7 / F

SO DON'T HANG YOUR HEAD IN SHAME. GEORGIA ROSE, GEORGIA

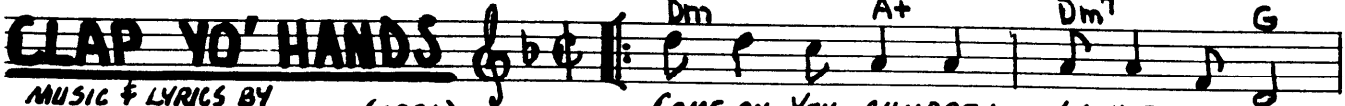
D7 Eb° D7+ D7 Gm7 C7 F / F/A Bbm° F/C / F r

ROSE, DON'T BE BLUE 'CAUSE YOU'RE BLACK, GEORGIA ROSE.

CALIFORNIA RAMBLERS ON EMERSON NO. 10494 AT NEW YORK IN 1921.
 (TO THE BEST OF OUR RESEARCH, THEY NEVER PLAYED IN CALIFORNIA!)

4419

MOD to

CLAP YO' HANDS 

MUSIC & LYRICS BY
LEO. & IRA GERSHWIN (1926)

COME ON YOU CHILDREN, GATHER A-ROUND,
NOTH-IN' BUT TROUBLE, IF HE HAS FOUND,



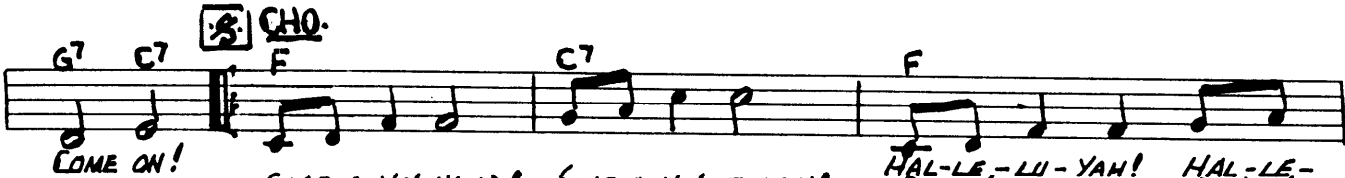
GATHER A-ROUND YOU CHILDREN, AND WE WILL LOSE THAT EV-IL SPIRIT CALL'D THE VOO-DOO.
IF HAS HAS FOUND YOU CHILDREN. BUT YOU CAN CHASE THE HOODOO.



WITH THE DANCE THAT YOU DO. LET ME LEAD THE WAY.

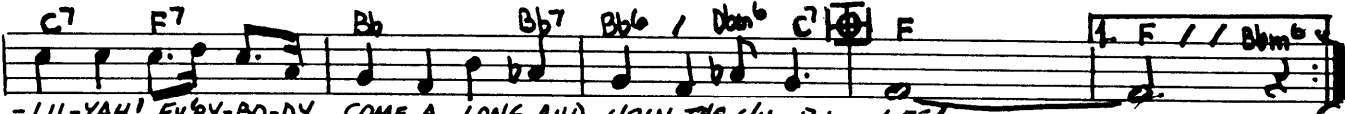


JU-BI-LEE TO-DAY. HE'LL NEVER HOUND YOU. STAMP ON THE GROUND, YOU CHILDREN!

CHO.


COME ON!
CLAP-A YO' HAND! SLAP-A YO' THIGH!

HAL-LE-LU-YAH! HAL-LE-
DON'T YOU LOSE TIME, DON'T YOU
HAL-LE-LU-YAH! HAL-LE-



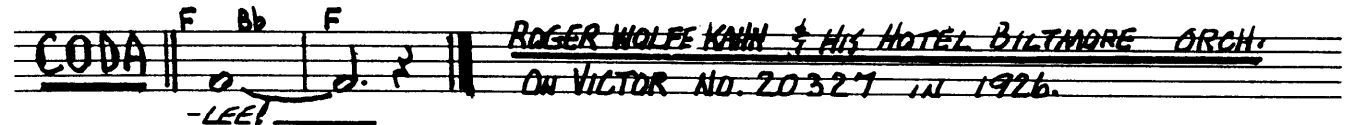
-LU-YAH! EV'RY-BO-DY COME A LONG AND JOIN THE JU-BI-LEE!
LOSE TIME, COME A-LONG, IT'S SHAKE YO' SHOES TIME NOW, FOR YOU AND ME!
-LU-YAH! EV'RY-BO-DY COME A-LONG AND JOIN THE JU-BI-

2. 

ON THE SANDS OF TIME, YOU ARE ON-LY A PEB-BLE. RE-MEM-BER,



TROUBLE MUST BE TREATED JUST LIKE A RE-BEL. SEND HIM TO THE DEBBLE!

CODA 

-LEE!

ROGER WOLFE KAHN & HIS HOTEL BILTMORE ORCH.
ON VICTOR NO. 20327 IN 1926.

ALSO RECORDED BY: VINCENT RITTO & HIS HOTEL SYLVANIA ORCHESTRA
(VOCAL BY BILLY JONES) ON OKEH LABEL #40725 IN 1926.



4420

(A WORKING GOIL'S INCESSANT LAMENT)

I'M ASKIN' YA, AIN'T IT THE TRUTH?

(FISHER'S FUNNY FOLIO)

WORDS & MUSIC BY FRED FISHER

1. SAY, MABEL, I'M SICK OF MY JOB AT THE STORE. I'M QUITTIN' THE JOINT, 'CAUSE I'M
2. YOU JUST CAN'T IM-A-GINE THE NERVE OF SOME GUYS. THEY THINK THAT THEY'RE AW-FUL-LY

SORE. THE A-IXISE THAT I SO GET, WHY LUST GETS MY GOAT. IF I
WISE. THEY MAKE ME I SA SICK, THINGS THAT THEY SAY. NOW I

DON'T QUIT, I'LL CUT SOME GUY'S THROAT! SAY, THER'S NO PRO-TEC-TION FOR
WON-DER HOW THEY GET THAT WAY. ONE SAP THO'T THAT HE COULD MAKE

A WORK-IN' GOIL! YOU SHOULD HEAR THE THINGS THEY ASK ME. THEY
ME LEAVE MY HOME, AND I CRACKED HIM RIGHT ON THE DOME. I

HAVE NO RE-SPECT: AN-Y GOOD NAME THEY'D SDIL. IT'S MY WILL POW-ER GUIDES ME, YOU
SAYS I'M ONE DAME WHO WION'T STAND FOR A BLUFF. I SAID, "SAY, WHERE DO YOU GET THAT

SEE. IT WAS AF-TER THE SHOW THAT HE ASK'D ME TO GO TO A
STUFF!" ONE BIG SAP GIVES ME FITS: TRIES TO PUT ON THE RITZ WITH A

REST'RANT, WITH HIM, FOR A BITE. THEN HE ORDERED A STEW, SAID: "SHE'LL
FUN-NY MUS-TACHE ON HIS NOSE. HE'S SO STU-PID, HE'S CUTE. HE THINKS

HAVE THE SAME, TOO? NEVER DREAM'D A GUY COULD BE SO TIGHT. HE
GAR-LICS ARE FRUIT. HE'S LUST CHUCK FULL OF DESE, DEMS, AND DOSE. HE

CLEANED UP THE TA-BLE, EACH CRUMB THERE HE ATE. WHY, SAY HE'S SO CHEAP THAT HE
AIN'T GOT NO BRAINS. YES, HE'S ONE OF THAT SORT. HE THINKS THAT REX BEACH IS A

CLEANED UP THE PLATE. THEN HE START-ED TO WALK. PINCH'D A KNIFE AND A FORK, I'M
SUM-MER RE-SORT. FROM HIS FEET TO HIS HEAD, HE'S SO DUMB THAT HE'S DEAD. I'M

ASK-IN' YA, AIN'T IT THE TRUTH? 2. YOU TRUTH?

