

4450

MY KIND OF GIRL

LESLIE BRICUSSE (1961)

MODERATELY
(EASY BEAT)

SHE WALKS LIKE AN AN-GEL WALKS. SHE WITH SHE
WISE LOOKS LIKE AN AN-GEL'S WISE, LIKE AN AN-GEL LOOKS.

TALKS LIKE AN AN-GEL TALKS, AND HER HAIR
EYES LIKE AN AN-GEL'S EYES, AND A SMILE'S
LOOKS LIKE AN AN-GEL LOOKS, AND MY MIND'S

HAS A KIND OF CURL. TO MY MIND SHE'S MY KIND OF GIRL.
LIKE A KIND OF PEARL. IN A KIND OF WHIRL.

1. SHE'S PRETTY LITTLE FACE: THAT FACE JUST KNOCKS ME OFF MY
2. FEET. PRETTY LITTLE FEET: SHE'S REALLY SWEET ENOUGH TO EAT. SHE

CODA MY KIND OF GIRL. AND MY HEART'S KIND-A FULL OF

day, BE-CAUSE SHE'S TOLD ME I'M HER KIND OF BOY.

INSTR. RECORDED BY FRANK SINATRA
(IN 1961)



4451

IN ADDITION TO HIS OPERETTAS,
HERBERT PRODUCED SCORES FOR
ZIEGFELD FOLLIES IN 1919, 1921,
AND 1924, THE YEAR IN WHICH HE DIED.

MOD to
(♩=120)

(1914)

WHEN YOUR'E AWAY

LYRIC BY HENRY BLOSSOM
MUSIC BY VICTOR HERBERT (1859-1924)

THOUGH TIME MAY LET US SOMETIMES FOR-

C7 F C7

-GET, UN-TIL WITH BUT A SIGH, THE MEM-'RIES OF A

Bb/D Bb Bb° G7 C Db° C Ab7

PAS-SION-ATE LOVE TURN ASH-EN COLD AND DIE. FOR ME, THERE

Ab7/Eb F7/C F7 Eb7/F Bb7 G7/D D7 G7

STILL CAN BE BUT YOU! COME WEAL OR WOE, MY LOVE IS TRUE! AH!

Cm G7/D Eb Eb7 Fm Db7-5 C7/Bb C7

DEAR ONE, IF YOU ON-LY KNEW MY HEART WHEN YOU'RE A-WAY.

F F+ D7/F F Gm7 Gm7/F C/E

WHEN THEN, YOU'RE A-WAY NEAR DEAR ME, HOW WEAR-Y THE LONE-SOME HOURS!

Gm/D Gm D+ Eb D+ C7 C+

SUN SHINE SEEMS GRAY, DEAR! THE FRAGRANCE HAS LEFT THE

F Dm7 D7/A D7 Gm A7/E

FLOW'RS! YOU. EV-ER I HEAR YOU, IN SEEM-ING, WHISP-

A7 Dm Bb° F/C G7/D

DIE WITH- LOVE WORDS TO ME! AH! IF I KNEW 'WERE NO DREAM-ING!

F/C G7 C7

NE'ER TO BE!

G7/D C7 F Gm

HEART! I LOVE YOU A-LONE! LOVE YOU, MINE

F/A F/A Bb/F Bbm6 F

OWN! LOVE YOU, A-LONE!

D.S. al

4452

MODERATE SWING
(WITH MOTION)

(INSTRUMENTAL)

(1941)

FALLING CASTLE

THOMAS "FATS" WALLER (1904-43)

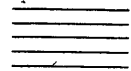
THOMAS "FATS" WALLER, BESIDES BEING AN ILLUSTRIOUS PIANIST & COLORFUL SINGER, CONTRIBUTED CONSIDERABLY TO OUR MUSICAL HERITAGE IN THE WAY OF SONGS & INSTRUMENTAL PIECES. THREE OF HIS "STANDARDS" ARE HONEYSUCKLE ROSE, AIN'T MISBEHAVIN' & STEININ' APPLES. HE WAS FEATURED IN 3 FILMS, ONE OF WHICH WAS "STORMY WEATHER". HE DIED OF PNEUMONIA (AT THE AGE OF 39) WHILE TRAVELLING BY TRAIN FROM LOS ANGELES TO NEW YORK. HIS MANAGER, ED KIRKBY, WAS HIS COMPANION ON THE SANTA FE CHIEF, IN 1943 WHEN HE MET HIS DEMISE.

4453

(EDITED TO OMIT DIALECT)

CAN'T YOU HEAR ME CALLIN', CAROLINE

LYRIC BY WM. H. GARDNER (1914) MUSIC BY CARO ROMA



MODE 2

G E7 A7 D7

I MISS YOU IN THE MORNING, WHEN OL' BOB-WHITE GIVES HIS CALL, CAR-O-LINE, CAR-O-
 I MISS YOU WHEN THE ROBIN IS A - WHISLIN' OUT HIS TUNE, CAR-O-LINE, CAR-O-

G 1 1 NC/D G E7 A7

-LINE, I MISS YOU AT THE SUNSET, WHEN THE EVE-NIN' SHADOWS FALL, CAR-O-
 -LINE, I MISS YOU WHEN THE ROSES ARE A BLOOMIN' ALL OF JUNE, CAR-O-

A7 D7 1 1 Bb F7 Eb/Bb Bb

-LINE, CAR-O-LINE, I MISS YOU WHEN THE MOON-BEAMS OUT ON THE RIVER SHINE. OH,
 -LINE, CAR-O-LINE, I MISS YOUR HAND A-STEALIN' SO TRUSTIN' LIKE IN MINE. OH,

D/A Gm A7/E Eb7 D7 G/B E7/G# A7/E A7

CAN'T YOU HEAR ME CALL-IN' FOR YOU, CAR-O-LINE? CAN'T YOU HEAR ME CALL-IN' CAR-O-LINE,
 CAN'T YOU HEAR ME CALL-IN' FOR YOU, CAR-O-LINE? CAN'T YOU HEAR ME CALL-IN' CAR-O-LINE,

D7 G G/B E7/G# A7

IT'S MY HEART A-CALL-IN' THINE. LORD-Y, HOW I MISS YOU, GAL O' MINE.

A7/E A7 D7 G/B E7/G# A7/E A7

WISH THAT I COULD KISS YOU, CAR-O-LINE! AIN'T NO USE NOW FOR THE SUN TO SHINE, CAR-O-

D7 G G/B Eb7/Bb Am7 D7 G/B Db0 Am6/Bb

-LINE, CAR-O-LINE. CAN'T YOU HEAR MY LIPS A-SAYIN', CAN'T YOU HEAR MY SOUL A-PRAYIN',

Am D7 G (p)

CAN'T YOU HEAR ME CALL-IN', CAR-O-LINE.

BEN POLLACK ORCH. (WITH MUGGEST SPANIER)
VOCAL BY PEGGY MANN
 ON DECCA 1458 IN 1937 AT LOS ANGELES.

RED NICHOLS ORCH. (MUFF MOLE, MANNY KLEIN,
FUD LIVINGSTON, A. SCHUTT, SCRAPPY LAMBERT VOCAL)
 ON BRUNSWICK 20062 IN 1928.

HAL KEMP ORCH. (BLACK PURVIS - TPT.
SAXIE DOWELL & JOHN SCOTT TROTTER - PNO.)
 ON OREH 41408 IN 1930.

4454

EVERYTHING HE DOES JUST PLEASURES ME

ARTIE MATTHEWS (1916)

SLOW

E_b $C7$ $F7$ $F7/C$ A_b^{112} C_b B_b7 E_b / / F
 LONE-SOME, LONE-SOME: THAT'S A SONG I SING NO MORE.

$D7$ Gm $Gm7$ $C7$ $C7/G$ E_b^{112} G_b $F7$ B_b7
 'CAUSE I'VE FOUND MY-SELF A BEAU: FINEST KIND, DON'T YOU KNOW.

E_b7 A_b / / A_b7 G_b $F7$ B_b7
 HE CAN PLAY PI-AN-O, AND HE SURE SINGS. AND HE DOES SO MANY OTH-ER NICE THINGS.

$F7$ B_b $Gm7$ $C7$ $F7$ B_b7
 HE'S SO SWEET, SO KIND AND SO FINE, ALL THE TIME.

CH.

E_b7 A_b7
 EV-'RYTHING HE DOES JUST PLEASURES ME. — HE'S MY ANGEL CHILD. SUITS ME TO A "T". — AND DO I
 SOME SAY LOVE IS BLIND. WELLET IT BE. — PA-PA DONE SAID I'M HIS BA-BY. — AND THE

1. E_b E_b/G G_b7 B_b7/F B_b7 B_b7/F B_b7
 LOVE HIM? WHEN! YES SIR- REE. SAY PRETTY PA-PA, DON'T YOU HEAR ME TALKIN' TO YA?

2. E_b E_b/G G_b^0 B_b7/F B_b7 E_b E_b/G G_b^0 B_b7/F B_b7
 WAY HE LOVES: WHY, GOL-LY GEE! — MAKES ME FEEL JUST LIKE I'M ON A SPREE. HE'S A PER-

A^0 / $F^{\#0}$ / A^0 / $F^{\#0}$ E_b/G $B7/F^{\#}$ $E7$
 -SING, COOING, WOODING BEE. EV-'RY-THING HE DOES JUST PLEASURES ME. —

B_b7/F B_b7 B_b7/F E_b
 EV-'RY-THING HE DOES JUST PLEASURES ME. —



4455

(MALE VOCAL)

STATESBORO BLUES

WILLIE McTELL (1929)
(GEORGIA)

SLOWLY

1

F F7 Bb

WAKE UP, MA-MA, TURN YOUR LAMP DOWN LOW. WAKE UP, MA-MA,

F C7

TURN YOUR LAMP DOWN LOW. HAVE YOU GOT THE NERVE TO DRIVE PA-PA McTELL

Bb7 F 2 F

FROM YOUR DOOR? MY MOTH-ER DIED, AND LEFT ME

F7 Bb

RECKLESS. MY DAD-DY DIED AND LEFT ME WILD, WILD, WILD. MOTHER DIED AN' LEFT ME RECK-LESS.

F Bb7

DAD-DY DIED AND LEFT ME WILD, WILD, WILD. NO, I'M NOT GOOD LOOKIN', BUT I'M

F 3 F 3 3

SOME SWEET WOMAN'S ANGEL CHILD. YOU'RE A MIGHTY MEAN WOMAN: DO ME THIS A-WAY.

F7 Bb F

YOU'RE A MIGHTY MEAN WOMAN, TO DO ME THIS A-WAY.

C7+ Bb7 F

GOIN' TO LEAVE THIS TOWN, PRETTY MAMA, GOIN' A-WAY TO STAY.

F 4 F7 Bb7

LOVED A WOMAN, BETTER THAN I'VE EV-ER SEEN. I ONCE LOVED A WOMAN,

STATESBORO BLUES - CONT.

4456

B \flat 7 F C \sharp 4

BETTER THAN I EVER SEEN. TREAT-ED ME LIKE I WAS KING, AN'

B \flat 7 F (13 BARS) # F

SHE WAS A DOGGONE QUEEN. SISTER TELL YOUR BROTHER. BROTHER TELL YOUR AUNT. I'

F \sharp B \flat 7

HAD TO TELL YOUR UNCLE. UNCLE TELL MY COU-SIN. COUSIN TELL MY FRIEND. GOIN' UP THE COUNTRY,'

F G7 C \sharp 7 B \flat 7

MA-MA DON'T YOU WANT TO GO? MISS - IN' YOU BAD, GAL, MISSIN' ONE OR TWO'

F (6) F

MORE. BIG EIGHTY LEFT SA-VAN-NAH, LORD, AND DIDN'T STOP. YOU'GHT TO'

F \sharp B \flat

SEEN THAT BIG OL' FIREMAN WHEN HE GOT THAT BOILER HOT. YOU COULD REACH OVER IN THE CORNER, MAMA, AND'

F C \sharp 7 B \flat 7

HAND ME MY TRAV - 'LIN SHOES. YOU KNOW BY THAT I'VE GOT THE STATESBORO BLUES.'

F (7) (13 BARS) # F F \sharp 7

MY SIS-TER GOT 'EM, DAD-DY GOT 'EM, BROTHER GOT 'EM,'

B \flat F

MAM GOT 'EM, I GOT 'EM. WOKE UP THIS MORN-IN', WE HAD THOSE STATES-BO-RO BLUES.'

