



IT'S SO PEACEFUL IN THE COUNTRY - CONT.

4502

NIGHT. THE NATIVES OF CLEVELAND, OF 'FRISCO AND BOS-TON, AND NATIVES OF CI-TIES A

STRANGER LETS LOST IN: ALL OF THEM TELL YOU THEIR CI - TY'S THE BEST, FROM DEEP IN THE SOUTH, AND FROM

OUT IN THE WEST. PER-HAP'S IT'S ALL TRUE, BUT FROM MY POINT OF VIEW: IT'S SO PEACEFUL — IN THE REST-FUL — IN THE PEACEFUL — IN THE

COUNTRY. — IT'S SO SIMPLE AND QUI-ET, YOU REALLY OUGHT TO TRY IT. IN RAIN OR SHINE YOU'RE COUNTRY. — IT'S THE RIGHT KIND OF DI-ET, YOU REALLY OUGHT TO TRY IT. YOU LIE AND DREAM, BE-COUNTRY. — IT'S SO SIMPLE AND QUI-ET. SOME DAY YOU'RE BOUND TO TRY IT. THE

FEELING FINE, AND LIFE IS SWEET AND SLOW. IT'S SO —SIDE A STREAM, WHILE DAISIES NOD: "HEL-

-LO". CI- TY LIVING IS A PRET-TY LIVING. IT'S SO FULL OF UN-EX-PECT-ED

THRILLS. BUT THERE'S TOO MUCH STONE, TOO MUCH TEL-E- PHONE. THERE'S TOO MUCH OF EV-'RYTHING BUT

TREES AND HILLS. IT'S SO

CODA ON-LY PLACE TO BE, THE PLACE FOR YOU AND ME, WHERE IT'S PEACEFUL — IN THE COUNTRY. —

IAN SAVITT ORCHESTRA  
 (VOCAL BY ALLEN DEWITT)  
 ON VICTOR 27461 IN 1941.

HARRY LAMES ORCHESTRA  
 (VOCAL BY DICK HAYMES)  
 ON COLUMBIA 36246 IN 1941.

VOCAL BY MILDRED BAILEY  
 & THE DELTA RHYTHM BOYS.  
 DECCA 3753 IN 1941.

4503

# SLOW MOTION

BENNIE MOTEN'S K.C. ORCH.  
ON VICTOR V-38012  
AT CAMDEN, N.J. - 1928

BENNIE MOTEN (1928)

(♩=120)

**A**

Musical staff for section A, first line. Chords: Gb, Eb7, Ab7, Db7, Gb. Includes a first ending bracket and a double bar line.

Musical staff for section A, second line. Chords: Gb, Eb7, Ab7, Db7, G, Ab7, Db7. Includes a second ending bracket and a double bar line.

**B** JAZZ SOLOS

Musical staff for section B, first line. Chords: Gb, Eb7, Gb, Eb7.

Musical staff for section B, second line. Chords: Gb, Abm7, Db7, Gb.

Musical staff for section C, first line. Chords: Gb, Gb, Db7/Ab, Db7, Gb7. Includes triplets and a double bar line.

Musical staff for section C, second line. Chords: Gb7, B7, Ab7. Includes triplets and a double bar line.

Musical staff for section C, third line. Chords: Db7, Gb, Gb, Db7/Ab, Db7, Gb. Includes triplets and a double bar line.

Musical staff for section C, fourth line. Chords: Gb, Bb9, Bb7, B7, Eb. Includes a double bar line.

Musical staff for section C, fifth line. Chords: Gb/Db, Eb7, Ab7, Db7, Gb. Includes a double bar line.

Musical staff for section C, sixth line. Chords: Gb, Gb, Gb.



# THE LAST ROUND-UP

MODERATO  
(NOT TOO FAST)

BILLY HILL (1933)

**A**

I'M HEADIN' FOR THE LAST ROUND-UP.  
SON-NA THERE'LL BE  
SAD-DLE OLD PAINT, FOR THE LAST TIME, AND RIDE!  
BUF-FA-LO BILL, WITH HIS LONG, SNOW-WHIE HAIR.  
SO LONG OLD PAL IT'S TIME YOUR TEARS WERE DRIED.  
THERE'LL BE OLD KIT CAR-SON AND CUS-TER WAIT-IN' THERE.

I'M HEAD-IN' FOR THE LAST ROUND-UP. GIT A-

**B**

- LONG, LITTLE DOGIE, GIT A - LONG, GIT A - LONG. GIT A - LONG, LITTLE DOGIE, GIT A -

**CODA** VERY SLOWLY

LONG. GIT A - LONG. I'M GIT A - LONG, LITTLE DOGIE, GIT A - LONG.

(IN TWO)

## FOLSOM PRISON BLUES

JOHNNY CASH (1956)

HEAR THE TRAIN A-COM-IN' IT'S ROLLIN' 'ROUND THE BEND. AND  
I WAS LUST A BA-BY, MY MAMA TOLD ME: "SON,  
I AIN'T SEEN THE SUN-SHINE SINCE I DON'T KNOW WHEN. I'M STUCK AT FOLSOM PRI-SON,  
AL-WAYS BE A GOOD BOY, DON'T EVER PLAY WITH GUNS. BUT SHOT A MAN IN RE-NO,  
AND TIME KEEPS DRAG-GIN' ON. DIE. BUT THAT TRAIN KEEPS  
DUST TO WATCH HIM WHEN I HEAR THAT WHISTLE  
ROLL-IN' ON DOWN TO SAN AN AND -TONE. WHEN  
BLOWIN' I HANG MY HEAD AN AND -TONE. CRY.

RECORDED BY JOHNNY CASH

4505

(1908)

# IRMINA RAG

AXEL CHRISTENSEN

## The Ragtime Review

Edited  
and  
Published  
By



**AXEL CHRISTENSEN**  
"CZAR OF RAGTIME"

Published every month at 20 E. Jackson Blvd., Chicago

C C/E G7/b G7 C C/E Gm/Eb

1. G7 G7 C Dm

D7 G7 2. G7 G7 E7/G# E7

Am D7 G7/b C B7 C

E/G C G7/D G7 G7/b G7 C 1. b7

G7 2. D7 G7 C NE NE NE NE/E N C N

**FINE**

**CODA** C / / TRIQ F

F Gm

C7 F C7 F G7/D G7

C7 C7/E 1. F Am Dm Am Dm C7 2. F Dm F F#

**OCTAVES** **FINE**

ALEX CHRISTENSEN, AT THE AGE OF 22 (IN 1909) STARTED HIS FIRST SCHOOL FOR TEACHING RAGTIME. HIS MUSIC SCHOOLS GREW, UNTIL ALMOST EVERY LARGE CITY HAD ONE, PLUS A FEW IN EUROPE.

HE APPEARED AS A PIANO SOLOIST IN MOST OF THE COUNTRY'S LEADING THEATRES. ALSO PUBLISHED RAGTIME PIANO INSTRUCTION BOOKS AS WELL AS THE RAGTIME REVIEW, A MONTHLY MAGAZINE. (CHICAGO)

4506

BRIGHT (SQUARE DANCE)

COUNTRY STYLE

WORDS BY LOHNNY BURKE  
MUSIC BY JIMMY VAN HEUSEN (1947)

WHEN IT COMES TO POL-I-TICS, I  
MAY-OR SHOULD BE IN A-GAIN? THE

AL-WAYS HAVE A DOUBT: THE  
MAY-OR SHOULD BE OUT? IN FACT, THERE'S QUITE A LOT OF THINGS THAT

I CAN'T TALK A-BOUT. BUT, WHEN IT COMES TO FAN-CY DAN-CIN', OR TO MUS-IC  
WHEN IT COMES TO ARMS THAT HOLD YA, EYES THAT SHINE A-

WITH A SMILE, OR TO NICE RO-  
-BOUT A MILE, LIKE I JUST NOW MAN-CIN': MAKE MINE COUNTRY STYLE.

COUN-TRY STYLE. HEAR THAT FID-DLE!

I COULD LIS-TEN ALL NIGHT. HEAR THAT BAN-JO!

AIN'T THAT SOMETHIN'? DARN RIGHT! DANCE AND SHARE A LOVING CUP WITH DIFF-'RENT PARTNERS

FOR A WHILE. BUT FOR HITCHIN' UP WITH: MAKE MINE COUN-TRY STYLE.

1. Eb Eb7 | 2. EbM7 Cm | G/B G Em/G

D7 G Bb7 CHO. Ab Eb/G Eb Bb7 Eb Ab Eb/G Eb

Bb7 Eb D C/E D7 Gb Gb7 Ab Eb/G 1. Fm7 Bb7 Eb

Ab Eb/G Fm7 E7-s Eb | 2. Fm7 Bb7 Eb Bb F7

Bb Cm7/G F7/A Bb F7

Bb F7/C F7 Bb7 Ab Eb/G Eb Bb7/F Eb Ab Eb/G Eb

Bb7/F Eb D C/E D7 Gb Gb7 Ab Eb/G Fm7 Bb7 Eb

Ab Eb/G Fm7 E7-s Eb Ab Eb/G Fm7 Bb7 Eb r

BURKE & VAN HEUSEN'S WORKS ARE NUMEROUS, BUT SOME OF THE BRIGHTER STARS ARE: HERE'S THAT RAINY DAY, IMAGINATION, MOONLIGHT BECOMES YOU, POLKA DOTS & MOONBEAMS and SUNDAY MONDAY OR ALWAYS.

BURKE DID THE LYRICS FOR ERROL GARNER'S "MISTY".

VAN HEUSEN COMPOSED TWO SONGS WITH LOHNNY MERZER (LYRICIST): BLUE RAIN and I THOUGHT ABOUT YOU.

45 07

MED. GOSPEL

AMEN

TRAD. HYMN arr. by U. HAIRSTON

**A** F C<sup>9</sup> F B<sup>b</sup> F C<sup>7</sup>

(GROUP) A - - - MEN, A - - - MEN, A - - MEN, A - MEN, A -

1. F 2. F **B** F

(SOLO) SING IT OV-ER. - MEN. SEE THE BA-BY. - MEN. WRAPPED IN A MANGER, TALKIN' WITH THE ELDERS, MEN, ON WHO

F C<sup>9</sup> F B<sup>b</sup> F C<sup>7</sup> 1. F 2. F

CHRIST-MAS MORN-IN'. MARVELED AT HIS WIS-DOM. - MEN, SEE HIM IN THE TEMPLE. A - MEN, A - MEN, A - MEN. - MEN, A - MEN.

**C** G<sup>b</sup>

SEE HIM AT THE JORDAN, SEE HIM AT THE SEASIDE, (-MEN), WHERE JOHN WAS BAP-TIZ-IN', TALKIN' TO THE FISHER-MEN, A - - - AND AND

G<sup>b</sup> D<sup>b</sup>9 G<sup>b</sup> C<sup>b</sup> 1. G<sup>b</sup> D<sup>b</sup>7 2. G<sup>b</sup> D<sup>b</sup>7 G<sup>b</sup> G

SAV-IN' ALL SIN-NERS. MAKIN' THEM DIS-CI-PLS. - MEN, A - - MEN, A - MEN, A - - MEN, A - MEN, A - MEN.

**D** G

MARCHIN' IN JE-RU-SA-LEM, SEE HIM IN THE GAR-DEN, (-MEN), OV-ER PALM BRANCH-ES, PRAYING TO HIS FATH-ER, MEN, IN IN

G D<sup>9</sup> G C 1. G D7 2. G D7 G 2 Ab

POMP AND SPLEN-DOR. DEEP-EST SOR-ROW. - MEN, A - - MEN, A - MEN, A - - MEN, A - MEN, A - MEN.

**E** Ab

LED BE-FORE PI-LME; GLORY HAL-LE-LU-UAH! (-MEN), THEN THEY CRU-CI-FIED HIM. HE DIED TO SAVE US. MEN, BUT HE AND HE

Ab Eb<sup>9</sup> Ab Db 1. Ab Eb7 2. Ab Eb7 Ab

ROSE ON EAS-TER. LIVES FOR-EV-ER. - MEN, A - - MEN, A MEN, A - MEN, A - - MEN!

RECORDED BY THE WOODY HERMAN ORCH. (WOODY SOLO VOCAL)  
 NOT THE SAME VERSION!! ON DECCA 18345 IN 1942.

# MOVE IT OVER



4508

SUNNY SKYLAR (1942)

**SLOW BOUNCE**

G D7+ G D7+ G Dm7 G7 / Dm7 G7

SAID THE PRI-VATE TO THE SERGEANT:

"DON'T YOU THINK THE BUGLE BLEW TOO SOON?"  
 "I WOULD LIKE A WEEK TO SEE MY GAL."  
 "I'M SO TIR-ED, 'CAUSE I HIKED SO FAR."  
 "ALL THE BUTTONS ON MY COAT ARE GONE."  
 "GO-IN' DANCIN' AND I NEED A GAL."