Chords: G7, C6, C#0, G7+, C#E, Eb0, G7, G6, G7, Dm7, G7, G7, G7+, C, C0, C, Am, Ab, G, Am7, A7, D7, G7, Cm/G, G7, Dm7, G7, C, C#0, G7b, G7, G7+, C, G7, C/E, Cm/Gb, Dm1, D#0, Em, A#0, D7, Dm7, G7+, G7, C, G7b, D#0, C/E, C, C#0, G7b, D7, G7, G7b, Dm7, G7b, G7+, Dm7, G7+, G7, C, G7b, D#0, C/E, C, C#0, G7, D7, G G0 G7 Dm7 G7, C7/E, C7, F, Am7, D7, G7, G7+, C, Em/G, Gm7, C/E, Cm/Eb, D7, Dm7, G7, G7+, 1. C / Ebm7 (TO VERSE 2) 2. C / G7 C#

4421

THANK YOUR FATHER
 GEORGE WHITE
 A NEW MUSICAL COMEDY
FLYING HIGH
 B. G. DE SYLVA, LEW BROWN AND RAY HENDERSON
 (1930)

MED. FAST

WHEN I THINK THAT YOU'RE THE ONE GIRL
 I A-DORE, GRAT-I-TUDE IN-
 -FLAMES MY BO-SOM. MORE AND MORE.
 WHEN I SEE YOUR SLENDER GRACE, AN-A-LYZE YOUR
 FORM AND FACE, THEN I THINK HOW MUCH I MUST BE

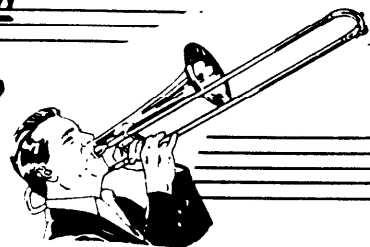
CHORUS
 THANKFUL FOR. OH!
 THANK YOUR FATH-ER, LUNE NIGHT.
 THANK YOU, MOTH-ER, MOONLIGHT,
 THANK 'EM BOTH FOR MEETING UP WITH ONE AN-OTH-ER.
 THANK THE HORSE THAT PULL'D THE
 THAT CAR-RESS'D THEM FROM A -
 BUGGY THAT NIGHT. THANK YOUR DAD FOR BE-ING LUST A BIT TIGHT!

CODA
 -BOVE. AND THANK GOODNESS FOR THEIR MAR-RIAGE, AND FOR THAT BA-BY
 CAR-RIAGE, OR I'D HAVE NO ONE TO LOVE.

BEN SELVIN ORCHESTRA WITH JACK TEAGARDEN

VOCAL BY SMITH BALLEW

ON COLUMBIA NO. 2129 IN NEW YORK - JAN. 1930





4422

(INTRODUCED BY HELEN KANE)

IS THERE ANYTHING WRONG IN THAT?

WORDS BY HERB MAGIDSON 1928 MUSIC BY MICHAEL H. CLEARY

OH, THESE QUESTIONS NEARLY DRIVE ME CRA-ZY! EV-'RY DAY BRINGS
 PUZZLES THAT ARE NEW. WHEN THINGS SHOULD BE CLEAR, THEY'RE ALWAYS
 HA-ZY. OH, I DON'T KNOW JUST WHAT I'M GON-NA DO. I
 STILL CAN'T TELL THE NAUGHTY FROM THE NICE. WON'T SOMEONE PLEASE GIVE ME SOME GOOD AD-
 -VICE? **CHO.** MAN JUST LOANED ME HIS CA-DIL-LAC, AND I TOLD HIM THAT I'D
 IT WAS COLE IN THAT OP-EN BOAT. SO I MUST BOR-ROWED HIS
 BRING IT BACK. OH, TELL ME, IS THERE ANYTHING WRONG IN THAT? OH,
 RAC-DOON COAT. I ASK YOU, IS THERE ANYTHING
 2. E^b C⁷ E^b7 A^b / / A^b E^b/B^b E^b B^bm⁶ B^b7 C⁷ /
 WRONG IN THAT? NOW I TOOK MOTHER DRIVING ON THIS VERY SAME DAY, AND
 SHE SAID: "DEAR, YOU MUST RE-TURN THIS CAR, RIGHT A-WAY." BUT THE FUNNIEST THING, YOU WILL
 NEV-ER GUESS: I FOR- GOT HIS NAME AND HIS ADDRESS. OH, TELL ME, IS THERE ANYTHING
 WRONG IN THAT? **VOCAL BY ERMINE CALLOWAY, acc. by THE SEVEN BLUE BABIES.**
(ED KIRKBY (LDA) - MIFF MOLE (TRD) - CHANNY GREY (PNO) -
STAN KING (DRS). ON EDISON 52519 IN 1929.

THE RHYTHMIC EIGHT
(MIDDLESEX ENGLAND)
ON ZONO PHONE 5347 IN 1929.

ANNETTE HANSHAW, accomp. by
MANNY KLEN, B.C., and CLOR VENUTI
ON HARMONY NO. 792-H IN 1928.

1423

REBECCA

BERT KALMAR & HARRY RUBY
(1946)

MOD to

A - CROSS THE WAY FROM WHERE I STAY, THERE LIVES A GIRL, AND HER NAME IS RE - BEC - CA.
SAW AN OR - I - EN - TAL SHOW, AND THEN DE - CI - DED SHE WOULD GO TO

SHE'S TWENTY - THREE. SHE MEC - CA, A - CROSS THE SEA.

AND SO SHE WENT, ONE DAY, TO TUR - KEY FAR A - WAY. AND SHE LIVED NEAR
THE SUL - TAN'S DEN. SHE STAY'D THERE JUST TWO YEARS, GOT FULL OF NEW I -

-DEAS. AND NOW SHE'S BACK HOME A - GAIN. SINCE RE - BEC - CA

CAME BACK FROM MEC - CA, ALL DAY LONG SHE KEEPS ON SMOKING TURKISH TO -

-BEC - CA. WITH HER VEIL UP - ON HER FACE, SHE KEEPS DANCING 'ROUND THE

PLACE. AND YES - TER - DAY HER FATHER FOUND HER WITH A TURKISH TOW'L A - ROUND HER.

OH! OH! EV - 'RY - ONE'S WORRIED SO. THEY THINK SHE'S CRAZY IN THE

DOME. SHE'S AS BOLD AS THE - DA BAR - A. THE - DA'S BARE, BUT

BECK - Y'S BAR - ER, SINCE RE - BEC - CA CAME BACK HOME.

SUNG BY EDDIE CANTOR IN SHUBERT THEATER'S "THE MIDNIGHT ROUNDERS"

THE BEST MAN

ROY ALFRED & FRED WISE
(1946)

4424

MED. SLOW (MALE OR FEMALE VOCAL)

G G° G E7+ E7 / / A7 D7 G D7

MALE: I GUESS I'VE GOT A HEART MEANT JUST FOR FOOLIN' A-ROUND WITH CHICKS. 'CAUSE
FEMALE: SOME FEL-LERS HAVE A HEART MEANT JUST FOR FOOLIN' A-ROUND WITH CHICKS. AND

G G° G E7+ E7 / / A7 Am7 / D7 /

IN THAT LOVE DE-PART-MENT, I KNOW ALL THE LATEST TRICKS. NOW I
IN THAT LOVE DE-PART-MENT, THEY KNOW ALL THE LATEST TRICKS. NOW I

B7/D# Em B7/E# Em/G Em B7/D# Em

RAN A-CROSS A GIRL, ONE DAY, JUST AS SHARP AS A GIRL CAN BE. AND I
RAN A-CROSS A BOY, ONE DAY, JUST AS SHARP AS A BOY CAN BE. AND HE

A7/C# D A7/E D/F# D#° Em7 A7 D7 /

WAS-N'T SUR-PRISED TO HEAR HER SAY THAT SHE REAL-LY WENT FOR ME. SHE SAID I WAS THE
WAS-N'T SUR-PRISED WHEN I WOULD SAY THAT HE MEANT THE WORLD TO ME. I SAID HE WAS THE

CHO. G° Em7 Am7 D7 D7-9 G F#+ G° G F#+ G Am7 D7

BEST MAN WHO EV-ER KNOCKED ON HER DOOR. SHE SAID I WAS THE
BEST MAN WHO EV-ER KNOCKED ON MY DOOR. I SAID HE WAS THE

G° Em7 Am7 D7 G° D7/F# G° / D7/F# G

BEST MAN: THE FEL-LER SHE WAIT-ED FOR. SHE SAID I WAS THE
BEST MAN: THE FEL-LER I WAIT-ED FOR. I SAID HE WAS THE

G° Cm6 Cm6/b G°/b D7 D7+ Gmaj7/Em7 /

BEST MAN AT DAN - - CING, AND NO-BO-DY CAN DE-NY THAT
BEST MAN AT DAN - - CING, AND NO-BO-DY CAN DE-NY THAT

A7 G/B Cm A7/C# Am7/b D7 /

WHEN IT CAME TO RO-MAN - CING, I WAS THE "A-PLUS" NUMBER ONE GUY. BUT THEN SHE MET MY
WHEN IT CAME TO RO-MAN - CING, HE WAS THE "A-PLUS" NUMBER ONE GUY. BUT THEN I MET HIS

G° Em7 Am7 D7 D7-9 G F#+ G° G F#+ G Am7 D7

BEST FRIEND, AND KNOCKED HIM RIGHT OFF HIS PINS. BUT STILL I WAS-N'T
BEST FRIEND, WHO KNOCKED ME RIGHT OFF MY PINS. BUT STILL HE WAS-N'T

G D7 Dm7 G7+ C B7 Am C/G B7/F# C/G

WOR-RIED, 'CAUSE THE BEST MAN AL-WAYS WINS. THE WAY IT
WOR-RIED, 'CAUSE THE BEST MAN AL-WAYS WINS. THE WAY IT

C Cm G° E7 /

ALL TURN'D OUT, THERE WAS NO DOUBT THAT I WAS BEST MAN IN THE END. YES, I WAS THE
ALL TURN'D OUT, THERE WAS NO DOUBT THAT HE WAS BEST MAN IN THE END. YES, HE WAS THE

A7 Am7/b Am7 D7/F# G° D7sus Em7 G° Am7 Abmaj7 G°

BEST MAN, WHEN SHE MAR-RIED MY BEST FRIEND.
BEST MAN, WHEN I MAR-RIED HIS BEST FRIEND.

