

A KISS.. - CONT

4600

Fm7 Bb7 Ebmaj7 Eb6 Fm7 Bb7 Ebmaj7 Eb6 Fm7 G7-9
 -LONE WITH MY FAN-CIES I'LL BE WITH YOU. WEAV-ING RO-
 Cm / Eb Am7 D2-9 D9 Dim7 G7 D.C. CODA Eb Fm C
 -MAN-ES, MAKING BE-LIEVE THEY'RE TRUE.

THERE'S ALWAYS A WAY TO REMEMBER

SAMMY FAIN and LEW POLLACK (1927)

MODER

(SEE * BELOW)

D7 G Am/G G D7/A G/B G Am7 D7 G
 YOU STOLE IN-TO MY HEART, DEAR, AND I LET YOU. WE WERE HAPPY
 D7 G G6 G7 B7/F# F#7 Bm Bm7/A
 TILL YOU SAID GOOD-BYE. NOW YOU COME AND ASK ME TO FOR-GET-YOU.
 G6 F0 D/F# E7/B A7 D7 1 1 CHO. D7
 I KNOW I CAN'T, NO MATTER HOW I TRY. THERE IS ALWAYS A
 Gmaj7 D7 1 1 G Bm
 WAY TO RE-MEM-BER BUT I CAN'T FIND A WAY TO FOR-GET.
 Bm 1 E7 1 1 Am 1 1
 THOUGH OUR LOVE DREAMS ARE GONE, AND THE YEARS MAY ROLL ON, THERE'S A
 A7 1 D7 1 1 D7 1
 MEM-RY OF WHEN WE FIRST MET. WITH YOUR AB-SENCE, MY HEART WILL GROW
 D7 1 1 F0 E7+ E7 E7 Bm7 E7+E7
 FOND-ER, AND THE FU-TURE HOLDS ON-LY RE-GRET. FOR THERE'S
 E0 G0 E0 G E7 1 Am D7
 AL-WAYS A WAY, DEAR, TO RE-MEM - - BER, BUT I CAN'T FIND A WAY TO FOR-
 G Dsus G
 * SINCE THEY ARE BOTH COMPOSERS, and not KNOWN as LYRICISTS, THIS COLLABORATION IS MOST UNEQUAL. RARELY, IF EVER, DID FAIN & POLLACK COMBINE TO WRITE ANOTHER SONG.

4601

NOT FAST

A

HONEYSUCKLE RAG

GEO. BOTSFORD (1911)

Musical notation for the first system of Honey Suckle Rag. It features a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The music begins with a repeat sign and a first ending bracket. Chords Gm and Cm are indicated above the staff. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'f'.

Musical notation for the second system of Honey Suckle Rag. It continues the melody with first and second endings. Chords D7, Gm, Cm, and Gm are indicated. The notation includes various note values and rests.

Musical notation for the third system of Honey Suckle Rag. It features a key signature change to one flat (Bb) and a 7/8 time signature. Chords F7/C, F7, and Bb are indicated. The notation includes eighth notes and rests.

Musical notation for the fourth system of Honey Suckle Rag. It continues the 7/8 time signature piece with first and second endings. Chords F7, Bb, Bb/6, Bb/Bb, and Bb0 are indicated.

Musical notation for the fifth system of Honey Suckle Rag. It concludes the piece with a 'FINE' marking and a 'D.C. al. F. BOTH TIMES' instruction. A 'CODA' section follows with a few final notes.

Musical notation for the TRIO section of Honey Suckle Rag. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Chords Bb and C7 are indicated. The notation includes eighth notes and rests.

Musical notation for the second system of the TRIO section. Chords F7 and Bb are indicated. It includes first and second endings.

Musical notation for the third system of the TRIO section. It concludes with a 'D.S. al. FINE BOTH TIMES' instruction.

GEO. BOTSFORD WROTE MANY FINE RAGS, INCLUDING: BLACK AND WHITE RAG (P. 13)

THE WORLD'S GREATEST SWEETHEART IS YOU

WORDS BY ANDY RAZAF (1929)

MUSIC BY PAUL DENNIKER

Musical notation for 'The World's Greatest Sweetheart is You'. It features a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The lyrics are written below the notes. Chords Eb, Eb9, Eb, and Abm are indicated above the first line. Chords Eb and Bb7 are indicated above the second line. The notation includes quarter notes, eighth notes, and rests.