C9 G Bm7 E7 E7 NC NC A E° Am7 D7 G CHO. G

SERGEANT TO THE PRI-VATE:

"YOU CAN SLEEP 'TIL NOON!"  
 "TAKE A MONTH, OLD PAL!"  
 "HOP IN-SIDE MY CAR."  
 "I WILL SEW THEM ON."  
 "TAKE MY WIFE, OLD PAL!"

MOVE IT OV-ER!

G G/B Bb° D7/A Am7 D7

MOVE IT OV-ER! MOVE IT WAY OV-ER THERE! THERE'S AN-OTH-ER DIRT LOAD COMING

G E7 D7

1. 2. 3. 4. G G° D7 D7+ LAST G

UP THE ROAD, SO MOVE IT OV-ER THERE! SAID THE

## MED. FAST INSTRUMENTAL

### JOE AVERY'S PIECE

(TRADITIONAL BLUES)

A Bb

Eb7 Bb F7

Bb Bb

Eb7 Bb F7

Bb TAG Bb

RECORDED BY THE PRESERVATION HALL JAZZ BAND OF NEW ORLEANS, LOUISIANA  
 (ON COLUMBIA # M34549 IN 1971)



4509

JOYFULLY

# I SHALL NOT BE MOVED

TRADITIONAL

F Bb F Gm  
 GLORY HAL-LE- LU-JAH,  
 THO' THE TEMEST RAG-ES, I SHALL NOT BE

C7 Gm7 C C7 F F7  
 MOVED. ANCHORED IN DE- HO- VAH,  
 ON THE ROCK OF A- GES, I SHALL NOT BE MOVED. UJST LIKE A

Bb F Am Dm Bbm F C C7  
 TREE THAT'S PLANT-ED BY THE WA - TERS, LORD, I SHALL NOT BE

F F Bb F C7 Bb6  
 MOVED. I SHALL NOT BE, I SHALL NOT BE MOVED. I SHALL

C7 F F7 Bb  
 NOT BE, I SHALL NOT BE MOVED. UJST LIKE A TREE THAT'S PLANT-ED BY THE

F Am Dm Bbm F C C7 F (TO VERSE)  
 WA - TERS, LORD, I SHALL NOT BE MOVED.

# HOT-HOUSE RAG

PAUL PRATT (1914)

A.S. Am G7 | 1. Dm Am | 2. b7

3. Dm Am A7 Dm G7 C

D7 G7 C EING B Am7 D7 G7

G7 b7 | 1. b7 G7 C Bm7 E7

MODULATION

2. b7 G7 C C7 (NE) C7

HOT HOUSE RAG-CONT.

9510

**C** F Ab° C7/G C7 F Ab° C7/G C7 Db7 F/C

D7 G 1. G7 C Cm7 C6 2. G7 F 1/2 A n

**D** Fm6 n G7 C n

Dm6 F#7 C# B7 E7 **D.S.** **FINE** LU WATTERS BAND ON UZZMAN #17 AT S.F. IN 1942.

**AT THE CHRISTMAS BALL** FRED LONGSHAW (1925)

F F/C B° C7 F G7 C7 F F#°

CHRIST-MAS COMES BUT ONCE A YEAR, AND TO ME IT BRINGS GOOD CHEER. AND TO EV-'RY-ONE WHO LIKES WINE AND BEER.

Gm7 C7 F F/C B° C7 F F F/C B° C7 F

HAPPY NEW YEAR IS AF-TER THAT. HAPPY I'LL BE: THAT IS A FACT.

Dm7 G7 Dm7 G7 C G7 C C7 CHO. Bbm7

THAT IS WHY I LIKE TO HEAR THAT CHRISTMAS IS FIN-AL-LY HERE. CHRISTMAS BELLS WILL (RING, REAL ONE AND

F/A F7 Bb Bbm7 Bbm6 F/A F C7

SOON, EVEN IN THE AF-TER-NOON. ALL, KEEP ON DANCING 'ROUND THE HALL. } THERE'LL BE A CHIMES BELL RING AT THE CHRIST-MAS BALL.

F F#° C7/G C7 F Bbm7 F/A F E° E7 A7

EV-'RY-ONE MUST WATCH THEIR STEP, OR THEY WILL LOSE THEIR "REP."

Dm7 Db7 F/C C7 1. F Ab° G° F C7

EV-'RY-BO-DY'S FULL OF PEP AT THE CHRIST-MAS BALL. GRAB YOUR PARTNER,

2. F Db7 C7 F

RECORDED BY BESSIE SMITH IN NEW YORK IN DEC. 1925 (BUT NOT RELEASED)

(BALL) AT THE CHRISTMAS BALL.

4511

(RECORDED BY WILBUR STUMP ON CAROUSEL RECORDS IN 1951)

# I'LL TAKE CARE OF YOUR CARES

U. WALTER LEOPOLD

(1922)

MED. SLOW

Bb F7+ Bb C7

I'LL TAKE CARE OF YOUR CARES FOR YOU. I'LL BE  
I'LL NOT SLOLD YOU FOR YOUR MIS-TAKES. I'LL JUST

THERE WHEN YOU'RE FEEL-ING BLUE. LET ME BE YOUR ONE RAY OF SUN-  
HOLD YOU WHEN

F7 Bb G7 C7 F7

-SHINE. AND AL-WAYS RE- MEM-BER THAT SOME-WHERE, SOME-TIME:

CODA C7 Eb Ebm Bb D7 Ab7

YOUR HEART ACHES. SO KEEP ME IN YOUR SCHEMES AND DREAMS AND YOUR

G7 Cm C7 F7 Bb

PRAY'RS, AND I'LL TAKE CARE OF YOUR CARES.

## COME JOSEPHINE IN MY FLYING MACHINE

ALFRED BRYAN & FRED FISHER (1910)

D

COME JO-SE-PHINE IN MY FLYING MA-

D A7 D A7 D

-CHINE. GO-ING UP SHE GOES! UP SHE GOES! BAL-ANCE YOUR-

A7 A° A7 A7 D

-SELF LIKE A BIRD ON A BEAM. IN THE AIR SHE GOES! THERE SHE

D D D° G#° A7

GOES! UP, UP A LIT-TLE BIT HIGH-ER. OH!

D° G#° A7 D

MY! THE MOON IS ON FIRE! COME JO-SE-PHINE IN MY FLY-ING MA-

D A7 D / A7sus D

-CHINE. GO-ING UP! "ALL ON! GOOD-BYE!"

DICK ROBERTSON ORCHESTRA  
(A TEN PIECE BAND)  
ON DECCA 1436 IN 1937.

# SOMETIMES MY BURDEN IS TOO HARD TO BEAR

MED. FAST TWO-BEAT

TRADITIONAL

Musical notation for the first piece, featuring a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: F, C, C7, F, F7, Bb, Bb7, F, C7, F.

(THE GABBIEST GAL IN TOWN) EASY BOUNCE

## YOU CAN'T SHUSH KATIE

EDDIE WHITE, HENRY DREMMER, HARRY WARREN  
(AS RECORDED BY LU WATTERS)

(1925)

Musical notation for the second piece, featuring a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: Eb, A°, Bb7, C7, F7, Bb7, Eb Eb° Eb / Eb/Bb, A° Bb7, C7, F7, Bb7 Bb7+, Db7, C7, F7, Bb7, Eb, Eb° Bb7, C7, F7, Bb7, Bb7+, Eb, Bbm, C7, F7, Bb7, Eb, Bbm, C7, F7/A, Ab°, Ab, Abim, Eb, A°, Bb7 Bb7+, Eb, Bbm, C7, F7, Bb7, Eb Bb7+, Eb Eb7, C7, F7, Bb7.

CLARENCE WILLIAMS BLUE FIVE  
(VOCAL BY EVA TAYLOR)  
ON Okeh #8342 IN 1925.

VOCAL BY PEGGY ENGLISH  
(WITH MIFF MOLE, RUBY BLOOM, RAY BAUDUC)  
ON Vocalion No. 1511B IN 1925.

# 4513

## SUMMER SAMBA

LYRICS BY NORMAN GIMBEL  
MUSIC BY PAULO SERGIO VALLE (1966)


SOMEONE TO HOLD ME TIGHT, THAT WOULD BE VE-RY NICE.  
CLING TO ME, STAY WITH ME RIGHT OR WRONG.

SOMEONE TO LOVE ME RIGHT, \* THAT WOULD BE VE-RY NICE. SOMEONE TO UNDERSTAND EACH LITTLE DREAM IN ME.  
SING TO ME, SOME LITTLE SAM-BA SONG. SOMEONE TO TAKE MY HEART, THEN GIVE HIS HEART TO ME.

SOMEONE TO TAKE MY HAND, WHO'S READY TO TO BE A TEAM WITH ME. SO NICE! OH YES! LIFE WOULD BE SO NICE,  
GIVE LOVE A START WITH ME. THAT WOULD BE SO NICE,

IF ONE DAY I'D FIND SOMEONE WHO WOULD TAKE MY HAND AND SAMBA THRU LIFE

WITH ME. SHOULD IT BE YOU AND ME, I COULD SEE IT WOULD BE NICE.



## SAVE THE BONES FOR HENRY JONES

DANNY BARKER & VERNON LEE (1947)  
(CAB CALLOWAY GUITARIST)

TO-NIGHT I'LL SERVE A SUPPER, WE'LL EAT SOME FOOD THAT'S RARE. AND AT THE HEAD OF THE  
-DAY I'LL GO TO MARKET, AND BUY A LOT OF FISH. WELL, THAT WILL THRILL BROTHER

TA-BLE, I'LL PLACE BROTHER HEN-RY'S CHAIR. IN-VITE ALL THE LO-CAL BIG DOGS, WE'LL  
HEN-RY, BE-CAUSE THAT'S HIS SPE-CIAL DISH. GET A LARGE CAN OF MO-LASSES, SO

LAUGH AND TALK AND EAT. BUT WE'LL SAVE THE BONES FOR HEN-RY JONES, 'CAUSE HE DON'T EAT NO MEAT.

TO- HEN-RY IS NOT A DRINKER, HE RARELY TAKES A

NIP. HE DON'T NEED A NAP-KIN, 'CAUSE THE THINGS HE EATS DON'T DRIP. ONE

SAVE THE BONES FOR HENRY JONES - CONT.

4514

Musical notation for "Save the Bones for Henry Jones" with lyrics: DAY WE HAD A BANQUET, IT REAL-LY WAS A BAKE. # THEY STARTED OFF WITH SOME SHORT RIBS, THEN # THEY FINISHED UP WITH STEAK. BUT WHEN THE FEAST WAS OV-ER, BROTHER HENRY JUST KEPT HIS SEAT. AND WE SERVED THE BONES TO HENRY JONES, 'CAUSE HE DON'T EAT NO MEAT.

JOHNNY MERCER'S VOCAL WITH THE KING COLE TRIO WAS A BEST-SELLING RECORD OF THIS SONG. (ON CAPITOL IN 1947)

**STOMPIN' ON DOWN** **STOMP TEMPO** **A** F7 E7 Eb7 D7 Eb7  
TINY PARHAM (1929)

Musical notation for the first part of "Stompin' on Down" with chords: F, D7, G7, C7, F7 E7 Eb7 D7 Eb7.

**B** SOLOS G7 C G7 C  
HORN BREAK

Musical notation for the second part of "Stompin' on Down" with chords: G7, C, E7, F, F#0, C/G, A7, D7, G7.

**CODA** **C** SOLOS 1ST + 2ND X ENS. 3RD X Eb7

Musical notation for the third part of "Stompin' on Down" with chords: Bb, G7, C7, F7, Bb, Eb7.

Musical notation for the fourth part of "Stompin' on Down" with chords: Bb, G7, C7, F7, Bb, F7, Ab/11, F7 E7 Eb7 D7 Eb7 Ebm Gb.

TINY PARHAM'S "FORTY" FIVE (SPC.COMBO) ON VICTOR V-38060 IN 1929.

RIT.....

45/5

(DIFFERENT SONG ON PAGE 3189)

MOD to



# MY CONEY ISLAND BABY

LEE DAVID, DICK SANFORD & SAM MYSELS (1946)

Don't cry, my some day, my G A7/E G7/F C/E C

I LOVE NO-BODY ELSE BUT YOU. COME, LET ME

SEE YOU SMILE, JUST FOR A LITTLE WHILE. OR ELSE YOU'LL HAVE ME CRYING,

TOO. SEA. WE'LL SING A LUL-LA-BY TO SOME-ONE WE

ROCK-A-BYE... SO DON'T CRY, MY CO-NEY IS-LAND BA - BY.

CHORDS: A7, D7, G, G7/F, C/E, C, G, E7, A7, D°, A7/C#, A7, D.C., B7, E7+, E7, E7+, E7, A7, A7, D7, G

# OH WHY, OH WHY DID I EVER LEAVE WYOMING?

MOREY AMSTERDAM (1946)

MED. 2 BEAT

OH GIVE ME BACK THE PRAIRIE, WITH THE CAT-TLE AND WILD GAME. WHERE THE

HILLS ARE NICE AND CUR-VY AND THE WO-MEN ARE THE SAME. WHERE COWBOYS ALL YELL

WHOO-EE, WHILE A LAR-I-AT THEY TWIRL. AND TIMBER WOLVES YELL, "TIMBER!" WHEN THEY

SEE A PRETTY GIRL. OH! WHY, OH WHY DID I EVER LEAVE WY-D-MING?