7425

I AIN'T THAT KIND OF A BABY

WORDS BY IRVING KAHAL and ADDY BRITT (1927)

MUSIC BY SAMMY FAIN

MDD¹² Bb C7 F7 F7+ Bb 1.

"LIS-TEN HERE, — BIL-LY DEAR," SAID SWEET ANGEL EYES. YOU KNOW I'M GETTING
WHEN YOU CALL, — YOU JUUST STAALL, AND WE STAY AT HOME.

F7/A F7 F7/C F7 F7+ Bb F7 2. Bb F/A C7/G F7 F#0

WISE TO ALL YOU PAR-LOR GUYS. YOU TREAT ME LIKE A TWO-YEAR OLD. JUUST

C7/G C7 F7 [8] C7/Bb D7/A Gm D7/F# G Bb7

GET THIS THRU YOUR DOME: YOU CAN HOLD ME ON YOUR KNEE, BUT DON'T YOU TRY TO
LET'S GO PLACES, LET'S DO THINGS. — I'M NOT TIED TO
I'M WAY PAST THE AGE OF THREE. NO BOOG-EY MAN CAN

G+ Gm7 G° Bb/F Eb° Bb/F Gm 1. C7 F7

'DA-DA' ME. I AIN'T THAT KIND, I AIN'T THAT KIND OF A BA - - - BY.
AP-RON STINGS. I
FRIGHT-EN ME, 'CAUSE I

2. C7 F7 Bb Am7 D7 G7

BA - - - BY. YOU KNOW THAT EV-'RY-TIME YOU CALL, YOU TELL ME FABLES GALDRE.

G7 C7 F7 D.S.

THERE'S NO FAIRY TALE THIS BABY AIN'T HEARD BE-FORE.

CODA C7 F7 Bb

BA - - - BY!

YOUNG AND HEALTHY

WORDS BY AL DUBIN
MUSIC BY HARRY WARREN (1932)

ALLEGRETTO (♩=144) Eb Bb7 Eb Bb7 Eb / Bb7 Eb Bb7 Eb Eb7

I KNOW A BUNLE OF HU-MAN-I-TY: SHE'S A-BOUT "SO" HIGH.

Gm D7 Gm D7 Gm / D7 Gm D7 Gm C7 Fm7 Bb7

I'M NEARLY DRIVEN TO IN-SAN-I-TY WHEN SHE PASS-ES BY. SHE'S A SNOOT-Y LIT-TLE

Eb Fm7/C Bb7 Eb Fm7/Bb Bb7+ Eb Bb7 Eb Bb7 Eb / Gm7/1

CU-TIE, SHE'S BEEN SO HARD TO KISS. OH! I'LL TRY TO OV-ER-COME HER VAN-I-TY, AND

DUBIN & WARREN (TOGETHER) HAVE AT LEAST 20 SONGS IN THIS COLLECTION,
INCLUDING: I ONLY HAVE EYES FOR YOU and LULU'S BACK IN TOWN.

GENE KARDOS ORCH. w/ BERIGAN
 VOCAL BY DICK ROBERTSON
 BANNER 32675 in 1933

YOUNG AND HEALTHY - CONT.

4426

F7 Eb/F F7 Bb7 / Fm7 Bb7 [8] CHO
 THEN I'LL TELL HER THIS: I'M YOUNG AND HEALTH-Y, AND YOU'VE GOT AND SO ARE SO LET'S BE

Fm7 Bb7 Eb/G Gb° Bb7 C7
 CHARMS. IT WOULD REALLY BE A SIN NOT TO HAVE YOU IN MY ARMS.
 YOU. BOLD. WHEN THE MOON IS IN THE SKY, TELL ME, WHAT AM I
 IN A YEAR OR TWO OR THREE, MAYBE WE WILL

2. F7 Bb7 Eb / Cm7 D7 | G Am7 D7 G Am7 D7
 I TO DO? IF I COULD HATE YA, I'D KEEP A - WAY.

G Am7 D7 G E° / / Bb7 Bb7+ CODA
 BUT THAT AIN'T MY NA-TURE, I'M FULL OF VI-TA-MIN "A". SAY! BE TOO OLD.

CALIF. RAMBLERS (VOCAL: ARTHUR FIELDS) HARMONY 1134-H in 1930.

MOD 6/8
REMINISCING Gm Cm6 Gm
 W: EDGAR LESLIE YOUR LOVE RE-SEM-BLED THE ROS-ES. YOU LEFT SWEET
 M: HARRY WARREN (1930)

Cm6 Gm / / / Gb+ Bb F7 Bb/b / / Bbm / Db /
 MEM'-RIES BE- HIND. MY BOOK OF DREAMS NEVER CLO-SES. COME WHAT

F/C Dim7 Gm7 C7 F7 Cm7 / F7 / [8] CHO Bb D7
 WILL, YOU ARE STILL ON MY MIND. REM- I - NIS- CING: REM- I - NIS- CING: SMILES ARE MISS-ING,

G7 C7 F7 F7/Eb 1. Bb/b Gm7 C7 F7
 I FEEL YOU NEAR. ONCE MORE YOU'RE MY LOVE OF YES-TER-YEAR.
 WE KISS, AND THEN I SEE YOU
 AND TEARS PEEP THROUGH, WHILE REM-I-

2. Bb/b Gm7 Cm7 F7 Bb Bb° A D D#° A7/E A7 D/F# F0
 LEAVE ME A- GAIN. I LONG TO HEAR THE BLUEBIRD'S LOVE SONG AT MY

A7/E D D#° A7 A7 D# F# Cm7 F7 CODA
 DOOR. INSTEAD, I HEAR THE RAVEN CALLING, "NE-VER-MORE!" -NIS-CING OF YOU.

(LESLIE & WARREN also combined on BY THE RIVER SAINTE MARIE)

4427

(INSTRUMENTAL)
IN TWO

SMILING SADIE

ARCHIE W. SCHEU (1905)

RAG **A** G / Bm Gm D7 A D7 G Bm Gm

D7/A D7 1. G E7/G# Am D7 Am7 D7 G D7

Em B7 E7 1. A7 / / A7 Eb7 D7 D7+

2. A7 D7 G FINE D.C. 

CODA Em D7/F# G G7 C C Em7 Eb7 D7 C G7/B G7

1. C C# G7/b G7 G7/b Eb+ C/E C

2. C C/E Dm/F F# C Em7 Eb7 D7 G7 C D7 # D.S. FINE

(INSTRUMENTAL)

THE TROUBLE MAKER

CLAUDE MESSENGER (1910)

RAG **A** G / A7 D7 2. B7

A7 D7 G A B **B** G B/F# E7 (F F# F) BASS BL

A7 D7 G (F F F#) (BASS BL)



THE TROUBLE MAKER - CONT.

Musical score for 'THE TROUBLE MAKER - CONT.' with guitar chords and lyrics.

Chords: G, B7/F#, E7, A7, C, Cm/Eb, G/D, G, G7, C, Eb7, 1. G/D7 G, 2. G/D7 G, TRIO, C, G7, Am, E7, Am, D7/F, Am/E, F, F6, 1. E7, 2. E7, Am G7, D.S. al FINE.

Lyrics: FUN-NY THING HOW THE RAINDROPS ALL RE-MIND ME OF TEARS. FUN-NY THING HOW YOUR STRANGERS, WHO JUST LOOK A-WAY WHEN THEY MEET. FUN-NY THING HOW STARS HAVE LOST THEIR SHINE HOW NIGHTS NEVER END. ALL BE-CAUSE YOUR LIPS ARE GONE FROM MINE. NO USE PRE-TEND-ING. THOUGH YOU SAID GOOD-BYE. FUN-NY THING, BUT WHO'S LAUGH-ING? NOT I.