THE WORLD'S GREATEST BLISS IS TO TASTE YOUR KISS-ES. THE
NO GREAT-ER GLD-RY THAN OUR LOVE STOR-Y. THE
WORLD'S GREATEST SWEETHEART IS YOU. THERE'S YOU. I KNOW I'LL

WORLD'S GREATEST SWEETHEART - CONT.

4602

Cm Cx/G D7/F# D7 D7/F Db7 D7/Ab C7/G Cm7
 NEV-ER DIS- COV- ER AN- OTH- ER SO TRUE. MY LONG DAYS OF
 F7 Bb7 Eb/G F# Eb/G
 SEARCH-ING ARE THROUGH. WHEN YOUR HAIR IS GRAY-ING, I'LL STILL BE
 Abm Eb/Bb Bb7 Eb
 SAY-ING THE WORLD'S GREATEST SWEETHEART IS YOU.

RECORDED BY THE RHYTHMIC EIGHT OF MIDDLESEX, ENGLAND.
 (WITH DANNY POLA) ON ZONOPHONE 5500 IN 1929.

INTRODUCED BY RUDY VALLEE

HAL KEMP ORCH. WITH MICKEY BLOOM (TPT) - SAXIE DOWELL, JOHN
 SCOTT TROTTER (PNO) - SKINWAY ENNIS (DRS-VOCAL) - RKEH 41332 (1929)

SWEETHEART TIME *Moder*

W: SAM EDLOW - M: FRED HOLLANDER (1937)

THERE'S GON-NA BE A NEW MOON
 NEV-ER GET AN- OTH- ER

C D7 D7+ Dm7 F#A Fm6/Ab
 OUT TO-NIGHT. TO WASTE IT IS A CRIME. YOU'D BETTER FALL IN LOVE WITH
 CHANCE LIKE THIS. RO- MANCE IS IN ITS PRIME.

C/G A7 1. D7 G7 C 2. D7 G7+ C
 SOME-ONE, 'CAUSE THIS IS SWEETHEART TIME. YOU'LL THIS IS SWEETHEART TIME. TAKE A

Gm7 C7 F C7+ F
 WALK, HAVE A TALK BY A LAKE OR A WOODED GROVE. IN RE-

Am7 D7 G7 1 G7 G7+
 TURN, YOU WILL LEARN THAT THE LITTLE LOVE BUG IS WORKIN' OV-ER-TIME. AND

C 1. D7 2. Dm7 F#A Fm6/Ab
 AN-Y-ONE CAN TELL THAT WED-DING BELLS ARE ALL PRE-PARED TO CHIME. YOU BETTER FALL IN LOVE WITH

E/G A7 D7 G7 C
 SOME-ONE, 'CAUSE THIS IS SWEETHEART TIME.

PARAMOUNT FILM: "THRILL OF A LIFETIME"
 (BETTY GRABBE, LARRY GRABBE,
 & DOROTHY LAMOUR)

4603

(ONE OF THE DEACON SERIES)

MOD to



IN THE MIDDLE OF HIS SERMON, PARSON JOHNSON 'ROSE AND
 STARTED SNIF-FIN' THE AIR. — A FA-MIL-IAR SMELL WAS TICKLIN' UP THE
 PARSON'S NOSE. I TOLD HIM GIN WAS 'ROUND SOME- WHERE. HE
 CLOSED HIS BIBLE GENTLY IN THE MIDDLE OF THE PSALM, AND