WHY, OH WHY DID I EVER HAVE TO GO? OH! WHY, OH WHY DID I

EVER LEAVE WY-D-MING? 'CAUSE THERE'S A SHER-IFF BACK THERE LOOK-IN' FOR ME

CHORDS: F, C7, F, F7, Bb, Bbm, F, Dm, Ft, Dm7, G7, Gm7, C7, F, F°, C7, F, F7, Bb, Bbm, F, F#, C7/G, F#, E7/G, F#, C7/G, C7, F, C7+, F, D7, G7, D7, E7, C7/E, Eb°, C7/e, C7, F, Gm7, C7+, F, D7, G7, C°, G7, C7, C°, C7



**HIGH AND LOW, AND HIGH AND LOW. OH!**  
**HIGH AND LOW, AND HIGH AND LOW.**

1. F Gm7 C7 | F Bb C7 | 2. F Bb C7

F Gm7 C7 C7/G C7 F

**BASIN STREET STOMP**  
 NICK LARROCCA and BUNNY FRANKS (1914)

**STOMP!**

G C7 G

1. G D7 C7 G | 2. G D7 C7

G G7 C A7

A7 Am Eb7 D7 G

C7 G A7 D7 G D7 G

**GOODBYE TO DREAMS**  
 ANNE CAMPRA (1945)

MODER

GOOD-BYE TO DREAMS: SOME HOW, IT  
 MAT - TER WHERE, MY DREAMS ARE

1. C Dm7 G7 | 2. C

SEEMS, YOU TOOK THEM ALL A-WAY WITH YOU. No YOU.  
 THERE, BE- CAUSE THEY'RE ALL WRAPP'D UP IN

HERE I WILL BE WAIT-ING, DON'T KNOW WHERE TO GO. TRY TO KEEP MY

D7 Dm7 G7 C C Eb7 A7 A7/E

CHIN UP. YOU'D WANT ME TO, I KNOW. GOOD-BYE TO DREAMS: THEY ALL FELL

Fm Dm7 D7 G7 C

THROUGH WITH MY GOOD-BYE TO YOU.





4517

JOHNNY CASH'S 1959 RECORDING  
NOT RELEASED UNTIL 1970.

# ROCK ISLAND LINE

TRADITIONAL AMERICAN FOLK SONG  
(NEW WORDS & ARR. BY HUDDIE LEDBETTER)  
EDITED BY ALAN LOMAX  
(1959)

## REFRAIN

OH, THE ROCK ISLAND LINE, IT IS A MIGHTY GOOD ROAD. OH, THE

ROCK ISLAND LINE, IT IS THE ROAD TO RIDE. THE ROCK ISLAND LINE, IT IS A MIGHTY GOOD ROAD. WELL, IF YOU

WANT TO RIDE, YOU GOT TO RIDE IT LIKE YOU FIND IT. GET YOUR TICKET AT THE STATION FOR THE ROCK ISLAND LINE. IT'S THE THE

## VERSES

CLOUDY IN THE WEST: LOOKS LIKE RAIN. BOUGHT ME A TICKET ON A RAIL ROAD TRAIN. SEVEN-FORTY FIVE WAS ALWAYS LATE BUT ARRIVED TO A DAY AT A QUARTER TO EIGHT. THE ENGIN-EER SAID BEFORE HE DIED "THERE'S TWO MORE DRINKS THAT I WOULD LIKE TO TRY." THE CON-

POUR ON THE WATER, SHovel ON THE COAL. STICK YOUR HEAD OUT THE WINDOW, SEE THE ENGIN-EER SAID WHEN THEY CHEERED HIS NAME. "WE'RE RIGHT ON TIME, BUT THIS IS DUCT-OR SAID "WHAT CAN THAT BE? A HOT GLASS OF WATER AND A

1. 2. Dm7 C 3. Dm7 C D.C. & FINE  
DRI - VERS ROLL. OH WELL, THE YESTERDAY'S TRAIN. OH WELL, THE COLD CUP OF TEA. OH WELL, THE

(NOT SAME AS PAGE 3971) SLOW TWO

# RAMBLIN' ROSE

NOEL SHERMAN & LOE SHERMAN  
(1962)

RAM-BLIN' ROSE, RAM-BLIN' ROSE: RAM-BLIN' RAM-BLE ON. RAM-BLIN' RAM-BLE ON. RAM-BLIN' RAM-BLE ON.

WHY YOU RAM-BLE NO ONE KNOWS. WILD AND WIND BLOWN: WHEN YOUR RAM-BLIN' DAYS ARE GONE, WHO WILL LOVE YOU, WHY I WANT YOU, HEAVEN KNOWS. THO' I LOVE YOU,

THAT'S HOW YOU'VE GROWN. WHO CAN CLING TO A RAM-BLIN' WITH A LOVE TRUE, WHEN YOUR RAM-BLIN' DAYS ARE WITH A LOVE TRUE, WHO CAN CLING TO A RAM-BLIN'

1. 2. Dm7/C C E/E Eb0 3. C Dm7 C  
ROSE? 2. RAM-BLE 3. RAM-BLIN' ROSE?

**YOU MUST BE BLIND** *SLOWLY*

LORENZO PACK & MILTON NELSON (1945)

THE WHOLE WORLD CAN SEE HOW MUCH I LOVE YOU,  
PLAIN AS CAN BE, HOW HARD I TRY TO  
SO MEAN TO ME, BUT I'LL FOR-GIVE YOU,

AND THAT YOU TREAT ME UN-KIND. IF YOU CAN'T SEE IT, YOU MUST BE BLIND. IT'S  
BE WHERE YOU ARE ALL THE TIME. IF YOU CAN'T SEE IT, YOU  
DAR-LING PLEASE SAY THAT YOU'RE MINE. OH,

MUST BE BLIND. WITH ALL THE HEART-ACHES YOU HAVE CAUSED, I STILL GO ON FEELING THE

SAME. BUT FOR THE GOOD, DEAR, THAT IT DOES, YOU'RE BREAKING MY HEART, ALL

OV-ER A-GAIN. YOU'RE GEE, WHY MUST YOU BE SO BLIND.

**CODA**

FROM THE MOVIE "KID MILLIONS"  
STARRING EDDIE CANTOR

**YOUR HEAD ON MY SHOULDER** *SLOWLY*

WORDS BY HAROLD ADAMSON (1934)  
MUSIC BY BURTON LANE

I DON'T EN-VY AN-Y KING'S PAL-ACE OF  
WHEN THE STARS BE-GIN TO SHINE, NIGHT IS DI-  
THRU THE YEARS, WE'LL GO A-LONG. LIFE WILL BE

GOLD. I'M CON-TENT-ED TO HOLD YOUR HEAD ON MY SHOULDER.  
-VINE, EV-RY TIME YOU IN-CLINE  
SWEET. AND TO MAKE IT COM- PLETE:

FOR ME, THERE'S NO GREATER HAP-PI-NESS, THAN HOLD-ING YOU

NEAR ME. IN ALL THE SWEETNESS OF YOUR CARESS, THERE'S HEA-VEN TO CHEER ME.

**CODA**

SHOUL- DER.

ADAMSON & LANE also penned "EVERYTHING I  
HAVE IS YOURS" & THE LATIN: "FAN'S WIFE".

4519

# DILL PICKLES

INSTRUMENTAL (ORIGINAL) IS ON PAGE 12. (WRITTEN IN 1907)

(♩=120) RAG

VOCAL RENDITION (1910)  
WORDS BY ALFRED BRYAN - MUSIC: CHAS. JOHNSON

LISTEN, MAXIE, TO THAT LAZY RAG! IT'S A DAI-SY, AIN'T IT? THAT DILL PICKLE LOVIN' TICKLE  
 COME ON KIDDO, DON'T RE-FUSE ME. SAY DON'T YOU LOVE ME, BABY? IF I GET TOO LOONY, SPOONY,

LUISY SETS 'EM CRA-ZY, DON'T IT? IT LUISY KEEPS YOU PRANCING A-ROUND AND A-ROUND. HONEST, I CAN'T KEEP MY  
 YOU MUST EX-CUSE ME BABY. DANCE ME FRANCE ME A-ROUND, A-

FEET OFF THE GROUND. -ROUND AND A-ROUND, A -- ROUND AND A-ROUND AND A-ROUND.

CHQ.

LIS-TEN TO THAT TUNE, O YOU AN-GEL FACE! SLIDE ME, GLIDE ME NOW. O YOU BA-BY DOLL!  
 MAKE THOSE LOV-IN' EYES, KEEP ON SWAY-ING KID. KEEP ON SWAY-ING KID, I JUST LOVE IT KID!

BE MY LOON-Y LOON, SHOW ME SHOW ME HOW. THAT DREAM MO-TION: AIN'T IT DI-VINE?  
 MAKE THOSE TEMPTING EYES, KEEP ON SWAY-ING KID.

THAT DILL PICK-LE RAG!

## PRETTY EYED BABY

MARY LOU WILLIAMS, LEO "SNUB" MOSLEY, & WM. JOHNSON (1947)



PRE-TY EYED BA-BY, (PRETTY EYED BABY) WE CAN HAVE A LOT OF FUN, - YES A

LOT OF FUN, 'CAUSE YOU ARE, YOU'RE THE CUTEST ONE. YOU'RE SO

SINEET, (OH, SO SWEET) WALKIN' ON DOWN THE STREET. PRETTY EYED BA-BY, (DOWN THE STREET)

YOU'RE THE CUTEST ONE. I'M SO GLAD YOU'RE WISE, AND

LOVE, LOVE, LOVE YOUR EYES. BA-BY, CANT YOU SEE, YOU WERE MEANT FOR ME.

INTERLUDE (NO HANDCLAP)

CODA I'VE BEEN SLIPPIN' A ROUN', DOIN' THE TOWN,

PRETTY EYED BABY - CONT.

4520

G6 C9 G6

HAN-KY TONKIN' ALL A-ROUN'. SLEEPIN' DAYS, LIVIN' NIGHTS, MAK-IN' EYES, STARTIN' FIGHTS.

C9 G6 G7/D A7/C# Em7 A7

THEN WHEN I GOT A LOOK AT YOU, I KNEW RIGHT A WAY WHAT I HAD TO DO. NOW I'M NEV-ER

D7 (CLAP HANDS) D.C. al FINE (32 BARS)

BLUE. PRETTY EYED

MARY LOU WILLIAMS WAS THE PIANIST WITH THE ANNY KIRK DUO. SHE DID ARRANGEMENTS and also wrote many ORIGINAL PIECES.

(HYMNE A L'AMOUR)

IF YOU LOVE ME, REALLY LOVE ME

WORDS BY GEOFFRY PARSONS - MUSIC BY MARGUERITE MONNOT

(1949)

(HIT RECORD BY KAY STARR)

SLOWLY & BROADLY

G B7/C# Em Em7 Am Am7

IF THE SUN SHOULD TUMBLE FROM THE SKY, IF THE SEA SHOULD SUDDENLY RUN  
SEEMS THAT EV-'RY-THING IS LOST, I WILL SMILE AND NEVER COUNT THE  
LAST OUR LIFE ON EARTH IS THROUGH, I WILL SHARE E-TER-NI-TY WITH

Am7 D7 G/B B7 C A# G/b Em Am Am7 Am7 D7

DRY. IF YOU LOVE ME, REAL-LY LOVE ME, LET IT HAP-PEN, I WON'T CARE. IF IT  
COST. IF YOU LOVE ME, REAL-LY LOVE ME, LET IT  
YOU. IF YOU LOVE ME, REAL-LY LOVE ME, THEN WHAT

2. G/b G/b C6 D7b9 G / / Em B7 Em Am Em B7 Em Am

HAP-PEN, DAR-LING, I WON'T CARE. SHALL I CATCH A SHOOTING STAR?  
SHALL I BRING IT WHERE YOU ARE? IF YOU

G# C7 B7 C# C7 B7 Am7 D7 Gmaj7 Cmaj7 F# B7 Em Em7

WANT ME TO, I WILL. YOU CAN SET ME AN-Y TASK, I'LL DO AN-Y-THING YOU ASK, IF YOU'LL

Am7/C Am7/E Am7 D7

ON-LY LOVE ME, STILL. WHEN AT

CODA G/b G/b C6 D7b9 G / C#6 Am7 G6

-EV-ER HAPPENS, I WON'T CARE.

FRENCH RECORDING BY EDITH PIAF, WHO WROTE THE FRENCH LYRICS.

