

4553

MY BABY KNOWS

WORDS BY SID LORRAINE - MUSIC: OTIS SPENCER
(1925)



Em7 C/E Eb° G7/D G7/B 1. 2. G7/D G7

MY BA-BY IS-N'T SMART. BUT, SHE
GEE, SHE'S GOT A HEART.

Am E7/B Am E7 Am G#° D7/A Bb° D7/A D7

NEV-ER GRAD-U-A-TED FROM SCHOOL. BUT, LET ME TELL YOU,
A7 D7 G7 1 G7/B Dm A G#° 8. CHO. Am

SHE'S NO FOOL. MY BA-BY KNOWS THE WAY TO
GOT HER KNOWLEDGE

Dm Dm7 G7 G7 C C G7 C

BILL AND COO. SHE KNOWS WHAT LIPS WERE MEANT TO DO. SHE KNOWS EV-RY-
OUT OF BOOKS. 'CAUSE SHE SHE

C/E Eb° G7/D G7 G7/D G7 G° F AM E Dm7 G7 C / / C#°

-THING I WANT HER TO KNOW. AND THAT'S THE REASON WHY I LOVE HER SO.

G7/D G7/B Dm A G#° CODA B7/F# E7/G# Am G#°

SHE NEV-ER DON'T HAVE TO WITH HER LOOKS. SHE

D7/A D7 D7/F# F#° C/G C 1 / C/E° G7/D G7

DOES SEEM SLOW TO YOU, I SUP-POSE. BUT, YOU DON'T KNOW WHAT MY BA-BY

C NOBODY'S LONE- MODE Eb C7/E Bb7/F
-SOME BUT ME
TOM MALIE, LARRY VINCENT, CAL DEVOLL (1928) A BED, A CHAIR, AND FOUR BARE

Bb7 Fm° Bb7 Bb7/F Bb7+ Eb E#° Bb7/F Bb7 / Eb Eb/G Ebm Gb

WALLS ARE ALL THAT WAIT AT HOME FOR ME. NO-BD-DY THERE TO

Bb/F D7 G7 C7 F7 1. Fm7 Bb7+

HEED MY CALLS. THAT'S THE REA-SON, EV-RY NIGHT, YOU'LL SEE ME:

CHO. Eb Bb7 F#° E7/G D7/F# D7 Fm° Bb7 Fm7 Bb7 Fm° G° Ab° Bb7 Fm7 Bb7+

STANDING ON THE COR-NER, LIKE CLACK-IE HOR-NER, NO-BD-DY'S LONESOME BUT

Eb 1 Eb/G Gb° Fm° Bb Cm° D° Eb Bb7/F F#° Eb Eb E7/G Ebm Bbm F Bb Bb° Bb G7. G7/D D7

ME. EV-RY OTH-ER FEL-Low KNOWS SOMEONE TO "HEL-LO?"

NOBODY'S LONESOME... CONT.

4554

F7/C / Eb/F F7 Cm6 F7 Bb Bb° Bb7 Eb7

NO-BO-DY'S LONESOME BUT ME. FA-CES SUR-ROUND ME,

Ab / C7 Gb7 F7 Bb7

PASS-ING TO AND FRO. CROWDS ALL A-ROUND ME, BUT NOT A SOUL I KNOW.

Eb Fm6 F#0 Eb D7/F# D7 Fm6 Bb7 Fm7 Bb7 F7/A F7 Fm7 Bb7

IN THIS GREAT BIG CI-TY, IT SEEMS A PI-TY! NO-BO-DY'S LONESOME BUT

Eb / Ab6 Ab7 Eb

ME.

ART GILLHAM (VOCAL) and his SOUTHLAND SYNCOPATORS
(RED NICHOLS, RUDE BLOOM and GELLO & VIOLIN)
ON COLUMBIA NO. 1492-D IN 1928 (NEW YORK)

FOX TROT

I'M A CHARLESTON BABY

EDWARD HANAK JR. (1926)

F F/C G7/B C7

I'VE BEEN AL-A-BAM-A BOUND,

F F/C G7/B C7 F / Am Dim G7 D° G7

DOWN IN GEORGIA, FOOLIN' 'ROUND, UP IN CAR-O-LI-NA IN CHARL-'STON TOWN. BUT I'M GO-IN' HOME.

C7 F F/C G7/B C7 F F/C G7/B C7 F

LET'S-TEN HON-EY, PACK MY GRIP. I'M GONNA TAKE A LONG LONG TRIP, GO-IN' DOWN OLD

F Am/E Dm G7 G7/E C7/E C7 [8] CHO. F D7 Bb7

GULF COAST WAY. THERE I'M GONNA STAY. I'M A CHARL-'STON BA-BY DOLL,

G7 G7s C7 F / FINE / Am/E Dm7 F/C D7/F#F#0

BUT I'M GULF COAST BOUND. MY SWEET MAN IN CAR-O-

D7/A D7 G7 C F7

LINE: HE'S DONE THROWN ME DOWN. BUT I'M GO-IN'

Bb F7 Bb Bb7 G7 C C7

WAY DOWN SOUTH TO FIND AN-OTH-ER MAN, AND DO THAT MEAN, MEAN DANCE. 'CAUSE

D.S. al FINE

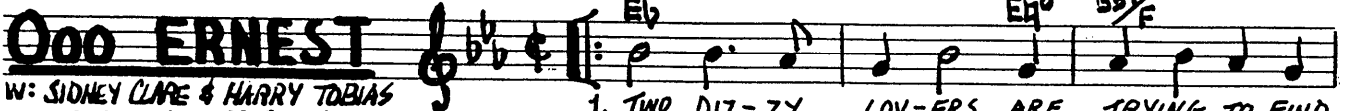
THERE ARE NO LESS THAN SEVEN TUNES IN THIS COLLECTION WITH CHARLESTON AS THE FIRST WORD OF THE TITLE. (HMM!)

4555

MOD E^{\flat}

SING BOTH VERSES

OOO ERNEST

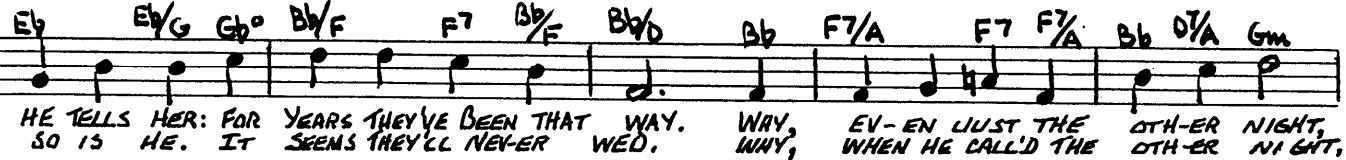


W: SIDNEY CLARE & HARRY TOBIAS
MELODY BY CLIFF FRIEND
(1922)

1. TWO DIZ-ZY LOV-ERS ARE TRYING TO FIND
2. THOSE SIL-LY LOV-ERS ARE NOW BOTH OLD AND



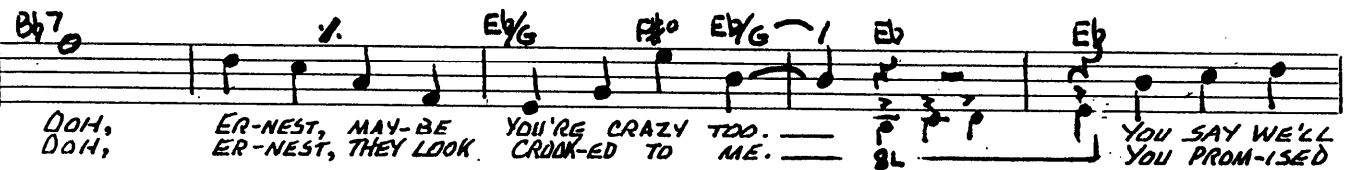
OUT. THEY LOVE EACH OTHER BUT DON'T KNOW WHAT IT'S ALL A-BOUT. SHE TELLS HIM AND
GRAY, STILL ASK-ING QUESTIONS, JUST LIKE TWO LITTLE KIDS AT PLAY. SHE'S STILL SINGLE,



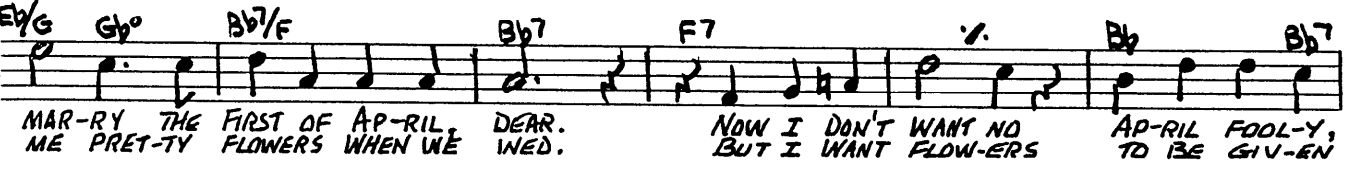
HE TELLS HER: FOR YEARS THEY'VE BEEN THAT WAY. WAY, EV-EN JUST THE OTH-ER NIGHT,
SO IS HE. IT SEEMS THEY'LL NEVER WED. WHY, WHEN HE CALL'D THE OTH-ER NIGHT,



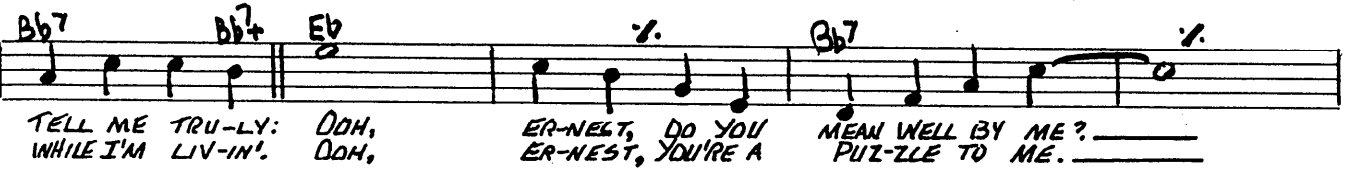
I HEARD HER SAY: OOO, ER-NEST, I'M SO CRA-ZY FOR YOU. —
HERE'S WHAT SHE SAID: OOO, ER-NEST, IN YOUR EYES I CAN SEE. —



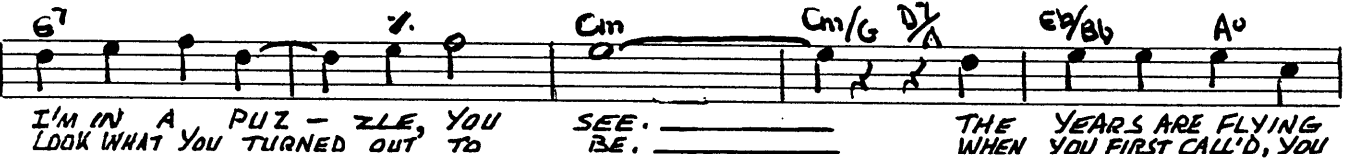
DOH, ER-NEST, MAY-BE YOU'RE CRAZY TOO. — YOU SAY WE'LL
DOH, ER-NEST, THEY LOOK CROOK-ED TO ME. — YOU PROM-ISED



MAR-RY THE FIRST OF AP-RIL DEAR. NOW I DON'T WANT NO AP-RIL FOOL-Y,
ME PRET-TY FLOW-ERS WHEN WE WED. BUT I WANT FLOW-ERS TO BE GIV-EN



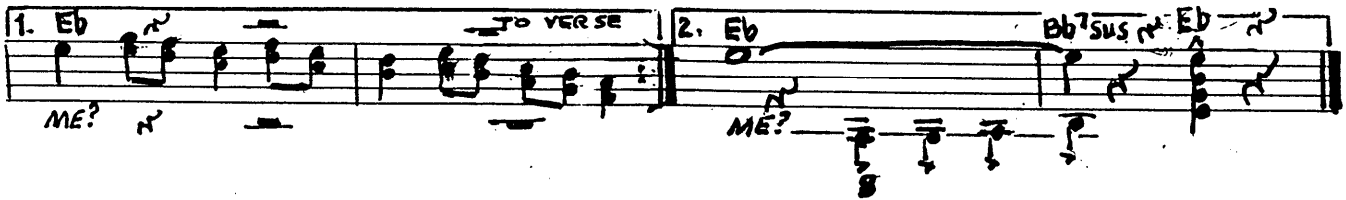
TELL ME TRU-LY: DOH, ER-NEST, DO YOU MEAN WELL BY ME? —
WHILE I'M LIV-IN'. DOH, ER-NEST, YOU'RE A PUZ-ZLE TO ME. —



I'M IN A PUZ-ZLE, YOU SEE. — THE YEARS ARE FLYING
LOOK WHAT YOU TURNED OUT TO BE. — WHEN YOU FIRST CALL'D, YOU



BY SO FAST: HOW LONG DO YOU THINK I'LL LAST? ER-NEST, ARE YOU EARNEST WITH
WERE A YOUTH. NOW YOU'VE ON-LY GOT ONE TOOTH. ER-NEST, ARE YOU EARNEST WITH



1. ME? — TO VERSE — 2. ME? —

FROM THE PARAMOUNT TELEVISION SERIES WITH TED DANSON

4556

THEME FROM "CHEERS"

WORDS & MUSIC BY GARY PORTNOY & JUDY HART ANGELO
(1982)

(♩=92)

1. MAKING YOUR WAY IN THE WORLD TO-DAY TAKES EV-RY-THING YOU'VE GOT.
2. CLIMBING THE WALLS WHEN NO ONE CALLS: YOU'VE LOST AT LOVE A-GAIN.

TAKING A BREAK FROM ALL YOUR WORRIES SURE WOULD HELP A LOT. WOULDN'T YOU LIKE TO GET A-WAY?
AND THE MORE YOU'RE DOWN AND OUT, THE MORE YOU NEED A FRIEND. YOU LONG TO HEAR A KIND HEL-LO.

SOME-TIMES YOU WAN-NA GO WHERE EV-RY-BO-DY KNOWS YOUR

NAME. AND THEY'RE AL-WAYS GLAD YOU CAME.

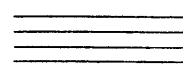
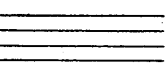
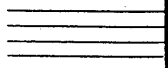
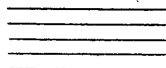
YOU WANNA BE WHERE YOU CAN SEE OUR TROUBLES ARE ALL THE SAME. YOU WANNA BE WHERE EVERYBODY KNOWS

YOUR NAME. YOU WANNA GO WHERE PEO-PLE KNOW PEO-PLE ARE ALL THE SAME.

YOU WANNA GO WHERE EV'RYBODY KNOWS YOUR NAME.

YOUR NAME.