FUNNY THING

WORDS BY CARL SIGMAN

(1954)

MUSIC BY ARTHUR WILLIAMS

Musical score for 'FUNNY THING' with lyrics and guitar chords.

Tempo: SLOWLY

Chords: Bb/d, Dbo, Cm7, C, D, G7, Cm, Cm7/Bb, A7, Dm, A7, Dm, G, F/C, Dm7, Gm7, C7, Cm7/1, Ebm6, F, F7, D.C. al, CODA, Bb, A7, A7+, Fm6/Ab, G7, G7, Cm7, D, Cm7, Cm7/F, F9, F7-9, F7, Bb, Abmaj7, Bb6.

Lyrics: FUN-NY THING HOW THE RAINDROPS ALL RE-MIND ME OF TEARS. FUN-NY THING HOW YOUR STRANGERS, WHO JUST LOOK A-WAY WHEN THEY MEET. FUN-NY THING HOW STARS HAVE LOST THEIR SHINE HOW NIGHTS NEVER END. ALL BE-CAUSE YOUR LIPS ARE GONE FROM MINE. NO USE PRE-TEND-ING. THOUGH YOU SAID GOOD-BYE. FUN-NY THING, BUT WHO'S LAUGH-ING? NOT I.

4429



Take Your Time

WORDS BY HARRISON STEWART
MUSIC BY JOE JORDAN
(1907)

MOD to

Bb D7/A Gm Gb7-5

I DON'T BELIEVE IN RUSHING THRU THIS

Bb/F C7 F7 Bb/D Db° F/C

WORLD, AT NO TIME. I MAY BE SOME-WHAT

F7 F° F7 F7+ Bb Bb/D Db° F/C F7

FOOL-ISH, BUT THAT IS A RULE OF MINE. WHEN

Bb D7/A Gm Gb7-5 Bb/F C7 F7

FOLKS RUSH UP TO YOU AND SAY WHAT THEY WANT YOU TO

Bb / Bbm F C7 F/A Dm7

DO, ULLST THINK IT ON-ER BE-FORE YOU SPEAK, 'CAUSE IT

F/C C7 F / — CHO. F7

MAY MEAN TROUBLE FOR YOU. TAKE YOUR TIME, — FRIEND OF MINE,

F7 Bb F7 Eb7

TAKE YOUR TIME, — YOUR OWN TIME. — THAT'S THE BEST — WAY TO DO — YOU WILL FIND. —

D7 G7 C7 C° F7 Bb

NEV-ER LET YOUR BEST FRIEND RUSH YOU TO TROU-BLES

G7 C7 F7

END. TAKE YOUR TIME, — FRIEND OF MINE, — TAKE YOUR TIME. —

TO NEXT VERSE AND CHO. Bb Ebmb

Bb Cm7 F7 LAST Bb Bb7 Bb Ebmb Bb

NOTE:
EXTRA VERSES WITH CHORUSES ON NEXT PAGE

UABBO SMITH WITH OMER SIMEON
BRUNSWICK 7061 AT CHICAGO IN 1929.

OLE OLSEN and his ORCHESTRA (VOCAL BY JOHN RYAN)
ON PINE-APPLE # 36400 IN 1926.

4430

Take Your Time.

EXTRA VERSES BY TOM BROWN.

I.

A friend of mine dropped in one day, as I sat down to dine,
I said, "sit down and have a bite, you are a pal of mine,"
He said he wasn't hungry, but before he got through,
I had to say, "Hold on old pal, this meal wa'n't cooked for you!"

Chorus.

Take your time, not so fast, take your time you won't last,
For your appetite cert'nly is fine,
Every time your lip drops, then you grab for some chops,
Take your time, this one's mine, take your time."

II.

I furnished up a flat on the installment plan,
To furnish paying up the bill, it seems I never can,
My wife just buys up all the junk, that happens her way,
Rugs, and clocks and pictures, if the men would only say,

Chorus.

Take your time, dear lady, take your time it's easy,
And the cheapest and best way you'll find,
For a fourteen dollar bed, you pay thirty-five instead,
Take your time, graft is fine, take your time.

III.

I had a toothache once so bad, I thought I would die,
So at the painless dentistry, I thought I'd take a try,
The doctor threw me in the chair, I started to shake,
But when he closed down on my tooth, I cried, "For goodness sake,

Chorus.

Take your time, doctor please, take your time, give me ease,
Let the blamed old tooth ache, I don't mind,
For to tell you the truth, you've my jaw, and not my tooth,
Take your time, this face is mine, take you time.

IV.

My brother Bill was slow of speech, and stammered quite bad
He got a job, at school to teach, through some good friends he had,
There came a boy, Bill didn't know, he stammered you see,
It made Bill sore, he said, "Here b-b-boy, are you making f-f-fun of m-m-me?"

Chorus.

T-t-take your time I'm no joke, t-t-take your time, silly moke,
It's the best thing to do you will find,
There's some more I would say, that I can't say to-day,
Ain't g-g-got time, never mind, t-t-take your time!

4431



THE WHOLE WORLD IS SINGING MY SONG

LYRIC BY MANN CURTIS

(1946)

MUSIC BY VIC MIZZY

SLOWLY

Dm7 G7 CM7 C6 Dm7 G7 G#0 Am7 Gm7 C7

I NEVER WROTE A MELODY BEFORE. I NEVER PEN'D A LYRIC THAT COULD RHYME. BUT

F B7+ B7 Em A7 Dm7 G7 G7+

WHEN I LOOK'D AT YOU, A SONG CAME STEALING THRU, THAT WILL LIVE WHEREVER HEARTS KEEP TIME. THE

C Am7 CM7 1/G7+1 C E♭ 1/A7 1

WHOLE WORLD IS SINGING MY SONG, BUT I SING IT ONLY TO

Dm Dm7 G7 Dm7 G7 E♭0

YOU. THE WHOLE WORLD IS HUMMING A-LONG: "I

G7/D G7 G7+ C B♭ E7/E♭ B♭ E7/B Dm

LOVE YOU, I LOVE YOU, I DO!" YOU PUT MY DREAMS TO MUSIC. I

B♭ E7+ Am Am7 1 D7 C#7 D7 A♭ D7 Dim Dim7

LEARNED HOW A SONG COULD START. I GAVE THE WORLD THE MUSIC, BUT I GAVE YOU MY

G7 G7+ C Em7 A7 Dm

HEART. THE WHOLE WORLD IS SINGING MY SONG, BUT I'LL ALWAYS

D♭ G7 C F9 C6

SING IT TO YOU.

FROM THE MOVIE: "THE SEVEN CAPITAL SINS"

THE GOOD LIFE

MUSIC BY SACHA DISTEL (1962)
LYRIC BY JACK REARDON

SLOWLY

Ab Gm7 C7

OH, THE GOOD LIFE, FULL OF FUN, SEEMS TO BE THE 1-DEAL. YES, THE GOOD LIFE, TO BE FREE AND EX-PLORE THE UN-KNOWN. LIKE THE

Fm B♭ G Am7 G0 G7

GOOD LIFE HEARTACHES, LETS YOU HIDE ALL THE SAD-NESS YOU FEEL. YOU WON'T PLEASE RE- WHEN YOU LEARN YOU MUST FACE THEM A- LONE.

Bbm Gb7 Ab 1 1 C7 3

REAL-LY FALL IN LOVE, FOR YOU CAN'T TAKE THE CHANCE. SO BE -MEM-BER, I'STILL

TONY BENNETT HAD THE
HIT RECORD OF THIS SONG.

THE GOOD LIFE - CONT.

4432

Fm *Bbm7* *E7* *D.C.*

HON-EST WITH YOUR SELF: DON'T TRY TO FAKE RO-MANCE. IT'S THE

CODA *Gb7* *Ab* *F7* *Bbm7*

WANT YOU, AND IN CASE YOU WONDER WHY: WELL, JUST WAKE UP, KISS THE

D9/Eb *E7(-9)* *Ab*

GOOD LIFE GOOD-BYE.