4521

# THE SWINGIN' SHEPHERD BLUES



WORDS BY RHODA ROBERTS & KENNY JACOBSON  
MUSIC BY MOE KOFFMAN (1958)

Med. Slow

A- LONG A MOUNTAIN PASS THERE IS A PATCH OF GRASS, WHERE THE  
 SWING-IN' SHEPHERD PLAYS HIS TUNE. HIS SHEEP NEV-ER STRAY, DANCIN' ALL DAY, 'TIL THEY SEE THE  
 PALE AND YEL-LOW MOON. AND THEN HE LEADS HIS FLOCK, AND HOMEWARD THEY ALL ROCK TO THE  
 TUNE OF THE SWING-IN' SHEP-HERD BLUES. COME HOME, SHEP-HERD, PLAY THOSE HAUNTING  
 TRILLS. COME HOME, SHEP-HERD, LET IT ECHO THRU THE HILLS! THE SWING-IN'  
 SHEP - - HERD. BLUES.

RECORDED BY DAVID ROSE ORCH.  
 AN MGM LABEL IN 1958 (?)

# THE TICKLE TOE

LYRIC BY OTTO HARBACH  
MUSIC BY LOUIS A. HIRSCH (1917)



WHILE I TRAVELLED IN THE WEST, WHERE THE SALT SEA LIES AT  
 REST: THERE I SAW A LITTLE MORMON LAS-SIE WITH A  
 NOR-MAN CHAS-SIS DANCE HER BEST. AND THE DANCE SHE DID FOR ME, WAS MOST WONDERFUL TO  
 SEE. 'T WAS A LITTLE SORT OF MA-RY GAR-DEN, AND 'T WAS VE-RY HARD ON TOE AND



4523



**MUST BE DREAMING**  
 1927  
 Words & Music by AL DUBIN, PAT. FLAHERTY and AL SHERMAN  
 FRANK WESTRAL

MOD  $\text{to}$   $Fm$   $Fm/Bb$   $Bb^7$   $Eb$   $Eb^o$   $Fm$   $F^o$   $Bb^7$

SOMEHOW I JUST CAN'T GET ON-ER HEARING YOU BE-  
 I HAVE NEVER DARED TO EV-ER HOPE THAT YOU WOULD

1.  $Eb$   $Eb^o$   $Fm^7$   $Bb^7$   $Eb$   $Eb^7$

-LARE THAT YOU LOVE ME AS I LOVE YOU.

2.  $Eb$   $Eb^o$   $Eb$   $F7$   $D7$   $Gm$   $D7$   $Gm$   $Bb^7$   $F$   $Bb^7$

CARE. I CAN'T BE-LIEVE IT'S REAL-LY TRUE.

**CHO.**

$G7+$   $C7$

WHO AM I TO THINK THAT YOU WOULD CARE FOR ME THE  
 WHO WOULD THINK I'D EV-ER SEE THE DAY WHEN YOU WOULD

$Fm^7$   $F^o$   $Eb^6$   $Eb^6$  1.  $Abm$   $Bb^+$   $Eb$   $Eb^7$   $F7$   $Bb^7$  2.  $Fm^7$   $Bb^7$   $Eb$   $Eb^7$   $F7$   $Eb$   $Eb^7$   $F7$

WAY YOU DO? I MUST BE DREAM-ING. MUST BE DREAM-ING.  
 SMILE AT ME. I

$G7^o$   $A^o$   $G7$   $Eb^6$   $G7$   $C7$   $F7$   $E7/C#$   $F7/A$   $F7$

I WOULD HAVE LAUGH'D IF SOMEONE TOLD ME THAT YOUR DEAR ARMS WOULD EV-ER

$Bb^7$   $Fm^7$   $Bb^7$   $Bb^+$   $Cm$   $G7+$   $C7$   $Fm^7$   $F^o$

HOLD ME. I THOUGHT YOU WERE LIKE A STAR, SO HARD TO REACH, BUT HERE YOU ARE.

$Eb^6$   $Eb^6$   $Abm^6$   $Bb^7$   $Eb$   $Ab^7$   $Eb$

LOEVENUTI'S NEW YORKERS  
 (VOCAL: SCRAPPY LAMBERT)  
 OKEH 41051 IN 1928.

SELER ELLIS VOCAL, WITH  
 OKEH NOUGETY ORCH.  
 (T.D. - J.D. - WENDEL LANG)  
 OKEH 41024 IN 1928.

I MUST BE DREAM-ING.

**HERE WE ARE**  
 LYRIC BY GUS KAHN  
 MUSIC BY HARRY WARREN 1929

MOD  $\text{to}$   $Cm$   $D7$   $G7$

I HATE TO THINK WHAT MIGHT HAVE BEEN IF WE HAD NEVER  
 WEARY DAYS, THE LONE-LY NIGHTS ARE EA-SY TO FOR-

1.  $Cm$   $Cm^7$   $F7$   $Bb^7$   $Eb$   $G7+$

ME. WHY SHOULD I SUP-POSE THAT THIS COULD BE? THE -GET, SINCE

$Bb^7$   $Gm$   $C7$   $F7$   $Bb$   $Fm^7$   $Bb^7$  **CHO.**  $Fm^7$   $Bb^7$

I AM HERE, AND YOU ARE HERE WITH ME. HERE WE ARE, YOU AND

$Eb$   $E7-s$   $Fm$   $Bb^7$   $Bb^+$   $Eb$   $G7$   $G7+$   $Fm^7$

I. LET THE WORLD HUR-RY BY. EV-EN WHILE I WAITED,

SOMEHOW DEAR I KNEW YOU'D FIND ME, I'D FIND YOU. HERE WE ARE ALONE TOGETHER. WHAT MATTER WHETHER WE WANDERED FAR. AND THO WE HAVEN'T GOT A BANK-FUL, WE CAN STILL BE THANK-FUL THAT

HERE WE ARE.

TED WEEB'S ORCH. | VOCAL: ANNETTE HANSHAW, acc. by ART JARRETT, VOCAL THE NEW ENGLANDERS (PHIL NAPOLEON & THE DORSEYS) ON VICTOR 22037-'29 | ON HARMONY 981-H IN 1929.

### HEART BROKEN STRAIN

BILLY BASKETTE & BILLY WALDRON (1924)

ONE DAY, I HAPPENED TO GO IN-TO AN OLD MASTER'S SAU-DI-O. AND THERE I FOUND A MAN-U-SCRIPT. I GUESS IT HAD NEVER BEEN SENT TO PRESS. I GAZED UP-ON THE PAGE, SO OLD AND YELLOW WITH AGE. AND, AS I PLAY'D THIS MEL-O-DY, IT SEEM'D TO SAY TO ME: I'M UUST A HEART BRO-KEN STRAIN, I CAN'T EX-PLAIN. NO ONE HAS PLAYED ME: I'M ON THE SHELF, WHERE THEY LAID ME. I LONG TO BE IN A GREAT SYM-PHO-NY. I'M LONELY, WON'T YOU PLAY ME A-GAIN.

I'M UUST A HEART BRO-KEN STRAIN.

THE BENSON ORCHESTRA OF CHICAGO  
ART KASSEL (CL.) - DON BESTER (PNO.)  
ON VICTOR 19568 IN CHICAGO. ('24)





"SAXIE" DOWELL WROTE  
THREE LITTLE FISHIES  
IN 1939

I DON'T CARE - CONT.

4526

Eb Gb° Bb7/F Bb7 Eb C7/E C7  
 I DON'T CARE IF YOU GO TO STAY. I DON'T CARE IF YOU  
 C7/E C7 F7 Bb7 Gb°  
 SIGH, I DON'T CARE IF YOU CRY. I DON'T CARE, AND WHY SHOULD I. I DON'T  
 Bb7/F Bb7 Eb C7/E C7 C7 Fm  
 CARE IF YOU LEAVE ME FLAT. I DON'T CARE ANY MORE THAN THAT.  
 Fm7 Abmb Eb/G C7  
 WHY SHOULD I FEEL SO BLUE, WHEN YOU'VE BEEN SO UN-TRUE? FOR THERE'S  
 Fm F7 Bb7 Eb Eb° Eb  
 MA-NY BET-TER THAN YOU. SO WHY SHOULD I CARE.

FRANKIE & JOHNNY ORCHESTRA  
PITTSBURGH P-6700 (1936)  
AT CHARLOTTE, N.C.

HAL KEMP ORCHESTRA (SKINNEY ENNIS VOCAL)  
(SAXIE DOWELL (CL. & TEN) - (L.S. TROTTER, PNO.)  
ON BRUNSWICK 3937 IN 1928.

LIMMY McHUGH'S BOSTONIANS (AL SHAYNE, VOCAL)  
MANNY KLEIN (TRP) - FUD LIVINGSTON (CLAR.)  
ON HARMONY 763-H IN 1928.

(BDWY MUSICAL: "MY GIRL")

# RAINBOW OF JAZZ

WORDS BY HARLAN THOMPSON (1924)  
MUSIC BY HARRY ARCHER

THERE'S RED IN EN-TRY NOTE WHICH LEAVES THE  
 THE TROMBONE GETS ITS OWN DEEP OR-ANGE  
 COR-NET'S THROAT. IN ITS TONE. THE CEL-LO HAS A YEL-LOW-ISH SOUND. YOU HEAR A  
 BLUE-ISH MOAN COME FROM THE SAX-O-PHONE. AND WHEN THE BAN-DO SOUNDS  
 VER-Y PICKED ON IT IS IN-DI-GO. VI-O-LIN HAS. JUST PUT THEM  
 AL-TO-GETH-ER AND SEE IF YOU CAN HELP BUT A-GREE: IT'S MU-SIC YOU WOULD  
 FAIN KNOW OF: PER-FECT RAIN-BOW OF JAZZ.





Ab7 G7 C | 1 1 1/2 Cm Eb D7 G7 | TO REPEAT C Dm G7 | LAST E

JOIN THE THROG SING: "HORSE- FEATH-ERS," IT'S O. K. M. N. X. X.

**HORSEFEATHERS**  
 EXTRA CHORUSES

- |   |  |  |  |
|---|--|--|--|
| 8. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>Believe me if you want to be<br>Written up in History<br>Say Horsefeathers, it's O. K. M. N. X.                      | 12. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>If you would have a Scottish gent<br>Let you have his one last cent<br>That's Horsefeathers and O. K. M. N. X. | 7. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>If your friend says his name's Malone<br>And you know his brother Cohen<br>That's Horsefeathers and O. K. M. N. X.        | 16. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>And if a bell hop says to you<br>Keep that buck a dime will do<br>That's Horsefeathers and O. K. M. N. X.      |
| 4. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>If you ask sweetie out to dine<br>And she says "I have no time"<br>That's Horsefeathers, it's O. K. M. N. X.         | 13. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>If you're too fat girls, don't be blue<br>Here's a remedy for you<br>Take Horsefeathers, it's O. K. M. N. X.   | 9. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>Jack Dempsey just found out to-day<br>What made Tunney run that way<br>'Twas Horsefeathers and O. K. M. N. X.             | 17. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>If from your coal you can't get heat<br>Here's a fuel can't be beat<br>Burn Horsefeathers, it's O. K. M. N. X. |
| 5. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>Now poor old Sparky raised a kick<br>Barney Google tried to pick<br>His Horsefeathers, it's O. K. M. N. X.           | 14. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>Now if you want the girls to do<br>Ev'ry thing you want them to<br>Use Horsefeathers, it's O. K. M. N. X.      | 10. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>If you buy Scotch that's marked "Pre-War"<br>And find out it's made next door<br>That's Horsefeathers and O. K. M. N. X. | 18. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>Now if you're speeding and don't know<br>If the Cop will let you go<br>Say Horsefeathers, that O. K. M. N. X.  |
| 6. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>If you should come home full of gin<br>And your wife says, "dear come in"<br>That's Horsefeathers and O. K. M. N. X. | 15. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>If Mr. Ziegfield starts to cry<br>Can't get girls to glorify<br>That's Horsefeathers and O. K. M. N. X.        | 11. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>If you owe six months rent or so<br>And your Land-lord says "don't go"<br>That's Horsefeathers and O. K. M. N. X.        | 19. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>Now just supposing you are sick<br>And you want to get well quick<br>Take Horsefeathers, it's O. K. M. N. X.   |
|   |  |  | 20. Horsefeathers, we're twenty million strong<br>Horsefeathers, just follow right along<br>All Billy Goats and Nannies too<br>'Steard of saying how de do<br>Say Horsefeathers, that's O. K. M. N. X.     |

**BUFFALO GALS**

TRADITIONAL

MED. BRIGHT Eb Bb7 Eb Bb7 Ebsus Eb

I WAS LUMB-RING DOWN THE STREET, DOWN THE STREET, DOWN THE STREET,  
 STOPT HER AN' I HAD SOME TALK, HAD SOME TALK, HAD SOME TALK. A BUT

PRE-TY GAL I CHANC'D TO MEET. OH, SHE WAS FAIR TO VIEW. BUF-FA-LD GALS WILL YOU  
 HER FOOT COVER'D UP THE WHOLE SIDE WALK, AN' LEFT NO ROOM FOR ME. THEN

COME OUT TO-NITE, WILL YOU COME OUT TO-NITE, WILL YOU COME OUT TO-NITE. THEN BUF-FA-LD GALS WILL YOU COME OUT TO-NITE, AN'