C \sharp 7 B \flat 7 F

I LOOK'D OVER IN THE CORNER: GRAND-MA AND GRAND-PA HAD 'EM TOO.'

* (TWO 13-BAR PHRASES, AT #5 & #7, SHOW McTELL WASN'T SUPERSTITIOUS.)

4457

STRUT TEMPO

If My Friends Could See Me Now!

Music by
CY COLEMAN

Lyric by
DOROTHY FIELDS

Sweet CHARITY

Shirley MacLaine

(1965)



NOTABLE MUSIC CO., INC.
1000 PINE AVE. NEW YORK, N.Y. 10022

LYRIC: DOROTHY FIELDS MUS: CY COLEMAN

TO-NIGHT AT EIGHT YOU SHOULD-A
SEEN A CHAUF-FEUR PULL UP IN A
RENTED LIMOU-SINE! MY NEIGHBORS BURNED!
THEY LIKE TO DIE! WHEN I TELL THEM WHO IS
GETTIN' IN AND GO-IN' OUT IS I! IF THEY COULD

CHD.
1. SEE ME NOW, THAT LITTLE GANG OF MINE: I'M
2. SEE ME NOW, MY LITTLE DUS-TY GROUP:

EATING FANCY EHOW AND DRINKING FAN-CY WINE. I'D LIKE THOSE STUM-BLE BUMS TO
TRAIPSN' 'ROUND THIS MILLION DOLLAR CHICK-EN COOP. I'D HEAR THOSE THRIFT SHOP CATS SAY:
SEE FOR A FACT THE KIND OF TOP-DRAW'R, FIRST RATE CHUMS I AT-TRACT. ALL I CAN
"BROTHER GET HER! DRAPED ON A BED-SPREAD MADE FROM THREE KINDS OF FUR." ALL I CAN
SAY IS, "WOW - EE!" LOOK-A WHERE I AM. TONIGHT I LAND-ED, POW! RIGHT IN A
SAY IS, "WOW! WAIT TILL THE RIFF AND RAFF. SEE JUST EX-ACT-LY HOW HE SIGNED THIS
POT OF JAM." WHAT A SET UP! HO-LY COW! THEY'D NEVER BE-LIEVE IT, IF MY
AU-TO-GRAPH." WHAT A BUILD-UP!

FRIENDS COULD SEE ME NOW! 2. IF THEY COULD

DOROTHY FIELDS DID MOST OF HER LYRICS WITH JIMMY McHUGH ("EXACTLY LIKE YOU").
SHE ALSO WROTE WITH HEROME KERN ("THE WAY YOU LOOK TONIGHT", "A FINE ROMANCE").

4458

LAZY

A SLOW DRAG

IRVING BERLIN (1924)

Eb Eb° Eb / Abm Eb Eb Bb7 Eb / 1 Bb7 Eb/G Eb° 11. Bb7/E Bb7
 EX-RY TIME I SEE A PUU-PY, UP ON A SUMMER'S DAY, A PUPPY DOG AT
 THAT'S BE-CAUSE MY HEART IS YEARNING TO PASS THE TIME A- WAY,
 F7 Bb7 Eb Cm F7 Bb7 2. Bb7/E F7
 PLAY, MY HEART IS FILLED WITH EN-VY. LIKE THAT PUP, 'CAUSE I'M ALL FED UP. AND
 Bb7 Bb7+ Cm Eb Eb7 Ab
 THO' IT'S WRONG TO BE I LONG TO BE: LA-ZY, I WANT TO BE LA-ZY.
 Abm Eb Ab Eb/G Eb G7/Bb Bbm/D
 I LONG TO BE OUT IN THE SUN, WITH NO WORK TO BE DONE. UNDER THAT
 C7sus C7 Db° C7 G7/Bb C7/E Fm Cm6/Eb D7 Eb° D7 Am7/E D7/F#
 AWW-ING THEY CALL THE SKY, STRETCHING AND YAWN-ING, AND LET THE WORLD
 Gm Gb° Bb7/F Bb7 Eb Eb° Eb7 / / Eb° Eb7 Ab
 GO DRIFTING BY. I WANNA PEEP THROUGH THE DEEP TANGLED WILD WOOD,
 Ab/Eb Db6 Db7 C7 F7 / / Abm Eb Bb7
 COUNT-ING SHEEP 'TIL I SLEEP, LIKE A CHILD WOULD. WITH A
 Eb Bb7 Eb7 Ab A° Eb/Bb
 GREAT BIG VAL-ISE FULL OF BOOKS TO READ WHERE IT'S PEACE-FUL. WHILE I'M KILLING TIME,
 Cm F7 Bb7 Eb
 BE-ING LA - - - - ZY.

CALIF. RAMBLERS
 With ADRIAN ROLLINI
 ON COL. 105-D in 1924.

PAUL WHITEMAN'S SWING WING
 (CHARLIE LEGARDEN, MIFF MOLE, ALLEN REISS,
 GEO. WETTLING) DECCA 2696 in 1939.

THE GEORGIANS (FRANK GUARDIA,
 ARTHUR SCHUTT, LAWRENCE MOREHOUSE)
 ON ? - VOCAL BY BLOSSOM SEELEY.

BAILEY'S LUCKY SEVEN (PHIL NAPOLEON,
 MIFF MOLE, NICK LILIAS) GENNETT 5407
 in 1924.

VOCAL BY BING CROSBY acc. by
 BROTHER BOB CROSBY and his orch.
 ON DECCA 18427 in 1942.

4459

THAT TWENTIETH CENTURY RAG

(SING BOTH VERSES)

JACK ENGELS (1912)



[A] G Cm
 DIM JACK-SON LEFT HIS VILLAGE AND HIS MOTHER, AND HE
 DIM JACK-SON KNUCKLED RIGHT DOWN TO THE TASK OF
 CAME UP HERE TO TOWN. BUT THE FAC-TRIES, STEELYARDS,
 MAKING LOTS OF DOL-LARS FAST. HE GOT A NICE JOB IN A
 SUB-WAYS AND EL-E-VA-TORS REAL-LY BROUGHT HIM DOWN. HIS
 MEAT CANNING PLANT, POLISH-ING THE CANS AS THEY WENT PAST. 'T WAS
 MIND WAS MUDDLED AND HE FELT QUITE FUD-DIED, BUT ONE SUNNY AF-TER-
 THERE HE LOST FOUR FINGERS AND A THUMB, TRYING TO PRE-VENT A
 NOON, STRIKE. HE HEARD A TALK AT THE OLD CHAUTAUQUA THAT
 THE BOSS SAID HE'D HAVE MADE HIM HIS AS-SIST-ANT, IF

(SEE NOTE BELOW)

A7 D7 G11 **[B]** Em Am Em B7+
 MADE HIS PALE FACE BLOOM. THE BRIGHT-EYED SPEAKER WAS NO WET-LIPPED SQUEAKER, HE
 ONLY HE COULD RIDE A BIKE. BUT HE KEPT ON WORKING WITH NO THO'T OF SHIRKING. HE WAS
 STOOD THERE BOLD AND STRONG, WITH A STONE-PIPE HAT THING AND A VOICE LIKE A GAT-LING,
 GONNA MAKE SOME CHRISTIAN CASH. HE BE-CAME OP-ER-A-TOR OF THE EL-E-VA-TOR, 'TIL HE
 GUNNING OUT THIS WORTHY SONG. HE SAID THERE'S AC-RES OF DIA-MONDS WAITING TO BE HAD:
 LOST BOTH LESS IN A CRASH. THEN A LOOSE MEAT PIE MADE HIM LOSE ONE EYE, BUT THE
 DO AND DARE, WORK AND WIN, BE FIRST. YOU'LL MAKE A PILE OF MONEY, YOU'LL RUN A-ROUND IN HONEY IF YOU
 OTHER ONE AL-LONED FOR HIM TO SEE THAT THE MAN WHO GOT HIS JOB WAS THAT LEC-TURER SLOB. SO HE

A7 D7 G **[C]** G G7 C G7 C F/C G Em7
 FOLLOW THIS LIT-TLE VERSE. YOU GOTTA WORK, WORK, WORK, AND YOU'LL WIN. YOU GOT-TA
 STAGGERED UP TO HIM & CRIED THIS SONG: YOU KNOW I WORKED, WORKED, WORKED LIKE YOU SAID, AND NOW
 STAY CLEAR OF ALL CARNAL SIN. YOU GOTTA HUSTLE LIKE MAD, YOU GOTTA BUSTLE SO BAD, YOU GOTTA
 MOST OF ME'S VERY NEAR DEAD. I STRUGGLED HARD TO FOLLER THE GREAT AL-MIGHTY DOLLAR, BUT I
 BEAT HIM IN THAT TUSSELE, AND YET NOT BE-COME A CAD. WHEN YOU SEE THOSE DOLLARS ROLL IN. YOU'LL WEAR A
 HAVEN'T GOT A HOMBURG. HAVEN'T EVEN GOT A COLLAR. I'VE HAD STEAM POPPIN' OUT 'TIL I SAG. AND I

WATCH AND CHAIN AND HOMBURG, AND YOU'LL GRIN. OF ONE THING I AM SURE: YOU'VE GOT NO
 KNOW NOW THAT IT MUST BE ALL A GAG. SO TO HELL WITH SWEATING WORK-ERS, - I'M

RIGHT TO BE POOR. THAT'S THE TWENTIETH CEN-TU-RY OFF TO JOIN THE CIRCUS. THAT'S THE TWENTIETH CEN-TU-RY SIN. RAG.

ONE OF ENGEL'S UNION SONGS WAS "AT THE GARMENT INDUERS' BALL!"

UACK ENGELS WAS A WRITER OF EARLY PROTEST SONGS. HE ATTEMPTED TO ORGANIZE TIN PAN ALLEY WRITERS INTO A UNION, BUT TO NO AVAIL. HE WAS THE DARLING OF THE GREEN WICH VILLAGE FOLK MOVEMENT SET AT THE START OF WORLD WAR II.

LITTLE THINGS MEAN A LOT *SLOWLY*

EDITH LINDEMAN & CARL STUTZ (1954)

BLOW ME A KISS FROM A-CROSS THE ROOM, GIVE ME YOUR ARM AS WE CROSS THE STREET,

SAY I LOOK NICE WHEN I'M NOT. CALL ME AT SIX ON THE DOT. A TOUCH MY HAIR AS YOU PASS MY CHAIR, LINE A DAY WHEN YOU'RE FAR A-WAY,

LIT-TLE THINGS MEAN A LOT. LIT-TLE THINGS MEAN A LOT.

DON'T HAVE TO BUY ME DIAMONDS AND PEARLS, CHAMPAGNE SA-BLES AND SUCH.

I NEV-ER CARED MUCH FOR DIAMONDS AND PEARLS. BUT HONESTLY, HONEY, THEY JUST COST MON-EY.

GIVE ME YOUR HAND WHEN I'VE LOST THE WAY, GIVE ME YOUR SHOULDER TO CRY ON.

WHETHER THE DAY IS BRIGHT OR GRAY, GIVE ME YOUR HEART TO RE-LY ON.

SEND ME THE WARMTH OF A SECRET SMILE TO SHOW ME YOU HAVEN'T FOR-GOT. FOR

NOW AND FOR-EV-ER, THAT AL-WAYS AND EV-ER, LITTLE THINGS MEAN A LOT.

4461



(EXCERPTS FROM) MED. BRIGHT

THE NEW DIXIELAND PARADE

COMPOSED & ARRANGED BY LEROY HOLMES (1950)

C Gm7 C7 = C Gm7

C7 = DRS. ROLL OFF:

(TRB) [A] F Dm7 Gm7 C7

1. G7 C7 F

2. Am E7 E7 Am Am E7/G C7 [B] B7 C7 C7 (ENS.)

F B7 C7 C7 F

2. Gm7 G#0 Dm7 A Dm7 Gm7 C7 F7 PICKUPS [C] SOLOS ON THE BLUES

[D] INTERLUDE C7 / NC/C NC/D Bb7-5 E7 / NC/C Bb Am Abm

Gm7 F#m OCTAVES Cym. SOCK! [E] F

F Bb9

Gm7 C7 Gm7 C7 F A BREAK F/C F NC/F

(FROM THE MOVIE: "EXODUS")

THE EXODUS SONG

WORDS BY PAT BOONE MUSIC BY ERNEST GOLD (1960)

VERY SLOWLY DELIBERATE MARCIA Cm F Ab Bb Cm

Gm Eb F G Gm C Cm Gm Bb

THIS LAND IS MINE. GOD GAVE THIS LAND TO ME, THIS LAND TAKE MY HAND, AND WALK THIS LAND WITH ME. AND BRAVE AND ANCIENT LAND TO ME. AND WHEN THE MORN-ING SUN REVEALS HER HILLS AND PLAINS, THEN I WALK THIS GOLDEN LAND WITH ME. THO' I AM LUST A MAN, WHEN YOU ARE BY MY SIDE, WITH THE

EXODUS - CONT.