STARTED FIG-UR'N, NEW'LY, WHERE THAT SMELL WAS COMIN' FROM. HIS EYE SCANNED EV'RY PEW, AND THEN HE

DID DE-CLARE: "I 'NOUNCE THIS MEETIN' THRU, UNTIL YOU KICK IN WITH MY SHARE. OH, BRETHAREN: — IF YOU

WANT MORE PREACHIN', SAVE A LITTLE DRAM FOR ME. (GLORY HAL-LE-LU-JAH) DRINKIN' GIN. — AIN'T A-

-GAINST MY TEACHIN'. TREAT ME WITH E-QUAL-I-TY. (NOW, FROM THAT SMELL IT'S PLAIN TO SEE, SOME- I'VE SHARED YOUR LUDY AND SHARED YOUR SIN: YOU

-BO-DY HERE — IS HOLDIN' OUT ON, ME. SO, BRETHAREN: — IF YOU WANT MORE 'PREACHIN',
 BET YOUR LIFE I'M GON-NA SHARE YOUR GIN.

SAVE A LITTLE DRAM FOR ME." "OH, ME."

(PLAYED BY AL HIRT)
SUGAR LIPS

BILLY SHERRIL and BUDDY KILLEN (1964)

SWING C 1. 2. 2. 2. G7

G7 1. 2. 2. C 1. D.C. 4/4

CODA

Musical staff with notes and chords: C7, F, F6, F#0

Musical staff with notes and chords: C/G, A7+, A7, D7, G7, C

(FROM THE FILM: "LOVE IN BLOOD") **GOT ME DOIN' THINGS** MED. SWING F Bb7
MACK GORDON (1935) NEVER LOOK'D AT THE STARS OR THE MOON, DIDN'T LOOK AT THE STARS AND THE MOON, AND

F Bb7 Bb7 C7 F
CARE A- BOUT A- PRIL SEP- TEM- BER OR JUNE. I WANT THE YEAR TO BE TWELVE MONTHS OF JUNE. NOW I DO, AND THE FEELING IS NEW TO

Bbm C7 2. Dm7 C7 F CHQ.
ME. I BA- BY WHAT DID YOU DO TO ME? GOT ME DO- IN' THINGS,

F C7+ F F#0
THINGS I NEVER THO'T I'D DO. GOT ME DOIN' THINGS, SOME ARE SILLY SOME ARE

Gm Gm7 C7 Gm7 C7 C0 Gm7
NEW. GOT ME SAYIN' THINGS, THINGS I NEVER SAID BE- FORE. (MM-MM)

Gm7 C7 Gm7 C7 F Fb7 D7 G7 C7
GOT ME SAYIN' THINGS LIKE: "YOU'RE THE ONE THAT I A- DORE." GOT ME

F C7+ F F7 B0
PRAYIN' THINGS, AND THE FEELIN' IS DI- VINE. (MM-MM) GOT ME WISHIN' THINGS,

F7/C Cm/F Bb Ab Gm Gm7 D7
WISHIN' THAT YOU'LL BE MINE. GOT ME DREAMIN' THINGS, SCHEMIN THINGS,

F/C F D7 / G7 C7 F D7+ D7
HOPIN' THAT THEY'LL COME TRUE. GOT ME DO- IN' THINGS, SAYIN' THINGS, DREAMIN' AND PRAY- IN' THINGS.

Gm7 C7 Cm6 Eb D7 G7 C7 F
AND THEY'RE ALL A- BOUT YOU. YES, THEY'RE ALL A- BOUT YOU.
TEDDY HILL ORCH. (w/ROY ELDRIDGE, DICKY WELLS, CHU BERRY-VOCAL BY BILL DILLARD. BANNER 33384 IN 1935. (RUSSELL PROCOPE ON ALTO)

4605

MED. FAST

EBONY RHAPSODY

WORDS and MUSIC by ARTHUR JOHNSTON & SAM COSLOW
(BASED ON SECOND RHAPSODY OF F. LISZT) 1934

Em C7 B7+

I TOOK A CRUISE UP-ON A STEAMER TO THE

Em C# / C C° G/B Em7 Am7-5 D7

ISLE OF MAR-TI- NIQUE. I HAD THE BLUES, UNTIL I LANDED ON THE

G/B Am7 D7/A G B7/F# B7+ D#° Em B7/F# B7+ B7

ISLE OF MAR-TI- NIQUE. I FELT SO GAY THERE THE HOURS SEEM'D TO FLY.