(INSTRUMENTAL)
CHEESE AND CRACKERS
HOMER DENNEY (1909)

RAG *Am* *E7* *Am* *Dm* *E7* *Am* *E7* *Am* *E7*

Am *Dm* *E7* *E7* *Am* *F* *C*

FINE 2ND X

A7/C# *D7* *G7* *1. C* *F/C* *C7*

2. C *C7* *C#* *Fm* *C7* *D* *C*

REPEAT THE 1ST 16 BARS

TRIO *F* *F/A* *Fm/Ab* *C7/G* *C7*

C7/G *C7* *1. F* *C7* *2. F*

C *Bb* *Gm* *Dm* *D7* *G7*

C7 *1. F* *Eb* *F* *2. F* *F7* *F#* *Bbm* *F* *D.C.* *FINE*

LOE VENUTI'S ORCHESTRA (MAX KAMINSKY (TPT) - RED BONE (BONE) - JIMMY
MORSEY (CLAR) - BUD FREEMAN (TEN) - CHAUNCEY MOREHOUSE (DRS)
ON BANNER 32889 IN 1933.

4433



(VAUDEVILLE HUMOR)

THE VAMPIRE

W: EARL JONES & GENE BUCK
MUSIC BY BERT WILLIAMS (1914)

FOOL THERE WAS, AND HE MADE HIS PRAY'R, E'EN AS YOU AND
I, TO A RAG AND A BONE AND A HANK OF HAIR. I'M ONE OF THOSE IN-NO-CENT
GUYS! BUT OF MAR-RIED LIFE WITH ALL ITS STRIFE, ITS SOR-ROW AND ITS WOE, I
LOVED THE WOMAN WELL. BUT I HATE TO TELL WHERE I'D LIKE TO SEE HER GO.

BET THAT THE MAN, WHO WROTE "THE VAM-PIRE", CERTN'LY MUST HAVE KNOWN MY WIFE!
HE WAS A POET, AND HE COULDN'T HELP BUT SHOW IT: HE DES-CRIBED HER BETTER THAN LIFE. SHE'S A
RAG AND A BONE AND A BIG HANK OF HAIR. AND I'M THE POOR GUY THAT FELL FOR THE BABY STARE. I'M SURE THE
MAN WHO WROTE "THE VAM-PIRE": HE MUST HAVE KNOWN MY WIFE.

FROM THE MOVIE "HIGHER AND HIGHER"

THE MUSIC STOPPED

LYRIC BY HAROLD ADAMSON (1943)
MUSIC BY JIMMY McHUGH

IT WAS A MOST RO-MAN-TIC IN-TER-LUDE, AND WE WERE IN A MOST RO-MAN-TIC MOOD.
OUR HEARTS WERE LOST IN RE-VER-IE. I ON-LY KNEW YOU WERE CLOSE TO ME.
THE MUSIC STOPPED, BUT WE WERE STILL DAN-CING, WHICH GOES TO SHOW
LOW, SO WE KEPT ON DAN-CING. I FELT THE GLOW
THAT MU-SIC HAS CHARMS. THE LIGHTS WERE OF YOU IN MY ARMS. THE

THE MUSIC STOPPED - CONT.

4434

BAND HAD LEFT THE STAND AND WE WERE IN HEA - VEN, DAN - CING ON A
 CLOUD WAY OUT IN THE BLUE. THE MUSIC STOPPED, AND PEOPLE WERE GLANCING.
 BUT WE WENT ON DAN - CING, FOR WE DIDN'T KNOW, BE - CAUSE THE LIGHTS WERE LOW,
 AND WE WERE IN LOVE.

RECORDED BY FRANK SINATRA
 IN 1943

DON'T MAKE THOSE SCANDALOUS EYES AT ME MOD E^{\flat}
 LEE JOHNSON (1903) YOU TALK 'A - BOUT A HARD LICK STO - RY! WHAT SHALL I



DO? AN - OTH - ER MAN HAS WON MY BA - BY: SHE PROVED UN - TRUE. I
 CALL'D OUT TO YOUR HOME LAST EVE - NING, KNOCK'D ON THE DOOR. MY
 BABE, TO MY SUR - PRISE, SHE ROLL'D THEM SCAND'LOUS EYES. I NEV - ER SAW THAT GAL SO MAD BE - FORE. OH!

CHOR.
 DON'T MAKE THOSE SCAND'LOUS EYES AT ME! MY BA - BY, WE NEVER CAN A -
 SOME OTH - ER HAS WON YOUR HEART, I

-BREE. I COOKED ALL YOUR MEALS, AND I WORKED HARD ALL DAY. WHEN I CAME HOME AT NIGHT, YOU WOULD
 SEE. I STAY'D HOME AT NIGHT, AND I NEV - ER GOT TIGHT. AND I WASH'D ALL YOUR CLOTHES, AND I
 TAKE ALL MY PAY. YOU'RE WRONG, BABE! WHY DON'T YOU 'POL - O - GIZE? OH!

CODA
 TREAT - ED YOU RIGHT. OH! DON'T MAKE THOSE SCAND'LOUS EYES AT ME.

4435

(FROM "THE GOLD DIGGERS OF 1933")

I'VE GOT TO SING A TORCH SONG

WORDS BY AL DUBIN (1933) MUSIC BY HARRY WARREN



MOD^{ER}

C G7 C Gm7 C G7+ C G7 C Gm7

A CLOWN CAN LAUGH WHEN HE'S UN-HAP-PY. _____ SOMETIMES I WISH I WERE A

C Gm7 C7 F / / Fm7 Cm7 Eb D#

CLOWN. _____ I'D LIKE TO SING A-WAY MY SOR-ROW, _____ EV-'RY

Em Ab G7 F/G G7 G7 C G7 C Gm7

SOR-ROW, _____ EV-'RY FROWN. _____ A LIVELY UN-GLE NEV-ER

C y. Am E7 Am7 D7 D7/G G7

CHEERS ME. _____ I SING OF LOVE, BUT NO ONE HEARS ME.

5/8 (MED. SLOW)

C Dm7 G7 C C/E Dm7 G7 C A7-9

I'VE GOT TO SING A TORCH SONG,
I COULDN'T SING A GAY SONG,
I'VE GOT TO SING A TORCH SONG

FOR THAT'S THE WAY I FEEL. WHEN I FEEL A THING, THEN
IT WOULDN'T BE SIN-CERE. I COULD NEVER CROON A
TO SOMEONE FAR A-PART. FOR THE TORCH I BEAR IS

Dm7 Fm7 C/E Eb Dm7 G7 C/G G7 C Am6 Em

I CAN SING. IT MUST BE REAL.
HAP-PY TUNE, WITH-
BURNING THERE, RIGHT

-OUT A TEAR. I HAVE MY DREAMS, BUT

B7 Em / / / C# G/D Em Am D7

ONE BY ONE, THEY VAN-ISH IN THE SKY. I TRY TO SMILE AND FACE THE SUN, BUT

G Dm7 G7 Dm7 G7

RO-MANCE PASS-ES BY. D.S. al. f

CODA
C/G Dm7 G7 C

IN MY HEART.

VOCAL BY RAMONA DAVIS, accomp. by
SIDEMEN FROM PAUL WHITEMAN ORCHESTRA.
ON VICTOR 24304 AT CAMDEN IN 1933.

VOCAL BY HELEN ROWLAND, accomp. by
the FREDDY MARTIN ORCHESTRA
ON BANNER NO. 32767 IN 1933.

TORCH SONG - CONT.

4436

HORACE HENDERSON ORCH. WITH BOBBY STARK (TPT) - DICKY WELLS (TRB) -
 COLEMAN HAWKINS (TEN) - JOHN KIRBY (DS) - HORACE HENDERSON (PNO).
 ON DECCA # 18254 IN 1933.

* FOR HISTORICAL PURPOSES, THE ORIGINAL BLACK MUNSTREL SNOW DIALECT IS USED.
 (1902) MED. TWO BEAT

DUNBAR WAS AN IMPORTANT AMERICAN POET (1872-1906)

LIT'L GAL

W: PAUL LAURENCE DUNBAR
 M: ROSAMOND JOHNSON
 1. OH, DE WEATHAN IT IS BALM-Y AN' DE BREEZE IS SIGH-IN'
 2. WHAT'S DE MATTAH WID DE WEATHAN, WHAT'S DE MAT-TAH WID DE
 3. DON'T YOU LET NO DAH-KEY FOOL YA, 'CAUSE DE CLOES HE WINNS IS

LOW, LIT'L GAL, FILL LIT'L GAL, FILL AN' DE MOCK-IN' BIRD IS
 BREEZE, FINE, WHAT'S DE MAT-TAH WID DE DEY'S AN' HON-ES' HEART A-

SING-IN' IN DE LO-CUST BY DE DO, LIT'L GAL, FILL LIT'L
 -BEAT-IN' UN - DER SINGIN' IN DE TREES, MINE,

GAL. FILL DERE'S A HUM-MIN' AN' A BUM-MIN' IN DE LAN' FROM EAS' TO
 WHY DEY KNOWS DE LA - DIES LOVES EM, AN' DEY KNOWS DEY LOVES 'EM
 'LOSE DER AIN'T NO USE IN MOCKIN' WHAT DE BIRDS AN' WEATH - AH

WES'. I'S A SIGH-IN' FO' YOU, HON-EY, AN' I NEV-ER KNOWS NO RES'. FO' DEY'S
 TRUE. AN' DEY LONES 'EM BACK, I RECK-ON, JES' LAK I'S A-LOV-IN' YOU. DAT'S DE
 DO. BUT I'S SOR-RY I - CNNT 'SPRESS IT WHEN I KNOWS I LOVES YOU TRUE. DAT'S DE

LOT'S OF TROU-BLE STEW IN' AN' A - BREW-IN' IN MY BREAS; LIT'L
 REA-SON DEY'S - A - WEAV-IN' AN' A - SIGH-IN, TREW AN' TREW;
 REA-SON I'S - A - SIGH-IN' AN' A - SING-IN' NOW FO' YOU,

GAL, FILL LIT'L GAL, FILL LIT'L



1. TO REPEAT

2. LAST

("MANDY LOU" IS ONE OF DUNBAR'S BEST KNOWN POEMS.)
 - SON OF A RUNAWAY SLAVE, HE ALSO WROTE FOUR NOVELS.