4462

1. Fm Gm Bb Cm G / 1 2

2. Fm Gm Ab Bb

SEE A LAND WHERE CHILDREN CAN RUN FREE. HELP OF GOD, I KNOW I CAN BE

STRONG. TO MAKE THIS LAND OUR HOME, IF I MUST FIGHT, I'LL FIGHT TO

MAKE THIS LAND OUR OWN. UN-TIL I DIE, THIS LAND IS MINE!

DEAR HEARTS AND GENTLE PEOPLE

LYRIC BY BOB HILLIARD (1949) MUSIC BY SAMMY FAIN

MOD to

C7 Gm7 C7 F Bb 1. F

THERE'S A PLACE I'D LIKE TO BE, AND IT'S BACK IN TEN-NEE-SEE, WHERE YOUR

PLEASURE AND A TREAT TO ME - AN- DER DOWN THE

C7 Bbm/Bb C7 F 1 1 2. F 1 1 C

FRIENDLY NEIGHBORS SMILE AND SAY HEL- LD. IT'S A STREET. THAT'S WHY I WANT THE

G7 C7 C7 F CHO. F7 Bb

WHOLE WIDE WORLD TO KNOW: I LOVE THOSE DEAR HEARTS AND GEN- TLE

AND GOOD BOOK FROM FRI. 'TIL

Bb/F F Bb/C C7 F Ab C7/G Db C7 Bb/C C7 F

PEO- PLE MON- DAY. WHO LIVE IN MY HOME TOWN GOES. BE- CAUSE THOSE DEAR

THAT'S HOW THE WEEK END I'VE GOT A DREAM DEAR

F7 Bb G7 F/C C#° Dm Ab C7/G C7 F Gm7 1. F

HEARTS AND GEN- TLE PEO- PLE WILL NEV- ER EV- ER LET YOU DOWN. THEY READ THE

HOUSE I'LL BUILD THERE, ONE DAY, WITH PICKET FENCE AND RAMBLING ROSE.

AND GEN- TLE PEO- PLE WHO LIVE AND LIVE IN MY HOME

2. F Eb/F F7 Bb F Dm A+

I FEEL SO WEL - COME EACH TIME THAT I RE- TURN, THAT MY HAP- PY HEART KEEPS

Dm7 G7 C7 G7 C7 Bb/C C7

LAUGHING LIKE A CLOWN. I LOVE THE

CODA F Bb9 F6

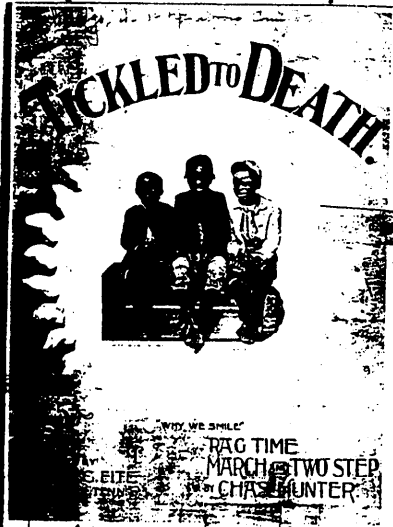
RECORDED BY BING CROSBY (1949)

TOWN.

4463

(EXCERPTS FROM)

TEMPO DI RAG [A] ("STRIDE" PNO. ACCOMP.)



CHAS. HUNTER (1899)

Musical notation for the first system, including a treble clef, key signature of two flats, and a 2/4 time signature. The first staff contains the main melody with a repeat sign and a first ending bracket. The second staff shows the first ending with a key signature change to one flat (Eb) and a 7/4 time signature. The third staff shows the second ending with a key signature change to two flats (Bb) and a 7/4 time signature. The fourth staff begins section B with a key signature change to one flat (Eb) and a 7/4 time signature.

Musical notation for the second system, starting with a first ending bracket in Eb and 7/4 time, followed by a continuation of the melody in Eb and 7/4 time.

Musical notation for the third system, featuring various chords such as Eb7, Eb, Eb7/G, and Ab. It includes a 'TRIO' section marked with a double bar line and a key signature change to two flats (Db).

Musical notation for the fourth system, starting with a key signature change to two flats (Db) and a 7/4 time signature. Below the staff, the bass line is indicated as: BS: (Db Ab Bb C) (Db C Bb Ab).

Musical notation for the fifth system, starting with a key signature change to one flat (Eb) and a 7/4 time signature. Below the staff, the bass line is indicated as: BS: (Eb Ab Bb C) (Eb C Bb Ab). The system ends with a key signature change to two flats (Db).

Musical notation for the sixth system, starting with a key signature change to two flats (Db) and a 7/4 time signature. The system concludes with a 'D.S.' (Da Capo) instruction and a key signature change to one flat (Eb).

Musical notation for the seventh system, labeled 'CODA' at the beginning. It starts with a key signature change to one flat (Eb) and a 7/4 time signature, ending with a key signature change to two flats (Bbm) and a 7/4 time signature.

Musical notation for the eighth system, continuing the coda with various chords including Ebm, Eb/G, Eb, Ebm7/Ab, Db/Ab, Eb7/Bb, Ab7/C, and Db. It ends with a key signature change to one flat (Eb) and a 7/4 time signature.

(ONE OF THE VERY EARLIEST RAGTIME PIECES)

SEE HUNTER'S "COTTON BOLLS" ON P. 8 (FROM 1901)

4464

HEY, FELLA, BRING YOUR UMBRELLA

MOD to

BILLY JAMES

(1924)

C Ebm G7/b G7 G7/b G7
 LIT-TLE MA-RY BROWN, THE SWEETEST GIRL IN TOWN, WAS WISE AS
 C7 G7+ C G7 C C7 Em B7/F#
 SHE COULD BE. AND WHEN SHE MADE A DATE, SHE'D SAY, "COME ROUND AT
 Em Eb+ G/b D7 G 1 2 D7 G7 CHO. C
 EIGHT". AND RAIN OR SHINE, SHE'D HOL-LE'R 'CROSS THE LINE: HEY,
 Csus C F 1 C/E G7 C C/E Eb°
 FEL-LA, BRING YOUR UM - - BREL-LA. I ALWAYS GO PRE-PARED FOR
 G7/b G7 % Dim G7 Dm G7
 RAIN. WHEN THE SUN IS SHIN-ING, EV-'RYTHING IS SAY. EN-
 Dm° G7 D7 G7 % D7 % G7 C
 -JOY THE SILVER LIN-ING, BUT PRO-VIDE FOR A RAIN-Y DAY. NOW, DON'T
 Csus C F 1 C/E Fb E7 %
 WEAKEN, DEAR, IT MAY BE LEAK-IN' BE-FORE WE GET BACK HOME A-
 Am Em/Ab C7 F % %
 -GAIN. I'VE BEEN OUT WITH LOTS OF GUYS AND I WON'T FOR GET.
 F#° C/G Em/G C Em/G F#° G7
 AND IF I'D UUST BEEN HALF AS WISE, I'D NEVER GET WET. So
 C Csus C F 1 C/E Ab/E D7 Am7 Bb°
 HEY, FEL-LA, BRING YOUR UM - - BREL-LA. I ALWAYS GO PRE-
 G7/b G7 C G7sus C
 -PARED FOR RAIN.

BILLY JAMES ALSO WROTE
 "CAROLINA MAMMY"
 (SEE P. 3887)

4465

BING CROSBY RECORDING

TOO-RA-LOO-RA-LOO-RAL THAT'S AN IRISH LULLABY

Copyright © 1913 by J. R. Shannon
Published by M. Witmark & Sons, New York



J. R. SHANNON

(1913)

M. WITMARK & SONS
NEW YORK

MOD to
(IN 2) Eb Cm

OV-ER IN KIL-LAR-NEY, MA-NY YEARS A-
OFT IN DREAMS I WAN-DER TO THAT COT A-

EB Bb7 Eb F7

-SO, ME MITHER SANG A SONG TO ME IN TONES SO SWEET AND
-GAIN. I FEEL HER ARMS A- HUGGIN' ME AS WHEN SHE HELD ME

Bb7 Eb Cm

LOW. JUST A SIM-PLE LIT-TLE DIT-TY, IN HER GOOD OULD I-RISH
THEN. AND I HEAR HER VOICE A-HUMMIN' TO ME AS IN DAYS OF

EB Bb Eb Ab / / Eb F7

WAY. AND I'D GIVE THE WORLD IF SHE COULD SING THAT SONG TO ME THIS
YORE, WHEN SHE USED TO ROCK ME FAST A-SLEEP, OUT-SIDE THE CABIN

Bb7 Bb7+ CHO. Eb

DAY. TOO-RA-LOO-RA-LOO-RAL, TOO-RA-LOO-RA-LI, TOO-RA-LOO-RA-

DOOR. LLOO-RAL, HUSH NOW DON'T YOU CRY. TOO-RA-LOO-RA-LLOO-RAL, TOO-RA-LOO-RA-

LI, TOO-RA-LOO-RA-LOO-RAL, THAT'S AN I-RISH LUL-LA-BY." -LOO-RAL, THAT'S AN

PRESERVATION HALL BLUES (EXCERPTS)

JAMES "RED" McLEOD (1975)
(MINNEAPOLIS)

VERY SLOW

CLAR. SOLO

Bb7 F Bb7 F / / B B F

Loco

Musical notation for the first system of 'Preservation Hall Blues'. It consists of two staves. The top staff is in bass clef with a key signature of two flats (Bb7, F). It features a 'C' time signature and an 'ENS.' (ensemble) marking. The bottom staff continues the melody with various chords and a 'LOCO' marking.

Musical notation for the second system of 'Preservation Hall Blues', continuing the melody from the first system.

(BLUES IN A MINOR)
THE STANLEY STEAMER
 EARL "FATHA" HINES (1967)

Musical notation for the third system of 'The Stanley Steamer'. It starts with a 'SWING 4' marking and a boxed 'A' section. The notation includes various chords and a 'C' time signature.

Musical notation for the fourth system of 'The Stanley Steamer', featuring 'BASS BL' markings and various chords.

Musical notation for the fifth system of 'The Stanley Steamer', including a boxed 'B' section and various chords.

Musical notation for the sixth system of 'The Stanley Steamer', featuring 'BASS 16L' markings and various chords.

Musical notation for the seventh system of 'The Stanley Steamer', including a boxed 'C' section and various chords.

Musical notation for the eighth system of 'The Stanley Steamer', featuring 'BASS BL' markings and various chords.

Musical notation for the ninth system of 'The Stanley Steamer', including 'NC' markings and various chords.

Musical notation for the tenth system of 'The Stanley Steamer', ending with a double bar line.



EARL HINES, FAMOUS AS A PIANIST, WAS ALSO QUITE TALENTED AS A
 COMPOSER. (EVERYTHING DEPENDS ON YOU, ROSETTA, YOU CAN DEPEND ON ME, etc.)

4467

SLOWLY

SUNG BY ARTHUR GODFREY ON HIS RADIO SHOW

CATHEDRAL IN THE PINES



CHARLES AND NICK KENNY
WRITERS OF
'THERE'S A GOLD MINE IN THE SKY'
(1938)

Musical staff with notes and chords (Bb, Ab9, G9). Lyrics: IT'S A QUAINY OLD FASHIONED CHURCH WHERE I-VY TWINES,

Musical staff with notes and chords (G9, G7, G7, C7, F7, Bb / Eb Ebm). Lyrics: BUT TO ME IT'S MY CA-THE-DRAL IN THE PINES.

Musical staff with notes and chords (Bb / Eb Ebm, Bb, Eb, F, Eb, Eb°). Lyrics: DAD-DY WORE A HAPPY SMILE, WHEN HIS BRIDE CAME DOWN THE BA-BY FILLED THEIR NEST, HE WAS TAKEN TO BE HOLD HER HAND IN MINE, AS THEY DID IN AULD LANG

Musical staff with notes and chords (Eb, E°, Bb/F, Gm7, Cm7, F7, Bb, B°, Cm°, Bb, Ebm, Bb / Eb° Ebm7). Lyrics: AISLE, IN THAT LITTLE OLD CA-THE-DRAL IN THE PINES. WHEN A BLESST, TO THAT LITTLE OLD CA-THE-DRAL IN THE PINES. SYNE, IN THAT LITTLE OLD CA-THE-DRAL IN THE PINES.