Bb7 1. Eb 2. Eb Dm6 C7 F C7 F

DANCE BY THE LITE OF THE MOON. I MOON. SHE'S THE PRE-TI-EST GAL I'VE SEEN IN MY LIFE,  
 MAKE-NASTE, FAN, DON'T MAKE ME WAIT,

C7 Fsus F F C7 F C7

SEEN IN MY LIFE, SEEN IN MY LIFE. AN' I WISH TO THE LORD SHE WAS MY WIFE, THEN WIE WOULD PART NO  
 MAKE ME WAIT, MAKE ME WAIT. I FEAR YOU'VE KEPT ME NOW TOO LATE. YES, THERE'S THE EVE-NING

F 1. F 2. F

MORE. THEN BUF-FA-LD GALS WILL YOU COME OUT TO-NITE, WILL YOU COME OUT TO-NITE, WILL YOU COME OUT TO-NITE. THEN

F C7 F F/c D0 C7

BUF-FA-LD GALS WILL YOU COME OUT TO-NITE, AN' DANCE BY THE LIGHT OF THE MOON. OH,

4529



# FOR MY SWEETHEART

LYRIC BY GUS KAHN  
M: WALTER DONALDSON

(1926)

MED. TWO

Ebm/Gb

C7/G

C7

F

LOVE IS SUCH A BLESS-ING TO ME,

F Eb7/Gb C7/G E7 C7/E C7+ F // Gm7 Gm7 Am7 Ab7

I DON'T MIND CON-FESS-ING YOU SEE. LIFE WAS DARK AND STORM-Y,

C7/G Fm Am / / E7+ A E7

THEN LOVE CAME A-LONG: FOUND SOME-BO-DY FOR ME, AND TAUGHT ME THIS

A F#7/C7 CHO. C7/G C7 C7/E C7

SWEET LOVE SONG: LOVE MADE THE BIRDS THAT SING, THE FLOW'RS IN SPRING AND EV-'RYTHING FOR  
LOVE MADE THE SKIES OF BLUE, THE MORNING DEW, THE SUNBEMS, TOO, FOR

F F#7/C7 CHO. C7/G C7 C7/E C7

MY SWEET-HEART. LOVE BUILT A BUNGALOW WHERE

F7/A E7 Bb F7/A Ab° / / F°

ROS-ES GROW, WHERE WE WILL GO AND NEV- - ER PART. I KNOW THAT

C7/G C7 C7/E C7 C7/E D7/F# G Gø C7 / Gm7 C7 / E

I'M GLAD AS I CAN BE. LOVE PICK'D OUT A LITTLE {BOY GIRL LIKE ME FOR MY SWEET -

F D7 F

-HEART. **DADDY, YOU'VE BEEN A MOTHER TO ME**

W & M BY FRED FISHER

(1920)

MODER 3/4 Cm7 F7 Bb C7 F7

I MUST CAN RE-MEM-BER MY MOTH-ER. AN-GELS, ONE DAY,

Bb Bb/F Bb/D Db7 F/C C#° Dm / Dm7 G7

TOOK HER A-WAY. YOU TOOK HER PLACE, WITH A SMILE ON YOUR FACE. THAT'S WHY I'M

C7 F7 / Bb/F F7 / / CHO. Bb Gm / Gm7 C7

HAP-PY TO SAY: DAD-DY, DEAR OLD DAD-DY, YOU'VE BEEN

Aø F7/A F7+ Bb6 BbM7 Bb Dm7 Db° Cm6 Cm7

MORE THAN A DAD-DY TO ME. YOU MIGHT HAVE GONE WITH THE BOYS EV-'RY

VOCAL BY DICK ROBERTSON  
 With 8 PIECE COMBO.  
 DECCA 4167 IN 1941.

DADDY... A MOTHER TO ME - CONT.

4530

NIGHT. YOU GAVE THEM UP, JUST TO BRING ME UP RIGHT. DAD-DY, DEAR OLD  
 DAD-DY: WAY UP A-BOVE SHE CAN SEE YOU WERE MORE THAN A  
 DAD, YOU'RE THE BEST FRIENDS I HAD. DAD-DY, YOU'VE BEEN A MOTH-ER TO ME.

**GINDY**



AL BERNARD (1923)

*NOT TOO FAST*  
 CIN-DY GAL, HERE I AM, WAITING TO-NIGHT, PINING TO NIGHT. OH, WHAT A NIGHT!  
 CINDY GAL, WON'T YOU PLEASE SAY THE SWEET WORD, AND SET MY POOR BRAIN RIGHT. THE  
 TWINKLING STARS A-BOVE ARE PEEPING, CIN-DY. SOON MISTER MOON WILL SHOW HIS GREAT BIG SMILE. SO  
 DON'T YOU BE A-HES-I-TA-TING, CIN-DY. HURRY OUT HERE TO ME FOR A-WHILE.  
**CHO.** CIN-DY CIN-DY, SWEETER THAN THE MELON ON THE VINE. CIN-DY,  
 CIN-DY, MAKE ME GLAD BY SAYING YOU'LL BE MINE. ALL THE LITTLE BIRDIES ARE A-  
 SINGING: "IT'S SPRING" PARSON JONES WAS ASKING ME IF I BOUGHT THE RING. CIN-DY, OH,  
 CIN-DY, THE WORLD IS SAYING IT'S WEDDING TIME.

GERRY SHAND ORCHESTRA  
 DECCA 3835 IN 1941.

4531

(COLUMBIA MOVIE: "TALK ABOUT A LADY")

SLOW SWING

# YOU GOTTA DO WHATCHA GOTTA DO

ALLAN ROBERTS and DORIS FISHER (1946)

Musical notation for the first line of the song, including a double bar line and repeat sign. Chords: F, F6. Lyrics: YOU GOT-TA DO YOU GOT-TA HAVE

Musical notation for the second line. Chords: Bb7, Bb°, F/C, Dm, Gm7, C7, F, E7. Lyrics: WHAT-CHA GOT-TA DO, GOT-TA DO WHACHA GOTTA DO. WHAT-CHA GOT-TA HAVE GOT-TA HAVE WHACHA GOTTA DO. HAVE. BEE'S GOT-TA FLY, BA-CON HAS EGG'S,

Musical notation for the third line. Chords: Bb, Bbm, F, C7. Lyrics: BIRDS GOT-TA TOO. OYSTERS HAVE STEW. ME, I GOT-TA HAVE YOU. ME, I GOT-TA HAVE YOU.

Musical notation for the fourth line. Chords: F, Em7, A7, Dm, Em7-5, A7, Dm. Lyrics: YOU GOTTA LIVE NATCH-RAL-LY, NATCH-RAL-LY, THAT'S NATCH. 'CAUSE

Musical notation for the fifth line. Chords: Dm7, G7, C, C#, Dm7, G7, C7, F, F6. Lyrics: IF YOU DON'T LIVE NATCH-RAL-LY, OOH, WHAT TROUBLE YOU NATCH! CATCH? YOU GOTTA DO

Musical notation for the sixth line. Chords: Bb7, Bb°, F/C, Dm, Gm7, C7, F, F7, Bb, Bbm. Lyrics: WHAT-CHA GOTTA DO, GOT-TA DO WHACHA GOTTA DO. LIPS GOTTA KISS, LOVE'S GOTTA BREW.

Musical notation for the seventh line. Chords: F, C7, F. Lyrics: ME, I GOTTA HAVE YOU.

# YOU CAN TAKE MY WORD FOR IT, BABY

W: IRVING TAYLOR - M: TICKER FREEMAN (1947)

Musical notation for the eighth line. Chords: F, D7+, D7, G7. Lyrics: YOU CAN TAKE MY WORD FOR IT, BA - BY, THERE'S NO-BO-DY ELSE BUT YOU. FOR ME.

Musical notation for the ninth line. Chords: C7, F, C/E, F/D, F, Cm7. Lyrics: NO-BO-DY ELSE WILL DO, NO, NO, NO, NO-BO-DY ELSE! YOU CAN FEEL IT IN MY KISS.

Musical notation for the tenth line. Chords: F7, F7+, Bb, G7. Lyrics: YOU CAN SEE IT IN MY EYES. I'M TELLING YOU WHAT MY HEART'S TELLING ME, AND

Musical notation for the eleventh line. Chords: C7, D.C. Lyrics: MY HEART NEV-ER LIES. SO YOU CAN

Musical notation for the twelfth line. Chords: C7, Cm6, A7, Bb7, A7, D7. Lyrics: BE. NO, NO, NO, NO-BO-DY ELSE. HON-OR BRIGHTLY,



YOU CAN TAKE... - CONT.

4532

D7 D7+ D7 Gm Gm<sup>b</sup> Bbm Db Bbm

DAY AND NIGHT-LY, I CAN PROVE THAT IT'S TRUE. SO WON'T YOU

F/C F F/A D7 D7 / / G7 C7 C<sup>sus</sup> F

TAKE MY WORD FOR IT, BA - BY, THERE'S NO-BO-DY ELSE BUT YOU.

**DOES MY SWEETIE DO - AND HOW**



TEMPO DI LAZZ

SIDNEY HOLDEN, ALEX BELLEDNA & MACED PINKARD  
(1925)

G D7 G G° G G° G C/E C<sup>m</sup> E<sup>b</sup> G | G<sup>o</sup> G<sup>o</sup>

THERE'S A BAD MAN SINCE HE MET A HANG-IN' 'ROUND WHO'S GOOD AT MAK-ING LOVE. (2ND X°) MORNING,

CER-TAIN GIRL-IE THAT I'M THINKING OF

1. D7/A D7 D7/E# D7 G / D7 C E# 2. D/A G#°

HE PLAYS AT A GAME OF MAK-IN' GALS GAME. NIGHT AND NOON, YOU WILL

D/A A7 D7 CHO. G / C/G C<sup>m</sup>/G G C/G C<sup>m</sup>/G

HEAR HER CROON A - BOUT HER LOV-EY DOVE. DOES MY SWEETIE DO LIKE I WANT HIM TO?

G C<sup>b</sup> C#° G<sup>b</sup> E7 A7

HOPE TO TELL YOU HE DO. AND HOW! AND HOW! AND HOW!

Am A<sup>m</sup> A<sup>m</sup> D<sup>m</sup> A Am A# D7 G

IS HE LOVIN' ME WHEN HE'S LOVIN' ME? HE'S A POS-I-TIVE "NOW". AND HOW!

G / D7+ G / G7 / / C C# C<sup>b</sup> C+

AND HOW! THERE MAY BE MEN WHO MEAN MUCH MORE, I'M SURE THERE'S

C F<sup>m</sup> C C / C<sup>m</sup> E<sup>b</sup> G/D C<sup>m</sup> E<sup>b</sup> G/D C<sup>m</sup> E<sup>b</sup> A7/E C<sup>m</sup> E<sup>b</sup> D7

MEN WHO MEAN LESS. BUT HE'S THE KIND OF MAN WHO UN-DER-STANDS THAT MY "YES" MEANS "YES."

D7/A<sup>m</sup> D7/E# G G<sup>b</sup> C<sup>m</sup>/G G C<sup>b</sup> C<sup>m</sup>/G G G7/F E7 NC E7 /

DOES MY SWEETIE DO LIKE I WANT HIM TO? SAY HE CERTAIN-LY DO. AND

A7 D7 / / / G G<sup>b</sup> D<sup>b</sup> C7 G / /

HOW! AND HOW!



4533

MED. FAST  
SWING!

CONVERTED FROM 3/4 TIME  
FOR A GOOD "SWINGER".

# DREAM HOURS

"NICK" CARTER (1928)

C/E Eb° G7/D G7 G7/D

I HAVE BEEN A WAN-DER-ER, ALL THESE

G7+ C G7+ C C/E/Eb7 | G/D G° G G G+

MAN-Y YEARS. — AND MY DREAMS HAVE WAN-DER'D, TOO, BRINGING

A7 D7 G G° G7 C/E Ab/Eb G7/D G7

SMILES, AND BRING-ING TEARS. — DREAM DREAM DREAM HOURS, HOURS: WHY DO YOU FADE, YOUR DREAMS HAVE MADE PLEASE HEAR MY PRAY'R:

G7/D #1. G7 C G7+ 2. G7 C/E C7/G

FAR FROM MY ALL OF MY JUST MAKE MY VIS-ION, EACH DAY. — TIME? LIFE ONE SWEET MAY-TIME. —

F Fm Fm/Ab C/G C7 F

WHEN THE MOON IS SHIN-ING BRIGHT, YOU'RE NEAR MY HEART. WHEN THE SUN COMES

Fm Fm/Ab F/G G° G7 G7+

PEEP-ING, THEN WE'RE FAR A - PART.