Em A7/E A7 Am7/b Cm6/Eb A7/E

WISHED I COULD STAY THERE, AND HAD A DARN GOOD REASON WHY.

D7 G#° CHO. D7/A D7 D° D7 G

THERE'S RHYTHM DOWN IN MAR-TI-NIQUE ISLE — THAT HAS ANY MIN - U -
IN-STEAD OF PLAYIN' MUSIC LIKE YOU DO, — THEY SUPPLY A LITTLE
OH LAWDY, YES THEY HAVE — BAN-DAN-NAS. GO TO MARKET SINGIN'

G G° G#° Am7 D7 Dm7/G G GM7

-ET BEAT A MILE FOR "LOW-DOWN" QUAL-I-TY. AND THEY CALL IT THE EB-O-NY RHAPSODY.
CLASSICAL VOO-DOO. THEY KEEP SWINGIN' THAT THING WHILE SINGIN' THAT
HAP-PY HO-SAN-NAS,

1. G#° 2. G#° C#° Bm D G/D G7 Bm/D G/D G7

IT'S GOT THOSE LICKS, IT'S GOT THOSE TRICKS THAT

C C#m/E A/E A7 C#m/E A/E A7

MISTER LISZT WOULD NEVER RECOGNIZE. IT'S GOT THAT BEAT, THAT TROP-IC HEAT. THEY

D Em7 F° D7/F# Gm7 G#° D7/A G#°

SHAKE UN-TIL THEY MAKE THE OLD THER- MO-ME-TER RISE.

CODA Am7 Eb7 D7 G G Bb° D7 G

SWAYIN' TO — THAT EB-O-NY RHAP-SO-DY.

SEE NEXT PAGE FOR CREDITS

EBONY RHAPSODY: CREDITS

4606

| | | |
|---|--|---|
| DUKE ELLINGTON ORCH. - VOCAL BY Ivy ANDERSON ON VICTOR 24622 IN 1934. | COUNT BASIE ORCH. IN 1940 ON COLLECTOR'S CORNER NO. 11 (SOUTHLAND CAFE - BOSTON, MASS.) | CHARLIE BARNET ORCH. ON BLUEBIRD B-10341 (1939) |
|---|--|---|

SOBBIN' WOMEN BRIGHT

WORDS BY JOHNNY MERCER
MUSIC BY GENE DE PAUL
(1953)

1. Y' HEARD A - BOUT THEM SOBBIN'
2. THEY NEVER DID RE-TURN THEIR
3. NOW WHEN THEIR MEN FOLK WENT TO

WO-MEN, WHO PLUNDER: THE
FETCH THEM, THEM

LIVED IN THE RO-MAN DAYS: VIC-TOR GETS ALL THE LOOT. WO-MEN WOULD NOT BE FETCHED.

IT SEEMS THAT THEY ALL WENT SWIMMIN' WHILE THEIR
THEY CAR-RIED THE HOME, BY THUNDER, TO RO-
IT SEEMS WHEN THE RO-MANS CATCH 'EM, THAT THEIR

MEN WAS OFF TO GRAZE. -TUN-DAS SMALL BUT CUTE. LA-DY FRIENDS STAY KETCHED.

WELL, A RO-MAN TROOP WAS RIDING BY, AND
AND YOU HAVE NEV-ER SEEN, SO THEY TELL ME, SUCH
BET-TER LET THIS BE, BE- CAUSE IT'S TRUE, A

SAW THEM IN THEIR "ME-OH-MY." So THEY TOOK THEM ALL BACK HOME TO DRY. LEAST
DOWNRIGHT DD-MES-TI-CI-TY. WITH A RO-MAN BA-BY ON EACH KNEE, NAMED
LESSON TO THE LIKES OF YOU: TREAT 'EM ROUGH LIKE THEM THERE. RO-MANS DO, OR

THAT'S WHAT PLU-TARCH SAYS. CLAUD-I-US AND "BRUTE" ELSE THEY'LL THINK YOU'RE KETCHED.