Musical staff with notes and chords (Bb / Eb Ebm, Cm7, F7, Bb / Gm7, C7, F7, Bb Cm7 Ab). Lyrics: HE GREW UP AND JOINED THE CHOIR, WHERE THE OR-GAN PLAY'D EACH DAY. AND HE

Musical staff with notes and chords (Dm7, G7, Cm, Gm7, C7, F7, Bb, Cm, Bb, Bb°, Eb). Lyrics: FOUND HIS HEART'S DE-SI-RE IN A GIRL WHO CAME TO PRAY. ONCE A-GAIN THE WEDDING

Musical staff with notes and chords (Bb, Eb, Bb F7/C, Bb/D, Eb/G, Eb, Bb/F, D7/F#, Gm7, C7, F7, Cm7/E). Lyrics: BELLS WILL SOFTLY PEAL. AND WHILE YOU AND I BE-FORE THE AL-TAR KNEEL,

Musical staff with notes and chords (F7 / Eb, D.S. al f, CODA, Bb, Gb7, Bb). Lyrics: I WILL PINES.

WALKING TEMPO

ORANGE COLORED SKY

MILTON DELUGG and WILLIE STEIN (1950)

Musical staff with notes and chords (Bb, Bb°). Lyrics: I WAS WALKIN' A-LONG, HUMMIN' A TUNE, WALKIN' A-LONG,

Musical staff with notes and chords (Cm7, Gb°, Bb/b, Fm/C, G7/B, Cm7, Gb°, Bb, G7). Lyrics: MINDIN' MY BUS-NESS, WHEN OUT OF AN OR-ANGE COLORED SKY: FLASH! BAM! AL-A-KA-ZAM! DRINKIN' IN SUN-SHINE, LOVE CAME AND HIT ME IN THE EYE: " " " "

ORANGE COLORED SKY - CONT.

4468

1. Cm7 F7 Bb / F7 / 2. Cm7 F7 Bb Eb

WONDERFUL YOU CAME BY. I WAS I GOT A LOOK AT YOU. ONE LOOK, AND I YELLED,

A7-5 D7 Gm Gm Eb

"TIM-BER! WATCH OUT FOR FLYING GLASS!" 'CAUSE THE CEILING FELL IN AND THE BOTTOM FELL OUT. I WENT

C7 Cm7 F7 D.C.

IN-TO A SPIN AND I STARTED TO SHOUT, "I'VE BEEN HIT! THIS IS IT! THIS IS IT! I WAS

CODA Bb/G G7 Cm7 F7 Bb NAT COLE, VOCAL KING COLE TRIO (1950)

AL-A-KA-ZAM! - OUT OF AN OR-ANGE COL-DRED SKY.

ISN'T THIS BETTER THAN WALKIN' IN THE RAIN SLOWLY F Dm/A Gm7 C7

HAL DAVID, LOU RICCA and LEE COBB (1946)

A FIRE PLACE, A WARM EM-BRACE
WE SIGH AND KISS, AND REM-I-NISCE
SO LET IT POUR, WE'LL CLOSE THE DOOR.

F Cm7 D7 G7

AND WRITING LOVE WORDS ON A MIST-Y WIN-DOW PANE:
OF SUN-NY DAYS WE STROLLED A-LONG A LOVERS LANE: ISN'T THIS BETT-ER
THAT RING UP-ON YOUR FIN-GER MEANS I CAN RE-MAIN.

1. Gm7 A7 D7 G7 C7 2. Gm7 C7 F FINE

THAN WALKIN' IN THE RAIN? THAN WALKIN' IN THE RAIN?

A7/E A7 A7/E A7 D7

THE RHYTHM OF THE PIT-TER PAT-TER IS LIKE THE RHYTHM OF MY

D7 Dm7 G7 Dm7 G7 C9

HEART. AND YOU CAN ALMOST HEAR IT CHAT-TER THAT WE WILL NEVER, EV-ER

C7+ D.C. or FINE 2ND ENDING PART.

4469

SLOW WITH TRIPLET FEEL (♩=80)

BRING BACK LOVE

ED METZ and GEORGE NIDER (1967)

Chords: F, A⁷/E, Dm, F⁷/C, Bb maj⁷, Bb⁶

WE KNOW THE WORLD IS REA-DY TO BRING BACK LOVE, NOW YOU AND ME WE'RE GO-ING TO VOTE FOR LOVE,

Chords: Eb⁹, A⁷, Dm⁷, F⁷/C, Bb⁶, E⁷, Am⁷, D⁷-9, D⁷

BRING LOVE BACK. WE'VE BEEN TRAV-LIN' TOO LONG ON THE WRONG WAY TRACK. TIME TO GET READY FOR VOTE FOR LOVE. WE CAN

Chords: G⁷ / Eb⁷ C⁷, A⁷, Dm⁷, F⁷, Bb⁶, E⁷, Am⁷, D⁷-9, D⁷, G⁷, A⁷

LOVE. CAST OUR BAL-LOT AND GIVE HATE A SHOVE. TIME TO MAKE READY FOR LOVE.

FASTER

Chords: D, A⁷/E, Bm, Bb⁷, D/A, A⁷, D, F, C⁷/E

TOO MUC HAT-RED IN THIS WORLD. GONNA MAKE THIS OLD EARTH POP! TIME TO WEL-COME

Chords: Dm⁷, Db⁷, F/C, C⁷, F⁷, A TEMPO 3

LOVE A-GAIN. AND, FRIENDS, LETS PUT A STOP TO HATING EACH OTH-ER, AND

Chords: Bb, D⁷/A, Gm, Fm⁷Bb⁷, Eb, Ab⁹, Bb, D⁷

LET'S GET TOGETHER AND BRING BACK LOVE, BRING BACK LOVE, BRING BACK LOVE. LET'S LOVE EV-RY-

Chords: Gm, Eb⁶, Bb, F⁷, Eb (d.), D⁷/A

-BO -DY, AND BRING BACK LOVE.

EBONY RHAPSODY

SAM COSLOW & ARTHUR JOHNSTON (1934)

THERE'S RHYTHM DOWN IN IN-STEAD OF PLAY-IN' OH LAW-DY, YES THEY

Chords: D⁷, G, G#⁰, Am

MAR-TIN-IQUE ISLE THAT HAS AN-Y MIA-U- ET BEAT A MILE - FOR LOW DOWN QUAL-I-TY. MUSIC LIKE YOU DO, THEY SUP-PLY A LITTLE CLASSI-CAL VOO - DOD. THEY KEEP SWINGIN' THAT REALLY HAVE RHY-THM. GO TO MARKET, AND THE LIVE IS RIGHT WITH 'EM.

Chords: D⁷, G⁷, G, 1. G G#⁰, 2. G1C#⁰, D⁷, G⁷/D, G⁷

AND THEY CALL IT THE EB-O-NY RHAPSODY. IT'S GOT THOSE LICKS, IT'S

Chords: D⁷, G⁷/D, G⁷, C, 1. E⁷, A⁷/E, A⁷, E⁷, A⁷/E, A⁷

GOT THOSE TRICKS THAT MISTER LISZT WOULD NEVER RECOGNIZE. IT'S GOT THAT BEAT, THAT TROPIC HEAT. THEY

Chords: D⁷, G/b, D⁰, D⁷

SHAKE UN-TIL THEY MAKE THE OLD TER -NOM-ET-ER RISE. —

Chords: Am⁷, Eb⁷, D⁷+, G, F⁷, G

CODA

SWAYIN' TO THAT EB-O-NY RHAP-SO - DY.

SLOWLY

THE MISSOURI WALTZ

LYRIC BY J.R. SHANNON
(ORIGINAL MELODY PROCURED (1914)
BY JOHN VALENTINE EPEL)

HUSH-A-BYE, MY BA-BY, SLUMBER TIME IS COM-IN'
WAY DOWN IN MIS-SOU-RI, WHERE I HEARD THIS MEL-O-
D.C. HUSH-A-BYE MY BA-BY, GO TO SLEEP ON MAMMY'S
WAY DOWN IN MIS-SOU-RI, WHERE I LEARN'D THIS LUL-LA-

F C7 F

SOON. REST YOUR HEAD UP-ON MY BREAST, WHILE MAM-MY HUMS A TUNE. THE
-DY, WHEN I WAS A PICK-A-NIN-NY ON MY MAM-MY'S KNEE. THE
KNEE. JOURNEY BACK TO DIX-IE-LAND, IN DREAMS A-GAIN WITH ME. IT
-BY. WHEN THE STARS WERE BLINKIN', AND THE MOON WAS CLIMBIN' HIGH. AND I

Bb F F Am7

SAND-MAN IS CALL-IN' WHERE SHA-DOWS ARE FALL-IN', WHILE THE SOFT BREEZES
DARK-IES WERE SEEMS LIKE YOUR MAM-MY WAS THERE ONCE A-GAIN. AND THE DARKIES WERE
HEAR MAM-MY

G7 C 2. Bb° F/C

SIGH, AS IN DAYS LONG GONE BY. HUM-MIN', THEIR BAN-JOS WERE
STRUM-MIN' THAT SAME OLD RE-FRAIN. (LDE, AS IN DAYS LONG A-

F/A G7 C7 F FINE Dim

STRUM-MIN', SO SWEET AND LOW. STRUM,
-GO, SING-IN' "HUSH - A - BYE"

Dim. Gm G7/Bb A7

STRUM, STRUM, STRUM, STRUM: SEEMS I HEAR THOSE BANJOS PLAY-IN' ONCE A-

Dim. Dim/A A7

-GAIN. HUM, HUM, HUM, HUM, HUM: THAT SAME OLD PLAIN-TIVE

INTERLUDE

Dim. A7 Dim. A7

STRAIN. HEAR THAT MOURN-FUL MEL-O - DY! IT MUST

Dim. A7 Dim. Bb

HAUNTS YOU THE WHOLE DAY LONG! AND YOU WAN-DER IN DREAMS BACK TO

F G7 C7 F 1 1 1 NC F 1

DIX-IE, IT SEEMS, WHEN YOU HEAR THAT OLD - TIME SONG.

D.C.
BOX
of
FINE

4471

NOT FAST

ABRIDGED

(♩=72)

A

THE FAVORITE

SCOTT JOPLIN (1904)

Musical notation for the first staff of 'THE FAVORITE', featuring a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The melody begins with a quarter rest followed by eighth notes. Chords Bb and F7 are indicated above the staff.

Musical notation for the second staff of 'THE FAVORITE'. It includes a first ending bracket with a double bar line and a repeat sign. Chords F7, C#° (with a 3), Bb/D, C#° (with a 3), Bb/D (with a 3), and F7 are marked above the staff.

Musical notation for the third staff of 'THE FAVORITE', starting with a second ending bracket. Chords Gm, Cm, Gm, Cm, Cm, Cm, and Gm are indicated above the staff.

Musical notation for the fourth staff of 'THE FAVORITE'. Chords Em, Gm, Eb, C#° (with a 3), D (with a 3), Cm, Cm/Eb, Eb° (with a 3), Bb/F (with a 3), and Eb° (with a 3) are marked above the staff.

Musical notation for the fifth staff of 'THE FAVORITE', including a CODA section. Chords Bb/F, Gm° (with a 3), Ab° (with a 3), Bb, F7, and Bb are marked above the staff. The text 'END TIME' is written below the staff.

Musical notation for the sixth staff of 'THE FAVORITE'. Chords Eb and Bb7 are indicated above the staff.

Musical notation for the seventh staff of 'THE FAVORITE'. Chords Eb, Bb7, Eb, Eb / Eb7 (with a 3), Ab/C (with a 3), and Abm/Cb (with a 3) are marked above the staff.

Musical notation for the eighth staff of 'THE FAVORITE'. Chords Eb/bb, Ab° (with a 3), Eb/bb, F7, Bb7, and Eb (with a 3) are marked above the staff.

JOPLIN WROTE MAPLE LEAF RAG and THE ENTERTAINER (USED IN THE MOVIE, "THE STING")

THAT HUMMING TUNE

SHELTON BROOKS (1911)

MODER

Musical notation for the first staff of 'THAT HUMMING TUNE', featuring a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. Chords Eb/G, Gb° (with a 3), Bb7/F, Cm/Eb, and D+ are indicated above the staff.