CODA Dm7/G G7 C

DREAM HOURS COME TRUE. —

# I'LL SEE YOU THRU

ART KASSEL & CHARLIE NEWMAN (1929)

MOD to

F F#° C7/G C7 F F+ Fb F+

I COULD NEVER, EVER DO WITH-OUT YOU, —

F F# C7/G C7 F Bb7 Em7 Am Ab7+

THO' I KNOW YOU'VE OTHERS ON YOUR MIND. — HERE IS JUST THE WAY I FEEL A-

C/G C+ C6 C#° G7/D G7 G7/B G7 G7/B G7 C7 /

-BOUT YOU. — SOMEDAY WHEN YOU NEED ME, THEN, HON-EY, YOU'LL FIND: SHOULD ALL THE

CHD F // F7 Bb Bbm6 F C7/G C7 C/E C7 Bb/C3 C7

WORLD SEEM TO BE FRIENDS UP ON TOP TURN ME A- WAY, YOUR EN-E- MY, LAUGH WHEN YOU DROP, LET COME WHAT MAY, JUST CALL ON ME, MY LOVE WON'T STOP, I STILL WILL SAY: I'LL SEE YOU I'LL SEE YOU I'LL SEE YOU

I'LL SEE YOU THRU - CONT.



4534

1. F / F6 Ft F / 3 THRU. WHAT IF THOSE 2. F Bb F F7 Cm A° Bb Bb Eb/B G7/B NOW YOU'RE IN YOUR HEY-DEY,

F/C F7 Bb/F Bbm/F F G7 G7 G7 G7 G7 G7 C7 1 AND YOUR SKIES ARE FAIR. BUT WHEN THERE'S A GRAY DAY, I'LL BE THERE. AND YOU CAN

CODA F Bb F THRU.

**CRY BABY**  
WALTER SMITH (1926)  
(SAN FRANCISCO)

C G7 C Am Em YOU AD-MIT THAT YOU ARE NOT TO BLAME. WISH THAT YOU'D GROW UP SOME DAY. STILL, I SEE THE TEARDROPS, ULST THE SAME.

F C Dm7 G7 C G7+ C YOU'RE TOO OLD TO ACT THIS WAY. DO YOU WANT ME TO CALL YOU THIS NAME?

**CHO.** C F Fin C/E G/G Am7 CRY BA-BY, YOU GET AS CRY BA-BY, WHY DO YOU CRY? THERE IS NO REA-SON AS LEAL-OUS AS LEAL-OUS CAN BE,

1. Dm7 G7 F#7 G7 C C+ C WHY ARE YOU BLUE? WHAT DID I DO? 2. B7 B7+ B7 B7+ B7 IF SOMEONE ELSE EV-EN

Em Ebm G7 G7 C7 C7+ F GLANCES AT ME. DRY UP YOUR TEARS, BE YOUR SELF FOR A - WHILE.

D7/A D7 G7 F/G G7 D7/F# G7 I LOVE YOU SWEETHEART SO CHEER UP AND SMILE. - ('CAUSE I SAY) D.S. al

CODA A7 Dm7 D7/A D7 G7 D7/A G7 C SORE. SO, CRY BA-BY, MY BA-BY, DON'T CRY NO MORE.

LOE CANDILLO ORCH. (VOCAL BY BOB BLAKE) ON GENNETT 3352 IN 1926.

4535



**SWANEE RIVER MOON** **H. PITMAN CLARKE (1921)**  
 SWAN-EE RIVER MOON, SWAN-EE RIVER

MOON, SHIN-ING ON MY CAB-IN DOOR. I'M FOR-ER-ER

DREAM-ING, WHILE YOU'RE BRIGHTLY BEAM-ING. EV-'RY NIGHT I NEED YOU MORE, I'M

LONE-LY, ON THE SWANEE SHORE, WE'LL STROLL ONCE MORE, DREAM-Y SWANEE RIV-ER MOON.

**DOWN YONDER** **WOLFE GILBERT (1921)**  
 RAIL-ROAD TRAIN, HUS-TLE ON, RAIL-ROAD TRAIN, BUS-TLE ON, HURRY SOME MORE, I'VE GOT THE BLUES!

PUT A LIT-TLE YEARN-IN' FOR MY STEAM ON, JUST LIKE NEVER BE-FORE.

SWA-NEE SHORE. BRO-THER, IF YOU ON-LY KNEW,

YOU'D WANT TO HUR-RY UP, TOO. DOWN

YON-DER, SOMEONE BECKONS TO ME. DOWN YON-DER, SOMEONE

RECK-ONS ON ME. I SEEM TO SEE A RACE, IN MEM-O-RY,

BE-TWEEN THE NATCHEZ AND THE ROBERT E. LEE.

SWA-NEE SHORE, I MISS YOU MORE AND MORE. EV-'RY DAY, "MY MAM-MY" LAND;

**Bb7 Eb Bb7 Eb Eb7 Ab**  
YOU'RE SIM-PLY GRAND. DOWN YONDER, WHEN THE FOLKS GET THE NEWS: DON'T

**Eb7 Ab Eb**  
WON-DER AT THE HUL-LA-BA-LOOS. THERE'S DADDY AND MAM-MY THERE'S EPHRAIM AND SAM-

**Eb Eb Ebim G Eb F7 Bb7 Eb**  
-MY: WAIT-IN' DOWN YON- DER FOR ME.

### CLOSE TO ME

WORDS BY SAM LEWIS (1936)  
MUSIC: PETER DE ROSE

**Ab6 Bb7 Eb G7 Cm7 Fm7 Bb7**  
I FIND MY LIPS MEET-ING YOUR LIPS, UN-TIL THE DAWN'S EAR-LY

**Eb EbM7 Eb+ Eb Ab6 Bb7 Dm7 G7 Cm7 / Cm7**  
LIGHT. I FIND MY ARMS HOLD-ING YOUR CHARMS,

**F7 Bb7sus Bb7 Ab Bb7 CHO. Eb/G Gb0**  
LONG AF-TER WE'VE SAID GOOD-NIGHT. CLOSE TO ME, YOU'RE SO

**Fm7 Bb7 Eb/G 1. Gb0 Fm7 Bb7**  
CLOSE TO ME AND I CAN'T REACH YOUR HEART.

**Dm7 G7 Cm / Cm7 Cm7 F7**  
YOUR VE-RY WISH WOULD BE MY COM-MAND. I HOLD MY BREATH, WHEN I

**Bb7sus Bb7 Bb7 2. Eb7 Ab Ab**  
HOLD YOUR HAND. SO FAR A - PART. I COULD

**D7/A Gm/Bb Gm / Cm7 Fm7 Bb7 F7**  
REACH THE TOP OF A MOUN-TAIN, OR THE DEEP - EST PART OF THE

**Bb7 Eb/G Gb0 Fm7 Bb7 Eb/G C7**  
SEA. AND HERE YOU ARE, SO CLOSE TO ME, AND I CAN'T

**Fm7 Bb7 Eb**  
REACH YOUR HEART.

DE ROSE'S MASTERPIECE OF 1933 WAS  
"DEEP PURPLE" (LYRICS: MITCHELL PARISH  
IN 1938)

4537

(MALE OR FEMALE)  
VOCAL

FROM THE MOVIE "PALEFACE" WITH  
BOB HOPE and JANE RUSSELL  
(RECORDED BY DINAH SHORE)

MED. BOUNCE

# BUTTONS AND BOWS

JAY LIVINGSTON & RAY EVANS  
(1948)

A WESTERN RANCH IS JUST A BRANCH OF

NOWHERE (UNCTION TO ME. GIMME THE CI-TY WHERE LIV-IN'S PRETTY AND THE GALS WEAR FI-NER-

CHORUS  
-Y. EAST IS EAST AND WEST IS WEST, AND THE WRONG ONE I HAVE  
OUR-Y ME IN THIS PRAR-IE, TAKE ME WHERE THE CEMENT  
BONES DE-NUINCE THE BUCKBOARD BOUNCE, AND THE CAC-TUS HURTS MY

CHOSE. LET'S GO WHERE YOU'LL KEEP ON WEARIN' THOSE FRILLS & FLOWERS AND BUTTONS AND BOWS.  
GROWS. LET'S MOVE DOWN TO SOME BIG TOWN WHERE THEY LOVE A GAL BY THE CUT O' HER CLOTHES, &  
TOES. LET'S VAMOOSE WHERE GALS KEEP USIN' THOSE SILKS AND SATINS AND LINEN THAT SHOWS. AND

RINGS & THINGS & BUTTONS AND BOWS. DON'T I'LL LOVE YOU IN BUCK-SKIN OR SKIRTS THAT YOU'VE HOME-  
YOU'LL STAND OUT IN BUTTONS AND BOWS. I'VE  
I'LL YOU'RE ALL MINE IN BUTTONS AND BOWS. I'VE  
I'M ALL YOURS

-SPIN. BUT I'LL LOVE YA' LONG-ER, STRONGER, WHERE YER FRIENDS DON'T TOTE A GUN. MY

D.C. CODA

# I LOVE TO SEE MY POOR OLD MOTHER WORK

J. H. KEATING (1907)

MED. SLOW

1. THERE'S A MAX-IM FULL OF JOY THAT WAS TAUGHT ME WHEN A BOY: I LOVE TO SEE MY POOR OLD MOTHER
2. IN THE MORN WHEN I A-WAKE 'TIS A JOY TO SEE HER BAKE: I LOVE TO SEE MY POOR OLD MOTHER
3. IN OUR FAM'LY THERE ARE TEN FULL GROWN STRONG & HEALTHY MEN, AND ALL BE-NEATH THE BLANKETS LIKE TO

WORK! IF IT'S ONLY SHOV'LING SNOW, JUST TO HEAR HER PUFF AND BLOW, I LOVE TO SEE MY POOR OLD MOTHER  
 WORK! AS SHE CARRIES UP THE COAL, O'ER IN BED A-GAIN I ROLL: I LOVE TO SEE MY POOR OLD MOTHER  
 LURK. AND AL-THO' SHE'S OLD AND GRAY, WE GET THREE SQUARE MENS A DAY. WE LOVE TO SEE OUR POOR OLD MOTHER

WORK! IN MY EA-SY OLD ARMCHAIR, WHAT A LOY TO LINGER THERE, AND WATCH HER SCRUBBING RUBBING LIKE A  
 WORK! IN THE DAYBREAK, JUST AT TWO, WHEN THE EARTH GETS PAID ITS "DEW" AND ALL THE KIDS IN-TO THEIR BEDS ARE  
 WORK! FOR A HEALTHFUL WALK WE GO, WHILE SHE SHOVELS OFF THE SNOW: SHE'S NINETY YEARS, BUT LIVELY AS A

LOVE SEE MA WORK - CONT.

4538

Chorus: *TURK. THO' SOMETIMES SHE SAYS SHE'S SICK, STILL I NEVER LIKE TO KICK. I LOVE TO SEE MY POOR OLD MOTHER FIRED. AFTER GOODNITE I HAVE SAID, AND I SOFTLY STEAL TO BED, I LOVE TO DREAM OF MOTHER BE-ING TURK. CARRIES WATER FROM THE WELL AND THE MILK A-ROUND TO SELL. WE LOVE TO SEE OUR POOR OLD MOTHER*

Chorus: *WORK! TIREB! WORK! I LOVE TO SEE MY POOR OLD MOTHER WORK, AND, LIKE ME, THERE ARE MANY, MANY*

*MORE. IT KEEPS HER DEAR OLD BONES FROM BETTING SORE. I LOVE TO SEE MY DEAR OLD MOTHER*

*WORK!* **INSTRUMENTAL**



**YOU MADE UP MY MIND**

W: LOUIS HERSCHER - M: JIMMY DAVIS (1946)

SLOWLY

*I MADE UP MY MIND AND MY HEART'S NO TO FOR-GET THEM*

*LONGER FREE. ALL FOR YOU, IN THIS GREAT BIG WORLD, I FIND LEAV-ING MEM-O-RIES BE-HIND, ONE, ON-LY ONE FOR ME.*

*OF A RO-MANCE OR TWO. FUN-NY THING, THE WAY WE MET. WE WERE BOTH LOST FOR A-WHILE.*

*BUT I NEV-ER WILL FOR-GET THAT "PARDON ME" WITH A SMILE. AND, THEN WHEN WE*

*DINED, IN A MO-MENT THERE I KNEW: DAR-LING, YOU MADE UP MY MIND.*

*HOPE IT'S O. K. WITH YOU.*

4539

(WWI SONG)

BALLAD

# HOMeward BOUND

Successfully Introduced  
by "EMMA CARUS"



WORDS BY  
HOWARD JOHNSON  
AND COLEMAN GOETZ  
MUSIC BY  
ANGELO MEYER!  
1917

SOMewhere FAR A-WAY, SOMewhere IN THE  
FRAY, MA - NY BOYS ARE OvER THE SEA,  
FIGHTING FOR YOU, FIGHTING FOR ME. THEY'RE ALL PROUD TO  
CAR-RY A GUN. THEIR WORK WILL SOON BE DONE.