THEM A-WOMEN WAS SOB-BIN', SOB-BIN',

SOB-BIN' FIT TO BE TIED. SOB-BIN' PASS-IN' THE NIGHTS. SOB-BIN' BUCKETS O' TEARS,

EV-RY MUSCLE WAS THROBBIN', THROBBIN' FROM THAT RI-OT-OUS
WHILE THE ROMANS WAS GO-IN' OUT HOB-NOB-BIN', STARTIN' UP
ON AC-COUNT O' OLD DOBBIN, DOBBIN REAL-LY RAT-TIED THEIR

RIDE. SEEMS THEY CRIED AND KISSED AND KISSED AND CRIED ALL OV-ER THAT ROMAN
FIGHTS. THEY KEPT OC-CU-PIED BY SEN-IN' LOTS OF LIT-TLE OLD TOGAS
EARS. OH THEY ACT-ED ANG-RY AND AN-NOYED, BUT SE-CRET-LY THEY WAS

COUNTRY-SIDE. SO DON'T FOR-GET THAT, WHEN YOU'RE TAK-IN A BRIDE. SOBBIN' FIT TO BE
FOR THEM TOTTS. AND SAY-IN' "SOME DAY, WO-MEN FOLK 'LL HAVE RIGHTS. PASS-IN' ALL OF THEIR
OV-ER-LOYED. YOU MIGHT RE-CALL THAT, WHEN COR-RALL-IN' YOUR STEERS. OH, THEM POOR LIT-LE

TIED, FROM THAT RI-OT-OUS RIDE. FROM THAT RI-OT-OUS RIDE.
NIGHTS, WHILE THEM RO-MANS HAD FIGHTS.
DEARS, SOB-BIN' BUCK-ETS O' TEARS.

SUNG IN THE MGM PICTURE:
"SEVEN BRIDES FOR SEVEN BROTHERS"
(with HOWARD KEEL, JANE POWELL)

4607

MOD $\frac{4}{2}$

THE SHIMMIE SHAKE

WORDS BY CLEOTA WILSON
MUSIC BY JAMES SCOTT (1920)

F F/A Ab° Gm7 C7 F F/A Ab°

THERE IS A DANCE, TO-DAY, THEY CALL THE
NOW IF YOU WANT TO KNOW JUST HOW THIS

Gm7 C7

1. A7/C# Dm A7/E Dm7/E E7 F#m7 E7/G# Am7 E7/G# C7

SHIMMIE. SAY! OH BOY, THIS DANCE IS KEEN. I'LL 'PLAIN JUST WHAT I MEAN.
DANCE DO GO:

2. Fm7 Fm7/bb D9 G7 C7 Dm7 C7/E C7

CHO. (3 TIMES)

COME TO THE CAB-A-RET. I'LL SHOW YOU HOW TO SWAY. FIRST LOOK A-ROUND, AND
THEN WRAP YOUR ARMS A-
LET YOUR SHOULDERS

C7/E G7/b C7 F F/C B° C7/bb F/A Fm7 1. C7/G C7

DO YOURSELF SOME PICKING. THEN GET YOUR-SELF A SWELL LOOKING CHICKEN. NOW LET THAT
ROUND HER LIKE A FA-THER. DON'T LOOK SO NICE. OH YOU NEEDN'T BOTHER.
TEACH HERS HOW TO QUI-VER; 'TIL YOU BOTH BE- GIN TO SHAKE AND SHIVER.

C7/G C7/bb F 12. C7/G Ab7 Dm7/A G7

JAZZ BAND PLAY! OH, WHAT A THRILL. HEY!

C / C7 / 1 3. C7/G C7 C7/E Gm6 A7/C# A7/E A7 NC NC NC
A Ab G

HEY! THEN YOU HAVE HER ALL YOUR WAY.

D7/# D7 D7/A D7 G7 G#°

GAZE IN HER EYES, AND DO THE "TEXAS WIGGLE." 'TILL MAKE HER FEEL SO GOOD, SHE'LL HAVE TO GIGGLE.

F/A D9/Ab Gm7 C7 F

THAT IS THE SHIMMIE SHAKE - I SAY.