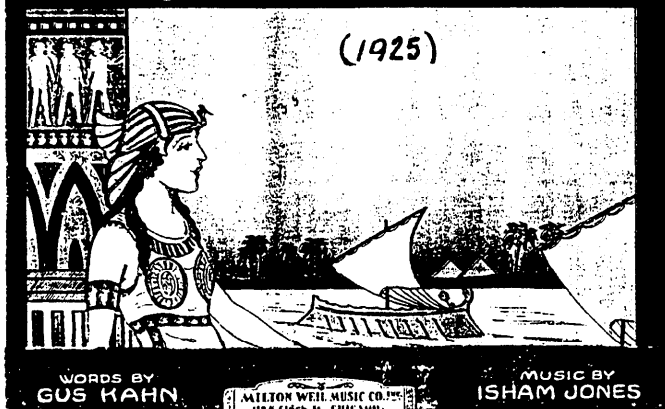
BL. RIT. $\frac{16}{8}$



4557

(MED. SLOW)

Lady Of The Nile



ANDANTE (♩=96)

Close of day finds me drifting
 Love commands, calling me to
 far a-way, where an or-ient-al sky
 dis-tant lands. and I see my loved one's hands
 smiles on my dreams. beckon, it
 seems. love of mine,

1. E7 A7 2. Eb E7

F / Eb Db Cm Bb Ab+ E7 Am Dm6/A

Dm6/A Dm7 Am

DO YOU EVER LONG FOR ME, WHILE YOU DRIFT WHERE THE MOONLITE BEAMS.

Am / Gm7 C7+ CHQ

LA - DY OF THE NILE, WHEN SHADOWS FALL, LA - DY OF THE
 LA - DY OF MY DREAMS THAT WON'T COME TRUE: STILL YOU SEEM TO

Bb Dm Bb Bbm6

NILE, DO YOU RE-CALL HOW YOU STOLE MY HEART WITH JUST A GLANCE,
 STAY, THE LONG YEARS THRU. MAY-BE AFTER

Bbm6 F

IN YOUR LAND OF LOVE AND SWEET RO-MANCE.

CODA Bbm6 F C7 C7+ C7 F Dm

WHILE, LA - DY OF THE NILE, YOU MAY LEARN TO LOVE ME TOO.

THE VARSITY EIGHT (RED NICHOLS, TOMMY DORSEY, JIMMY DORSEY,
 ADRIAN ROLLINI, STAN KING) ON CAMEO 730 IN 1925.

(BASED ON CESAR ELLI'S "ORIENTALE") ANDANTE (♩=108) (T.T.)

ORIENTAL EYES

LYRIC: LEO WOOD, IRVING BIBO
 MUSIC: PAUL WHITEMAN, FERDIE GROFE (1922)

BE-NEATH THE OR - I - ENT - AL SKIES,

D Gm A7 D7 Cm D7 Cm D+

WHEN ALL OF THE WORLD SEEM'D FAST A-SLEEP, I SAW TWO



ORIENTAL EYES - CONT.

4558

D7 A° 1 1 Ab7 Gm A7-5 C# D7

OR-1 - ENT-AL EYES, AND DEEP IN MY HEART, THEIR SWEET MESSAGE I'LL

Gm D7+ G D7+ CHO. Eb/G Gm

KEEP FOR - - EV-ER-MORE. SOFT AS BEAMS OF THE SUMMER MOON,

Gm D7 Gm D7 Eb/G Gm Gm Gm Cm Eb G7

SWEET AS THE DREAMS OF LOVE ON A NIGHT IN LUNE: HER TENDER EYES SO

Cm Ab7-5 Gm 1 1 F# Gm Eb A7 A7/E A7 C D7 D7# D7

KIND AND GEN-TLE, SO SENT-I-MEN-TAL. TWO OR-1-ENT-AL EYES THAT

G G7 Abm Eb F#

SHONE A-LONE THRU THE MYSTIC NIGHT. SAD THEY SEEMED, AS THEY BEAMED WITH A

Cm/G D7/A 1 D7 Gm Eb/G Gm Eb7/G

WONDROUS LIGHT: LOVE'S OWN LIGHT. MY HEART CRIES FOR THE PARADISE I SAW IN

Gm A° Ab7-5 TO TRIO Gm G FINE Gm Eb/G Gm

THOSE TWO OR-1-ENT-AL EYES. I CAN SEE HER STANDING EYES.

TRIO G7 Fm/G G7 Fm/G G7 Cm Ab/C Cm Ab/C Gm G7 Cm

THERE, NEAR A MOSQUE AS THO' IN PRAY'R, MUST LIKE A 'T WAS THEN I
-VINE, AND HER SOUL LOOK'D INTO MINE.

Fm6/Ab G7 1. Cm D7 G

ROSE IN RE-POSE AT THE CLOSE OF A SUMMER'S DAY. THEN SHE RAISED HER EYES DI-

2. Cm D° Db7-5 Cm 1 Ab/C Cm D7+ D.S. al FINE

TRUE, IN OUR HEARTS, WOULD STAY.

4559

PENNY GOODMAN ORCH. ON BANNER 33191 IN 1936.

CASA LOMA ORCH. (KENNY SARGENT) BRINS. 6964 IN 1934.

GENE KARDOS ORCH. (PAUL SMALL VOCAL) BANNER 33114 IN 1934.

LEARNING

SOPHIE TUCKER, JULES DUFFAND, LHM STEIGER

(1920)

I AL-WAS THOUGHT THAT I KNEW A LOT, BUT WHAT I

FOR-GOT WOULD FILL A BOOK OR TWO. FOR, SINCE I MET A CER-

-TAIN GIRL, MY POOR BRAIN IS IN A WHIRL. AND THAT GIRL IS YOU. I

FIND I'M LEARN-ING SOMETHING NEW EACH DAY, SINCE I HAVE BEEN WITH

YOU. YOU TAUGHT ME READ-IN, WRIT-IN, AND SOME SPELL-IN.

I'M NOT TELL-IN' OTHER THINGS YOUR TEACHING BRINGS. I'M LEARNING PRETTY

WORDS AND CERTAIN THINGS I'VE NEV-ER HEARD. SO, I'M CON-

-FESS-IN': YOU TAUGHT ME MY LES-SON. IT'S "I LOVE YOU".

ALLEGRETTO

THE BIRDS' CARNIVAL

LEZ CONFREY (1935)

Musical notation for the third line of 'THE BIRDS' CARNIVAL' (first system)

Musical notation for the fourth line of 'THE BIRDS' CARNIVAL' (second system)

Musical notation for the fifth line of 'THE BIRDS' CARNIVAL' (third system)

Musical notation for the sixth line of 'THE BIRDS' CARNIVAL' (fourth system)

Musical notation for the seventh line of 'THE BIRDS' CARNIVAL' (fifth system)

Musical notation for the eighth line of 'THE BIRDS' CARNIVAL' (sixth system)

Musical notation for the ninth line of 'THE BIRDS' CARNIVAL' (seventh system)

Musical notation for the tenth line of 'THE BIRDS' CARNIVAL' (eighth system)



THE BIRDS' CARNIVAL - CONT.

4560

TRIO

mf

CODA (*mf*)

SLOWER

Chords: D7, G, Eb, F7/C, F7, F7/C, F7, Bb7, Eb7, Ab7, Db7, Gb7, Bb7, Bb7/D+, D7, D7, D7, G, D7, G, D7, G, Ab7, Gtr7

GASOLINE RAG

L. MENTEL (1914)

TWO-STEP

Chords: G, E7/C#, E7, A7

Chords: A7/E, A7, A7/C#, D7, G, G#°, D7/A, D7

2.C

Chords: G, E/C#, E7, A7, D7, G, 1, 1, 2

B **PLAY 2 TIMES**

Chords: G

Chords: G, G#°, D7/A, D7/A#, 1. G/B, G/D, 2. G, 1, 1, 2, 3. G/B, G/D

4. **TRIO**

Chords: G, D7/A, D7, 1. G7

Chords: G7, C, C, 1, 1, D7/A, A°, 2. Fm, Fm/Ab, C/G, D7/A, 1, G7

C

Chords: G7/D, G7, 1, 1, G7, G7, C/E, C/G, 1. C, G#°

Chords: G7/D, G7, G7/D, G7, C/E, C/G, C, 1, 1, A7/C#

2.C

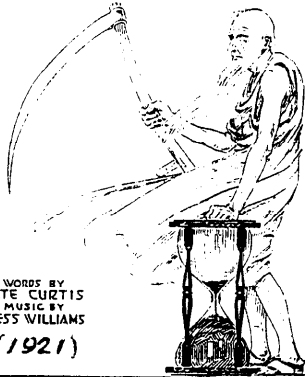
Chords: D7, D7/A, Ab7, G7, C, 1, 1, 1, 1



4561

FOX TROT

Old Age Blues



WORDS BY
PETE CURTIS
MUSIC BY
JESS WILLIAMS
(1921)

(LINCOLN, NEBR.)

FOLKS THERE'S A MAN THAT'S MADE ME SAD. THAT AIN'T ALL, HE'S
MADE ME MAD. SINCE I WAS BORN, WE'VE BEEN GOOD FRIENDS, BUT
THIS VERY DAY OUR FRIENDSHIP ENDS. I'LL TELL WHAT HE'S DONE, AND
GIVE YOU HIS NAME. FOR, IF YOU LIVE LONG, HE'LL TREAT YOU THE SAME. WE

ALL CALL HIM FA- THER: FATH-ER TIME, AND HE GAVE ME SOME BLUES, I WISH WASN'T MINE. THOSE

OLD AGE BLUES, THOSE IN YOUR DREAMS AND
DOT-AGE BLUES, THEY HAUNT YOU NIGHT AND DAY. THEY COME TO YOU, SEEMS
IN YOUR WAKE, AND DO LUST WHAT THEY CHOOSE. THERE'S

ALL AT ONCE, AND NEVER GO A- WAY. THEY'RE NO WAY CHEATING THEM, NO WAY BEATING THEM:

THOSE OLD AGE BLUES.

HOP-SCOTCH

GEORGE L. COBB
(1921)

FOX TROT

1. 2. 3.

1. 2. 3.

1. 2. 3.

BS (F# G)

HOP-SCOTCH - CONT.

THE TRIO IS A "BEAUT"-ED.

4562

2. F7 Bb7 Eb Abm6 Bb7 Eb/G Bb7/F Eb

CODA (mf) Bb7 / Eb TRIO Ab Ab7 Bb7/Ab Dbm/Ab Ab Db7

Ab Ab0 Eb7/Bb Eb7 Ab Ab0 Eb7/bb Eb7 Ab Ab7

Bb7/Ab Dbm/Ab Ab Db7 1. Ab Ab Eb Fm6 Eb7 2. Ab Eb7 Ab



(FROM "BRIGADOON")

ALMOST LIKE BEING IN LOVE

WORDS BY ALAN JAY LERNER - MUSIC BY FREDERICK LOEWE (1947)

MODERATO Eb E7 Bb Cm7

WHAT A DAY THIS HAS BEEN! WHAT A RARE MOOD I'M IN! WHY IT'S ALMOST LIKE
SMILE ON MY FACE FOR THE WHOLE HUMAN RACE. WHY, IT'S ALMOST LIKE

BE-ING IN LOVE. THERE'S A ALL THE MU-SIC OF

LIFE SEEMS TO BE LIKE A BELL THAT IS RINGING FOR

ME. AND FROM THE WAY THAT I FEEL WHEN THAT BELL STARTS TO

PEAL, I WOULD SWEAR I WAS FALL-ING, I COULD SWEAR I WAS FALL-ING. IT'S

AL-MOST LIKE BE-ING IN LOVE.



4563

THE "WHAT-SIE WHAT-SIE WHAT-WHAT" GIRL!



MOD to

THERE'S A GIRL, GIRL! THERE'S A WHAT A GIRL! HAS THE SHE'S A

1. OLD MEN WISHIN' FOR REAL LIVE PETER, A NEIN AM-BI-TION, EV-RY TIME THEY

2. SEE HER PASSIN' A-LONG. WHAT A SWEETHEART GETTER.

WHEN I TELL YOU, I'M NOT TELLING YOU WRONG.

HAS SHE LIPS THAT THE BOYS A-DORE? HAS SHE EYES THAT ARE FULL OF LOVE? DOES SHE STEP WHEN YOU TAKE HER OUT?

OH, YOU HAVE NO I-DE-A!

2. -DE-A! SHE'S GOT THAT "WHAT-SIE WHAT-SIE WHAT-WHAT" FOLKS CANT EX-PLAIN.

AND SAY, THAT "WHAT-SIE WHAT-SIE WHAT" WOULD MAKE YOUNG LINDBERG BURN HIS PLANE!

CODA

PAUL WHITEMAN with Bix, TRUMBOWER, MALINGEK, GROFF. COL. 1497 in 1928. COON-SANDERS ORCHESTRA (DOE SANDERS - EARLETON COON) VICTOR 21501 (EMI - 1928)

MED. SLOW
LITTLE BOY
LYRIC: RAY KLAGES (1923)
MUSIC: BILL FAZOLI



FOLKS WE ARE TO WANDER A-WAY. MOST OF US RE-

-BRET IT SOME-DAY. IF WE ALL COULD UUST RE-AL-IZE, WE'D NEVER BREAK HOME TIES.


MAKES NO DIFF-'RENCE WHERE YOU MAY ROAM, THERE'S A VOICE THAT CALLS YOU HOME. LITTLE BOY LITTLE BOY HURRY BACK, HURRY BACK

WON'T YOU COME BACK TO THE ONE THAT YOU MOTHER'S KNEE. FOR I'VE SHED MA-NY TEARS, THRU THE YEARS, LEFT BE-HIND. OH HOW I'VE

LITTLE BOY - CONT.

4564

E_b E_b° F_{in}° Bb^7 E_b A_b E_b Bb^7
 SINCE YOU'VE BEEN A-WAY FROM ME. EV-RY JOY, LITTLE BOY, THAT YOU KNEW BACK IN
 A_{\flat}^{\flat}/E_b E_b $F^{\#}$ E_b G_b^7-5 B_{\flat}/F B_{\flat} D_b° C° F^7 C C^{\flat} F^7
 CHILDHOOD DAYS, STILL LINGERS IN MY MIND. EACH DAY I FIND A MEMORY OF YOUR BOYISH
 B_b E_b^7 A_b A_b^7 G^7 G_b^7
 WAYS. I HAVE THOSE CUTE LITTLE PANTS, THAT YOU USED TO TEAR, SLIDING DOWN THE CELLAR DOOR.
 F^7 B_b° B_b B_b° B_b B_b B_b° B_b^7 **D.S.**
 BALL AND YOUR BAT, YOUR OLD TATTERED HAT, AND ALL THOSE THINGS THAT I A-DORE.
CODA F^7 F° B_b° C_{in}° B_b^7 E_b A_{in}° E_b
 MISSED YOU, LITTLE BOY OF MINE.



(ALL I WANT FOR CHRISTMAS IS) MY TWO FRONT TEETH

(1946)

WORDS and MUSIC by DON GARDNER

E_b F^7 B_b^7
 ALL I WANT FOR CHRISTMAS IS MY TWO FRONT TEETH, MY TWO FRONT TEETH, SEE MY
 E_b F^7
 TWO FRONT TEETH! GEE, IF I COULD ON-LY HAVE MY TWO FRONT TEETH, THEN
 B_b^7 E_b^7 A_b A_b°
 I COULD WISH YOU "MERRY CHRISTMAS!" IT SEEMS SO LONG SINCE I COULD SAY:
 E_{\flat}^{\flat}/A_b B_b^7 E_b C_{in}
 "SISTER SUS-IE SITTING ON A THIS-TLE!" GOSH OH GEE, HOW
 C_{in} F^7 B_b^7
 HAP-PI I'D BE, IF I COULD ON-LY WHIS-TLE. (THHH)
 A_b A_b° E_b/B_b B_b^7 E_b
 TWO FRONT TEETH, THEN I COULD WISH YOU "MER-RY CHRISTMAS!"