4437



WHY SHOULD I WEEP ABOUT ONE SWEETIE

WORDS BY HENRY CREAMER (1923) MUSIC BY JAMES F. HANLEY

MODERATO

IN AL-A-BA-MA THERE'S A HEARTBREAKIN' GAL. EACH DAY SHE PICK'D A DIFFERENT
AT LAST SHE FELL IN LOVE WITH SWEET LOVIN' DAN, A PRETTY PA-PA BUT A

SWEETIE OR PAL. NEXT DAY, SHE WOULD SAY: "OF-FI-CER, OFFICER TAKE HIM A-WAY!"

CHO. TRAVELIN' MAN. HE SNEAK'D A-WAY, ONE FINE DAY. AND THEN THEY HEARD HER SAY:

WHY SHOULD I WEEP A-BOUT ONE SWEETIE, TWO SWEETIES, THREE SWEETIES OR FOUR. WHAT'S

MORE, YOU'LL FIND A HALFA DOZEN BUZZIN' 'ROUND MY DOOR. I WOULDN'T WEEP A-BOUT FIVE SWEETIES,

SIX SWEETIES. I TRICK MY SWEETIES FROM SEVEN TO E-LEV-EN. I TREAT 'EM SWEET, PRETTY, THEY

THINK THEY'RE IN HEA-VEN! BRING ON YOUR DADDIES, SO TALL AND HAND-SOME. YOUR LOVIN' BA-BY IS

BOUND TO LAND SOME. YOU DON'T BELIEVE ME, LOOK ON-ER MY TRAN-SOM AND SEE. OH!

I'M A BU-SY LITTLE BEE. WHY SHOULD I WEEP A-BOUT ONE SWEETIE, TWO SWEETIES OR

THREE SWEETIES. I LEAVE THEM WEEPIN' OV-ER ME.

VARSETY EIGHT with ADRIAN ROLLINI, STAN

KING-ON CAMDEN #456
AT NEW YORK IN 1923.

THE ORIGINAL MEMPHIS FIVE

(PHIL NAPOLEON (TP) - MIFF MOLE (TR))
ON COLUMBIA 74-D IN 1924.

SO IN LOVE

COLE PORTER (1948)

4438



Staff 1: Fm C7 Fm
STRANGE DEAR, BUT TRUE DEAR, WHEN I'M CLOSE TO
EV-EN WITH-OUT YOU, MY ARMS FOLD A-
TAUNT ME AND HURT ME, DE-CEIVE ME, DE-

Staff 2: Bbm Eb Ab Ab7
YOU DEAR, THE STARS FILL THE SKY, SO IN
-BOUT YOU. YOU KNOW,
-SERT ME. I'M YOURS

Staff 3: Db G7 C7 2. Db Dom
LOVE WITH YOU AM I. DAR-LING, WHY:

Staff 4: Dbm Ab Eb7 Ab Db
SO IN LOVE WITH YOU AM I. IN LOVE WITH THE

Staff 5: Eb7 Ab Db Eb7 Ab
NIGHT MYS-TER-I-OUS: THE NIGHT WHEN YOU FIRST WERE THERE.

Staff 6: Ab Db Eb7 Ab C7 Fin
IN LOVE WITH MY JOY DE-LIR-I-OUS, WHEN I KNEW THAT

Staff 7: G7 C7 D.C. CODA Eb Ebm6
YOU COULD CARE. SO 'TIL I DIE,

Staff 8: F7 Bbm Dbm Ab Abm F°
SO IN LOVE, SO IN LOVE, SO IN LOVE WITH

Staff 9: F° Bbm7 Eb7 Ab
YOU, MY LOVE, AM I.

4439

SLOW BLUES

WORRIED LIFE BLUES

MACEO MERRIWEATHER
(1941)

A Bb $Eb7$
 OH, LAWDY LAWY, OH, LAWDY LAWY, IT HURTS ME SO BAD FOR US TO
 $Eb7$ Bb $F7$ Bb $Bb7$ Eb $Ebm7$
 PART, BUT SOMEDAY, BA-BY, I AIN'T GONNA WORRY MY LIFE AN-Y MORE.
 Bb $F7$ Bb $Eb7$
B SO MA-NY MORN-INS' SINCE YOU'VE BEEN GONE, I'VE BEEN WORRYIN' AND GRIEV-INT MY LIFE A-
 $Eb7$ Bb $F7$ Bb $Bb7$ Eb $Ebm7$
 -LONE. BUT SOMEDAY, BA-BY, I AIN'T GONNA WORRY MY LIFE AN-Y MORE.
 Bb $F7$ Bb $Eb7$
C SO MA-NY DAYS SINCE YOU WENT A-WAY, ON I HAD TO WOR-RY ALL NIGHT AND
 $Eb7$ Bb $F7$ Bb $Bb7$ Eb $Ebm7$
 DAY. BUT SOMEDAY, BA-BY, I AIN'T GONNA WORRY MY LIFE AN-Y MORE.
 Bb $F7$ Bb $Eb7$
D YOU'RE ON MY MIND EV-RY PLACE I GO. HOW MUCH I LOVE YOU, NO-BO-DY
 $Eb7$ Bb $F7$ Bb $Bb7$ Eb $Ebm7$
 KNOWS. BUT SOMEDAY, BA-BY, I AIN'T GONNA WORRY MY LIFE AN-Y MORE.
 Bb $F7$ Bb
E SO THAT'S MY STO-RY: THIS IS ALL I HAVE TO SAY TO YOU. OH GOODBY,
 $Eb7$ Bb
 BA-BY, AND I DON'T CARE WHAT YOU DO. BUT SOMEDAY, BA-BY,
 $F7$ Bb $Bb7$ Eb $Eb7$ Bb $Cm7$ $Bbm7$ Eb
 I AIN'T GONNA WORRY MY LIFE AN-Y MORE.



CHUCK BERRY ON CROSS LP 1448	RAY CHARLES ON AM PAR 10-118
Big Bill Broonzy on Verve MG V-3000-6	ANDY KIRK ON DECCA 4381



4440

BLUE SUEDE SHOES

CARL LEE PERKINS (1956)

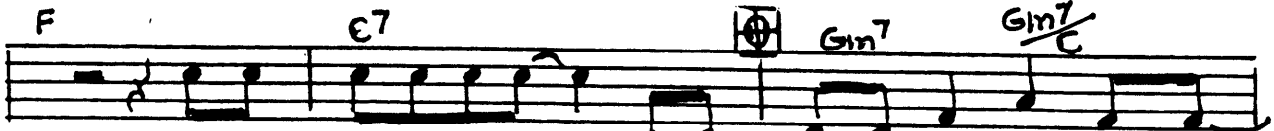
MED. FAST



WELL, IT'S ONE FOR THE MONEY, TWO FOR THE SHOW, THREE TO GET READY, AND



GO, CAT, GO! BUT DON'T YOU STEP ON MY BLUE SUEDE SHOES.



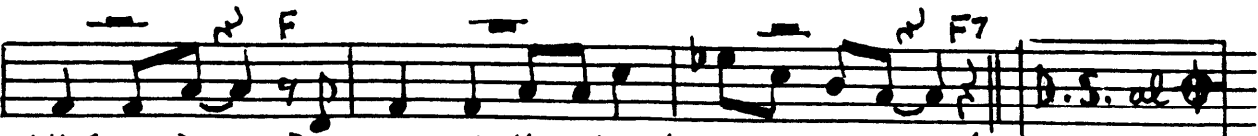
YOU CAN DO AN-Y-THING, BUT LAY OFF OF MY BLUE SUEDE SHOES.