CHO.  
"HOMeward BOUND", SOME DAY THEY'LL HEAR THAT WELCOME

SOUND. FOR WHILE THE SHOT AND SHELL ARE FLY-ING, FOR THE ONES AT HOME THEY'RE SIGHING. AND THO' THE  
SKIES SEEM GREY, THERE'S BOUND TO BE A BRIGHTER DAY. FOR WHEN THE DOVE OF PEACE FLIES  
OV-ER THE LAND, THEY ALL WILL HEAR THE GEN-'RAL GIVE THE COM-MAND: "WE ARE HOME - WARD  
BOUND!" THAT'S A WONDERFUL, WON-DER-FUL SOUND.

FROM "SWEETHEARTS"  
**SWEETHEARTS**  
VICTOR HERBERT  
(1938)


SLOWLY

SWEETHEARTS MAKE LOVE THEIR VE - RY OWN, SWEETHEARTS CAN LIVE ON  
ALL OTH-ER LOVE IS DOOMED TO FADE. IT IS LIKE SUNSHINE  
LOVE VEILED IN LONE SHADE. FOR THEM THE EYES WHERE LOVE-LIGHT LIES O-PEN THE  
GAMES TO PAR - A - DISE. SUCH JOYS OF LIFE, AS LOVE IM - PARTS, ARE

SWEETHEARTS - CONT.

PART OF VERSE (OPTIONAL)

4540



ALL OF THEM YOURS, SWEET HEARTS! — YOU MAY FIGHT A-GAINST RE-VEAL-ING,  
 BUT A WORD, A SIGH, A GLANCE WILL SHOW IT. STILL, IF YOU BUT LOVE LIKE OTH-ER SWEETHEARTS,  
 YOU HAVE NAUGHT TO FEAR. —

**FINE** **D.C. al FINE** (ABBREVIATED VERSION, OMITTING PRACTICALLY ALL OF THE VERSE.)

**I GOT TO LIVE ANYHOW 'TIL I DIE**

SHEPARD N. EDMONDS

(1904)

SLOW MARCH TEMPO

1. DON'T KNOW THE DAY I'M GO-IN! DON'T KNOW JUST WHY I'M HERE.  
 2. SOME DAY, IF THERE'S A RIV-ER CLOSE BY A GOLD-EN STREET,  
 SINCE THERE'S NO WAY OF KNOW-IN! I'LL HAVE MY GOOD TIMES HERE.  
 I'LL CROSS THAT RIV-ER HAP-PY, I'VE LIVED MY LIFE COM-LETE.

I GOT TO LIVE AN-Y-HOW 'TIL I DIE.

AIN'T GONNA LET SWEET LIV-IN! PASS ME BY.

IT'S A FACT AND IT'S OFTEN BEEN SAID THAT WHEN YOU DIE YOU ARE A LONG TIME DEAD. BUT STICKS AND STONES CAN BREAK MY BONES YOU CAN TALK ALL YOU WANT A-BOU-T ME WHEN I'M GONE.

I GOT TO LIVE AN-Y- HOW 'TIL I DIE.

THE ORIGINAL VERSION FEATURED EDDIE LEONARD WITH PRIMROSE  
 and DOCKSTADER'S MINSTRELS

(THIS HAS BEEN EDITED)



(DIALECT REMOVED)



4541

ANDANTINO. (♩=120)

# JUST A YEAR AGO TO-NIGHT

LYRIC BY BILLY ROSE

(1933)

MUSIC BY LEE DAVID

TWELVE MONTHS A - GO,

Fm Cm7 G7 Fm7 Ab Ab/Bb Bb7 Eb Eb7 Ab Fm7 G7 Cm Cm7  
 THIS VE-RY SPOT, YOU LET ME KNOW YOU CARED A LOT. TWELVE MONTHS AND  
 Ab G D/A G7/B Cm Cb7 Bb7 Bb° Bb7 / r  
 THEN YOU'RE BACK A - GAIN, KISS-ING THE ONE YOU FOR-GOT. OH, THE

**CHG.** Bb7  

 MOON WAS SHINING BRIGHT, IN MY ARMS I HELD YOU TIGHT, JUST A YEAR A -  
 Gm7 Cm7 Eb/Bb Eb Bb7/F Bb7 Bb7/F  
 - GO TO NIGHT. WHEN MORN-ING KISSED THE SKY, WE KISSED AND SAID GOOD -  
 Bb7 Eb Gm7 Cm7 Eb/Bb Eb Cm  
 -BYE, JUST A YEAR A - GO TO-NIGHT. THE YEAR HAS COME AND

Cm Gm Ab Fm F7 (5)  
 GONE, BUT LOVE STILL LINGERS ON. LET'S FACE THE RO-SY DAWN TO - GETH -  
 Bb7 Bb7/F Bb7 Bb7+ Eb Bbm7 Db C+ C7 F7  
 -ER. IN YOUR ARMS A-GAIN, MY SWEET, HOLD ME TIGHT AND LET'S RE-PEAT: JUST A YEAR A -  
 Bb7 / r Eb  
 - GO TO - NIGHT.

SUNG BY MAXINE SULLIVAN IN MUSICAL: "MY OLD FRIENDS"  
**WHAT WE NEED AROUND HERE**  
 NORMAN SACHS 1974 (NEVER PUBLISHED)

**LIVELY**  

 WHAT WE NEED A-ROUND HERE IS A LITTLE MU-SIC, MU-SIC,  
 WHAT WE NEED A-ROUND HERE IS A LITTLE EN-TER-TAIN-MENT.  
 WHAT WE NEED A-ROUND HERE IS A LITTLE NOISE! SOMETHING THAT WILL STEP UP THE PACE,  
 SOMETHING THAT WILL WAKE UP THE GIRLS & BOYS! GOSH, THERE MAY BE SOMEBODY HERE  
 Dm7 G7 C A7 D7 / G r D.C.  
 PEP UP THE PLACE, PUT A LITTLE SMILE ON EV-RY-ONE'S FACE. IN STR.

WHAT WE NEED AROUND HERE - CONT.

4542

**CODA** C C7/bb A7 Dim

PLAY A LITTLE TUNE OR TWO? WHAT WE NEED A-ROUND HERE IS A LITTLE

D7 G7 G7 G7/F

SOMEONE WHO CAN MAKE SOME MU-SIC. HOW'S ABOUT, HOW'S ABOUT,

G7/E G7/b C F6 Fm7 C A

HOW'S A-BOUT, HOW'S ABOUT YOU?

(INSTRUMENTAL)  
**FUNNY TUNE**  
ELMER OLSON, HERBERT MARPLE and EARL BURTNETT (1921)

SWING A7 Eb° A7/E

A7 G#° D/A

G#° D/A B7 E7 A7 D A7 B A7

A7 D 1. D D/F# F#°

A7/E A7 G#° D/A 2. D D/A

E7/G# D/A E7/B Gm/Bb A7 D/A D C

**CODA** A7 D A7 E7 A7 D D/F# F#°

**TRIO** A7/E A7 F#7 B7 B7/# B7 B7 1. E7 A7

D 1. D/F# F#° 2. Eim G#° D/A F#7 B A7/E A7 D A7 D

4543



FROM THE MOVIE: SHALL WE DANCE  
WITH FRED ASTAIRE & GINGER ROGERS  
BILLY HOLIDAY ON VOCALION 3520 IN 1937  
MED. FAST

# LET'S CALL THE WHOLE THING OFF

MUSIC & LYRICS BY GEORGE GERSHWIN and IRA GERSHWIN  
(1936)

Musical notation for the first line of "Let's Call the Whole Thing Off". Chords: G, Em7. Lyrics: You say ee-ther and

Musical notation for the second line of "Let's Call the Whole Thing Off". Chords: Am7, D7, G, Em7, Am7, D7, G, E7/F, C/E, Cm7. Lyrics: I say eye-ther, you say nee-ther and I say ny-ther. Ee-ther, eye-ther, nee-ther, ny-ther:

Musical notation for the third line of "Let's Call the Whole Thing Off". Chords: G/D, Em7, A7, D7, G, Em7, Am7, D7, G, Em7. Lyrics: Let's call the whole thing off! You like po-ta-to and I like po-tah-to, you like to-ma-to and you like pa-ja-mas and I like pa-juh-mas, I'll wear pa-ja-mas and

Musical notation for the fourth line of "Let's Call the Whole Thing Off". Chords: Am7, D7, G, G7/F, C/E, A7, G/B, C, D7, C/E, G1/2. Lyrics: I like to-mah-to. Po-ta-to po-tah-to, to-ma-to to-mah-to: Let's call the whole thing off! But

Musical notation for the fifth line of "Let's Call the Whole Thing Off". Chords: C#7, F#7, Bm7, E7, Am7, D7, D7, D5. Lyrics: Oh! Oh! If we call the whole thing off, then we must part. And if we ev-er part, then that might break my heart. So if

Musical notation for the sixth line of "Let's Call the Whole Thing Off". Chords: G, G7/F, C/E, A7, G/B, C, D7sus, D7, B7, E7. Lyrics: For we know we need each other, so we better call the calling off off.

Musical notation for the seventh line of "Let's Call the Whole Thing Off". Chords: Am7, Bm7, C6, C/D, D7, G, G6, Gb. Lyrics: Let's call the whole thing off!

# EVERY LITTLE MOMENT

BOBBY JONES (1911)

Musical notation for the first line of "Every Little Moment". Chords: G, Em7, Ab, G#7, D7/A, D7, D7/F#, F#7, G. Lyrics: "Time and tide: they will wait for no one" is an ab-age old and true. And

Musical notation for the second line of "Every Little Moment". Chords: G, Em7, Ab, G#7, D7/A, D7, E7, A7, D7, D7/F#, Eb, Am7, D7/F#. Lyrics: Each moment has a meaning, and that meaning's all for you. Can't you see, by the dial, I have

Musical notation for the third line of "Every Little Moment". Chords: G, E7/G#, Am, Cm7, D7/F#, D7, G1/2, C6. Lyrics: waited a-while for the time when you will be mine a-lone. Can't I make you under-stand that it's

Musical notation for the fourth line of "Every Little Moment". Chords: C6, A7/E, A7, D7, CHO. G, G#7. Lyrics: Just those little hands tell me: Now's the time to claim you for my own. For ev-ry little moment has a meaning: that it's you, dear, on-ly you, dear. And

Musical notation for the fifth line of "Every Little Moment". Chords: D7/A, D7, Bm7, G/D, Bm7, G/D. Lyrics: time, dear, when you're mine, dear. Don't de-cline, dear. For something in those eyes just seems to

Am / E7 / Am / C
 TELL ME THAT YOU WILL BE TRUE. EV-'RY LITTLE MOMENT HAS A MEAN-ING, AND IT'S

A7 D7 G  
 ALL FOR YOU.

## I'M ON MY WAY TO MANDALAY

WORDS BY ALFRED BRYAN (1913) MUSIC BY FRED FISCHER

(♩=120) G / / G#° D7/A / D7 /  
 ONE I LOVE, FAR A-WAY, FAR A WAY, FAR A WAY. LAND OF

D7/A A7/E A7 D7 Am7 D7 D° D7  
 LOVE, MAN-DA-LAY, MAN-DA-LAY, MAN-DA-LAY. WHERE THE WAV-ING TREES - KISS THE

D° D7 / / G G / / Bb7 D/F# F°  
 O-CEAN BREEZE. IN A GARDEN FAIR, 'MID THE ROS-ES THERE, I'M GOIN' TO FIND SOME-

Em7 A7 Em7 A7 D D7 Am7 D7 CHO. G D7  
 - ONE WHO WAITS FOR ME, A-CROSS THE SEA. I'M ON MY WAY TO

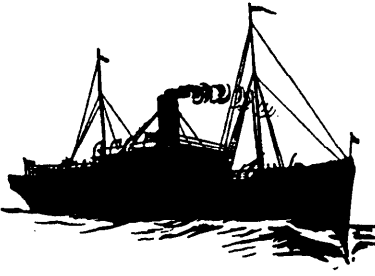
G D7 C Em7 Cm/Eb G G#° D7/A / D7 D#°  
 MAN-DA-LAY. BENEATH THE SHEL-'TRING PALMS, I WANT TO STRAY. OH, LET ME LIVE AND

Em F° D/F# A6 A7 D7 Am7 D7 D7+ G7  
 LOVE, FOR AYE, ON THAT IS-LAND FAR - A- WAY. I'M SEN-TI-MEN-TAL FOR MY

G7 C C/E Eb7-5 G/D D7  
 OR - I - EN - TAL LOVE SO SWEET AND GEN-TLE. THAT'S WHY I'M ON MY WAY TO

G E7/G# D7/A / D7 / G  
 MAN-DA-LAY. I'VE COME TO SAY "GOOD - BYE!"  
 (HE DROPPED THE G)

FRED FISHER TURNED OUT A FEW HITS IN THE  
 10'S, 20'S & 30'S, INCLUDING:  
 CHICAGO, PEG O' MY HEART, WHISPERING GRASS,  
 BLUE IS THE NIGHT, SHE LOOKS LIKE HELEN BROWN.