Musical notation for the second staff of 'THAT HUMMING TUNE'. Chords Eb, Bb7, Eb, Bb7, Eb/G, Gb° (with a 3), Bb7/F, Cm/Eb, and D+ are marked above the staff.

Musical notation for the third staff of 'THAT HUMMING TUNE'. Chords Eb, Eb/bb, Bb7, Eb, Bb7/F# (with a 3), Eb/G, Gb° (with a 3), Bb7/F, Cm/Eb, D+, Eb, and Bb7 are marked above the staff.

Musical notation for the fourth staff of 'THAT HUMMING TUNE'. Chords Eb, Bb7/F, Eb/G, Gb7, Bb/F, Bb, C7, and F7 are marked above the staff.

HAVE YOU HEARD THE LATEST THING IN TOWN, CALL'D THE HUMMING TUNE? IT'S THE COMING TUNE. AN-OTH-ER ONE AS GOOD CAN NOT BE FOUND, AS THE HUM-MING TUNE. THEY PLAY IT EV-RY NIGHT AT DARKTOWN HALL. ALL BE-GIN TO PRANCE, WHEN THEY HEAR THAT DANCE. IT'S A DAI-SY, SETS 'EM CRA-ZY WHEN THEY HEAR THAT HUM-MING

THAT HUMMING TUNE - CONT.

4472

CHO.

TUNE. OH, THAT HUMMING TUNE! (MM _____) OH, THAT HUMMING TUNE! (MM _____)

PUT YOUR ARMS A-ROUND YOUR HONEY, DON'T GET BOLD, SWAYING TO THE SWEETEST STORY EV-ER TOLD.

BOTH BE-GIN TO HUM. (MM _____) YUMMY, YUMMY, YUM. (MM _____) YOU

(GET AS CRA-ZY AS A LOON, WHEN YOU HEAR THAT HUM-MING TUNE. OH, BABE! WHEN YOU HEAR THAT HUM-MING

DO YOU BELIEVE IN DREAMS?

ADDY BRITT, RUSSEL ROBINSON & JACK LITTLE (1926)

INSTR. VERSE

VOCAL

CHO.

DO YOU BE-LIEVE IN DREAMS? BE-LIEVE IN SWEET-HEART DREAMS?

DO YOU BE-LIEVE THEY EV-ER COME TRUE? DEAR, IF YOU DO,

PLEASE CONFESS AND ANSWER "YES" AT NIGHT WHEN STARS AP-PEAR,

HEAR YOU CALL-ING DEAR. WILL MY IM-A-GIN-A-TION TURN IN-TO REAL-I-


FRANCIS CRAIG ORCHESTRA
COL. 709-B AT ATLANTA IV 1926.

-ZATION? DO YOU BE-LIEVE IN DREAMS?

4473

MED. BOUNCE
(BY HARRY EDISON & COUNT BASIE)

JIVE AT FIVE
Decca Record 2922 (1939) By HARRY EDISON and COUNT BASIE



COUNT BASIE'S
Swing Series for Orchestra

arranged by
Charley Hathaway

A



B



CODA 1




C TEN. SOLO



D ENS.



CODA 2



RECORDED BY THE COUNT BASIE ORCHESTRA
ON DECCA NO. 2922 IN 1939.

HEAR' ME TALKIN'

JOHNNY DODDS (1929)

(♩=120) **MED. SLOW SWING**



LOUIS ARMSTRONG HAS A
 "HEAR ME TALKIN' TO YA"
 ALSO IN 1929. (NOT SAME)

HEAR' ME TALKIN' - CONT.

4474

Musical notation for "HEAR' ME TALKIN' - CONT." with chords: F, F7, C, C7, F, F7, D7, G7, C, C7, E♭, A7, D7, G7, G7, Dm7, G7+, C.

FREE BREAK

LOHNNY DODD'S ORCHESTRA (A SIX PIECE COMBO)
 with LIL ARMSTRONG ON PIANO. VICTOR V-38531 AT CHICAGO IN 1929.

DON'T CRY, BABY

WRM BY JIMMY MITCHELLE & SAMMY LOWE (© 1943)

SLOW BLUES

Musical notation for "DON'T CRY, BABY" with lyrics and chords: A1 Db6, Db9, Gb6, Gb7, Cb9, Db6, Bbm7, Eb9, Ab9, Db6, Bb Eb7 Ab7, B Db7, Db9, Gb6, Gbm6, Db6, Eb9, Ab9, Db6, Cb7, A9, Ab7, TO NEXT STRAIN Db B7 A7 Ab7, LAST Db Gb Dbm7, C (INSTR.) Db6, Db7, Gb6, Gb7, Cb9, Db6, Bbm7, Eb9, Ab9, 1. Db6 Ab7 Db6 Bbm7 Ab9 Ab9, 2. Db6 Ab7 Db6 Bbm7 Ab9 Ab9 (VOCAL).

Don't cry, BA-BY. Don't cry, BA-BY. Dry your eyes, and let's be sweet-hearts a-gain. You know I didn't mean to ev-er treat you so mean. Come on sweetheart, let's try it ov-er a-gain. Don't -gain. (BAND) -gain.

CODA

To AND OUT

ERSKINE HAWKINS ("20TH CENT. GABRIEL") AND ORCH.
 AVERY PARRISH, PHO. - LIL MITCHELLE, VOCAL & ALTO SAX
 LULLIAN DASH, TR. SAX - BLUEBIRD 30-0813
 (1942)



GOOBER DANCE - CONT.

4476

(PNO. SOLO)

Ab7 Ab° Eb/Bb C7

F7 Fm7/Bb Bb7 Eb Ab7 Eb

D.S. FOR OTHER SOLOS SEQUE

Cm G7/Bb

(4 BEAT BASS)

BASS: BL

Johnny DODDS Hot Six with LIL ARMSTRONG & "BABY" DODDS. ON BLUEBIRD B-10240 AT CHI. IN 1929.

HEN PARTY BLUES

JOHNNY DODDS (1926)

SWING EASY (♩=156) (CLAR.)

A Bb F7 Bb Cm7 Bb F7 Bb Bb7

Eb7 Bb Bb° F7/C 3

F7 Bb F7 Bb F7 Bb Cm7

Bb Bb7 Eb7 Bb

Bb Bb° F7/C F7 Bb F7 Bb

SOLOS (SIMPLIFIED BLUES CHANGES)

Bb % Bb7 Eb7 % Bb % F7 Eb7 Bb %

THE DIXIELAND WUG BLOWERS (JOHNNY DODDS, LEADER and CLARINET)
 (EARL McDONALD & HENRY CLIFFORD ON WUGS) VICTOR 20649 AT CHICAGO IN 1926.

4477

MED. SWING

(INSTRUMENTAL)

DIXIELAND DETOUR

JIMMY DORSEY & "DOTS" CAMARATA

(1939)

Musical score for "Dixieland Detour" in 4/4 time. The score consists of three staves of music. The first staff begins with a key signature of one flat (Bb) and a common time signature (C). Chords above the staff include C, Am7, Dm7, Eb°, G7b9, and Eb°. The second staff continues the melody with chords G7b9, C#, Dm7, G7+, G7b9, and a first ending with C and Dm7/G. The second ending has C and C7. The third staff features a brass section with F7 (BRASS), Bb7, G7, C7, F, Eb7, Ab, and Eb7. It concludes with a D.C. (Da Capo) section and a CODA section with a box containing the instruction "TO REPEAT ENTIRELY C. N. G7+" and a "LAST" section with a C#.

RECORDED BY JIMMY DORSEY ORCH. ON DECCA 2735 IN 1939.
(ARR. BY CAMARATA)

BRING IT WITH YOU WHEN YOU COME

GUS CANNON

(1923)

MED. (WITH A LIFT) [A]

Musical score for "Bring It With You When You Come" in 4/4 time. The score is in Bb major and consists of six staves of music with lyrics. Chords are indicated above the staff: Bb, Eb, F7, Bb, Bb7, Eb, Bb, Eb, C7, Cm7, F7, Bb, F7, Bb, Eb, Bb, C7, F7. The lyrics are: "NOW I WAS LAYIN' A-ROUND A LITTLE TOWN SMOKING A SNIPE CIGAR. I WAS WAITING FOR A HAND OUT, JUST TO CATCH AN EMPTY CAR. JUST AS THE FREIGHT TRAIN CAME ROLLIN' BY, MY WAIT WAS ALL IN VAIN. BACK OFF, BACK OFF, YOU DIRT-Y BUM, AND CATCH THE NEXT FREIGHT TRAIN. NOW IF YOU WAN-NA BE A LITTLE PAL OF MINE, BRING IT WITH YOU WHEN YOU COME. PLAYED A-ROUND THE LITTLE TOWN, YOUR HEAD CHOCK'D FULL OF RUM. I CAN'T".

BRING IT WITH YOU - CONT.

4478

SEND YOU DOWNTOWN, LITTLE SAP, NOW: SHE'S SIT-TING ON AN-OTH-ER MAN'S LAP. NOW, YOU
 WANT TO BE A GIRL OF MINE, BRING IT WITH YOU WHEN YOU COME.

VOCAL BY ALBERTA HUNTER, acc. by CANNON'S UUG STOMPERS
 FLETCHER HENDERSON ORCHESTRA VOCALS BY HOSEA WOODS
 ON PARAMOUNT 12018 IN 1923. ON VICTOR 23262 IN 1930.

VOCAL BY LEONA WILLIAMS, acc. by
 PHIL NAPOLEON, MIFF MOLE, F. SIENORELLI
 ON COLUMBIA A-3815 IN 1923

THE TRAIL OF THE LONESOME PINE

WORDS BY BALLARD MacDONALD — MUSIC BY HARRY CARROLL (1913)

MED. SLOW

ON A MOUN-TAIN IN VIR-GIN-I-A STANDS A LONESOME PINE. JUST BE-LOW,
 IS THE CAB-IN HOME OF A LIT-TLE GIRL OF MINE. HER NAME IS JUNE, AND
 VE-RY VE-RY SOON SHE'LL BE-LONG TO ME. FOR I KNOW SHE'S WAITING THERE FOR ME,
 NEATH THAT LONE PINE TREE: IN THE BLUE RIDGE MOUNTAINS OF VIR-GIN-IA, ON THE
 TRAIL OF THE LONESOME PINE. IN THE PALE MOONSHINE, OUR HEARTS ENTWINE, WHERE SHE CARV'D HER NAME, AND
 I CARV'D MINE. OH, JUNE! LIKE THE MOUNTAINS, I'M BLUE. LIKE THE PINE, I AM LONESOME FOR YOU: IN THE
 BLUE RIDGE MOUNTAINS OF VIR-GIN-IA, ON THE TRAIL OF THE LONESOME PINE. IN THE PINE.

1. C G⁷ G⁷ G⁷ C
 2. C

4479

CARPET ALLEY BREAKDOWN

QUITE FAST (♩=96) 2-BEAT

JOHNNY DODDS

(1926)

(♩ = ♩)

Chords: Gm, A7, Ab7, G, Em7, A7

PLAY 6 TIMES

1. D7, G, Am7, D7

2. D7, Am7, D7, G, G7, G7

C7, C7, Eb, Eb

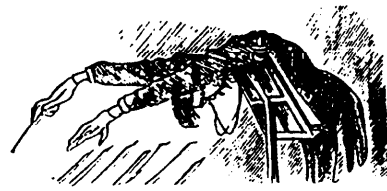
3. b7, G, v.

4. D7, G, D7

5. D7, G7/b, D7, D7, #D7, Gb, G7

C7, Eb7

6. D7, G, D7, G



DIXIELAND JING BLOWERS

VIOLIN, ALTO SAX, TWO BANJOS,
TWO TRUMPS, L. DODDS ON CLAR.
BVE 37228-2 IN 1926.

MED. FAST

PRJC SPECIAL

(POTOMAC RIVER JAZZ CLUB)
DOUGLAS SMINK 1985

Chords: Bb, Bb, F/C, D7, G7, C7, F (C7)

INTRO.

Chords: F, Bb, F

4481

(♩=144)
MED. SWING

SLOW FREIGHT

W: IRVING MILLS & LUPEN
FREN. M: BUCK RAM 1939

C Dm7 G7 C

SIT-TIN' IN THE SUN-LIGHT, TAK-IN' THINGS SO

Dm7 G7 C Dm7 G7 C G7 C

♭9 C

Ebm7/Ab Ab7 Ebm7/Ab G7 Dm7 G7

C Dm7 G7 C Dm7 G7

C Dm7 G7 C G7 C

MILT HERTH TRIO (ORGAN-PIANO-DRUMS) | BENNY CARTER ORCH. - EDDY HEYWOOD (PNO),
ON DECCA NO. 3170 IN 1940. | VIC DICKENSON (TRB), COLEMAN HAWKINS (TEN).
ON Okeh NO. 5399 IN 1940.