WELL, YOU CAN KNOCK ME DOWN, STEP IN MY FACE,



SLANDER MY NAME ALL OVER THE PLACE. DO AN-Y-THING THAT YOU



WANT TO DO. BUT UH-UH, HONEY, LAY OFF OF MY SHOES!



CODA

OFF OF MY BLUE SUEDE SHOES!

RECORDED BY ELVIS PRESLEY IN 1956

4441 BLUES FOR THE OLD MAN

ED METZ (1993)

IN MEMORY OF
BOB CROSBY
(1913-1993)

Slow (♩=90) Bb7 Eb Eb7 Ab7 G7 Eb7

"DID I TELL YOU 'BOUT FIN-ER-KIN? ER-KIN? BROTHER?" HE'S THE GUY WHO PLAYED FIN-OR-KIN! HE HAD TALENT LIKE NO OTH-ER!"

F7 A° Eb/Bb Ab7 Eb Eb/Bb F7/C Bb7 F7

THAT'S A STORY THAT THE OLD MAN TOLD, BE-FORE HE WENT A-WAY. HE WAS CUT OUT OF A SPE-CIAL MOLD, AND

Bb7 Eb/Bb F7 Bb7 Eb / Ab A° Eb b Ab

"HAVE I TOLD YOU 'BOUT MY LOVED LIFE EV-'RY DAY. HIS JOKES WERE CDR-NY, FULL OF

A° Eb/Bb Bb7 Eb b Ab A°

BLAR-NEY, BUT WE LOVED HIM JUST THE SAME. HIS SONGS WERE WHOLLY MEL-AN-CHO-LY, BUT THEY

Eb/Bb Bb7 Bb7 Eb Eb7

BROUGHT HIM WIDE AC-CLAIM. BIG NOISE BLEW IN FROM WIN-NET-KA: CAN'T FOR-GET IT, I WON'T

Ab7 G7 Gb7 F7 A° Eb/Bb Ab7 Eb/Bb F7 Bb7 Eb / Eb° Abm Eb

LET YA. HAGGART AND BAU-DUC, HOW THEY COULD PLAY, THE BOBCAT WAY, FOR ME.

FAST [A] Bb G7+ G7 C7 F7

F7 Bb Bb7 F7 Bb Bb/D Bb7/D F/C F F/A F°/Ab

Gm C7 F7 C7-9 F7 [B] Bb G7+ G7 C7

C7 Cm6 D7 Gm Bb7 Eb Ebm

Bb G7 Cm7 F7 Bb

LOUIS ARMSTRONG and his HOT FIVE
ON Okeh 8357 AT CHICAGO IN 1926



PLEASE THINK OF ME

BENNY DAVIS, RUSS MORGAN, TED MURRY (1942)

MODERATO
(NOT TOO FAST)

C 1 1 1 C+ Am Am7/G C6 / G7+ / C

JUST AN-OTH-ER DAY AND WE'LL BE PART - ED. I CAN AL-MOST

C D7 G7 F7-5 E7 Eb7+ D7 / G7 / Dm7 G7

FEEL YOUR GOODBYE KISS. LEAVING YOU WILL LEAVE ME BROKEN

C6 C Am7 / Bb° / G/b G/b D7 G7 G° G7

HEART-ED. SWEET-HEART, ALL THAT I ASK OF YOU IS THIS: PLEASE THINK OF

CHD. 8

C Dm7 G7 D7 G7 Dm6 G7

ME, WHEN-EV-ER YOU'RE LONE-LY. WHEN-EV-ER YOU'RE LONE-LY,
-WAY, I'LL DREAM OF YOU ON - LY. I'LL DREAM OF YOU ON - LY,
BLUE FOR SOME-ONE TO LOVE YOU, FOR SOMEONE TO LOVE YOU,

1. Dm7 Ab7 G7 C 1 2. Dm7 G7 C Fm6 / Ab C/G

PLEASE THINK OF ME. WHILE I'M A- WHILE I'M A- WAY. NO OTH-ER

F F+ F6 F6/C C6 / C C / Eb7 / A7 Am7

ONE CAN MAKE ME HAP-PY, CAN MAKE ME HAP-PY, AS YOU MY

D7 / D7/A Ab7-5 G7

LOVE. WHEN YOU FEEL

CODA

Dm7 G7 C Fm6 C6

PLEASE THINK OF ME.

BENNY DAVIS COMPOSED MANY FINE SONGS INCLUDING "MARGIE" and "BABY FACE" (IN THIS COLLECTION)



BAND LEADER, RUSS MORGAN WAS A FINE TROMBONIST & A PROLIFIC ARRANGER. HE DID CHARTS FOR VARIOUS BANDS, INCLUDING FLETCHER HENDERSON.

ALSO WORKED AS MUSICAL DIRECTOR FOR JEAN GOLDBRETTE'S ORGANIZATION. COMPOSER OF "SWEET ELOISE" and many others. AFTER HIS DEATH IN 1969, HIS SON, JACK (TROMBONE) TOOK OVER THE BAND.

4443 SEVENTY-SIX TROMBONES

MEREDITH WILLSON
(1957)



G7 C Eb° G7/G G7

SEV-EN-TY SIX TROM-BONES LED THE BIG PA-RADE, WITH A HUNDRED AND TEN COR-
 SEVEN-TY SIX TROM-BONES CAUGHT THE MORNING SUN, WITH A HUNDRED AND TEN COR-
 SIX TROM-BONES LED THE BIG PA-RADE, WHEN THE ORDER TO MARCH RANG,
 SIX TROM-BONES HIT THE COUNTERPOINT, WHILE A HUNDRED AND TEN COR-

G7 C C7 F

-NETS CLOSE AT HAND. THEY WERE FOLLOWED BY ROWS AND ROWS OF THE FIN-EST VIR-TU-
 -NETS CLOSE BE- HIND. THERE WERE MORE THAN A THOUSAND REEDS, SPRINGING UP LIKE
 OUT LOUD AND CLEAR. STARTING OFF WITH A BIG BANG BONG ON A CHI-NESE
 -NETS PLAYED THE AIR. THEN I MOD-EST-LY TOOK MY PLACE AS THE ONE AND ON-LY

D7 G D7 G D7 G7 7

-D-SOS: THE CREAM OF EV-'RY FA-MOUS BAND. SEV-EN-TY
 WEEDS, THERE WERE BIG BANG BONGER AT THE REAR. SEV-EN-TY
 BONG, BY A BIG BANG BONGER AT THE REAR. SEV-EN-TY
 BASS, AND I

R. G7 C 1 7 2. B F

HORNS OF EV-'RY SHAPE AND KIND. THERE WERE COPPER BOTTOM
 FIF-TY MOUNTED

Bb F F#° E7/G C7 C+

TUM-PA-NI IN HORSE PLA-TOONS: THUN-DER-ING, THUN-DER-ING,
 CAN-NON IN THE BAT-TER-Y: THUN-DER-ING, THUN-DER-ING,

F 7 2. C7 7 F 1. Bb F

ALL A-LONG THE WAY, LOUDER THAN BE-FORE. DOU-BLE BELL EU-PHO-NI-UMS AND
 CLAR-I-NETS OF

C G7 C G7

BIG BAS-SOONS, EACH BAS-SOON HAVING HIS BIG FAT

C7 2. Bb/F F7/Eb Bb/D Bb E7/B E7 F

SAY. THERE WERE EV-'RY SIZE, AND TRUMPET-ERS WHO'D IM-PRO-VISE A FULL OCTAVE

C7 F F7 D7 G7 7 2.

HIGHER THAN THE SCORE.

CODA

(2ND X)

FROM "THE MUSIC MAN"

DOM-PAKED UP AND DOWN THE SQUARE.

WORDS BY A. SEYMOUR BROWN
MUSIC BY ALBERT VON TILZER
(1928)

4444

I LOVE Vanilla



Words by
A. SEYMOUR BROWN
Music by
ALBERT VON TILZER
(1928)

MARCIA

THERE ARE LOTS OF PEO-PLE LOVE THE
 FLOWERS AND THE TREES. OTHERS LOVE TO
 SING OF SPRING, THE BIRDIES AND THE BEES.
 OTHERS LOVE EACH OTHER FOR THE GREAT RO-MANCE THEY
 PINE. EV-'RY-BO-DY HAS A WEAK-NESS;
 I'VE DIS-LOV-ERED MINE. I

LOVE VA-NIL-LA. IT'S THE FLA-VOR THAT I FA-VOR OU-ER THE
 REST. I LOVE VA-NIL-LA. ON A
 SUNDAY OR A TUESDAY IT IS THE BEST. STRAW-BER-RY AND
 RASP-BER-RY AND CHOC-LATE I RE-GRET. EV-'RY TIME I TRY THEM, MY POOR
 STOM-ACH GETS UP-SET. I LOVE VA-NIL-LA, 'CAUSE IT
 DOES-N'T LEAVE A STAIN UP-ON MY VEST.