BESIDES "PEG O' MY HEART",  
 ONE OF ALFRED BRYAN'S BEST KNOWN  
 LYRICAL EFFORTS IS:  
 "MANY HAPPY RETURNS OF THE DAY"

\* (EVER)

4545

SLOWLY

**PORTRAIT OF MY LOVE** *C* *Dm7 G7* *Am*

*Fm* *C* *Am* *Dm7 G7* *1. C Am7 Dm7 G7* *2. C F C*

THERE COULD NEVER BE A POR-TRAIT OF MY  
YOU WILL NEVER SEE A POR-TRAIT OF MY  
IT WOULD TAKE, I KNOW, A MI-CHEL-AN-GE

LOVE, FOR NO-BO-DY COULD PAINT A  
LOVE, FOR FOR AND AND MIK-A-ELES ARE PAINT-ER  
-LO, AND AND HE WOULD NEED THE DREAM.  
A7 *Dm* *B7+* *B7* *B7+* *B7* SEEN.

*Dm7 G7* *Dm7 G7* *D.C. al. f* *CODA* *Dm* *Dm7 G7*

*Em* *G6 C6/G* *Am* *Dm7* *Em6 F6* *G7* *Dm7 Dbmaj7 C6*

PAINTS THE SKY A - BOVE, TO TRY AND PAINT A PORTRAIT OF MY LOVE.

**THE OWL AND THE MOON** SLOW *A* *Dm*

LYRIC: DAVID WEST - MUSIC: CYRIL DRNADEL (1960)

THE RIVER IS A - GLIST-'NIN' IN THE MOONLIGHT,  
THE LITTLE STARS ARE TWINK-LIN' WITH A SOFT LIGHT,

*F* *1. / / / / G7 C7 /* *2. F / / / / G7 C7*

HON- EY. THE OWL IS SIT- TIN' HIGH UP IN- THE TREE. ON- LY WUST FOR YOU AND

*F* *Bb* *F* *Bb* *F* *7* *B* *Db* *Ab7*

ME. THRU THE TREES THE BREE-ZES ARE A - SIGH - IN;

*Ab7* *Db* *F7/C* *Bbm* *Bb0*

BREATH-IN' OUT A SORT O' LOV-ER'S CROON. THERE'S NO-BO-DY LOOK-IN' DR A -

*F/C* *C7* *F* *C7* *1* *1* *1* *2*

SPY - IN': NO- BO- DY BUT THE OWL AND THE MOON. NO-BO-DY'S

*C7* *F* *F#0* *C7/G* *C7* *F* *F#0* *D7* *G7*

LOOK-IN' BUT THE OWL AND THE MOON. THE NIGHT IS BALM - Y,

*C7* *F* *F#0* *C7/G* *C7* *F* *F#0* *C7/G* *C7*

FOR THE MONTH IS JUNE. THEN MY LITTLE HONEY, HON- EY,

THE OWL AND THE MOON - CONT.

4546

F C7 F Fm C/E A7 Bb F C7

COME AND MEET ME SOON, WHILE NO-BO-DY'S LOOK-IN'; BUT THE OWL AND THE

F Dm Dm7 C7 F Dm Dm7 C7 F

MOO - - OO - OO - - OO - DON, BUT THE OWL AND THE MOON.

**YOU'RE GONNA GET MY LETTER**

(IN THE MORNING) (1947)  
BOB MERRILL & VI OTT

SLOW C A7

YOU'RE GONNA GET MY LETTER IN THE MORN-ING.

D7 G7

TEAR IT UP AND THROW IT A-WAY. BUT IF YOU READ MY LETTER IN THE MORNING,

Am D7 G7 C C7

DON'T BE-LIEVE A WORD I SAY. I SAID THAT WE WERE THROUGH, I FOUND SOME-BO-DY ELSE. IT

F A7+ D7 G7 C A7

IS-N'T TRUE, I LOVE YOU, AND I'M KICKIN' MYSELF. YOU'RE GONNA GET MY LETTER IN THE MORNING... SO

D7 G7 C A7 D7 G7 C

TEAR IT UP AND THROW IT A-WAY, I DID-N'T MEAN IT. TEAR IT UP AND THROW IT A-WAY.

MED. BOUNCE

**YOU'RE RIGHT, I'M WRONG**

EDGAR SAMPTON, BENNY GOODMAN, JACK PALMER  
(1946)

Gb9 G9

YOU'RE RIGHT, I'M WRONG, I'M WRONG, YOU'RE RIGHT.

Bb9 G9 Dm7 G7

PUT ME RIGHT IN MY PLACE, WHERE I BE-LONG. YOU'RE SMIL-ING, 'CAUSE YOU MADE ME SEE THE LIGHT.

Gm7 1. C7 A7 Dm G7

IT'S YOUR DAY NO SHAME... THAT'S O. K. SO, BA-BY, HAVE YOUR

Gm7 2. C7 A7 Dm G7

SAY. I'LL TAKE THE BLAME. FOR YOU ARE RIGHT,

G7 C7 F

I'M WRONG.

4547

("LARK")

( FRENCH ) **ALOUETTE** ( TRADITIONAL )



FOLK SONG

MOD<sup>to</sup>

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

PRONOUNCE: ( A - LOU-ET-TE, GENILE A-LOU-ET-TE, A - LOU-ET-TE, JE TE PLU-ME-RAI. )  
 ( AH - LOO-ET-TUH, JAHNTEE AH-LOO ET TUH, A - LOO-ET-TUH, JUH TUH PLU-MER-AE. )

- PRONOUNCE**
1. LA TET
  2. LUH BAK
  3. LUH NAY
  4. LUH DOE
  5. LAY PAT
  6. LUH COO

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

JE TE PLU-ME-RAI LA TÊTE, JE TE PLU-ME-RAI LA TÊTE. (HEAD)  
 2. LE BÊC, LE BÊC. (BEAK)  
 3. LE NEZ, LE NEZ. (NOSE)  
 4. LE DOS, LE DOS. (BACK)  
 5. LES PATTES, LES PATTES. (FEET)  
 6. LE COU, LE COU. (NECK)

1. C7  
 ET LA TÊTE, ET LA TÊTE. OH!  
 2. C7  
 ET LE BÊC, ET LE BÊC, ET LA TÊTE, ET LA TÊTE. OH!

3. C7  
 ET LE NEZ, ET LE NEZ, ET LE BÊC, ET LE BÊC, ET LA TÊTE, ET LA TÊTE. OH!

4. C7  
 ET LE DOS, ET LE DOS, ET LE NEZ, ET LE NEZ, ET LE BÊC ET LE BÊC ET LA TÊTE ET LA TÊTE. OH!

5. C7  
 ET LES PATTES, ET LES PATTES, ET LE DOS, ET LE DOS, ET LE NEZ, ET LE NEZ, ET LE BÊC, ET LE BÊC.

C7  
 ET LA TÊTE, ET LA TÊTE. OH!  
 6. C7  
 ET LE COU, ET LE COU, ET LES PATTES, ET LES PATTES, ET LE DOS, ET LE DOS.

C7  
 ET LE NEZ, ET LE NEZ, ET LE BÊC, ET LE BÊC, ET LA TÊTE, ET LA TÊTE. OH!

F C7 F F C7 F F  
 A - LOU-ET-TE, GENILE A-LOU-ET-TE, A - LOU-ET-TE, JE TE PLU-ME-RAI!





4549

TEMPO DI "BLUES"

**HOPELESS BLUES**

VAN MILLER (ARR. BY KARL KAYE)  
(1965)

I GOT THE HOPELESS BLUES, I GOT THE HOPE-LESS

Am Em7 Am F7 E7/E7+ E7  
BLUES. YES-TER-DAY I WAS SO GAY, TO-DAY I'M SAD. MY CASE IS BAD.

CHO.

Am F7 E7 Am  
I'D JUST AS WELL BE DEAD, MY LIFE IS IN THE RED. FOR  
IT WON'T BE MA- NY HOURS, YOU'D BETTER BRING THE FLOW'RS. AND  
HE'D BETTER DIG MY GRAVE, THERE'S NOTHING LEFT TO SAVE. FOR

Dim7 Am 1. B7 E7  
WHEN I MADE MY PLANS, I HAD YOU IN MY MIND. NOW I FIND YOU'RE NOT MINE.  
TELL THE UNDER-TAK-ER TO DRIVE UP THE HEARSE.

2. B7 E7 Am G7 C / E7 /  
OH, I'M WORSE TO-DAY. TO-DAY I LEARN'D THAT I COULD NEVER HAVE YOU.

Am G7 C E Bm E  
LEARN'D THAT ALL YOUR PLANS FOR LIFE ARE MADE. LEARN'D THAT THEY HAVE ALL BEEN MADE WITH-OUT ME.

B7 E7 CODA Am E7 E7+ E7  
HAVE THAT DIGGER BRING HIS SPADE. D.S. al. MAKES MY HEART KEEP ACHING, BREAKING. I'D JUST AS WELL BE

Am  
DEAD.

**ALL THAT I'M ASKING IS SYMPATHY**

BENNY DAVIS and JOE BURKE (WRITERS OF "CAROLINA MOON")  
1929

Eb C7 F7 Bb7  
NOW THAT EV-'RY-THING IS O - - VER, HAVE A LITTLE

Bb7 Bb7+ Eb Ebm7 Eb6 Eb Db C7 Bb  
SYM- PA - THY. THO' YOU MAY BE GLAD IT'S O - -

TED WEEMS ORCH. (VOCAL BY ART JARRETT) ON VICTOR 22236 AT CHI. IN 1929.

...SYMPATHY - CONT.

4550

G7 Cm F7 Bb9

-VER, LEAVE ME WITH A SMILE, DEAR. LINGER JUST A WHILE, DEAR.

CHO. Eb Eb7 Ab A° Eb/Bb

YOU WERE ALL I HAD, NOW I FEEL SO BAD. ALL THAT I'M  
 DON'T KNOW WHAT I'LL DO. I AP-PEAL TO YOU: ALL THAT I'M  
 SO, BE-FORE WE PART, I SPARE MY ACHING HEART. ALL THAT I'M

Bb7 Eb Eb7

ASK-ING IS SYM-PA-THY. SYM-PA-THY.

Ab Eb/G Eb Bb

AL-THOUGH YOU'VE BROKEN YOUR VOW, I'VE GROWN SO USED TO YOU NOW, I KNOW I'LL

F7 Bb7

MISS YOU SOME-HOW. I LOVE YOU, I NEED YOU.

CODA Eb

SYM-PA-THY.

MED. SLOW

**YOU ARE MY FIRST LOVE** F Cm6 D7 Gm7

PADDY ROBERTS & LESTER POWELL (1956)

YOU ARE MY FIRST LOVE, MY FIRST AND  
 WE'LL SHOW THAT TWO HEARTS, TWO YOUNG BUT

Gm7 C7-9 F A7 A7+ Bb 1. Bbm F C7+

LAST LOVE. WE'LL MAKE THIS LOVE LAST FOR EV-ER-MORE. WE'LL PROVE A  
 TRUE HEARTS CAN DO WHAT FEW HEARTS HAVE DONE BE-FORE.

Gm7 F7 Bb6 Cm / A7 / Dim G7 Gm7

LOVE AS YOUNG AS SPRING KEEPS GLOWING, EV-EN THO' THE CHILL NO-VE-M-BER WINDS KEEP

C7 2. Bbm F+ Fmaj7 / / Gm7 Am7

BLOW-ING. TILL THE SUN GROWS COLD, 'TILL TIME STANDS STILL,

D7 Gm7 Gm7/C C7-9 F

WE'LL FEEL THE MAGIC THRILL OF OUR FIRST LOVE.

NAT "KING" COLE ON CAPITAL RECORDS IN 1956

4551

THIS IS THE FIRST RAG PUBLISHED BY A BLACK COMPOSER. TURPIN, A PIANISTIC MARVEL FROM ST. LOUIS SHARES THE HONOR WITH A WHITE CHICAGO BAND LEADER: W.H. KRELL, WHOSE MISSISSIPPI RAG WAS PUBLISHED IN 1897 ALSO. (IN CHI.) SEE P. 1929



# HARLEM RAG

TOM TURPIN - arr. D.S. DELISLE  
(1897-ST. LOUIS)

(♩=96) mf

Chords: C, C/E, NC, E7, G7/D, G7

Chords: C, C7/bb, F/A, F, F#0, 1. C/G, 2. C/G, G7, C

Chords: C/G, G7, C, B, D7

FINE "

1. D7, 2. C, A-5/C#

Chords: G/b, 1, C, D7

(mf)

Chords: G, 1. Am7 D7, Am7 D7

2. E7/C#, Am, C, C#0, G7/D, Em6, D7/F#, G, D, E7/C#, E7

Chords: E7/C#, E7+, E7, A7/C#, B0, A7, NC, NC, NC, NC, NC, D7, D0, D7, 1. D7, Ab7, D7, C7/bb

G/B, G, Em, 1, 2. D7, G

E, E7/C#, E7, E7/C#, E3+, E7, A7, D7

1. D7, G, Em, 1, 2. D7, G

F, G, E7, Am, A7, 1. G/b, A7

(f)