4565



RAG

A C G7 C

G7 A^m7/E D^o A/C# D^m

1. D7 G7 2. D7 G7 C F# C^m/E^b

B G7/6 G7 C

1. Am7 D7 G7

C C/G F#^o / E/G F#^o C^m/E^b 2. C / / C E/G# Am C#^o D^m A7/E D^m F#^o C/G / D7/A G7

FINE D.C. **TRIO** Am C^m/E^b D7

CODA

G7 C7 F/A F/C E7/B E7 F D7 1. G7/6 G7 C7

2. G7 C7 F C/E C^m/E^b D.S. al FINE CHAS. L. JOHNSON WROTE "DILL PICKLES" (RAG)

(A STRETCHERETTE) NOT FAST **A** C C/G Ab+ D7/A Ab7

RUBBER PLANT RAG GEO. L. COBB (1909) mf

G7 1. C / / C C/E C^m/E^b G7/6 C#^o G7/D D#^o

E/E C/G 2. C / / C G7/B C7/E^b A^o Ab^o G^o F#^o C/G G7

C / / **B** G7/6 Bb7 D^m/A Bb7/Ab G7 B^m/F# G7/F E7 Am

f

RUBBER PLANT RAG - CONT.

4566

Musical notation for Rubber Plant Rag - Cont. featuring various chords and dynamics.

Chords: A7, C7, Em/B, C7/Bb, A7, G7, F#7, Bm, G7, C, C7/Bb, A7, A7, D7, D7/A, Ab7, G7, C, F, G7, C, D.C., F, C7/G, E7, F, F/C, F, G7, C/E, E7, 2. Db, F/C, G7/D, E7/Eb.

Dynamics: (f), mf, ff.

Section: CODA, TRIO.

SAY A LITTLE PRAYER FOR ME

THOMAS A. DORSEY (1957)

Musical notation for the beginning of 'Say a Little Prayer for Me' in G major, 4/4 time, marked SLOWLY.

Chords: F, Db, F.

Tempo: SLOWLY.

Lyrics for 'Say a Little Prayer for Me' with corresponding musical notation and chords.

Lyrics: DIS-AP-POINT-MENTS HERE AND THERE, BUT I FIND MY STRENGTH IN PRAY'R. WHILE I'M PRAYING, TOO, I ASK OF YOU TO SAY A LITTLE PRAY'R FOR ME. THE RIGHTEOUS PRAY'R WILL GO THROUGH, NO MATTER WHAT THE WORLD MAY DO. PRAY'R IS THE KEY, WHEN- EV- ER YOU BE. MUST SAY A LITTLE PRAY'R FOR ME. TIMES I FEEL DIS-COUR-AGED, AND TROUBLES PRESS ME SO. SEEMS THEY CLOSED THE WINDOWS OF HEAVEN, AND SOMEONE'S LOCKED THE DOOR. IT'S JUST THE WAY I FEEL, YOU SEE, BUT GOD IS AND WILL ALWAYS BE. AT THE END OF THE DAY, WHEN YOU KNEEL TO PRAY, MUST SAY A LITTLE PRAY'R FOR ME. SAY A LITTLE PRAY'R FOR ME.

Chords: F, C7, E, A7, Dm, G7, Gm7, C7, F, Bb, F, Dm7, G7, Gm7, C7, Bb, F, Dm7, G7, Gm7, C7, F, Bb, F, C7, F, A7, Dm, G7, Gm7, C7, F, Eb, D7, F#7, G7, Gm7, E7, F.

4567

MOD TO

VARSAITY EIGHT ON CAMEO 772 IN 1925. (ABE LINCOLN)

CALIF. RAMBLERS ON BANNER 1566 IN 1925. (RED NICHOLS)



C G7 C D7/A D7

LITTLE MINNIE HOOD: SEV-EN-TEEN AND GOOD,

G7 11 G7+ C C+ C6 C G7

LOVED HER LITTLE BOY FRIEND: LITTLE TOMMY WOOD. TO-DAY, HER

D7/F# D7 G B7/F# E7 Am/E7 E7 Am7

PEOPLE WENT A-WAY. SO SHE CALL'D HIM ON THE

D7 G 11 G G7 2 11 C CHO. 11 G7

TEL-E-PHONE TO SAY: OH, SAY! CAN I

C G/G D7/F# G7 C# G7 D7/F# G7 C# G7 A7/C#

SEE YOU TO-NIGHT?— THERE'LL BE NO-BO-DY-HOME:— WE'LL BE THERE ALL A-LONE.— OH,

Dm 11 A7/C# Dm Dm/E7 E7 Am 11 D7/F#

SAY! CAN I SEE YOU TO-NIGHT?— CALL A-ROUND A-BOUT NINE:— EV-'RY-

G7 .1. C7 1 11 C7+ F 11 E+ C# E4

-THING WILL BE FINE.— MA'S IN THE COUN-TRY, SO FAR, FAR A-WAY.

D7 .1. G7 F/A Bb G7/2 C 11 G7

DAD'S GONE TO BROOK-LYN TO BUY A LOAD OF HAY. HEY, HEY! CAN'T YOU

C 1 1 G7 C G7 C G7 C Dm7 C

SEE IT'S ALL RIGHT?— OH, SAY! CAN I SEE YOU TO-NIGHT?—

MOD TO Eb/G Gb° Fm7 Bb7 Eb 11 D Db7

LITTLE THOUGHTS

WORDS BY HAL BILLINGS - MUSIC BY CHARLIE STRAIGHT & ROY BARGY (1928)

HON-EY, DON'T YOU KNOW I NEVER DOUBT YOU.—

C7 F7 Bb Bb7+ Fm7/Bb Bb7 Eb/G Eb°

ALL MY LOVE IS YOURS, YOU PLAIN-LY SEE. BUT, DEAR,

Fm7 Bb7 Eb G7/D Em C# Bb/D Bbm6/Bb C9 Cm7/F F9

WHEN MY ARMS ARE NOT A-BOUT YOU, AND YOU SEEM A MILLION MILES FROM

LITTLE THOUGHTS - CONT.

4568

ME: LIT-TLE THOUGHTS START CREEPIN' IN, CANNOT STAY A-DANCIN' ROUND MY
 LIT-TLE THOUGHTS START CREEPIN' IN, DANCIN' ROUND MY

-WAY. THEY WHISPER, SLY, TO KEEP AN EYE ON YOU, BOTH NIGHT AN DAY.
 BRAIN. EACH ONE I SPURN, BUT THEY RE-TURN TO

WHEN YOU'RE NEAR NO THOUGHT OR FEAR CAN CAUSE A SINGLE SIGH. YOUR LIPS, DI-VINE, SAY
 YOU ARE MINE. BUT WHEN YOU'VE SAID GOOD-BYE: WOR-RY ME A-GAIN.

IN MY HEART, I KNOW YOU'RE TRUE, BUT IN MY MIND EACH DAY: LIT-TLE THOUGHTS START

CREEPIN' IN, I'LL NOT STAY A-WAY.

Handwritten musical notation with chords: Bb7, Eb, Bb7+, Eb, Bb7/b, Eb7, Bb7/b, Bb7, Eb, Eb, Eb, F, Eb7/G, Ab, Eb7, Ab, F, Eb, Bb7/b, C7, F7, F7, Bb7, CODA, Eb, Fm7/bb, Eb7, Ab, Fm7/bb, A, Eb/bb, Eb, Bbm/bb, C7, Fm, Cm7, Fm, Bb7, Eb.

THAT SWANEE RIVER SONG

LYRIC BY HENRY TROY - MUSIC BY CHRIS SMITH & JOSEPH CARLTON (1924)

WHERE I WAS BORN, EACH EARLY MORN, BIRDIES ALL SING IN TREES. AND ALL THE DAY,
 THOSE DARK-IES PLAY SWEET DIX-IE MEL-O-DIES. I'LL LOVE EACH SONG THEY SING. BUT
 I AM CERTAIN OF ONE THING: THERE NEV-ER WAS AND NEVER WILL BE AN'S SONG AS GOOD AS THAT
 SONGS OF UNCLE SAMMY, EV'RY DAUGHTER, EV'RY MAMMY SINGS
 SWA-NEE RIV-ER. WHILE THOSE DARKIES STRUM THE SONG, HOW I LOVE TO HUM A-LONG. PLANKY, PLANKY HARMONY.
 WONDERFUL DIX-IE MEL-D-BY. RIV-ER. I WANT TO HEAR IT, BE NEAR IT.
 I'M TAUNTED, I'M HAUNT-ED BY THAT SWANEE RIV-ER SONG.

Handwritten musical notation with chords: F, C7/E, C7, G7, C7, F, F#, C/G, C, G7, G7, C, C, C7, A7/C#, C7, Dm, Dm7, Bb, Bb, F/A, Am7, D7, G7, G7, F/A, F, G7/D, G7, C, G7, G7, F/A, Am, Cm, D7, G7, C7, F.

4569

(SONG MELANCHOLY)

CHARLESTON CABIN



1924

LYRIC: SID HOLDEN
MUSIC: ROY REBER

MOD^{to}

HOW ONCE I HATE WAS TO WAK-EN, ROAM-ER,
WHEN THE CLOCK A-LARMS. THAT'S BE-
WAN-'DRING FAR AND WIDE. NOW I'LL
-CAUSE I'M TAK-EN FROM DREAMS OF MAM-MY'S
RUN A "HOM-ER", STRAIGHT BACK TO HER DEAR

CHARMS. SIDE. FOR IN TO A CHARLESTON CAB- IN,
MY CHARLESTON CAB- IN,
HAP- PY I'LL BE. AND THERE'S A TRAIN. I'M SURE- LY GRAB-
HEA- VEN TO ME. -BM' BACK TO HER KNEE. GOOD- BYE "ROAM",
HEL- LO HOME. I'M GO-IN'

CHORDS: Em, F#m, B7, Em, Am, Em, B7, Em, F#m, B7, C7, B7, Em, D7, G, G7, Eb/G, Eb, G/D, A7, D7, G, Cm6, G, D, D7, G, G7, C, E7/B, Gm/Bb, A7, D7, G7, G, Gm/Bb, A7, D7, G7, G, C/G, Cm/G, G, D, D7, D.S. al. CODA

LOOKING FOR A BOY

MUSIC & LYRICS BY GEORGE & IRA GERSHWIN (1925)

IF IT'S TRUE THAT LOVE AF-FAIRS, ARE
SO I'M LOOK-ING FOR A BOY 'BOUT

ALL AR-RANGED IN HEA-VEN, MY GUARDIAN AN-GE'L'S HOLDING OUT ON ME.
FIVE FOOT SIX OR SEV-EN, AND WON'T BE HAP-PY

TILL I'M ON HIS KNEE. I'LL BE BLUE UN-TIL HE COMES MY WAY.

HOPE HE TAKES THE CUE WHEN I AM SAY-ING: I AM JUST A
TELL ME PLEASE WHERE

LIT-TLE GIRL WHO'S LOOK-ING FOR A, LIT-TLE BOY WHO'S
CAN HE BE, THE LOV-ING HE WHOLL BRING TO ME THE LOOKING FOR A GIRL TO

CHORDS: G7, C, C, G/B, Em7, 1. Am7, D7, G, D7, 2. Cm7, F#7, Bm, Bb, E7, Dm/F, E7, Dm/F, E, Dm6, Em/E7, A7/E, F#m, A7/E, Eb7, D7, Cm, Dm, D7+, CHO. G, G6, G, G6, Gm7, C7, G, G6, 1. Gm7, E7, D7/A, D7

LOOKING FOR A BOY



4570

1. G 11 D7 2. Bm Bm6 F#7 Bm E7
 LOVE. HAR-MO-NY I'M DREAM-ING OF.

Am B♭ E7 Am B♭ E7 Am Am♭ Em
 IT WILL BE GOOD-BYE, I KNOW, TO MY TALE OF WOE, WHEN HE SAYS "HEL-

D 11 D7 G G6 G G6 Gm7 E7 G G6
 -LO!" SO, I AM JUST A LIT-TLE GIRL WHO'S LOOK-ING FOR A LIT-TLE BOY WHO'S

Gm7 C7 D/A D7 G G6 G
 LOOK-ING FOR A GIRL TO LOVE!
 JACK STILLMAN'S ORCH. (A NINE PIECE GROUP)
 ON EDISON NO. 51687 IN 1926

THERE'S A VERY PRETTY MOON TONIGHT

WORDS BY J.W. JOHNSON (1903) MUSIC BY ROSAMOND JOHNSON

BALLAD, F B♭/F F C7/E C7 C/G C7 1. F F# C7/G
 THERE IS A TIME FOR LOVE AND WOO-ING; WHEN NATURE LENDS HER
 THERE IS A TIME FOR HEART'S LIN-DO-ING; WHEN CUPID'S PLOTS ARE AID.

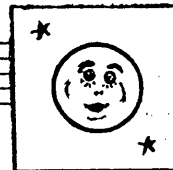
2. C7 C C7 / Ab Db/Ab Ab Eb7 Fm Db/F C/E C
 LAID. 'TIS WHEN THE MOON, WITH GEN-TLE MAG-IC, PUTS EV-RY HEART IN TUNE.

F B♭/D F/C C/G G G7 C 1 2
 TONIGHT SHE SHINES IN ALL HER SPLENDOR. COME OUT BE-NEATH THE MOON. THERE'S A

CHO. C7 Gm7 C7 F F# C7
 VERY PRETTY MOON TO-NIGHT, LOVE. THERE'S AN IN-VI-TA-TION ON THE BREEZE. THERE'S A
 COME AND STROLL BENEATH HER SILV'RY LIGHT. 'TIS THE

C7 Gm7 1. F Dm7 G7 F/A G7/B C C7
 WELCOME IN THE WINKING OF THE STARS, LOVE. THERE SEEMS TO COME A BECK'NING FROM THE TREES. THERE'S A
 TIME FOR LOVERS VOWS & LOVERS

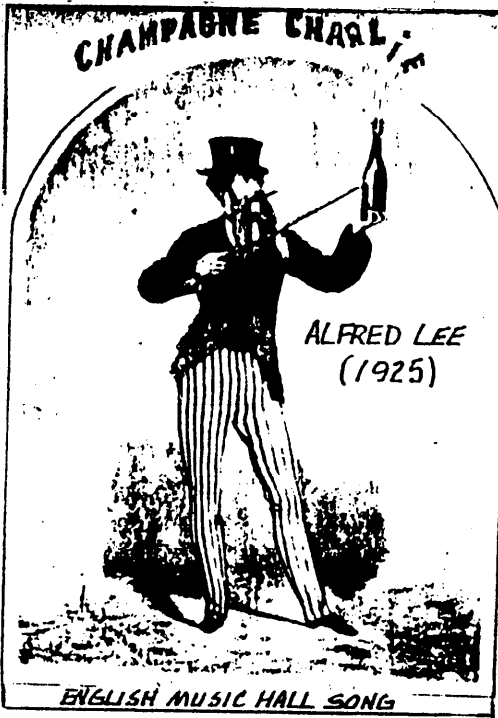
2. F D7 Gm7 C7 F
 PLEAD-INGS. FOR THERE'S A VERY PRETTY MOON TO-NIGHT.