TILZER ALSO WROTE
APPLE BLOSSOM TIME

4445

I DON'T CARE WHAT YOU USED TO BE

AL DUBIN and JIMMY McHUGH (1924)

ANOTHER TEAR-JERKER

SWEETHEART OF MINE, IT'S FOOL-ISH TO PINE. SO DRIVE ALL YOUR TEARS A-WAY.
 YOU MADE MIS-TAKES THAT EV-'RY-ONE MAKES. WE'RE START-ING ALL OV-ER TO-
 -DAY. I DON'T CARE WHAT YOU USED TO BE, I KNOW WHAT YOU
 ARE TO-DAY. IF YOU LOVE ME AS I LOVE YOU, WHO CARES WHAT THE
 WORLD MAY SAY. I WAS NO AN-SEL IN DAYS GONE BY. YOU ASKED NO
 QUESTIONS, SO WHY SHOULD I. I DON'T CARE WHAT YOU USED TO BE, I
 KNOW WHAT YOU ARE TO DAY.

HE, SHE AND ME

WORDS BY CHARLES NEWMAN
MUSIC BY CARMEN LOMBARDO (1929)

EACH LIFE'S A BOOK. SOMEHOW I HATE TO LOOK AT THE STO-RY THAT'S TOLD IN
 MINE. SOME PAG-ES HOLD JOY. THEN THAT JOY DIS-AP- PEARs, AND I
 FIND THIS STORY ON MY PAGE OF TEARS. ONCE THERE WERE THREE,
 HAP-PY AND FREE: THAT WAS HE, SHE, AND ME. HE WAS MY
 PAL, SHE WAS MY GAL, AND THEY MEANT THE WORLD TO ME. WE WERE

SAM LANIN ORCH. with PHIL NAPOLEON & DORSEY BROTHERS. ON PANNER 6328 IN 1929.

HE, SHE AND ME

FRED HAMM ORCH. (VOCAL: FRED SYLVANO) VOCALION 15784 IN 1929.

4446

Musical staff with notes and chords: C7, F, Am, Cm, Eb, D7. Lyrics: FRIENDS UNDER OATH. I WAS THRILLED WITH LOVE'S CHARMS. I TRUST-ED THEM BOTH, 'TIL I

SAW HER IN HIS ARMS. NOW I'M SO BLUE, 'CAUSE WE'RE ALL THRU. I MEAN HE,

Musical staff with notes and chords: D7, G7, C, E7/B, A7, G#7/D#F, A7, D7/A, Ab-5. Lyrics: SHE, AND ME.

SHE, AND ME.

Musical staff with notes and chords: G7, C, F7, C. Lyrics: SHE, AND ME.

STEVEDORE STOMP

DUKE ELLINGTON (1929)

Musical staff with notes and chords: Eb, Eb7, Ab9, Eb, Cm7, Fm7, Bb7.

Musical staff with notes and chords: 1. Eb, Bb7; 2. Eb, Eb/Bb, G7.

Musical staff with notes and chords: Cm7, F7, Bb7. Includes a 'BREAK' section.

Musical staff with notes and chords: Eb, Eb7, Ab9, Eb, Cm7, Fm7, Bb7.

Musical staff with notes and chords: 1. (ENSEMBLE) PLAY ONCE ONLY. Chords: Ab7, Eb, F7, Bb7, Eb, Eb, Ab7, Eb.

Musical staff with notes and chords: Ab7, Eb, Bb7. Includes 'TO CHORUSES ON (A)', 'JAZZ CHO. ENDING', and 'ENS.' (pickups).

Musical staff with notes and chords: Eb, Eb, Bb7, F7, Bb7, Eb. Includes 'SOLO' and 'G7'.

Musical staff with notes and chords: Cm7, F7, Bb7. Includes 'BREAK', 'D.S. al f', and 'RHY. TACET'.

Musical staff with notes and chords: Eb, Bb7, F7, Bb7, Eb. Includes 'CODA' and 'ELLINGTON ORCH. VICTOR V-38053 (1929)'.



4447

MED. SWING (♩=144)

LOVE ME ALL THE TIME

WORDS BY WM. WELLS—MUSIC BY HAL DYSON
(1919)

WON-DER-FUL GIRL, MY PRECIOUS PEARL,

YOU ARE THE WORLD TO ME. WERE WE TO PART, 'TWOULD BREAK MY HEART, SO LISTEN TO MY

CHO. PLEA: SWEETHEART OF MINE, PLEASE LOVE ME ALL OF THE TIME. DEEP IN YOUR WHEN I AM BLUE, THE HO-URS I SPENT WITH YOU ARE LIKE A

DEAR HEART, EN-SHRINE A LOV-ING DES-TI-NY, MY OWN FOR ME, MY DEARIE. HONEY, YOU KNOW RO-SA-RY OF LOVE TO ME, DI-

I LOVE YOU, I LOVE YOU SO. THAT'S WHY I WANT YOU, WANT YOU WITH LOVE UN-DY-ING.

CAN'T YOU, CAN'T YOU HEAR MY HEART SIGHING?



CODA -VINE... DEAR HEART OF MINE, DON'T FILL MY POOR HEART WITH PAIN. DON'T SAY I'M

PLEADING IN VAIN. OH DEARIE, LOVE ME, LOVE ME, LOVE ME ALL THE TIME.

(FROM THE MOVIE OF THE SAME NAME) MODERATO

I'LL TAKE ROMANCE

LYRIC BY OSCAR HAMMERSTEIN II
MUSIC BY BEN OAKLAND (1937)

I'LL TAKE RO-MANCE, WHILE MY I'LL TAKE RO-MANCE, WHILE MY FIRST REAL RO-MANCE. WHILE MY

HEART IS YOUNG AND EA-GER TO FLY, I'LL GIVE MY HEART A ARMS ARE STRONG AND EA-GER FOR YOU, I'LL GIVE MY HEART A HEART IS YOUNG AND EA-GER AND GAY, I'LL GIVE MY HEART A-

I'LL TAKE ROMANCE - CONT.

4448

Gm⁷/C *C7* *F* *Dim⁷* *1. Gm⁷* *C⁷sus / C7*

TRY, CUE, WAY, I'LL TAKE RO - MANCE.

2. F *Ebm⁷* *Ab⁷* *Db* *Ebm⁷* *Ab⁷sus*

SO MY LOVERS WHEN YOU WANT ME, CALL ME, IN THE HUSH OF THE

Db *Gb⁷* *Cb* *F/C* *C^o*

EYE - NING. WHEN YOU CALL ME, IN THE HUSH OF THE

C⁷sus *C7* **CODA** *D.C. al f* *Gm⁷* *C7* *F^o* *F*

EVE-NING, I'LL RUSH TO MY I'LL TAKE MY OWN RO - MANCE.

LET ME GO, LOVER! *SLOWLY* *C* *Cmaj⁷* *C^b₃*

JENNY LOU CARSON (1953) OH LET ME GO, LET ME GO, LET ME GO, LET ME GO,
WEEP, CUT ME DEEP, I CAN'T LET ME
LOOSE, WHAT'S THE USE, LET ME

Dim⁷ *G7* *1. G7* *C* *G7* *C⁷sus*

GO, SLEEP, GO, LOVER. LET ME BE, SET ME FREE FROM YOUR SPELL. YOU MADE ME

2. G7 *C / F* *C / F* *F*

CURSED FROM THE FIRST DAY I FELL. YOU DON'T WANT ME, BUT YOU WANT ME TO GO

C *C* *G⁷/D* *C⁷/E* *F* *G7*

ON WANTING YOU. HOW I PRAY THAT YOU WILL SAY THAT WE'RE THROUGH.

CODA *Dim^b* *G7* *C / F* *C*

PLEASE TURN ME GO, LET ME GO, LET ME GO!

RECORDED BY



JOAN WEBER

4449

(PUBLISHED IN NASHVILLE, TENN.)

CHATTANOOGIE SHOE SHINE BOY

HARRY STONE and JACK STAPP

(1950)

(♩=♩) BOOGIE BASS

C

C7 F7

C

C G7

F7

F C

D7 G7

D.C. al φ CODA

RECORDED ON DECCA RECORD
BY RED FOLEY and his COUNTRY BAND

(1950)