RAHER "UP" ♩=96 | A (♩=192)

MY LITTLE ISABEL

JOHNNY DODDS (1929)

Ab Eb7 Ab Eb7 Ab Bb9

Eb7/Ab Eb7 Bbm7 Eb7 Ab Eb7

Ab Eb7 Ab Ab/C Eb/B Eb/Ab G7/B G7 Eb/Bb Em7 Cm7/G

Fm7 B7 Bb7 4/4 A7 Ab7 Eb Eb7 B Ab

Ab Eb7 Bbm7 Eb7 Ab

MY LITTLE ISABEL -CONT.

4482

Handwritten musical score for "MY LITTLE ISABEL -CONT." in B-flat major. The score consists of five staves of music with various chords and articulations. Chords include F7, F7, Bbm7, Eb7, Bbm7, Bbm7, Eb7, F0, Eb7, Ab, C, Fm, Fm7, Bbm, Eb7/Bb, Eb7, Eb0, Fm7, Bb7, Eb7, Ab, G7, Gb7, F7, Bbm7, Bbm7, Eb, Eb7, and Ab.

BLUEBIRD RECORD NO. B-10241 IN 1929
 JOHNNY DODDS (CL) - BABY DODDS (DRS)
 NATTY DOMINIQUE (COR) - HONORE DUTREY (TRB)
 LIL ARMSTRONG (PHO) - BILL JOHNSON (BASS)

WEARY CITY

(TEMPO = 132 M.M.)

JOHNNY DODDS (1928)

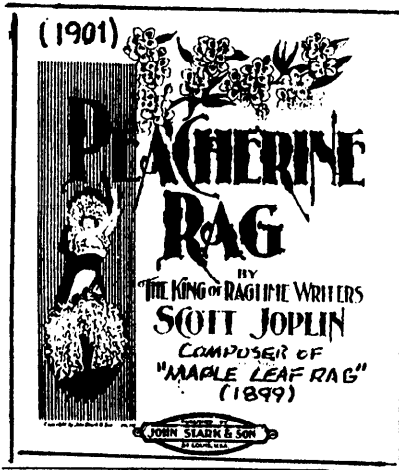
(TEMPO (♩=132))

Handwritten musical score for "WEARY CITY" in B-flat major. The score includes a piano introduction (IRB.), a first ending (A) with WEARY RUBATO and C (PNO. ROLL CHORDS), and a second ending (B). It concludes with a box labeled "BLUES SOLOS (AFTER D.C. & FINE)". Chords include F7, C, C7, F7, C, C#0, Dm7, G7, Dm7, G7, C, (G7), C, A7, C, C, F7, C, G7/D, F7, C, F7, C, and FINE.

JOHNNY DODDS WASHBOARD BAND JOHNNY (CLARINET) - "BABY" (DRUMS)
 ON BLUEBIRD B-10239 AT CHI. IN 1928. HONORE DUTREY (TROMBONE)

4483

(CONVERTED FROM $\frac{2}{4}$)
NOT TOO FAST



Section A

Chords: Eb, Bb7, Bb7/F, F#°, Eb/G, Eb, G7/D, Cm / Em / G, Ab°, Ab°, Eb/Bb, C7

Section B

Chords: F7, Bb7, Eb, Eb, F7, Bb, Eb, Ebsus Eb, Bb, Eb, C7, F7, Bb, Bb

1. Eb 2. Eb

1. Bb 2. Bb

D.C. al fine

Section C

Chords: Ab, F7, Bb7, Eb7, Ab, F7, Bb7, Eb

1. Ab 2. Ab

PEACHERINE RAG - CONT.

4484

D

Chords: Eb7, Ab, Db, Eb7, Ab, Bb7, Eb7, Eb7

SLOW BLUES (♩ = 96)

TOO TIGHT

JOHNNY DODDS (1929)

INTRO

Chords: Eb, Bb7, Eb, Ab7, Eb, Bb7

A

Chords: Eb, Ebm, Ab7, Eb, Bb7

Chords: Eb, Ab7, Abm, Eb (WA-WA-WA) to to to

B **BLUES CHORUSES** (WA-WA-WA) to to to

Chords: Eb7, Ab7, Eb, Eb0

Chords: Bb7/F, Bb7, Eb, Bb7, Eb (Bb7)

AFTER SOLOS: SEGUE

TAG Cm6

Chords: Bb7, Eb, Ab7, Eb

JOHNNY DODDS ORCHESTRA ON BLUEBIRD 3-10240 AT CHICAGO IN 1929.

4485



INDIGO STOMP

(♩ = ♩) JOHNNY DODDS (1929)

INTRO Eb Eb E° Bb/F G7 C7 F7

Bb F7 Bb [A] (REPEAT FOR SOLOS) Bb Bb° Bb Eb Eb E°

Bb/F Bb Eb° E° Bb/F G7 C7 F7

Eb/Bb Bb° Bb Eb° E° Bb/F Bb

Eb E° Bb/F G7 C7 F7 Bb

[B] JAZZ SOLOS ON 12 BAR BLUES

Eb Ab7 Eb Eb° Ab7 %

Eb % Bb7 Ab7 Eb %

(ENSEMBLE AT "A" and OUT)

JOHNNY DODDS TRIO (DODDS: CLARINET)

LIL ARMSTRONG: PIANO & BILL JOHNSON: BASS

ON VICTOR # 23396 AT CHICAGO IN 1929.

(THIS RANKS AMONG THE FINEST RAGS)

4486

(ABRIDGED)

SLOW MARCH
(♩=100)

EXCELSIOR RAG

JOSEPH LAMB (1909)

1. **A** *mf* C G7 C

1. G7 C Dm/F C/E Em Eb G/D Am C G/B G Em6 Dm7 G

2. G7 G0 Ab C/G C7 Am7 Fm Ab C G7 C

B *mf* G7/b G7 G7 D# C/E C A/C#

G7/b G7 D7 G7 G7 C B0 A7

A7 Dm A7 Dm D# C/E C

G7 C G7 F. C / / NC / / 2. C / / NC /

CODA C / / NC / / C7 / / C7 / / C7 / / F/A F/C

mp. (f on D.S.)

1. F C7 C/bb F/A F7 Bb Bbm F/C Bb Db F/A F#

2. F / / F# / / Bb/D / / Gm7 G#0 F/A D7 Gm / / F/C C7 F **FINE**

D.S. al FINE

JOSEPH LAMB ALSO WROTE CHAMPAGNE RAG, BOHEMIA RAG and SENSATION RAG (ALL IN THIS COLLECTION)

LAMB WAS THE WHITE MEMBER OF THE "IMMORTAL TRIO" (along with UPLIN & SCOTT)

4487

LOUIS ALTER (1928)



INSTRUMENTAL

Mod^{er}

(♩ = ♩)

LOUIS ALTER ALSO WROTE: "DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS?" and "MANHATTAN SERENADE", etc.

A Eb/G 1 1 F7/A Bb7 Eb Cm7

F7 F7/A 1. Bb7 Eb

Eb/Eb A° Bb7 2. Bb Bb F Gb Bb F F7 Bb Bb6 Bb7

B Eb7 Ab G Ab C7

C7 F7 F° F7 Bb7 Bb° Bb7, NC Bb Eb/G 1 1 F7/A Bb7

Eb Eb7 Eb6 Eb+ Eb F7 Bb7 Eb Ebm Abm Eb/G 1 Bb7 Eb

C (LWR. INSTR. SOLO) Ebm

BVA BASSO Ebm Eb° Bb7 Abm Abm6 Bb7

Ebm Bb7 1. Ebm Bb7 2. Ebm Bb7 NC Bb D.C. al

Loco Loco

CODA Eb Cm Abm Eb/G 1 Bb7 Eb

Ab Fm Bb7 Eb7 NC Ab+ Bb+ NC Ab+ Bb+ 1 1 Fm/c

Fm/Ab NC Bb Bb Ab NC Bb Ab Eb7 Ab Eb7 Cm/Eb 1 Bbm Dp **E** Ab

HIGH HAT - CONT.

4488

Handwritten musical notation for High Hat section. It consists of three staves. The first staff has a treble clef and a key signature of two flats (Bb, Eb). Chord symbols above the staff include Fm, Bb7, Eb7, Ab7, Bb7, and Eb7. The second staff continues the notation with chords Db/F, Dbm/Fb, Ab/Eb, Fm7/C, Bb7, Bb7, Eb7/bb, Eb7, and Ab7. The third staff has a bass clef and includes chords Ebm, F7+, C7-5, Bb7-5, Bb7-5, A7-5, Ab7-5, G7-5, Bb7/Ab, Bb7, and Bb7. The piece concludes with a box containing the text "D.C. or FINE".

(MALE VOCAL)

YOU CAME A LONG WAY FROM ST. LOUIS

LYRIC BY BOB RUSSELL (1948) MUSIC BY JOHN BENSON BROWN'S

MOVING PLUES TEMPO

Handwritten musical score for the song "You Came a Long Way from St. Louis". The score is written for a male vocal and includes lyrics and chord symbols. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The lyrics are: "EACH OF YOUR WISCRACKS THE COLUMNS HAVE QUOTED, IS VE-RY A-MUSING, BUT YOUR PRESS A-AGENT WROTE IT. YOU DINE WITH B.F. LONES OR ARTHUR CALDWELL BROWN. YOU'RE WINED & YOU'RE DINE AS THE TOAST OF THE TOWN. THE ALL WANT TO MAR - RY YOU, YOU MADAME DO BARRY YOU! YOU CAME A LONG WAY FROM ST. LOU-15, YOU CUMB'D THE LADDER OF SUC-CESS, I'VE SEEN THE TOWN & COUNTRY LOU-15, YOU BROKE A LOT OF HEARTS BE-TWEEN, I'VE MET A GANG OF GLOOM-Y WAY-SIDE, A FEEL-IN' I AIN'T GONNA KNOW, YOU CAME A LONG WAY FROM ST. CARLS THAT WERE PARK'D OUT IN FRONT OF YOUR FAN-CY ADD-RESS, YOU CAME A LONG WAY FROM ST. GUYS WHO WERE DO-IN' ALL RIGHT TILL YOU CAME ON THE SCENE, LOU-15 BUT BA-BY YOU STILL GOT A LONG-WAY TO GO. YOU BLEW IN FROM THE MID-DLE WEST, AND CER-TAIN-LY IM-PRESSED THE POP-U-LA-TION HERE-A- BOUTS. WELL, BA-BY, I GOT NEWS FOR YOU, I'M FROM MIS-SOU-RI TOO, SO NATCH-ER-LY I GOT MY DOUBTS. YOU GOT 'EM DRIPPIN' BY THE

Chord symbols include C, Db9, C9, Fm7, Bb7, Eb9, Eb7, Abm7, Db7, Eb7-9, Eb9, Abmaj7, Eb/G, Gb, Fm7, E7-5, Eb6, Fm, Fm/G, Dm7/G, D7-5, Dm7/G, E, Gm7, C, Dm7/G, C, Db9, C9, Gm7/C, F, Eb/G, Dm7, Dm7/G, C, Gm7, C, Dm7/G, F, C7, Bb4, C, Gm7, C, Bb9, Em7, Eb9, Dm7, Dm7/G, D.S., CODA, C, Gm7, C.

GOOD VOCAL RECORD BY RAY MCKINLEY IN 1948.

4489

A CAKEWALK WAS A COMPETITIVE STRUTTING DANCE PERFORMED BY NEGROES IN THE SOUTH. THE PRIZE WAS A CAKE.

(EDITED) SLOW (♩=100)

OCTAVES

SWIPESY CAKE WALK

SCOTT LOPLIN and ARTHUR MARSHALL (1900)

Handwritten musical score for piano, featuring a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into several systems of staves, each with corresponding chord symbols and performance markings.

System 1: Starts with a treble clef and a key signature of one flat. Chords include Dm, D^b, F⁷/C, A⁷, Bb, Gm, D7, and Gm. Performance markings include *f* and *mf*.

System 2: Chords include NC/Eb, NC/F, NC/G, NC/A, Bb, Gm, C7, Fm7, F⁷/C, Cm/G, F⁷/A, Bb, and G7. Performance markings include *mf*.

System 3: Chords include C7, F7, Bb, F7, Bb, and F7. Performance markings include *mf*.