SWEET SOUTHERN BREEZE

LYRIC BY GUS KAHN
MUSIC BY TED FIORITO (1926)

IN TWO Eb Eb7 Abm Eb Eb°

THERE'S A BREEZE TO-DAY, FROM THE SOUTH, FAR A-WAY, IT
VOICE THAT SEEMS TO SAY, SPRING MUST BE ON THE WAY, FROM

Bb7/F Eb° Bb7/F 1. Bb7 Eb Eb° Bb7/B Fm7 Bb7 2. Bb7

SINGS A-ABOUT MY SOUTHERN HOME. LIJST LIKE A SOUTHERN HOME...

SWEET SOUTHERN BREEZE - CONT.

4608

Chords: Eb Eb7 Eb⁶ Ab⁶ Eb Eb Gm Gm^{b7} Cm Eb D7 Ab⁶ Gm D7⁺ F#

SWEET BREEZE, WHILE YOU'RE HURRYIN' BY:

Chords: Gm⁷ F⁷ C⁷ Eb Gm Gm^{b7} Gm^{b7} Eb D7 Gm D⁷ F# Bb⁷ F⁶ Ab⁷ CHO. Eb

LIS-TEN, AND YOU'RE GONNA HEAR SOME-ONE SIGH. SWEET SOUTHERN BREEZE,

Chords: G7 C7 Fm⁷ C⁷/G Fm⁷/Ab F7 Bb⁷ 1. Eb Cm F⁷ Bb⁷

WON'T YOU TELL ME A TALE ABOUT MY HOME IN THE SOUTHLAND.
DO THE BIRDS AND THE BEES RE-MEM-BER ME IN THE SOUTHLAND.
SET MY POOR HEART AT EASE. TELL ME A TALE OF THE

Chords: 2. Eb Eb^{b7} Ab Gm Eb C⁷/G Eb^{b7}/G Gm Eb^{b7}/G C⁷/G Eb^{b7}/G Gm F⁷/C F7

SOUTHLAND? I'M LLOOM-Y. WHIS-PER, TO ME, OF THE PLACE I LOVE THE

Chords: Bb⁷ Fm⁷/Bb Bb⁷ CODA Eb Ab⁶ Eb

BEST. SOUTHLAND.

FROM "COTTON CLUB PARADE"
GOOD-FOR-NOTHIN' JOE
W: TED KOEHLER - M: RUBE BLOOM (1935)

Chords: D7 G Am⁷ D7 D⁷ Am⁷/b G

IT'S GONNA RAIN ANY MINUTE, THERE'S NOT A STAR IN SIGHT, THING ARE MIGHTY SLOW. I GUESS I'LL

Chords: Am⁷ D7 D⁷ Am⁷/b G D7 G D7 B⁷

CLOSE UP SHOP AND GO HOME TO JOE. I KNOW HE WON'T BE GLAD TO SEE ME, WITH-OUT A PENNY TO THE

Chords: Em Em⁷/b C# Gm G/B / B⁷ Em A7 D7

GOOD. BUT I'M NOT CAR-IN' MUCH WHAT HAP-PENS. I DID THE BEST I COULD.

Chords: G Em⁷ Am⁷ D7 Bm G⁷ C Gm⁶ B⁷ B⁷ E⁷

HE'S JUST GOOD-FOR-NOTHIN' JOE, BUT OH I LOVE HIM SO. GUESS I'D DIE IF GOOD-FOR-NOTHIN' JOE
FOLKS I KNOW CAN'T UNDER- STAND WHY I MUST HAVE THAT MAN. BUT HE THRILLS ME LIKE NO-BO-DY CAN.
STILL THERE'S NOTHIN' I CAN DO BE-CAUSE I LOVE HIM SO. I'D BE GOOD FOR NOTHIN' TOO, I KNOW,

Chords: A7 D7 G G# Am⁷ D7 2. FINE G B⁷/E#

EVERY TRIED TO LEAVE ME AWIT A WOMAN JUST LIKE FLAT. OH YES, I'M CERTAIN OF THAT. THAT? I WOULDN'T
WITHOUT GOOD-FOR-NOTHIN' JOE.