J. ROSAMOND JOHNSON (WITH BOB COLE) WROTE OH DIDN'T HE RAMBLE (W/ WILL HANDY) and UNDER THE BAMBOO TREE. THERE WERE MANY OTHERS WITH SEVERAL LYRICISTS.

4571

WE AMERICANS, OF COURSE, ARE AT A LOSS FOR THE EXPLANATION OF P.R.F.G. - ED.



IN TWO

C F G7

I'VE SEEN A DEAL OF GAI-E-TY THRU-OUT MY NOISY THING I MOST EX-CEL IN IS THE P. R. F. G.

C 1. A7 Dm G7

LIFE. WITH ALL MY GRAND AC-COMPLISHMENTS, I NEVER COULD GET A GAME: A

C 2. E7 Am F#0 G7

WIFE. THE NOISE ALL NITE, IN BED ALL DAY, AND SWIMMING IN CHAM-
CHO. (GAILY)

C 1. C/G F#0

-PAGNE. FOR CHAM-PAGNE CHARLIE IS MY NAME, CHAMPAGNE CHARLIE IS MY NAME. GOOD FOR AN-Y GAME AT

G7 F#0 G7 C G7 2. Ab

NIGHT, MY BOYS, GOOD FOR AN-Y GAME AT NIGHT, MY BOYS. FOR GOOD FOR ANY GAME AT

C G7 C

NIGHT, MY BOYS. WHO'LL COME AND LOIN ME IN A SPREE?

(GIRL VOCAL) (w/ MOTION) MOD to (♩ = ♩)

CALL ME UP SOME RAINY AFTERNOON

IRVING BERLIN (1910) NELLIE GREEN MET

C 1 1 C#0 G7/G G7 G7/G C#0 G7/G G7

HAR-RY LEE AT A MASQUER-ADE, THE OTHER NIGHT. HE LIKED SHE, AND SHE LIKED HE:

G7 C C#0 G7/G C C7 A7/E A7

JUST A CASE OF LOVE AT SINGLE SIGHT. HE TOOK NELLIE HOME THAT EVE, ALSO TOOK THE NUMBER OF HER

Dm E0 Dm7/F F#0 C/G C/E C#0/Eb D7 G G7 G7 2

PHONE. JUST BE-FORE HE TOOK HIS LEAVE, NELLIE WHISPERED IN THE CUTEST TONE: CALL ME

CHO. C 1 G7/G C/Dm Dm A7 Dm7/E F 1

UP SOME RAINY AFTER-NOON. I'LL AR-RANGE FOR A SWEET LITTLE SPOON. THINK OF
HAVE A QUIET LITTLE TALK. I WILL SEE THAT MY MOTHER TAKES A

G7/D G7 y. C Dm6 G7 D.S.

ALL THE JOY AND BLISS. WE CAN HUG AND WE CAN TALK ABOUT THE WEATHER. WE CAN

CODA Dm A7 Dm F F#0 C/G F C/E D#0 C/E Eb0 G7 G7

WALK. MUM'S THE WORD WHEN WE MEET. BE A MASON; DON'T REPEAT. ANGEL EYES, ARE YOU WISE? GOOD-

C

LOVE MADE A GYPSY OUT OF ME

- BYE.

FRED PHILLIPS, HARRY DE COSTA (1929) & LEON ZIMMERMAN

MOD^{to} Cm y. Fm 1 1 1 A7 C/G Am6

A WEAR-Y ROVER AM I AND FOLKS ARE WONDERING WHY I LEAD THE

Fm6 AB G7 C G7/D G7 Cm

LONE-LY LIFE THAT I DO. THEY'RE SYM-PA-THET-IC, I KNOW.

G7 D7 G7 C/G Eb7/G G#0 D7/A D7 Aφ D7 G7 / G0

THEY ASK THE REASON, AND SO I TELL THEM JUST WHAT I'M TELLING YOU.

G7 Dm7 / G7 C C/E Eb0 G7/D G7 Bb7 A7 A7 Dm A7 Dm Dm7

LOVE MADE A GYPSY OUT OF ME. THE ON-LY ONE I REAL-LY

G7 C D7 G7 C C/E Eb7

CARE FOR, I MUST FIND, AND THERE-FOR- I'LL KEEP ON SEARCHING CON-stant-

G/D / G6 G+ G G7/F E7 Am F/A D7 G / G+ G6 G7 G7 D7 G7

-LY, UN-TIL I SEE MY DREAM GIRL IN RE-AL-I -TY. AL-THO' MY

E7 Bm7/F# E7/G# E7 E7 Am Am/E E7 Am A7-5 D7 Am7/E

CAR-A-VAN IS MERE-LY SHA-DOWS, LOVE MY ON-LY GUIDE, SOME-HOW I FEEL THAT

D7/F# D7 G7/B Dm7/A Bb7/Ab G7 D7/F# G7 C/E C/G C/E Eb0

MY I-DEAL WILL SOON BE AT MY SIDE. UN-TIL WE MEET, JUST A VAG-A-BOND I'LL

G7/D G7 Bb7/F A7 A7 Dm A7/E Dm7/F Dm7 Dφ G7 C / Dm7 G7sus C

BE, FOR LOVE A-LONE MADE A GYP-SY OUT OF ME.

4573

(BERLIN SONG W/SAME TITLE ON P.101)

(GIRL VOCAL)

ALL ALONE!

WORDS BY WM. DILLON
MUSIC BY HARRY VON TILZER (1911)

HEL-LO CENTRAL, HEL-LO CENTRAL, GIVE ME SIX-OH-
HEL-LO GEORGIE, HEL-LO GEORGIE. GODDNESS GRACIOUS

1. *IN TWO* Bb Bb° $F7/C$ $F7$ $Cm7$ $F7$ Bb°

- THREE. PLEASE DON'T KEEP ME WAITING HERE. WANT TO TALK WITH GEORGIE DEAR.

2. Bb Bb/A $C7/G$ $C7$ F $Gm7$ $C7$ F $F7$ $Ab7$ Cm $Ab7$ Gb

ME! WELL, NOW AT LAST I'VE GOT YOU DEAR. THIS IS YOUR MAR-IE. I'VE BEEN TRYING

$F7$ $Cm7$ $F7/A$ $F7$ $F7/A$ $G^\#7/A$ Bb° $F7/C$ $F7$ $F7+$ **CHO.** Bb $F7$

HARD ALL DAY TO GET YOU ON THE PHONE TO SAY: I'M ALL A-LONE. ALL A-

$F7$ Bb $D7$ Eb $G7$ Cm $F7$ $F7/A$

- LONE. TAKE A CAR: IT'S NOT NO-BO-DY HERE BUT ME. PAR-LOR'S NICE AND CO-ZY,

Bb $D7/A$ Gm $C7$ $C7/G$ Eb° $F7$ F° $F7$ F° $F7$

EV-'RY-THING IS RO-SY. WE'LL HAVE LOTS OF HURRY UP AND GET HERE, HONEY.

CODA Cm $G7$ Cm $G7$ Cm Eb Bb/F $Gb7$ Bb/F $Gm7$

HURRY UP, THERE'S SOMETHING MISSING: WE'LL HAVE LOTS OF KISSING.

$C7$ $F7$ Bb

PA AND MA HAVE LEFT ME ALL A-LONE.

I WISH I KNEW

ROBT. SPENCER, FRANK ANDERSON, HARRY BRYANT (1922)

MOD E9 Ab Ab/C Bb° $Eb7/Bb$ $Eb7$ Ab $E7/Ab$ Ab Ab/C Bb°

I OF-TEN WON-DER, WOULD LIKE TO KNOW IF YOU LOVE

$Bbm7$ $Eb7/B$ Ab/C Ab Ab/C $Fm7$ C/E C C/G $C7$ Fm $E7$

ON-LY ME. YOU HAVE ME GUESSING, AND YOU KNOW IT TOO.

Fm $Ab7$ $Fm7$ $Bb7$ $Fm7$ $Bb7$ $Eb7$ $Eb7+$ **CHO.** Ab

THAT'S WHY I WISH I KNEW. I WISH I SOME-DAY I

Ab $Bb7/F$ $Bb7$ $Eb7$ Ab Ab

KNEW YOU REALLY LOVED ME. I WISH I KNEW IT WAS TRUE.
KNOW THAT YOU WILL TELL ME: YOU WILL BE TRUE.

I WISH I KNEW - CONT.

457A

Bbm7 Eb7 Ab 1 1 1 Aq0 Eb7/bb Eb7

I'D CHANGE THE CLOUDS TO SUN - SHINE. I'D MOVE THE

Eb7 Ab Bb0 Eb7/bb Db/Eb Eb7

STARS, I'D EV-EN MOVE THE MOON SO WE COULD BE A-LONE, DEAR.

CODA Eb7 C/E / Fm6 F#0 C7 / Db7 C7 F7 v. Bb7

MINE AL-WAYS. STILL, ALL I DO IS SIT AND WON-

Bb7 Eb7 Bb7 Eb7 Ab Bbm7 Eb Ab

DER. OH, HOW I WISH I KNEW.

SYNCO JAZZ BAND (5 PG. COMBO)
PATHE-ACTUELLE 020814 (1922)

CALIF. RAMBLERS
ON VICTORION 14411
(IN 1922)

THERE AIN'T NO SWEET MAN THAT'S WORTH THE SALT OF MY TEARS

FRED FISHER (1927)

MODER

F C7 F F7 1. Bb7 Db7 C7 F C7

SHAKIN' LIKE THE LEAF ON A TREE THAT'S COMING LOOSE FROM THE STEM.

2. Db7 C7 CHO. Fm C7 Fm C7

COMIN' LOOSE FROM MY MAN. I'M LIKE A WEeping WILL-ON WEeping ON MY BILL-OW,

BROKEN HEARTED SIS-TERS, AGGRAVIN' MIS-TERS. DOWN AND DOWN HE DRAGG'D ME. LIKE A FIEND HE NAGG'D ME,

F7 Bb Db7 C7 Db7-5 C7 Fm Bbm

FOR YEARS AND YEARS. THERE AIN'T NO SWEET MAN THAT'S WORTH THE SALT OF MY TEARS.

1. Fm C7 2. Fm C7 C7 C7 F7 Bb7 F7 E7 F7 E7 Eb D7

AL-THO' I MAY BE BLUE, STILL I'M THRU. I MUST TELL HIM GOOD-BYE.

Bb Eb7 Bbm C7 F C7 F C7

RATHER THAN HAVE THAT MAN, GON-NA LAY ME DOWN AND WUST DIE! So,

CODA Fm Bbm6 Fm

PAUL WHITEMAN ORCH. with ROY BARGY (PNO.) -
JIMMY DORSEY, FRANK TRUMBACHER. -arr. BILL CHALLIS.
(VOCAL TRIO w/ KING GROSBY) VICTOR 25675 IN 1928.

ANNETTE HANSHAW, VOCAL, with
WILLARD ROBISON ORCHESTRA.
PATHE-ACTUELLE 36782 IN 1928.

LIBBY HOLMAN (AMERICAN VAUDEVILLE SINGER)
w/ TRP-VLN-PNO-STR QUARTET.
ON BRUNSWICK 3798 IN 1928.

(IT CAN BE SEEN THAT FISHER WAS CAPABLE OF OTHER THAN COMIC SONGS FOR HIS FUNNY FOLIO)

4575

EDDIE WALTERS, VOCAL - Acc. by MANNY KLEIN, FRANK SIGMORELLI & DICK McDONOUGH. COL. 2290-D, IN 1927.

MED. FAST

GO HOME AND TELL YOUR MOTHER

(THAT I LOVE YOU)

A GUMMIN' FOX TROT MILEY (1927)

With UKELELE & BANJO-UKLE

By SIDEL BAER, BENEF RUSSELL and IRA SCHUSTER



(SONG W/ SAME TITLE ON P. 4055)

I'M THE LUCKIEST FEL-Low, 'CAUSE I MET YOU, AND YOU MET ME. I'M THE HAPPIEST FEL-Low, MOST AN-Y ONE CAN SEE. I'VE MADE UP MY MIND, DEAR, YOU'VE MADE YOUR MIND UP, TOO. NOW THAT WE HAVE SETTLED THAT THERE'S ONE THING LEFT TO DO: GO

CHO.
HOME AND TELL YOUR MOTH-ER, GO HOME AND TELL YOUR MOTH-ER THAT I LOVE YOU. NO LONG-ER SHOULD I NE HIDE IT: TELL HER THAT YOU'VE DE-CID-ED YOU LOVE ME TOO. IF SHE SAYS "YES", OH BA-BY, WHAT MORE CAN WE HOPE? IF SHE SAYS "NO", THEN MAY-BE, WE'LL HAVE TO E-LOPE. GO HOME AND TELL YOUR MOTH-ER, YOUR SISTER AND YOUR BROTH-ER, THAT I LOVE YOU!

SIMPLE AND SWEET

W: BUD GREEN (1938) M: ABEL BAER

MOD to
YOU'RE LIKE THE ROSE THAT BLOSSOMS IN TENDER RE- IN EACH TUNE THE NIGHTINGALE SINGS TO THE
-POSE: SO SWEET, SIMPLE AND SWEET. YOU'RE IF YOU SHOULD

BUNNY BERIGAN ORCH. with
BUDDY RICH - GEO. AULD - LOE DUSHKIN
ON VICTOR 26086 IN 1938!

SIMPLE & SWEET - CONT.

4576

Go, MY CASTLES WOULD TUMBLE, I KNOW MY HEART WOULD START MISSING A
BEAT. YOU'RE ALL I LOVE, MY ANGEL, MY HEAVEN A-BOVE: COM-LETE,

IN ABOVE RECORDING:
RAY CONNIFF (TREB) - DICK WHEATON: VOCAL

SIMPLE AND SWEET.

IT'S MY HEART THAT'S TALKING TO YOU

GILBERT MILLS and TED ROLFE (1943)

MOD to

HOW OFTEN I SAY "I (LOVE) NEED YOU," IT MAYBE SO WRONG TO DO.
WHEN EV-ER I'M FEEL-ING BLUE.

I KNOW IT SO WELL, BUT HOW CAN I HELP IT? IT'S MY HEART THAT'S TALKING TO YOU.

1. Dm7 G7
2. G7 Gm7 C7 F Dm7 Cm7 F7 Bb Bb $^{\circ}$

HOW HEART THAT'S TALKING TO YOU. I CAN'T SEEM TO HIDE MY FEELING.

EV-'RY TIME THAT I DO, THERE'S A BEAT IN MY HEART, RE-VEAL-ING ALL THE
LOVE I HAVE FOR YOU. HOW OFTEN I HOLD YOU NEAR ME, AND
CAN'T SAY A WORD OR TWO. NO WONDER I FELL, BUT HOW CAN I HELP IT? IT'S MY
HEART THAT'S TALKING TO YOU.



THIS SONG WAS WRITTEN BY TWO BMI COMPOSERS (BROADCAST MUSIC, INC.)
DURING THE TIME WHEN THE ASCAP STRIKE PROHIBITED BROADCAST OF TUNES WHICH
WERE LICENSED FOR PERFORMANCE BY THE AM. SOC. OF COMPOSERS, AUTHORS & PUBL.

4577



SUNG BY HARRY LAUDER
WITH SCOTCH DIALECT.