System 4: Chords include Gm, D7, Gm, and Gm. Performance markings include *mf*.

System 5: Chords include NC/Eb, NC/F, NC/G, NC/A, Bb, G7, C7, F7, Bb, Dm, D^b, and F⁷/C. Includes a box labeled "D.S. al.".

System 6: Labeled "CODA". Chords include Bb, F7, Ab, F⁷/C, Bb⁷, Bb7, Bb⁷/F, Bb7, and Eb. Performance markings include *p*.

System 7: Chords include Eb, Bb7, Eb, Eb, and Eb⁷/C. Performance markings include *mf*.

System 8: Chords include Eb, C7, Eb, Fm, C⁷/G, F⁷/Ab, A⁷, Eb, Bb, F⁷/C, Bb⁷, and Eb. Performance markings include *mf-f*.

System 9: Chords include Bb, NC/Eb, NC/F, NC/G, NC/A, Bb, Eb, Eb⁷/C, D/F⁷, and D/A. Performance markings include *mf-f*.

System 10: Chords include Bb7, Eb, Eb⁷, Bb⁷/F, C⁷/G, F⁷/A, Bb, F7, and Bb. Performance markings include *mf*.

4490



I'M "KA-RAZY" FOR YOU

AL UOLSON - BILLY ROSE - DAVE DREYER
(1929)

MOD^{ER}

Musical notation for the first line of the song. Chords: C, C/E, Eb, G7/D, G7, G7/D, G7. Lyrics: "BYE-BYE BA-BY, HERE COMES YOUR TRAIN. KISS AND CUD-DLE ME TEL-E-PHONE-ME EACH TIGHT."

Musical notation for the second line of the song. Chords: G7, C, B7, B7+, B7, Em, B7/D, G7. Lyrics: "SAY YOU LOVE ME, AND THEN SAY YOU LOVE ME A-GAIN. NIGHT. I'LL BE THERE WHEN YOU"

Musical notation for the third line of the song. Chords: G7/E7, Am7, D7, G, G7, C, G7+, C, G7+, C, G7+. Includes a section marked "CHO." with a treble clef. Lyrics: "CALL. YOU DON'T HAVE TO WOR-RY AT ALL. WHILE YOU'RE GONE I'LL BE GOOD, NOT BE-CAUSE WHILE YOU'RE GONE I'LL BE NICE, NOT BE-CAUSE WHILE YOU'RE GONE I'LL BE-HAVE, NOT BE-CAUSE"

Musical notation for the fourth line of the song. Chords: C, C#o, G7/D, G7, C, C/E, Eb, G7/D. Lyrics: "I'M SO GOOD, I'M SO NICE, YOU'LL BE-HAVE, BUT BE-CAUSE I'M 'KA- RA - ZY' FOR YOU."

Musical notation for the fifth line of the song. Chords: 2-C, F7, C, E7/B, E7, A7. Lyrics: "OH, OH, 'PA-LEEZE', IF SOMEONE NOW SAYS 'COO -- CHI-KOO-CHI-

Musical notation for the sixth line of the song. Chords: A7, D7, G7, Dm7, G7. Lyrics: "-KOO", "PA-LEEZE" DON'T DO A THING THAT I WOULD'N'T DO. (OH, BABY!)

Musical notation for the CODA. Chords: C, G7, C, Fm6, C, G7, C. Lyrics: "AL UOLSON also composed AVALON (with VINCENT ROSE)."

WITH UOLSON AS LYRICIST, DAVE DREYER COMPOSED BACK IN YOUR OWN BACKYARD, ME AND MY SHADOW and THERE'S A RAINBOW 'ROUND MY SHOULDER.
(DREYER PROBABLY WAS COMPOSER ON THE ABOVE SONGS, WITH UOLSON & ROSE ON THE WORDS.)

BILLY ROSE WAS LYRICIST ON IT HAPPENED IN MONTEREY and YOU'VE GOT TO SEE MAMA EVERY NIGHT and shared with LEW BROWN on DON'T BRING LULLU.
(FOR MORE OF THE CONTRIBUTIONS OF UOLSON and ROSE SEE LYRICISTS HONOR ROLL.)
RECORDED BY EDDIE WATERS (LIKE & VOCAL) WITH PIANO & GUITAR ON COL. 1763-D IN 1929.
" " JACK HAMILTON'S ENTERTAINERS (7 PC.) ON AZUREPHONE 1012 IN 1929 (PARIS).

4491

MOD 2 (MINSTREL SHOW MATERIAL)

COPIED AS IS — (WITH DIALECT PRESERVED)

FAS' FAS' WORLD

WORDS BY ALEX ROGERS
MUSIC BY BERT WILLIAMS (1907)

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody is written on a single line. Below the staff, the lyrics are written in a dialect style, with some words in all caps and some in lowercase. Chords are indicated by letters and numbers (e.g., Gm7, C7, F, F°, F, C7, F, A7/E, Dm, G7). The second staff continues the melody and lyrics. The third staff has lyrics: "PHY. 'CAUSE DUNCE: THIS WHEN YOU STOP AN' SHO' IS ONE LARGE TRY'S TO THINK 'BOUT GRAVEYARD WE IS THIS OR THAT PASS-IN' ON MAN'S PLAN. RUN. RIGHT DEN". The fourth staff has lyrics: "THERE YOU'VE DONE YOUR-SELF SOME HARM, 'CAUSE 'TIME WAITS FOR NO MAN." "CY SAYS, 'DIS HERE AIN'T NO GRAVEYARD, DEM IS MILESTONES, SON.'" 'TIS A FAS' WORLD, ONE MO' FAS' FAS' WORLD. DE DAT MAN WHAT SAYS, — "OH, NIGHT WAS HOT, — BUT". The fifth staff has lyrics: "I'LL GIT MINE!" "HERE'S A FACT: — DON'T YOU STOP TO LISTEN YOU'LL BE LEFT BE-HIND. — 'CAUSE IT'S I FOUND BOTH MY EARS FROST-BIT WHEN I GOT BACK. — YES, IT'S". The sixth staff has lyrics: "CERT'N-LY, — SHO-LY, — TRU-LY, POS-I-TIVE-LY, ONE MO' FAS', — FAS' WORLD." The seventh staff continues the melody and lyrics.

III.

I met a po' boy on the street, just a few days ago,
He said, he was jes eight years old, and looked as if 'twas so,
He said, "I am an orphan, Pa died in the Civil War,
Give me a quarter to help my Ma, she died right after Pa?"

Chorus.

Tis a fas; fas' world, one mo' fas; fas' world,
That kid worked on my feelings so,
I cian forgot that war was thirty years ago,
Ge e this is cert'ly, sho'ly, truly, positively, one mo' fas' fas' world.

IV.

I saw six kids jump on one boy, in a side street one day,
I stopped and asked them why they all bear one boy in that way,
The bigges' boy of them said to me, "Now, "Cull," jes take your time,
This kid's been shining shoes for five, the UNION price is a dime.

Chorus.

Yis a fas', fas' world, one mo' fas', fas' world,
The police came and made a grab,
The UNION, they all "beat it" but they got the scab,
My this is cert'ly, sho'ly, truly, positively, one mo' fas', fas', world.

MOD to

IT'S THE SMART LITTLE FELLER WHO STOCKED UP HIS CELLAR THAT'S GETTING THE BEAUTIFUL GIRLS



Words by GRANT CLARKE
Music by MILTON AGER
(1920)

110 TEST. NEW YORK

Bb Dm/A Gm7 Bb/F

I KNOW A CHICKEN CHASING
HE USED TO HAVE A LOT OF

Bb 1. Bb/D Bb/F 2. Bb/D Dbo

MIL-LION-AIRE. —
GIRLS, I SWEAR...

F7/C Cm7 F7 Cm7 F7

NOW HE'S GOT NONE — TO HELP HIM SPEND HIS DOUGH.

F7 Bb

CAN'T GET A ONE! — THAT'S WHY HE'S

Bb/F Bb Dm/A

WOR-RIED SO. HE SAID, "I'M

Gm7 Bb/F Bb Bb/F Bb/D Bb

RICH, BUT STILL THEY RUN A-WAY."

F/C F° F C7 F7 CHO. Bb

I SAID, "THEY'RE DIFF - 'RENT TO - DAY." OH, THEY WON'T CALL YOU, HON -
WON'T KNOW YOU'RE LIV -

Bb C7/G

- EY, BE - CAUSE YOU'VE GOT MON - EY. IT IS - N'T FOR MON - EY THEY
- IN, IF ALL YOU CAN GIVE - 'EM IS

C7/G C7 F7

SIGH. — YOU COULD ONCE GRAB A QUEEN, — WITH YOUR BIG LI-MOU-SINE. — BUT

Bb F7 Bb C7/G C7 F7 D.S. al f

NOW TIMES ARE CHANG - ING, YOU KNOW WHAT I MEAN. — OH, THEY

CODA Bb7 Eb Ab7 Eb Eb/G Gb7 Bb/F Bb7/Ab

JUST PRE-TY DIA - MONDS AND PEARLS. — IT'S THE SMART LIT-TLE FEL -

G7 C7 F7 F#° Cm7 F7/A Bb

- LER, WHO STOCK'D UP HIS CEL - - LAR, THAT'S GETTING THE BEAU - TI - FUL GIRLS. —

4493



Just To Be With You
 Song by Benny Davis and Lou Burke (1925)

IF WISH-ES WOULD ON-LY COME
 TRUE, MY WORRIES, DEAR,
 WOULD DIS-AP-PEAR.
 I AM CON-FESS-ING, TO YOU,

ONE WISH I'D TAKE, ONE WISH I'D MAKE. **CHO.**
 JUST TO BE WITH YOU, JUST TO HOLD YOU TOO.
 BE MOON WITH YOU, A-BOVE, JUST TO HOLD YOU TOO.
 JUST TO HOLD YOU TOO, JUST TO HOLD YOU TOO.
 I DON'T CARE, MOST ANY-WHERE, IF YOU WERE THERE TO
 SAY, "I LOVE YOU!" LOVE. THERE'S REAL-LY NOTH-ING, NO, NOTHING
 I WOULDN'T DO, JUST TO BE WITH YOU.

I'VE GOT A NEW MAMA
 MODERATO
 ROY FOX, JACK LAX & EARL BURNETT (1924)

WHEN MY OTHER MAMA WENT A-WAY,
 NOW I'M HAPPY EV'RY NIGHT AND DAY.
 I JUST COULDN'T DRIVE THE BLUES A-WAY.
 THIS IS WHY I'M FEEL-ING THAT WAY.
 I'VE GOT A NEW SWEET MA-MA, KISS-ES, THE I

I'VE GOT A NEW MAMA - CONT.

4494

Bb7/F Bb7 Fm7 Bb7 Eb Fm7 Eb Abm6 Eb

SWEETEST MAMA EVER WAS. SHE'S JUST MY NEW MA-MA, AND
 COULDN'T GET A LONG WITH-OUT. AND ALL HER

Ev Eb/bb Bb7 Eb Eb/bb Fm7 Abm6/bb Bb7/D Bb7 Eb Bbm/bb

I'M HER LITTLE TUR-TLE DOVE. FROM MORN TILL LATE IN THE NIGHT, SHE HAS HER

C7 F7 Bb Bb7/Bb° Bb7 D.S.

ARMS ROUND ME TIGHT. IT SEEMS AS THO' I'M IN HEA-VEN A - BOVE. SHE HAS THOSE

EB7

CODA SWEET KISS-ES: THEY ARE THE BEST, THERE IS NO DOUBT. AND WHEN

Ab Eb7 Eb7/bb C7 C° C7 F7 Bb7 / Ab Eb°

COMES TO PLENTY LOV-IN': SHE IS LIKE AN OVEN. MY NEW MA-MA IS

Bb7/F Bb7 Eb

JUST THE KIND YOU READ A - BOUT.

IN THE CANDLELIGHT Am

FRED COOTS, DAVE RADFORD and GEORGE BENNETT (1924) FROM SOMEWHERE FROM NO-WHERE

B7 E7 Am Ab E Dm° D° C° G7/B C Eb° Dm° D° C° G7/B

TO NO-WHERE, I LEFT TO ROAM. IT'S THE SAME OLD STO-RY! NOW I'M ALL A -
 TO SOMEWHERE, BACK I WILL STRAY

C 2. Em Eb7 G/F F7 E7 Am D7 G7 CHQ. C/E Eb°

-LONE. TO A DEAR OLD LA-DY. SEEMS I HEAR HER SAY: EACH NIGHT, IN THE
 WAIT-ING, IN THE

G7/b G7 Dm7 G7 C Em7 Eb° Dm7 G7

CAN-DLE LIGHT, I AM DREAM-ING OF YOU.