Chords: Am⁷ D7 G G# Am⁷ D7 G B⁷/E#

MIND DO-IN' WHAT I'M DO-IN'; I'D BEAT THESE STREETS 'TIL MY FEET WERE SORE. BUT WHEN IT'S

Chords: Em B⁷ Em Em⁷ A⁷ Am⁷ D⁷+

SLOW, AND I GO HOME TO HIM: INSTEAD OF SIM-PA-THY, HE BEATS THE HELL OUT OF ME.

4609

GOT A BRAN' NEW DADDY

W.W. II SONG

WDS: HOWARD DIETZ (1943) MUS: VERNON DUKE

MED. FAST

A GIRL SHOULD GET IT CLEAR THAT TAX-ES ARE HIGH-ER THIS YEAR.
 MEN CAN-NOT AF-FORD SUCH THINGS AS NECK-LA-CES AND RINGS. ME, I'M ON A DI-ET,
 TELL YOU ON THE QUI-ET. I'VE GOT A BRAN' NEW DAD-DY. HE'S DI-
 -VINE, MY DE-SIGN FOR THE WAR. AND MY BRAN' NEW DAD-DY
 GIVES MORE THAN I GOT BE-FORE. WITH THE SAL'-RY CEILING, NO
 SABLES I OWN. IT'S A BRAN' NEW FEELING: IT'S LOVE, A-LONE. GOT A
 BRAN' NEW DAD-DY. WHAT A MAN! GOT A MAN I A-DORE.

FROM "DANCING IN THE STREETS" - A BROADWAY MUSICAL OF 1943
STARRING MARY MARTIN and PRODUCED BY VINTON FREEDLEY

DON'T YOU REMEMBER ME

WDS: HERB MAGIDSON (1933) MUS: SAM STEPT

YOU'RE HAPPY WITH SOME-ONE:
 THAT'S HOW IT SHOULD BE. I HAD TO BE SOME-ONE: IT COULDN'T BE ME.
 STRANGE THAT WE SHOULD MEET HERE, UNDER THE SAME OLD MOON. YOU DON'T SEEM TO KNOW ME.
 HAVE YOU FOR-GOT-TEN SO SOON? DON'T YOU RE-
 -MEM-BER ME?
 -MEM-BER ME?
 -MEM-BER, DEAR,
 I'M THE ONE WHOSE
 I'M THE ONE WHO
 THAT YOU PROMISED

DONT YOU REMEMBER ME - CONT.

4610

HEART YOU BROKE. OUR ROMANCE WAS JUST A JOKE. DON'T YOU RE-MEM-BER?
 LOVED YOU SO, MANY, MANY LOVE A GO.
 TO BE TRUE, I'M THE ONE YOU TOLD IT TO.

DON'T YOU RE- DON'T YOU RE-MEM-BER? ONCE WE WERE SWEETHEARTS, AND
 YOU WERE MY LIFE, MY ALL. DO YOU RE-MEM-BER OR CAN'T YOU RE-CALL?

CODA
 DON'T YOU RE-MEM-BER ME?

**WE ALL GO TO WORK
 BUT FATHER**

LESLIE REED (1909)
 ENGLISH MUSIC HALL

OH, WE ARE A HAPPY FAM'LY, AND I MENTION IT WITH PRIDE. THERE'S
 FATHER, MOTHER, ME AND SISTER FAN. IT WOULD BE QUITE A MODEL GROUP THAT
 MEET 'ROUND OUR FIRE-SIDE, BUT FATH-ER HE IS SUCH A LA-ZY MAN. HE
 HAS NOT DONE A DAY'S WORK SINCE THE MORNING HE WAS WED, AND THAT IS FIVE AND TWENTY YEARS A-
 GO. NO THOT OF WORK, IN FACT, HAS EVER GOT IN-TO HIS HEAD. HE'S THE LAZIEST MAN I
 EV-ER YET DID KNOW. WE ALL GO TO WORK BUT FATH-ER AND HE SO STAYS AT HOME ALL
 MOTH-ER WORKS AT THE WASH TUB.

HALF-TIME CHO.