IN TWO

NANNY (MUSIC HALL SONG)

HARRY LAUDER & J.H. MILLIGAN
(1915)

English

I'VE JUST COME HERE THE NIGHT TO ASK YOU FOR YOUR SYM-PA-
-THY. THE ON-LY LASS I EV-ER HAD FRAE ME HAS GONE A-WAY. IT HAPPENED O'ER A
QUAR-REL THAT WE HAD LAST SUN-DAY NIGHT. SHE SAID I WAS IN THE WRONG, BUT I SAID I WAS
RIGHT. MY HEART IS NEARLY BROKEN. AT TIMES I THINK I'LL CHOKE, WHEN I THINK A-BOUT THE
PROMIS-ES SHE MADE. SHE TOLD ME ONCE SIN-CERE-LY THAT SHE LOVED ME OH SO
DEARLY, SO I'VE WRITTEN HER A LETTER, AND I'VE SAID: COME BACK,
NAN-NY TO YOUR SIM- PLE SAM-MY. NAN-NY, DINNA SAY Y'LL LEAVE ME, NOD!
COME BACK NAN-NY. DIN-NA SAY YE CANN'A, FOR I NEVER LOVED AN- OTH-ER LASS BUT

DON'T BE AFRAID TO TELL YOUR MOTHER

PINKY TOMLIN, COY POE and JIMMIE GRIER (1935)

WE'VE KEPT LOVE A SE-CRET SINCE I KNOW WE'LL BE HAP-PY, JUST

CHO. ONE YEAR A-GO, WE TWO A-LONE. NOW I THINK IT'S TIME THAT WE LET EV-RY-ONE KNOW. LIVES ARE OUR OWN. DON'T BE A-
-FRRAID TO TELL YOUR MOTHER, DON'T BE A-FRAID SHE'LL DIS-COV-ER THAT YOU AND I HAVE PLANN'D A LITTLE HOME. YOU MAY BE
SCARED TO DEATH TO TELL HER, MAY HAVE TO SLEEP IN THE CELLAR, BUT OUR LIVES MUST BE OURS ALL A-

... AFRAID TELL MOTHER - CONT.



4578

Eb Ebm F7 ~ Fm7 Bb7 Fin7 Bb7 Eb Eb°
 - LONE. — BECAUSE IF YOU TELL HER THAT YOU LOVE ME, DEAR, THEN YOU'LL FIND ME WAITING AT YOUR
 Eb Gm7 C7 Gm7 C7 Gm7 Db°
 DOOR. BUT IF I HAVE TO WAIT A-ROUND A YEAR, I'LL HAVE TO SAY I'M GONNA GO 'WAY AND
 Gm7 3 F7 3 Bb Dm 3 G7
 NEVER COME BACK NO MORE. DON'T BE A - FRAID TO TELL YOUR MOTHER. DON'T BE A - FRAID SHE'LL DIS-COV-ER THAT
 Cm7 Ebm Gb F7 3 Dm7 G7 Cm7 Ebm Gb F7+
 YOU AND I HAVE PLANN'D A LITTLE HOME. — SHE MUST BE TOLD THAT YOU AND I HAVE PLANN'D A LITTLE
 Bb CHARLIE BARNET ORCH. - with DORSEY BROTHERS ORCH. - GED THOW (TPT)
 EDDIE SAUTER (TPT) - RED NORVO (IND) UOE YUKLE (TRB) - SKELTS HERFURT (ALTO)
 BENNY CARTER (ARR.) - MARION NICHOLS BOBBY VAN EP'S (PNO) - RAY MC KINLEY (DRS)
 HOME. BLUEBIRD B-5814 - 1935 (VOCAL) VOCAL BY BOB CRASBY
 ON DECCA 371 IN 1935

"BLUESY"
MIGHTY BLUE Bb D7/A G7 C9
 W: RAYMOND EGAN BLUE, JUST BLUE OV - ER YOU.
 m: RICHARD WHITING (1925)
 Bb/E Bb D7/A Gm 1 1 Gm7 F Eb G7/B Cm7 F7 Bb Bb7 Bb° Ebm6
 SEEMS THAT ALL MY HAP-PI-NESS TURNS TO LONESOME-NESS.
 I JUST WROTE THIS LIT-TLE NOTE
 2 C7 F7 1 G A CHO. Bb/Bb Bb Dm7 Bb/D D7
 ON-LY TO CON-FESS: GEE! I'M MIGHTY BLUE FOR YOU.
 WHEN THE MAILMAN PASS:- EG BY,
 Gm 1 1 1 D7 G7 Cm7 F7
 I WAS MIGHTY TRUE TO YOU I'VE DE-CID-ED
 AND THE PHONE DONT RING, I CRY. WHILE YOU WHISPER
 Bb D7/A Gm C7 Bb7 G7 C7 F7
 SOME-THING I DID MADE YOU RUN A-WAY. JUST WHAT DID I DO OR SAY?
 Bb/D Bb/F D7/F# Gm Gm7 C1 F7 Bb Bb° Bb
CODA
 "NIGHTY-NIGHTY" TO SOME-BO-DY ELSE, I'M MIGHTY BLUE.

PIGGY JONES ORCH. (TEN MEMBERS) ON GENNETT 3109 IN 1925.

4579



MOD^{to}

PRETTY CINDERELLA

WILL D. HARRIS (1926)

MID-NIGHT, WHAT A WITCHING

HO - - - UR. MID-NIGHT WHEN THE WHOLE WORLD DREAMS.

THAT'S WHEN EV-RY YOUNG PRINCE CHARM - - ING SINGS TO HIS

CINDER-EL-LA IT SEEMS. PRETTY CINDER-EL-LA, WHAT'S A FEL-LA GOING TO
LONELY, AND NEEDS ON-LY SOMEONE LIKE
HORNOR IN A CORNER, I SIT AND

DO? YOU. SIGN. WHEN HE'S FEELING WOULD YOU COME AND CHEER HIM, LINGER
LOTS OF LOVE AND KISS-IN' I AM

NEAR HIM WHEN HE'S BLUE. WHY. TELL ME "NO" OR "YES". COME ON NOW, CON-FESS, PLEASE
MISSIN', DON'T KNOW WHY. WON-DER IF I'LL

DO. JUST LIKE JACKIE

CODA HAVE TO WAIT VE-RY LONG, JUST TO FIND OUT WHETHER I'M RIGHT OR WRONG. PRETTY CINDER-

-EL-LA, TELL A FEL-LA WHAT HE SHOULD DO.

CALIFORNIA RAMBLERS
(VOCAL BY ARTHUR HALL)
ON EDISON 51860 IN 1926.

THE GILT-EDGED FOUR
ON COL. 4177 AT LONDON IN 1926.

4580

MODERATO (IN 2)

AH-HA! (1925)

WDS: SIDNEY CLARE
MUS: JAMES MONACO

Em6 1. Am6

"FROM A HE-RO TO A VIL-LAIN" SAID JOHN APPLE-
"EV-RY DOGGIE HAS HIS DAY, AND NOW SHE'S BACK A-

Am6 1. B7/F# B7 2. B7/F# F#7-
-SAUCE. "I HAVE CHANGED BE- CAUSE OF A GAL." AND WANTS TO BE-

F#7 B B/F# B/Low B Am7 B
MY BEST PAL. BUT IT'S TOO LATE, CAN'T YOU SEE?

B A7 A° A7 D7 CHO. D7
WHAT WAS TO BE HAD TO BE: AH-HA!

D7 D7 ~ D7+ D7 G Bm7 ~ Bm6 G/B
YOU'RE BEG-GING FOR A KISS. AH-HA! I KNEW 'TWOULD COME TO THIS.

G/B B7+ B7 B7+ B7 E7+ ~ E7 E7+ 1 1 NG DF E7 A7
YOU MADE ME LEARN TO LOVE YOU. YES! UN-TIL YOU MADE ME LEARN TO

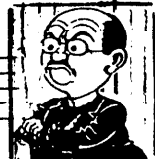
A7 D7 D7 D7+ D7 BASS
HATE YOU: I BRUISE AND I KILL. AH-HA! YOU USED TO DOUBT ME, TOO.

D7 B7/D# B7 B7/F# B7 E7
'T WAS YOU WHO WAS UN-TRUE. YOU BROKE MY HEART TO

E7 A7
PIECES AND IT HAS NO CHANCE TO MEND. YOU EV-EN USED MY FORD TO RUN A-

A7 1 1 D7 G 1 1 Dm/F E E7 1 1 F7 E7
-WAY WITH MY BEST FRIEND. AH-HA! YOU USED TO AH-HA! ME, BUT

Am7 D7 G D7 G
NOW I'M GONNA A-HA! YOU. AH-HA!"



CALIFORNIA RAMBLERS

RED NICHOLS, LILA & TOM DORSEY,
ADRIAN ROLLINI, STAN KING (DRS.)
BANNER 1536 IN 1925.

VARSITY EIGHT

(SAME MUSICIANS AS CAL. RAMBLERS)
DW CAMED 752 (1 MO. LATER IN 1925)

4581

STELLA

(1923)

WORDS AND MUSIC
AL JOLSON
BENNY DAVIS
HARRY AKST

FEATURED BY
AL JOLSON



MODE C

F B \flat 7 F B \flat 7 F 1. / / B \flat 7

TALK A-BOU-T YOUR LOVESICK RO-ME-O-S: HERE'S ONE THAT
I'M SO SICK OF HEARING HIM PRO-POSE.

Gm G ϕ C7 F Gm F F \sharp 0 C7/G C7

TAKES THE CAKE — HE KEEPS US ALL A-WAKE.

2. F G7 C7

ALL NIGHT LONG THEY SIT THERE SPOONIN'. SUDDEN-LY HE

C7 CHO. F F \sharp 0 C7/G C7

STARTS IN CROONIN': STEL-LA, YOUR'E AS SWEET AS VA-NIL-LA.
STEL-LA, BE A REG-U-LAR FEL-LA,

Gm7 C7 Gm7 C7 F Gm7 Am7 F7 B \flat Gm7 C7

STEL-LA, I LOVE YOU SO. WHEN I TOUCH YOUR HAND, IT FEELS UUST

F E \flat D7 G7 C Am Gm1 Am F Gm7 C7 D.S.

LIKE AN E-LEC-TRIC SHOCK. GEE, BUT, AIN'T LOVE GRAND! LET'S TAKE A WALK AND TALK IT OV-ER.

CODA C7/G E7/G \sharp A7 E7 A7 D7 Gm

THE LI-CENSE FEE. GO GET YOUR GRIP AND YOUR UM-BREL-LA, WE'LL HOP IN-TO A

E \flat /G F E \flat /G F/A D7 G ϕ C7 F AL JOLSON
IN ON NEXT TIME

"YEL-LA". THERE'LL BE NO ONE AN-Y 'SWELL-A" THAN STEL-LA AND ME.

(A MALE VOCAL WITH A PUNCH LINE) MODE C

B \flat B \flat /D D \flat m ϕ Cm7 F7

BUD DE SYLVA & AL JOLSON (1919) FOLKS, I WANT TO ASK YOU SOME-THING:

E \flat E \flat /G E \flat m ϕ B \flat /F D7/F \sharp D7 Gm D7/A Gm \flat F/C C7

HAVE YOU SEEN MY SWEET? SHE'S THE GIRL YOU STOP AND STARE AT, WALKING DOWN THE STREET.

F7 B \flat B \flat /D D \flat m ϕ Cm7 F7 D7 Gm

THERE IS REAL-LY NO USE ASK-ING IF YOU'VE SEEN THIS MISS.

F/C C7 F C7/G F/A F \sharp 0 C7/G C7 F 1 C7/G F/A CHO. B \flat F7/C

I AM SURE YOU'VE SEEN HER, SO — LET ME ASK YOU THIS: DID YOU SEE THAT HER

WOLSON WAS IN ON THE LYRICS OF SEVERAL BIG HITS OF THE 20'S, INCLUDING SONNY BOY.

I GAVE HER THAT - CONT.

A SONG WITH A SOCK TO IT

4582

PRE-TY DRESS? SAY, I GAVE HER THAT. AND THAT LOOK OF HAP-PI-NESS? SAY, MOT-OR EAR? SAY, I LOVE HER SO

I GAVE HER THAT. YOU SHOULD SEE HER FLAT AND HER GREAT BIG PIC-TURE

HAT. YOU'D DE-CLARE IT'S A BEAR! I GAVE HER THAT.

CODA MUCH, I HARD-LY KNOW WHERE I'M AT. OH SHE'S A MIGHTY PRETTY SIGHT. AND HER

EYES ARE BLACK AS NIGHT. BUT THE LEFT IS BLACKER THAN THE RIGHT: AND I GAVE HER THAT!

I WISH I HAD A GIRL
 W: LUIS KAHN (1907) M: GRACE LERDY
 THESE DAYS, EV-RY FEL-LOW HAS A LIKE TO DO SOME KISSIN' AND SOME

SWEETHEART. HUG-GIN'. SOME SEEMS THAT EV-RY GIRLIE HAS A BEAN. GEE, I'D BE GLAD IF I ON-LY HAD

SOMEONE TO TELL ME: "I LOVE YOU SO." I'D MATTER HOW I STRIVE, FOLKS DON'T KNOW THAT I'M A-LIVE. AND I

FEAR I'M EVIN' TO DIE OF LONESOME-NESS. GEE, I WISH THAT I HAD A GIRL, LIKE THE

OTH-ER FELLOWS HAVE: SOME-ONE TO MAKE A FUSS OV-ER ME, TO

CHEER ME UP WHEN I FEEL SAD. ON MONDAY NIGHT I'M ALL A-LONE, WHEN I OUGHT TO BE UP AT SOME

SWEETHEART'S HOME. AND I'M LONESOME, AW-FUL LONESOME. GEE, I WISH I HAD A GIRL.

4583

VALSE MODERATO

ALL BECAUSE OF YOU

HENRI THERRIEN, BUD GREEN, SAM H. STEPT
(1929)

F F^o Gm G^o
FRIENDLESS AND BLUE, SO LONELY

C7 F C7 C7+ F C7 F F^o
TOO. LIFE WAS ALL WRONG, SOME-HOW. THEN, LIKE A SONG,

A/E A E7 A C7 / A
YOU CAME A-LONG. EV-RY-THINGS DIF-RENT, SO DIF-FRENT NOW. THE

CHD.
F Bb7 F / E^b6 / Eb D7 Gm / G^o C7
WORLD IS A WORLD OF SUN-SHINE, GOLDEN SUN-SHINE, ALL BE-
WORLD IS A FIELD OF FLOW-ERS, HAP-PY HO-URS, ALL BE-
LOVE IS A BIT OF HEA-VEN, I'M IN HEA-VEN, ALL BE-

1. F / E^b C7/G C7 2. F F7 / A^m
-CAUSE OF YOU. THE -CAUSE OF YOU. JUST LIKE A SUNBEAM YOU

D^{im}b E7 A^m E^b C7 / E^b
CAME, DEAR: TURN'D IN-TO MAY DAYS THE GRAY DAYS I KNEW. IF

CODA
F
-CAUSE OF YOU.