C 1 1 Ab/E Eb7 G/b Em Em7 B7 Am D7 1 1 G/b D7

EACH NIGHT, LIKE A GUIDING LIGHT, IT IS SHINING BRIGHT TILL THE

G Ab7 Dm7 G7 C7 F 1 1 Cm Eb D7

BREAK OF DAWNING. I PRAY TO MY LUCK-Y STAR, THAT IT WILL GUIDE YOU WHERE-

G7 Cm G 1 G D1 G7 CODA E Am7 D7 G7 C Dm7 C

-EV-ER YOU ARE. FOR I'LL BE DREAM-ING OF YOU.

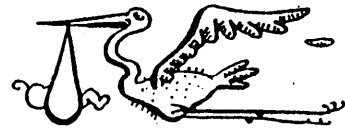
4495

(?)



YOU TOLD ME

H.W. HANEMANN (1931)



Musical notation for the first line of "YOU TOLD ME". Chords: *MODER* F, Gm7, C7, F. Lyrics: ON A PARK BENCH, I NOTICED A COU-PLÉ:—

Musical notation for the second line of "YOU TOLD ME". Chords: F, Gm7, C7, F, Dim, Bb. Lyrics: THE POOR LIT-TLE GIRL WAS IN TEARS. THE FELLOW WAS PLEADING WITH

Musical notation for the third line of "YOU TOLD ME". Chords: F, Bb, F/A, Dim, G7, Gm7, C7, Gm7. Lyrics: AR-DOR AND STRESS. I LENT THE OC-CA-SION MY EARS. AT LAST SHE FOUND

Musical notation for the fourth line of "YOU TOLD ME". Chords: C7, F, F7, Bb, A7. Lyrics: COURAGE TO ANS-WER, FOR-GET-TING HER TEARS FOR THE NONCE. SHE

Musical notation for the fifth line of "YOU TOLD ME". Chords: D7, G7, C7, F, C/G, G7, Gm7/C. Lyrics: LOOK'D HER TOR-MENT-OR DI-RECT IN THE FACE, TO GIVE HIM THIS STINGING RE-SPONSE:

Musical notation for the sixth line of "YOU TOLD ME". Chords: C7, F, C7. Lyrics: YOU TOLD ME STORKS DID-N'T BRING BA-BIES, YOU SAID SANTS CLAUS WAS A LIE.

Musical notation for the seventh line of "YOU TOLD ME". Chords: C7, Gm, C7, F. Lyrics: AND AS FOR THE GOLD AT THE RAIN-BOW'S END, YOU DE-CLARE THERE IS MORE IN YOUR EYE.

Musical notation for the eighth line of "YOU TOLD ME". Chords: F, F, Dim/F, F/C, F7, Bb. Lyrics: I THO'T FOURLEAF CLOVERS WERE LUCK-Y. YOU TOLD ME THAT THAT WAS UN-TRUE. YOU

Musical notation for the ninth line of "YOU TOLD ME". Chords: Bb, G7, F/C, D7, G7, C7, F. Lyrics: LAUGH'D AT THE TINTYPE OF MY DEAR OLD MOTHER! AIN'T AN-Y-THING SA-CRED TO YOU?—

Musical notation for the first line of "IT'S A HAPPY OLD WORLD AFTER ALL". Chords: *MODER* C, A7/E, A7, D7. Lyrics: IT'S A HAPPY OLD WORLD AFTER ALL. SUN IS SHIN-ING BRIGHT, AND EV'-RY-THING'S UUST RIGHT.

Musical notation for the second line of "IT'S A HAPPY OLD WORLD AFTER ALL". Chords: G7, G7, C, G7, G7, C, C/E, E7. Lyrics: LIFE IS LIKE A SWEET, SWEET SONG. EV'-RYONE'S A GLOW WITH

Musical notation for the third line of "IT'S A HAPPY OLD WORLD AFTER ALL". Chords: G/D, G, E7/DmE7, Am, A7, D7, G7, F/G, G7, A, B. Lyrics: HAP-PI-NESS, I KNOW. HERE IS WHY THERE'S NOTH-ING WRDNG:—

4497

JUMPING JACK

A CHARACTERISTIC FOX-TROT

(1928)



RUISE BLOOM, BERNIE SEAMAN
and MARVIN SMOLEV

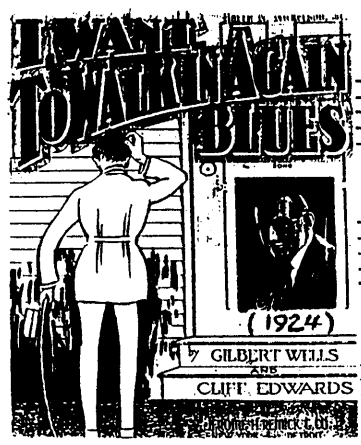
MOD^{te} (♩ = ♩♩)

Musical notation for the first system, including treble clef, key signature (one flat), and various chords such as C7/G, C7, F, F7/EB, and FINE.

Section B musical notation, starting with a boxed 'B' and including various chords like C7/G, C7, F, F7, Gm7, C7, F/C, Bb/D, Bb, Ab, G7, F/A, F, Am, Ab, C7/G, C7, F, G7, C7, and FINE. Includes performance instructions like 'D.C. al FINE' and 'BL (OCTAVES)'.

BLOOM, COMPOSER, WROTE TWO BIG HITS WITH JOHNNY MERCER, LYRICIST:
DAY IN-DAY OUT and FOOLS RUSH IN.

4498



MOD 4/4

Bb Bb7 Eb Gb7 F+ F7

I AM BLUE, LOVE SOME TOO, FEELIN' MIGHT-Y
IT'S THE TRUTH: FOOLISH YOUTH MADE ME WANT TO

1. Bb Bb7 Eb C7

SAD. THERE'S A REA-SON WHY, THIS SEA-SON, I'M SO DOG-GONE

F F7 12. Bb F C7 F C7

SAD. ROAD. DON'T KNOW WHAT OB-SESSED ME, DON'T KNOW WHAT PO-SESSED ME TO

C7/G C7 F7 C7 F/A CHO. Bb Ab7 G7 C7 F7 Bb

LEAVE MY HAP-PY HOME. I'VE GOT THOSE "I WALK'D RIGHT OUT, NOW I WANT TO WALK IN A-GAIN" BLUES.

Bb C7 F7 Bb Ab7 G7 C7 F7 Bb Bb7

I'VE GOT THOSE "THERE IS NO DOUBT THAT I WANT TO BE-GIN A-GAIN" BLUES.

Eb Gb7 F7 Bb / / Bb7 Eb Gb7 F7 Bb F C7

WHY DID I GO A-WAY? WHY DID I EV-ER STRAY? I'M RE-AL-IZ-IN' THAT

F C7 F C7 F F7 Bb Ab7 G7

SHE WAS A JEWEL. I'M BURNIN' UP AND MY POOR HEART'S THE FU-EL. SHE DOESN'T WANT ME NOW.

C7 F7 Bb/d Cm F7/C Bb7 Eb NC Bb Eb Eb7

CAN'T BLAME HER AN-Y-HOW. TELL ME, WHAT'S THE USE? I MIGHT HAVE KNOWN THAT I WOULD GET MY

D7 A7 D7# D7 G7 1 1 G7/B C7

DUES. THAT'S NO EX-CUSE. HER LOV-IN' WAYS I NOW AP-PRE-CI-ATE. BUT THE BOAT HAS SAIL'D & IT'S
I'M COM-IN' BACK ON MY BEND-ED KNEES. WINTERTIME IS HERE AND I'M

C7 F7 Bb Ab7 G7 D7/A G7/B C7 F7

TOO DARN LATE. STILL THERE'S NO DOUBT I'VE GOT THE WALK'D RIGHT OUT AND I WANT TO WALK IN A-GAIN
'FRAID I'LL FREEZE. SO THERE'S NO DOUBT I'VE GOT THE

Bb

CLIFF EDWARDS WAS A VOCALIST WITH THE EARLY
CASA LOMA ORCHESTRA ALONG WITH FRANCES LANGFORD.
(BOTH ARE ON AN EARLY RECORDING OF "SLEEPY TIME GAL")

BLUES. (REPEAT LAST 8)

MOST OF THE BAND WERE IN THE ORIGINAL "ORANGE BLOSSOM ORCH."
IN DETROIT, WHICH DATES FROM 1924. GLEN GRAY, A SAXOPHONE PLAYER,
WAS ELECTED LEADER IN 1937 & BECAME FRONT MAN. THE BAND REMAINED
A COOPERATIVE VENTURE, HOWEVER.

4499

(VINCENT ROSE also wrote "LINGER AWHILE")

FOX TROT
BALLAD

I'm Worried Over You



G G/B Bb° D7/A D7
 NOW THAT YOU'VE TOLD ME THAT YOU LOVE ME,
 D7/A D7 G Bm F# Em7 G/B G
 I KNOW THE WHOLE WIDE WORLD IS MINE. AND EV-'RY-
 G/B G#° D A7/E# D6 D#° Em
 -BO-DY'S JEALOUS OF ME. I SHOULD BE,
 A7 D7 A7/E D7/F# CHO. G Em/B
 I WOULD BE HAP-PI, BUT I'M WOR - RIED,

WORDS BY GUS KAHN
MUSIC BY VINCENT ROSE (1923)

Eb7/Ab Eb7 D7 D7/A A#° G/B Em7 Am7 D7 G Et F#°
 WOR - RIED OV - ER YOU. WHEN SO MA - NY
 D7/F# Am7/E D7 G Et F#° D7/F# D7 Am7/E F#° G
 LOVE YOU, HOW CAN I BE CER-TAIN OF YOU? A MIL-LION OTH-
 Em7/B Eb7/Bb Eb7 D7 D7/A C7-5 Bb B7 B7+ B7 E7 E7+ E7
 -ERS HAUNT YOU, WANT YOU TOO. Do YOU WON-DER
 A7 A7/E CHO. Eb D7 G
 WHY I'M WOR-RIED OV - ER YOU?
 SEE LYRICIST'S HONOR ROLL
 FOR GUS KAHN'S
 PROLIFIC CAREER.

(A RAGGY FOX TROT) SILVER FOX HENRY LODGE (1916)

MOD to [A] D7 (♩ = ♩)

1. G G/B Bb D7/A D7 D7/A D7 G
 2. G Am/c Am Am/c Am G/B G/B
 D7/A D7 G L FINE B C E7/B

SILVER FOX - CONT.

4500

Am Bb° G/b D7/A G E7 A7 D7

1. G Cm3 G Cm3 G Cm G n 2. G n D7 / G / n

CODA G / n n TRIP C C+ A C A7 Dm Bb/D A Dm

G7 1. G7/D G7 C Am D7 G7 2. G7/D G7

G7/D G7 C n D.C. FINE 2 OCTAVES

PUT AWAY THE
MOUSTACHE CUP
H.W. HANEMANN (1931)



A G G C/G D7 G G+ C Cm G

FA-
LAST, THE HE LAY DY-
DOOR, IT O-PENED, IN AN AD-
THE MOTH-ER WAN AND GRAY, JOIN-
ING ROOM.

G 1. D7/A D7 Em A7/E AT Am/D

THE CHILD-REN, THEY WERE WAIT-ING IN SOR-ROW AND IN GLOOM.

D7 2. E7 E7+ E7 Am Am7 D7 G

AT -MIDST THE FALL-ING TEAR DROPS, THESE FATE-FUL WORDS DID SAY:

CHO. G Am/C D7 G n G

"OH PUT A-WAY THE MOUSTACHE CUP, FOR FATHER HAS GONE WEST. NO MORE HE'LL FRA-GRANT

D7/A D7 G n B7 Em B7

LA-VA SUP, AND SPILL IT ON HIS VEST. WHERE ONCE THE GEN-TLE SOUND OF 'SWUSH' IN-
VOKED THE MORNING

Em / n A7 D Em A7 D n G

SUN, WE MUST EX-PECT AN EMPTY HUSH, HIS HIGHER LIFE'S BE - GUN. HIS RACE IS RUN, THE

Am D7 G n G E7 Am/C D7/A D7 / G

NUMBER'S UP, AND CALM'D THE ANGLISHED BROW. So PUT A-WAY THE MOUSTACHE CUP, FOR DAD'S AN ANGEL NOW!"