IT'S A WONDERFUL LIFE
LYRIC BY BLANCHE POSNACK
MUSIC BY GEORGE POSNACK
(1947)

MED. WITH A ULT
Eb F^o F^o Eb Fm7/Bb Bb7 Eb
I SMILE TO PEOPLE I NEV-ER KNEW, I FEEL HAPPY ALL DAY. I

Eb Eb^m6 Bb E^b6 / Ab G7 C7 F7 Bb7 **CHD.** Eb E^b
COUNT MY BLESSINGS, I DO, I DO, HERE IN MY OWN SIMPLE WAY. COZY A-PART-MENT, WHAT
FAST GAME OF GIN WITH THE NEIGHBORHOOD MO-VIE ON

Fm7 Bb7 Eb Gm7 F^o / Fm7 G^o
TROUBLE WE HAD. AND NOW THAT WE FOUND IT, WE LOVE IT LIKE MAD. YES, IT'S A WON-DER-FUL LIFE!
COUPLE NEXT DOOR. THO' WE NEVER WIN, WE KEEP COMING FOR MORE. YES, IT'S A WON-DER-FUL LIFE!
SAT-UR-DAY NITE. THE PEANUTS AND POP-CORN MAKE EV-RY-THING RIGHT. ME HOLDING HANDS WITH MY WIFE,

C7 **1. Fm7** **Bb7 Fm7 Bb7** **2. Fm7 F7 Bb7**

WON-DER-FUL, WON-DER-FUL LIFE! WON-DER-FUL, WON-DER-FUL

Eb **Bbm7 Eb7 Ab** **Bbm7 Eb7 Ab**

LIFE! COME MORNING, THE RUSH IS ON. COME BUS-SES, THE CRUSH IS ON.

Cm7 F7 Bb **Cm7 F7 Bb7**

COME SUNDAY, THE HUSH IS ON. SLEEP, BA-BY, SLEEP. **D.S. al f**

CODA **C7 / C° C7 Fm F7 Bb7 Eb**

YES, IT'S A WON-DER-FUL LIFE!



NAME IT BABY, AND IT'S YOURS

HENRY NEMO, MILTON LEEDS & TOM FARRELL (1943)

BOUNCE **Fm7 Bb7 Eb Gb° Fm7 Bb7 Eb°**

AIN'T GOT FROM NOTHIN' TO BUY YOU STUFF.
AIN'T GOT THE MAKIN'S FOR FANCY CLOTHES.
CAN'T GET AR-RESTED, AND THAT'S NO JOKE.

THINGS AT THE PRESENT ARE MIGHTY TOUGH.
ALL OF MY ASSETS ARE TIGHTLY FROZE.
AIN'T GOT A NICKEL. IN FACT, I'M BROKE.

C7/E C7 Fm F#° Eb/G Cm7 Fm7 Bb7 Eb°

BUT IF IT'S GOLD OR THE GREEN THAT YOU FOLD:
IF YOU'RE A FEM WITH A YEN FOR A GEM:
BUT IF YOU'RE MINE, THERE AIN'T NOTHIN' TOO FINE. NAME IT, BA-BY, AND IT'S YOURS.

Cb7 Eb° (FILL) F7

I AIN'T NO AL-LAD-DIN, HAVEN'T EVEN GOT A LAMP. I'M A SMALL TIMER, A

A° F7/C Fm7 F#° Bb7 Bb7 **D.C. al f**

"FIVE AND DIMER". BUT, FOR YOU, I'D BE A CHAMP.

CODA **Fm7 Bb7 Eb°**

AND IT'S YOURS.



4585



CALIF. RAMBLERS ON PATHE-ACTUELLE 36673 IN 1927.
FIVE HARMANIACS ON VICTOR 20507 IN 1927.

WHAT MAKES MY BABY CRY

IN TWO

RAY HIBBLER, HARRY SOSNIK, HARRY SQUIRES

(1927)

DON'T KNOW WHY THE CHANGE IN MY BABY'S CUTE
ACTING KINDA STRANGE, NOT LIKE BYGONE LOVE

G (G7 2ND X) 1. G | 2. G7 / / G#° | Am Dm/A Am Dm/A

WAYS.
DAYS.

SMILES THAT MADE ME GLAD, EYES THAT THRILL'D ME RIGHT

Am 1. A7 2. D7

THROUGH,

JOYS THAT ONCE I KNEW, ALL HAVE FADED FROM VIEW.

D7 D° D7 G#° CHO. D7/A Am7 D7 G G° G+ / G G#° D7/A Am7 D7

WHAT MAKES MY BA-BY CRY? WHAT MAKES MY BA-BY
WISH I ON-LY KNEW WHAT MAKES MY

G Gmaj7 G6 / G F° E7 1. A7 2.

SIGH? YOU KNOW I LOVE NO-BODY BUT YOU.

A7 1. D7/A 2. D7 D7/A G#°

HON-EST AND TRUE, THERE'S NOT AN-DTH-ER ONE WHO'LL DO. I

CODA D7 Dm7/E E7/B B° E7/B / E7 / G#° E7/G#° E7 C/E Dm/A Am

BA-BY BLUE. GEE, CROSS MY HEART, I'D RATHER

Am D7/A / D7 Am7 D7 G G6 G

DIE THAN MAKE MY BA-BY CRY.

HELLO, HELLO!

CAL DEVOLL (1929)

MOD E^{\flat} B \flat F+ B \flat F7 B \flat

How MA-NY TIMES WE'VE HEARD A SIMPLE LITTLE WORD: IT'S USED WHEREV-ER

D7 Eb G7/D Cm Cm/G D7/F#

FRIENDS MAY CHANCE TO MEET. BUT WHEN YOU'RE ALL A-LONE, AND FAR A-WAY FROM

Gm G7/E C/E C7 F7 Cm7 F7 / / CHO. B \flat

HOME 'TIS THEN THIS LITTLE WORD SOUNDS MIGHTY SWEET. HEL-LO, HEL-

F+ B \flat 1. B \flat /D Bbm/D Cm G7 Cm/Eb / Cm/G

-LO, HEL-LO! WHAT A WONDERFUL WORD: HEL-LO! HEL-

WILBUR SWEATMAN'S JAZZ BAND
(10 PIECE) COL. A-2818 IN 1929.

HELLO, HELLO! - CONT.



4586

Cm G7 Cm / / Cm7 F7 F0 F7 / / F7+
 -LO, HEL - LO, HEL - LO! 1. MEANS A LOT EV-RY-WHERE YOU
 2. MAKES A FRIEND EV-RY-WHERE YOU
 Bb 7. Bb7 Bb0 Bb7 Eb sus G7/D Db7.5
 GO. HEL-LO IS LIKE A GAME FOR ALL WHO PLAY
 GO. FOR FRIENDS IN LIFE ARE WHAT WE ALL HOLD DEAR - 'T.
 C7 C0 C7 Cm7 Ebm7/Gb F7 / / Bb F+
 IT DE-PENDS UP-ON THE WAY YOU SAY
 WHEN WE MEET, LETS GREET EACH ONE SIN-CERE - 'T. HEL - LO, HEL - LO, HEL -
 Bb Fm7 Ab G7 G0 G7 Cm Gm D Eb Eb C7 E F7b9 1. Bb Cm7 F7 / / 2. Bb Ebm7 Bb
 -LO! WHAT A WONDERFUL WORD: HEL-LO! HEL - -LO!

THE LAMPLIGHTER'S SERENADE

LYRICS BY PAUL FRANCIS WEBSTER
MUSIC BY HOAGY CARMICHAEL (1942)

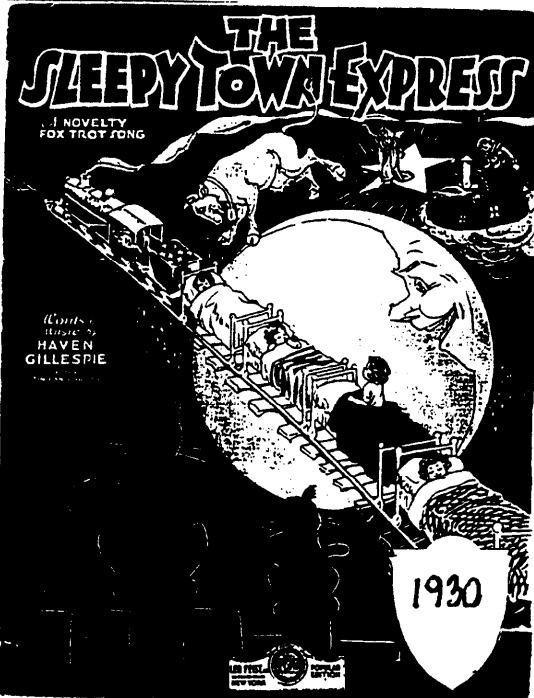
SLOWLY

Bb Eb F7-9 Bb E0
 MY HOW TIME GOES FLYING BACK. IT'S
 F7 Cm7 Cm7 / F7 F7+ Bb A0 D7 Gm F/C Dim G7 C7/G
 EIGHTEEN-NINETY-THREE, AS FROM A ONE-HORSE OPEN HACK THERE STEPS A GRAND OLD MEN-
 Cm7 / F7 CHO. Bb Eb F7
 -RY. A MOMENT AFTER DARK, A-ROUND THE PARK, AN OLD-FASHIONED GENT COMES PA-
 LA-DY OR A BEAU, SHOULD AN-SWER "NO", HE SPRINKLES THEIR HEARTS WITH HIS
 Bb Eb Cm7 F7 Bb
 -RAD-ING; DRESSED IN FUNNY CLOTHES, BUT SINGING AS HE GOES, THE 'LAMPLIGHTER'S SEREN- ADE!
 MAG-IC. THEN HE STEALS A-WAY TO
 Eb9 3 Bb6 3 F7 Bb
 OLD BOY LOVES TO TALK WITH COUPLES ON THE WALK. BUT WHEN IT'S HALF AFTER LOVE TIME, HE
 Eb9 3 Bb6 3 C7 3
 REACHES FOR HIS STICKS, AND FROM HIS BAG OF TRICKS HE LIGHTS EV-RY STAR IN THE
 Cm7 F7 D.S. al coda Eb Gm/D Cm7 F7
 SKY. AND IF A SING AN-OTH-ER DAY: THE LAMPLIGHTER'S SER-EN-

Bb
 WOODY HERMAN ORCHESTRA w/ BILLY ROGERS (FEMALE TPT. & VOCALIST)
 NEIL REED ON TRIO - RAY LINA (TPT) - VOCAL BY WOODY.
 DECCA 4253 IN 1942.

4587

CALIF. RAMBLERS on COL. 2397-D in 1931.
(JACK PURVIS (TPT.) and ADRIAN & ARTHUR ROLLINI.)
(BS. SAX) (TEN. SAX)



Mod to

Musical notation for the first system of 'The Sleepy Town Express'. It includes a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with lyrics underneath. Chords are indicated above the staff.

COME ON ALL YOU KID-DIES, PUT YOUR PLAYTHINGS
CLIMB IN-TO YOUR NIGHTIES, CLOSE YOUR EYES AND
DOWN. TAKE A TRIP WITH ME TO THE LIL-BI-LEE
DOWN IN SLEEPY TOWN. REST. 'CAUSE WE'RE
GOIN' A-WAY FOR A HOL-I-DAY ON THE SLEEPY TOWN EX-

HAVEN GILLESPIE WAS LYRICIST ON
THAT LUCKY OLD SUN & YOU GO TO MY HEAD

Musical notation for the second system of 'The Sleepy Town Express'. It continues the melody and lyrics from the first system. Chords are indicated above the staff.

- PRESS- WE'RE GOIN' TO MEET JACK AND WE'RE GOIN' TO MEET CULL. THEY LIVE IN A SHACK ON A
GOIN' TO PICK CAKES BY THE LEMON-ADE STREAM, SAIL O-VER THE LAKES FULL OF
PUNKIN PIE HILL. IT'S AN ALL NIGHT TRIP ON A PILLOW SLIP FOR THE SLEEPY TOWN EX-PRESS. WE'RE
HONEY AND CREAM. AND THE SANDMAN, DEAR, IS THE EN-GIN-EER ON THE
SLEEPY TOWN EX-PRESS. ALL THE LITTLE TOTS DOWN IN SLEEPY TOWN ARE WAITIN' TO MEET THE
TRAINS, WITH THEIR LIC-O-RICE SHOES AND CHOC'LATE HATS AND PEPPERMINT CANDY CANES. WE'LL
PADDLE AND SPLASH IN THE SODA POP POOLS ON PLUM PUDDIN' BEACH, WHERE THERE AIN'T NO SCHOOLS. GO TO
BED, DON'T WAIT, OR YOU'LL BE TOO LATE FOR THE SLEEP-Y TOWN EX-PRESS.

STEPPIN' ALONG
WM. KERNELL ('29)

Musical notation for the third system, which is the beginning of the song 'Steppin' Along'. It features a treble clef, a key signature of one sharp, and a common time signature. The melody is written on a single staff with lyrics underneath. Chords are indicated above the staff.

STEPPIN' HIGH WHEN YOUR TDS— STEPPIN' LOW, TWINKLE HIGH,— DO YOUR STUFF, TROUBLE BLOWS— DON'T BE SLOW, RIGHT ON BY.—

CALIF. RAMBLERS (FRED VAN EPS (TPT.) IN 1929. ON HARMONY # 996-H

STEPPIN' ALONG - CONT.

4588

Musical score for "Steppin' Along - Cont." with lyrics and guitar chords.

YOU CAN'T GO WRONG: ME-ON - MY, OH STEP, STEP STEPPIN' A- LONG. JUST KEEP STEPPIN' A- LONG.

WHEN YOU GET LONE-SOME, FEELIN' BLUE, TRY A FEW STEPS GYM-NAS-TIC.

YOU'LL COME SMILING THROUGH, TRIPPING THE LIGHT FAN-TAS-TIC.

Chords: A7, D7, G, D7, G, B7, C, E7/B, Bb7, A7, Am7, D7, D.S. FINE 2ND END. TOP LINE

LATIN LULLABY (BOSSA NOVA) (EVEN 8'S) MED. SLOW (♩=120) TOM M. LAMMELL (1960)

TAKEN FROM THE ORCHESTRATION ARR. BY THE COMPOSER

Musical score for "Latin Lullaby" with guitar chords.

Chords: Cmb, Fm7, Bass, etc.

Musical score for "Latin Lullaby" (continued) with guitar chords and performance markings.

Chords: Eb9, D9, Ab9, Gm6, Em7, Eb9, Db, Fm6/G, 2. Ab7-5, Ab7, Gmaj7, G6, B, Fm7, Bb7-5, Eb6, Eb6, Ebmaj7, Ab7, Ab7-5, Db7, Cmaj7, Gm7, C9, C9, C9, F6, Fmaj7, Em7, Eb9, D9, Db9, C9, B9, Bb9, A9, A9, Ab9, G9, Gb9, F9, E9, Eb7-5, Ab7-5, Ab7-5, Fm6/G, D.S. FINE 2ND END. CODA

Performance markings: segato, etc.

4589

(LONGING FOR "FRISCO")

MOD to (IN 2)

CASS HAGAN'S PARK CENTRAL HOTEL ORCH. (NEW YORK)
HENRY LEVINE (TP) - DON MURRAY (BAR. SAX) - VOCAL BY
IRVING KAUFMAN. ON COL. 1334-D IN 1928.

GOLDEN GATE

AL COLSON, DAVE DREYER,
CHAS. MEYER, BILLY ROSE (1928)

Am Em F#m Am F#m

YOU ARE TALK - ING OF HEA - - VEN,
AS A SAM - PLE OF HEA - - VEN,

Am/C 1. B7 Em Em/C Em/B 2. B7 Em Em7/D C#°

WHEN YOU TALK OF THE WEST. - - - - - NIA IS BEST.

G7/D G° G7 C C/E Eb° G7/D G° G7

I'M LETTING FED UP ON THE RAIN AND SNOW. - - - - - MY WEARY HEART IS SINGING

C C/G B7/F# B7 Em F#m Am F#m Em/B

"WESTWARD HO". - - - - - PULL - ING OUT AT E - LEV - EN, FOR A ROSE -

C C7/B B7+ Em C7 F CHO Fm Fm7

COV - ERED NEST. OH! GOLDEN GATE, I'M COM - IN' TO YA.
SUN - KIST BLONDE IS SMIL - IN' MY WAY,

C/G G7 C Gm/Bb A7 D7

GOLD - EN GATE, SING HAL - LE - LU - UA. I'LL LIVE IN THE SUN,
JUST BE - YOND THE LINCOLN

G7 D7/A G7/B C Eb° G7/D D7-5 C7

LOVE IN THE MOON, WHERE EV'RY MONTH IS JUNE. - - - - - A LIT - TLE

CODA A7 Dm A7/E Fm7 F#° C/G C Am7 D7 G7 C G7 C6

HIGHWAY. GO - ING STRONG NOW. IT WON'T BE LONG NOW. OP - EN UP THAT GOLDEN GATE. - - -

OH! EVA (AIN'T YOU COMING OUT TONIGHT?)

WORDS BY CLARKE & LESLIE (1924)
MUSIC BY HARRY WARREN

MOD to G D7 F#m

E - VA WAS A GAR - DEN ROSE, WAY DOWN WHERE THE

G G7/F C/E Cm/Eb G/D D7 G 1 1 2 A7/E A7

SWA - NEE FLOWS. AND A HALF A DOZEN BEAUX LOVED THIS PRETTY MAID. E - VA'S UNCLE

D D/F# F° A7/E A7 D D° D A7/E A7 D 1 D/F# F° E7 G/A A7

WOULD GET SORE; CHASE THE BOYS FROM THE DOOR. BUT WHEN HE WOULD SLEEP AND SNORE, THEY WOULD SEREN -

CHO. D D7 G D7 G D7 G C G D7 G C

-ADE. OH! E - VA, OH! E - VA, AIN'T YOU COMIN' OUT TO - NIGHT? BETTER PACK YOUR THINGS AND
THERE'S A HONEYMOON IN SIGHT. IN A ONE HOSS SHAY, WELL

1. G/B E7+ E7 A7 D7 | 2. G/B C/E G/D D7 G

FLAP YOUR WINGS: A BRIDE ALL DRESS'D IN WHITE. OH! DRIVE A-WAY, FROM UNCLE TOM, TO-NIGHT.

C 7 G Bm7 F# A7/E A7 D7 G G7 C C#°

BOW WOW! BOW WOW! THOSE BLOODHOUNDS WANT TO BME. IF THEY WANT MEAT, THEY'LL HAVE TO EAT YOUR

D7 G

FLETCHER HENDERSON ORCH. (COLEMAN HAWKINS ON BASS SAX. ALSO DON REDMAN (ALTO), KATSER MARSHALL (DRUMS). ON BANNER NO. 1375 IN 1924.

UN-CLÉ TOM TO-NIGHT.

SOMEDAY YOU'LL CRY OVER SOMEONE IN TWO Bb 7

WORDS BY JACK OSTERMAN & DAN CRILLY - MUS: MILTON CHARLES (1922) "GOOD - BYE,

Ebm 7 Bb/F F7 Bb Cm7 F7

DON'T CRY, WAS ALL YOUR LET-TER SAID.

Bb / Cm Bb Bb Dbo Cm6 F7 7 Cm / Gm7 C°

MY HEART WAS BRO-KEN, I TRIED TO FOR-GET. THESE WORDS I'VE

C7 Eb/F F7 Cm / G / Ab7 CHO. Bb F7/C C7 F7 Dim7

SPO-KEN, YOU'LL THINK OF THEM YET: FOR, SOME-DAY YOU'LL CRY OVER SOME-

Dbo Cm7 F7 F7+ Bb 7 Bb/F F7 Bb°

-ONE, AS I HAVE CRIED OV-ER YOU. TEAR DROPS WILL

Bb D7 Gm / / / Gm7 C/E Am / C / D Am / F7

DIM YOUR EYES. THEN YOU WILL RE-A-LIZE THAT, WHILE YOU'RE CRYING, MY TEARS WILL BE

F7 Bb7 7 Ab/Eb Eb B7/Eb Eb / / / / C7

DRY-ING. AL-THO' MY LOVE WAS WASTED, I CAN'T RE-RET. JUST MARK MY

C7 F7 / / / A° Bb F7/C C7 F7/C

WORDS, SWEETHEART, AND DON'T YOU FOR-GET THAT SOME-DAY YOU'LL CRY OV-ER

Fm6 Fm6 G7 G7/A Cm C° F7 Bb Ebm/Bb Bb

SOME - ONE, AS I HAVE CRIED OV-ER YOU.

4591

FROM THE W.B. PICTURE "ANYTHING GOES" (1935)

MOD to

MOONBURN

LYRIC BY ED HEYMAN
MUSIC BY HOagy CARMICHAEL

G Cm D7 G G/B Bb°

IF YOU THINK THAT I AM LOOKING SOMEWHAT TAN-NER DON'T
MOONLITE AND THE SWEETNESS IN YOUR MAN-NER THAT

1. D7/A D7 G 2. D7/A D7 G D/F# A7/E D

BLAME IT ON THE SUN. IT'S THE MAKES ME THE HEALTH-Y ONE. WHEN THE MOON HANGS LOW

Em7 A7 D Em7 E7 A7 D1 D7 CHQ. A7 D7 G

I BEGIN TO GLOW. AND MY DAY HAS JUST BE-GUN. I'M GONNA GET A MOONBURN WHEN I'M WITH

A7 D7 G A7 D7 G/D C#° B/F# F#7 B

YOU, TO-NIGHT. SO VE-RY SOON, I'LL MOONBURN WHEN YOU HOLD ME TIGHT. I'LL

Am7 A#° G/B Bb° D7/A Cm G/B/G C#° Am F#7/A#

ASK THE BLOWING STARS UP A-BOVE ME WHAT YOUR LIPS WILL IM-PART. AND WHEN THEY FLASH THE WORD THAT YOU

B C#° F#7/C# F#7 B D7 A7 D7 G

LOVE ME, IT WILL WARM MY HEART! I'LL GET A BRAND NEW MOONBURN WITH EV-'RY

A7 D7 G7 C Cm G/D D#° Em 7 2

KISS FROM YOU. AND IF I HAVE MY WAY, IF I CAN HAVE MY WAY, YOU'LL GET A

A7 D7 G

MOON-BURN TOO!

THE GIRL FROM IPANEMA

WORDS: NORMAN GUNDEL MUSIC: ANTONIO CARLOS JOBIM (1963)

Bossa Nova F#maj7 G7

TALL AND TAN AND YOUNG AND LOVE-LY THE GIRL FROM I-PA-NE-
WHEN SHE WALKS SHE'S LIKE A SAM-BA THAT SWINGS SO COOL AND SWAYS

G7 Gm7 Gb7-5 F#maj7

MA GOES WALK-ING, AND WHEN SHE PASS-ES, EACH ONE SHE PASS-ES GOES: "AAH!"

1. Gb7-5 2. F#maj7 Gbmaj7 Cb9

OH, BUT I WATCH HER SO SAD-LY.

Cb9 F#m7 D9

HOW CAN I TELL HER I LOVE HER? YES.

THE GIRL FROM IPANEMA - CONT.

4592

Gm7 Eb9

I WOULD GIVE MY HEART GLAD-LY, BUT EACH

Am7 D7(b9) Gm7 C7(b9)

DAY WHEN SHE WALKS TO THE SEA, SHE LOOKS STRAIGHT A-HEAD, NOT AT ME.

Fmaj7 G7

TALL AND TAN AND YOUNG— AND LOVE-LY, THE GIRL FROM I-PA-NE-MA GOES WALKING, AND WHEN

Gm7 Gb7s Fmaj7 Gb7-s

SHE PASSES, I SMILE, BUT SHE DOESN'T SEE. SHE LIST DOESN'T

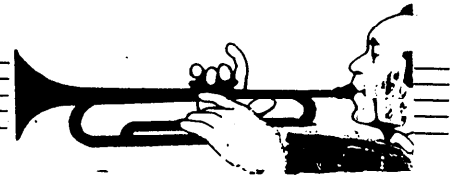
Fmaj7 Gb7-s Fmaj7 Gb7s Fmaj7

SEE. NO, SHE DOESN'T SEE.

RECORDED BY TENOR SAXOPHONE ARTIST, STAN GETZ

(INSTRUMENTAL) **JAVA** (1958)

FREDDY FRIDAY, ALLEN TOUSSANT, ALVIN TYLER



MOD to

F (EVEN D's)

F C7 F Bb9 F Eb7 D7

G7 C7 **A** F / / Bb7 **B** A7 Dm A7

Dm7 G7 C G7 C7 / / /

CODA F / / / NC P Dm C7 F

RECORDED BY TRPT. ARTIST, AL HIRT

D.C. ad

4593

MED. FAST

AUNT MAGGIE'S REMEDY

GEO. FORMBY and EDDIE LATT (1966)

NOW THERE'S ALL SORTS OF REM - E - DIES

F7 Bb

THAT YOU CAN BUY, — NO MATTER WHAT AIL - MENT YOU'VE GOT. — BUT

G7 C7

I'VE GOT A SPE - CIAL ONE YOU OUGHT TO TRY. — YOU'LL FIND IT'S THE BEST — OF THE

F7 / Cm7 G Ab7 F7/A F7 CHO. Bb Bb7 Gb7 F7 Bb

LOT. — IT'S ME AUNTIE MAGGIE'S HOME-MADE REM - E - DY:

Gb7 Bb D7

GUARAN - TEED NEVER TO FAIL. — NOW THAT'S THE STUFF — THAT WILL

Gm C7 F C7 F

DO THE TRICK. — IT'S SOLD AT EV - 'RY CHEMIST FOR "ONE AND A KICK!"

F F7 Bb Cm7 F7

— NOW IF YOU GET LUM - BA — GO, RHEU - MAT - ICS OR GOUT, — OR A

Bb Bb7 Eb Ebm6

BOUND TO WAKE UP — I'LL A - LEE. — BUT DON'T KICK UP A SHIN -

Ebm6 Bb Bb7 G7 C7 Eb F7

— DY, YOU'LL NEVER GET WIND - Y WITH AUNTIE MAGGIE'S REM - E - DY. —

1. Bb F7 2. Bb F7 sus Bb

IF YOU

MODER Eb C7+ F7 Bb7

IDA - I DO

WORDS BY GUS KAHN (1925) MUSIC BY ISHAM LIONES SEEMS THAT THE NEIGH - BORS ARE TALK - ING. WALK - ING. OUT

Eb Ab7 Eb Eb C7 D7 Gm

THEY KINDA WON - DER WHAT I - DA SEES IN A FEL - LOW LIKE ME.

WE TRY TO KEEP IT A SE-CRET. THEY WOULDN'T HAVE IT THAT WAY.

NOW THAT I KNOW THAT SHE'LL HAVE ME, I'M ON-LY WAIT-ING THE DAY TO TELL 'EM:

CHO. Do I LOVE MY I-DA, LITTLE I-DA? PRETTY I-DA, I DO! I DO!
Do I LONG TO HOLD HER AND UN-FOLD HER, LIKE I TOLD HER?

WHEN THE PREACHER COMES TO TIE THE KNOT, WILL I BRAG ABOUT THE PRIZE I GOT,

WHEN I STAND BE-SIDE A GIRL LIKE I-DA, SAYING, "I-DA, I DO."

(BEN BERNIE'S CLOSING THEME)

AU REVOIR -- PLEASANT DREAMS

WORDS BY LASK MESKILL (1930) MUSIC BY JEAN SCHWARTZ

MODERATO

AU RE-VOIR,

PLEASANT DREAMS, DREAM OF ME, WHILE THE MOON SOFT-LY
WHILE THE LOVE LIGHT A-

BEAMS. TILL TO-MOR-ROW, WHEN I HOLD YOU A-GAIN, TAKE MY

HEART AND MAKE IT PART OF ALL YOUR SCHEMES. AU-RE-BOVE BRIGHTLY

GLEAMS. AND SHOULD YOUR DREAM LOV-ER CALL, I WIST HOPE IT'S ME, THAT'S

ALL. AU-RE-VOIR, AND ONCE MORE, PLEASANT DREAMS.

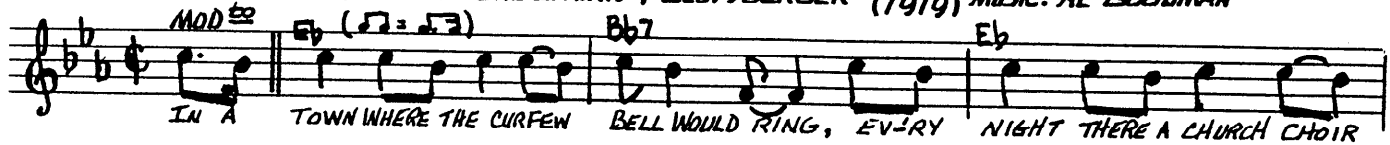
THIS SONG AND "LONESOME OLD TOWN" (BERNIE'S OPENING THEME) RECEIVED MUCH EXPOSURE ON THE GREAT BLUE RIBBON RADIO SHOW. (IN THE EARLY 30'S)

4595

♩ SLOW TOWN IS JAZZ TOWN NOW ♩

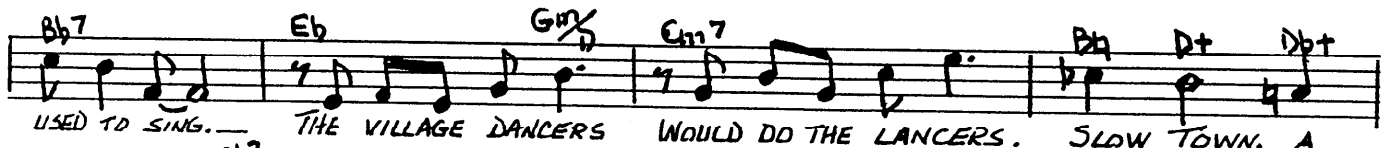
LYRIC: BERNARD GROSSMAN & GEO. YDERGER (1919) MUSIC: AL GOODMAN

MOD [♩] Eb (♩ = ♩) Bb7 Eb



IN A TOWN WHERE THE CURFEW BELL WOULD RING, EV-RY NIGHT THERE A CHURCH CHOIR

Bb7 Eb Gm7 Cm7 Bb D+ Dpt



USED TO SING. THE VILLAGE DANCERS WOULD DO THE LANCERS. SLOW TOWN, A

C+ Bb+ Bb+ Bb7/F Cb7 Bb7 Eb Eb/G Ab Eb/G Bb7/F Eb



SLEEP-Y VIL-LAGE: THEY NEVER HEARD A-BOU-T A CAB-A RET. THERE, EACH MAN LOVED HIS

Fm7/Bb Bb7 Gb Gb Ebm7 Bb/F F7



WIFE, UN-TIL A JAZZ BAND CAME A-ROUND THAT WAY, AND BROUGHT THEM ALL TO

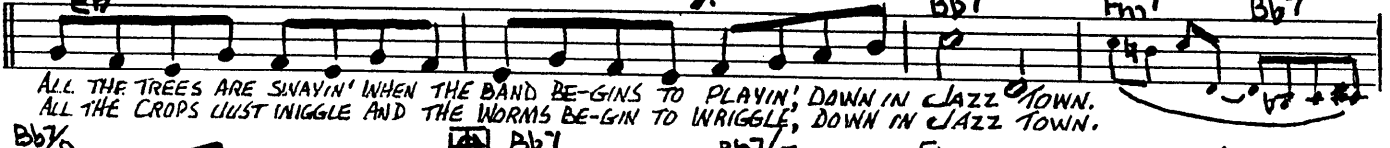
Bb Ab Fm7 Bb7 Eb Fm6 Bb7 Fm6 Bb7



LIFE. SLOW TOWN UUST WAKE UP FROM ITS NAP: CHANGED ITS NAME TO JAZZ TOWN ON THE MAP.

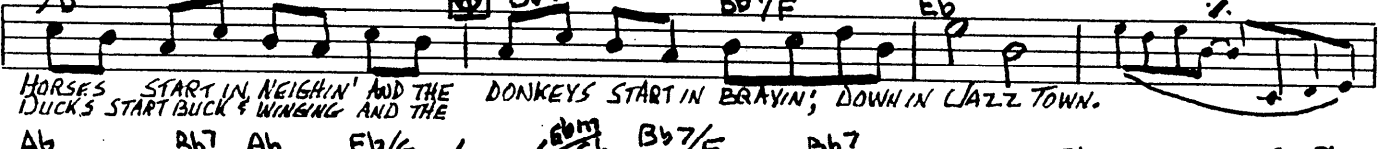
8' CHO.

EB Bb7 Fm7 Bb7



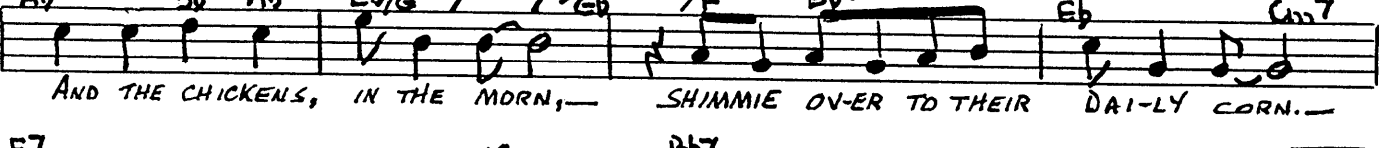
ALL THE TREES ARE SHAVIN' WHEN THE BAND BE-GINS TO PLAYIN', DOWN IN JAZZ TOWN. ALL THE CROPS UUST INIGGLE AND THE WORMS BE-GIN TO WRIGGLE, DOWN IN JAZZ TOWN.

Bb7/Bb Bb7 Bb7/F Eb



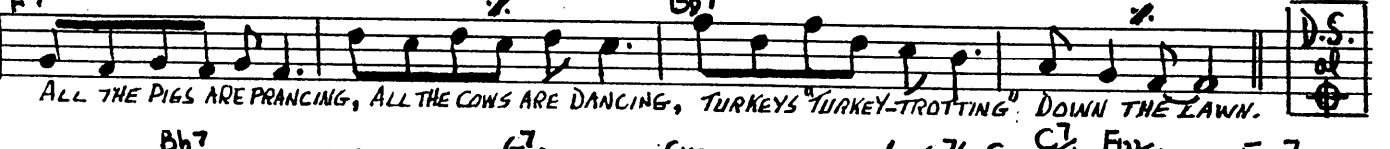
HORSES START IN NEIGH-N' AND THE DONKEYS START IN BRAVIN', DOWN IN JAZZ TOWN. DUCKS START BUCK & WINING AND THE

Ab Bb7 Ab Eb/G Bb7/Bb Bb7/Bb Bb7 Eb Cm7



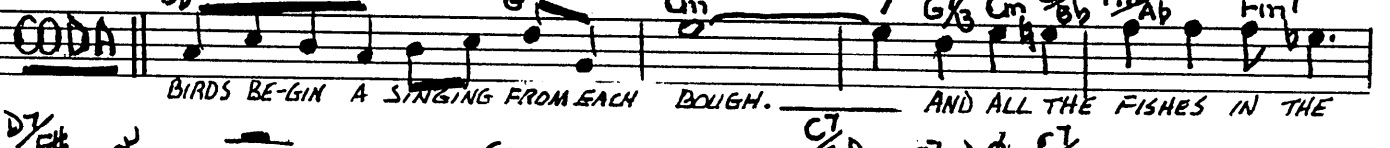
AND THE CHICKENS, IN THE MORN, SHIMMIE OVER TO THEIR DAI-LY CORN.

F7 Bb7



ALL THE PIGS ARE PRANCING, ALL THE COWS ARE DANCING, TURKEYS 'TURKEY-TROTTING' DOWN THE LAWN.

CODA Bb7 G7 Cm G7/Bb Cm C7/Bb Fm7 Ab Fm7



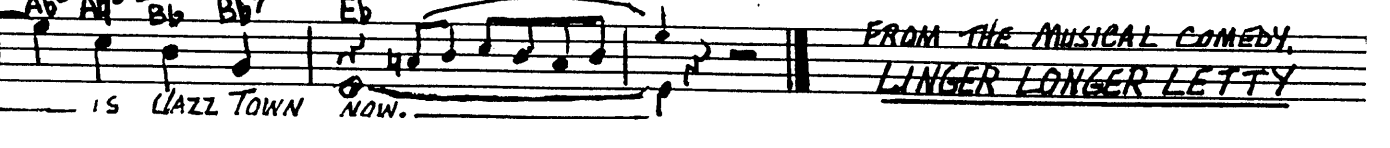
CODA BIRDS BE-GIN A SINGING FROM EACH DOUGH. AND ALL THE FISHES IN THE

D7/F# Gm C7/E D7 C7 D7 Fm7



STREAM: THEY TWIST THEIR TAILS, AND TWIST THEM MEAN! FOR POOR OLD SLOW TOWN

Ab6 Ab0 Eb/Bb Bb7 Eb



IS JAZZ TOWN NOW.

FROM THE MUSICAL COMEDY, LINGER LONGER LETTY

(1913)
BY EDDIE LEONARD **ANNA SNOW**
(PICK ON YOUR OLD BANJO)



4596

IN TWO

Musical score for "Anna Snow" by Eddie Leonard (1913). The score is written in treble clef with a 2/4 time signature. It includes 12 staves of music with lyrics and guitar/banjo chord notations. The lyrics are: "WAY DOWN IN SUNNY LOUIS-I-AN-NA, THAT'S WHERE I LEFT PRE-TY AN-NA SNOW. SHE LIVES ON WA-TER - MEL-ONS AND BA-NA - NAS. OH, HOW SHE LOVES HER LIT-TLE BLACK JOE. SOMETIMES SHE PLAYS AN IN-DI-AN TUNE. THEN A-GAIN SHE DOES A RAG - TIME CROON. FOR, SHE CAN'T PLAY NO PI-AN - O. BUT SHE WON ME OUT, WHEN SHE PICK'D ON THE OLD BAN- JO. PICK, PICK, PICK, PICK, PICK ON YOUR BAN- JO, AN- NA SNOW. SUCKING HONEY FROM YOUR LIPS, OH, HONEY, HONEY, HONEY, HONEY, HONEY, OH. PICK, PICK, PICK, PICK, PICK EV-RY NIGHT, WHEN THE MOON IS LOW. WHILE YOU ARE PICKING, JUST PICK ON ME, AND YOU'RE PICKING SOME, BO. RDS - ES RED, AND THE VIO-LETS BLUE. THERE NEV-ER WAS A PLUM UP-ON THE TREE AS SWEET AS YOU, MISS AN-NA SNOW. GET YOUR BAN- JO, JO, JO, JO. PICK, PICK, PICK, PICK. PICK IT UP AND PICK IT. PICK IT UP AND PICK IT. PICK ON YOUR OLD BAN- JO, OH, OH, OH, AN- NA SNOW."

Chord notations include: C, C°, E, G, G7, E7/B, E7, F, Am, Em, F/C, G7, F/G, Dm7, G7, F/C, C, G7, F/C, C, G7/D, G7, F/C, C7, F, Am7, F/C, C, F, C, G7, F/A, F, Dm7, Fm7/Ab, G7, C, Dm7, E, F, C, NC/A, Ab7, G7, C.

4597

Moderato

WHAT! NO SPINACH?

(1926)



There's a nut named Wil-ly White, up the street from
me. And he has an ap-pe-tite that's freaky as can
be. When he sees a rest-aur-ant, dashes thru the
door. They bring him shad, then he gets mad. And you should hear him

CHO.
Roar: "WHAT! No SPINACH? DON'T TELL ME THAT. — WHAT! No SPINACH?
HAND ME MY HAT. — I DON'T CARE FOR ONIONS, THEY HURT MY BUNIONS. WHY DON'T YOU
TRY 'EM ON THE CAT! — OH, I WISH THAT THE FISH, THAT YOU GAVE ME, WERE
DOWN AT THE BOTTOM OF THE SEA. SEE! WHAT! NO SPINACH? WHAT! NO
SPINACH? THAT'S THE FIN-NITCH OF ME."

SWEET LIPS

WORDS BY DETE CURTIS
MUSIC BY JESS WILLIAMS (1920)

BRIGHT
DEAR, IT'S TRUE, WHEN I MET YOU, YOU WERE HARD TO FIGURE OUT. FIRST I TRIED TO
READ YOUR EYES, BUT THEY WOULD NOT TELL. THEN I STUDIED ALL YOUR SMILES,
BUT THEY LEFT ME STILL IN DOUBT. BUT SINCE THEN I'VE MET TWO FRIENDS. THEY TELL ALL I CARE TO

SWEET LIPS - CONT.

4598

CHO.

F / F7 / Bb Eb Cm7 F7 Bb

KNOW. — YOUR TWO LITTLE LIPS, YOUR SWEET LITTLE LIPS TELL ME ALL A-BOU-T YOU. LIKE A LITTLE CHILD, THEY PLAY TATTLETALE WHEN THEY LINGER WITH

Bb F7 F7 F7/C Cm7 F7 Bb

THEY TELL WHEN YOU'RE HAPPY AND BLUE. — THEY TELL, DEAR, THAT OUR LOVE IS TRUE. —

CODA

Gm7/12 Cm Bb G7+ G7 C7 F7 Bb

MINE. EV-'RY TIME I KISS YOU, I LEARN MORE A-BOU-T YOU, FROM YOUR LITTLE SWEET LIPS.

WANT A LITTLE LOVIN'

IN TWO

Eb C7 Fm7 Bb7 Eb

EV-'RY DAY IS JUST A DAY WITH ME.

Eb / Ab/Eb Bb7 Eb y. Bb/F E° F7/Eb Bb/°

NO ONE EV-ER SEEKS MY COM-PA-NY. I HAVE AL-MOST ALL I WANT, AND

C7 y. F F° F F7 Bb / Bb° Bb7 /

YET, THE THING I WANT THE MOST I NEVER GET. WANT A LITTLE

CHO.

Bb Bb7 Eb Eb°

LOV - - IN' FROM SOME-ONE. WANT A LITTLE LOV - - IN' SO -ROUND BY MY OWN-SOME. WON'T SOME-BO-DY ANS - - IN' SO

Eb Bb7/F Eb/G Eb C7/G C7 G° C7+ F7 / F° F7 /

BAD. THINK OF ALL THE KISS - - IN' I'M MISS-IN! THAT'S WHAT

F7 y. Abm6/Ch Bb7 /

MAKES ME FEEL SAD. HATE TO WANTA-

D.S. al f

CODA

EB° Fm6/Ab C7/G C7/C° C7 / Fm G7

-WER MY CALL? SOME-THING TELLS ME, SOME-HOW, THAT IT

Cm Cm7 F7 / Bb7 Bb° Bb7 Eb Gb° Fm7/Abm6 Eb

WON'T BE LONG NOW. WANT A LITTLE LOVE, LOVE, LOV-IN' THAT'S ALL.

ROSS GORMAN'S 5 PIECE COMBO (VOCAL BY HARRY WARREN) ON COL. 400-D IN 1925.	FRED HANN ORCH. VICTOR 19915 CHI.-1925	PEGGY ENGLISH VOCAL - acc. by PHIL NAPOLEON, MIFF MOLE, RUBE BLOOM, JOE TARTO (MBA) & RAY BAUDOU. ON VOCALION 15093 IN 1925.
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4599

THAT'S LIFE I GUESS

WORDS BY SAM W. LEWIS
MUSIC BY PETER DE ROSE (1936)

MODERATO

SOMETIMES I WONDER WHAT'S IN STORE FOR ME. — YOUR LOVE COULD OPEN HEAVEN'S
MY DAYS AND NIGHTS ALL START AND HALT WITH YOU. — MY SUGARED KISSES TASTE LIKE
NO-BODY KNOWS HOW CRUEL FATE CAN BE, — HOW CLOSE TO-GETH-ER LOVE AND

DOOR FOR ME. — BUT YOU DON'T CARE A STRAW FOR ME. — THAT'S LIFE, I GUESS. —
SALT TO YOU. — BUT WHY SHOULD I FIND FAULT WITH YOU?
HATE CAN BE. — "GOOD-BYE" MUST CLEAN'D THE SLATE FOR ME. —

THAT'S LIFE I GUESS. THE WORLD WAS BRIGHT WHEN YOU LOVED ME. SWEET WAS THE TOUCH OF YOUR

LIPS. THE WORLD WAS DARK WHEN YOU LEFT ME. — AND THEN THERE CAME A

TOTAL E-CLIPSE. —

CODA

THAT'S LIFE, I GUESS.

PETER DE ROSE'S DEEP PURPLE IS PROBABLY HIS BIGGEST SUCCESS
(WHICH HE WROTE IN 1933 AND TO WHICH MITCHELL PARISH ADDED LYRICS IN 1939.)
SAM LEWIS WAS LYRICIST ON DYNAH & FIVE FOOT TWO

(LOUIS ARMSTRONG'S OUTSTANDING RECORDING) **MED. SLOW**

A KISS TO BUILD A DREAM ON

W&M BY BERT KALMAR, HARRY RUBY, (1935)
and OSCAR HAMMERSTEIN II

GIVE ME A KISS TO BUILD A
A KISS BE-FOR-FORE YOU
YOUR LIPS FOR JUST A

DREAM ON AND MY IM-AG-I- NA-TION WILL THRIVE UPON THAT KISS.
LEAVE ME AND MY IM-AG-I- NA-TION WILL FEED MY HUNGRY HEART.
MOMENT AND MY IM-AG-I- NA-TION WILL MAKE THAT MOMENT LIVE.

SWEETHEART I ASK NO MORE THAN
LEAVE ME ONE THING BEFORE WE
GIVE ME WHAT YOU A-LOVE CAN

THIS PART: A KISS TO BUILD A DREAM ON. DREAM ON. WHEN I'M A-