DAY. HE SITS BY THE FIRE WITH A QUART OF BEER, AND HE SMOKES A TEN-INCH CLAY.
 FAN. I'VE MET LA-ZY MEN IN MY TIME, NOW AND THEN, BUT A CHAM-PI-ON IS OUR OLD MAN.

4611

THE INSTRUMENTAL FROM 1910 IS ON PAGE 4346

ON COL. A-1266 IN 1912 PIANO SOLO BY MIKE BERNARD

(VOCAL VERSION)

MODERATO

EVERYBODY TWOSTEP

WORDS BY EARL C. JONES (1912)
MUSIC BY WALLIE HERZER

OH MY DEAR, DON'T YOU HEAR THE LATEST MUSIC HIT?
LET'S TWOSTEP AND DANCE IN OLD HA-VAN-A STYLE.

NC G7 G7/6 C# G7/D G7 C7 C7/G F# C7/G C7

OH GEE, THE ORCHESTRA IS PLAYING IT. THAT IS NOT A RUBEN S. STEIN COM-POSED IN F. —
LUST ACT LIKE YOU WERE MADE OF RUBBER, CHILE. GLIDE ALONG THE FLOOR AND SLIDE YOUR

F 1 1 1 NC 1 1 1 NC 1 1 1 C7 F#

IT'S A SONG FROM THE PEN OF MUTT AND CLEFF. FEET A LITTLE BIT. [OCTAVES] THAT'S IT!

CHO. F 1 1 F/A NC C7/G 1 1 C7 C7/G C7 NC

EV-RY-BO-DY TWOSTEP AND GRAB A GIRLIE GIRL. EV-RY-BO-DY TWOSTEP AND DO THE TWIRLY-WHIRL.
IF YOU WANT TO TWOSTEP JUST LIKE A POLAR BEAR, EV-RY-BO-DY DOES IT, NO-BO-DY OUGHT TO CARE.

1. Dm6 D0 Dm6 C#7 Dm6 D0 G7/D NC/D# C7 C7/G F#7-5 C7/G C7

SHAKE YOUR FEET WITH ALL YOUR MIGHT. EV-RY-BO-DY TWOSTEP, AND TWOSTEP RIGHT.

2. Dm6 D0 Dm6 C#7 Dm6 D0 G7/D NC/D# C7 F#

EV-RY-BO-DY WIGGLE WAGGLE, THEN YOU MAKE A BOW. EV-RY-BO-DY TWO-STEP NOW!

(AS RECORDED BY BESSIE SMITH) MED. SLOW (♩=108)

BABY, HAVE PITY ON ME

BILLY MOLL and CLARENCE WILLIAMS (1930)

YOU SHOW YOUR SYM-PA-THY
THIS MA-MA NEEDS SOME BLISS:—

Eb7 Ebm7 (Ab7) 1. Bb Ebm7 (Ab7) Bb F7

TO EV-RY GIRL YOU SEE, THE BLISS OF YOUR SWEET KISS. BUT WHEN IT COMES TO ME, DEAR, YOU LAUGH AT EV-RY

Bb F7 2. D7 1 1 Gm7 C7 F7

PLEA. WHAT CAN THE ANSWER BE, DEAR? I CAN'T GO ON LIKE THIS.—

Gm Eb7 D7 Gm7 Eb7 D7 Gm Abm7-5 Gm G7

LIKE A BEGGAR, WHAT CAN I DO. HUNGRY FOR KISSES AND SOR- RY FOR YOU. BRUSH

C7 F7 3 Bb Bb0 F7/C F7 Gm D7

YOUR LIPS TO MY LIPS. LORD, HAVE PI-TY ON ME. CRAV-IN' FOR FONDLIN', MY

Gm 1 Eb7 1 Gm/D Cm7 Gm G7 C7

CRAVING IS STRONG. PUT YOUR ARMS A-ROUND ME WHERE THEY BE-LONG. CA-RESS ME, CA-RESS ME.

RECORDED BY BESSIE SMITH
 CHARLIE GREEN (TRB) - CLARENCE
 WILLIAMS (PNO) COL. 37576
 (1930)

BABY HAVE PITY ON ME - CONT.

4612

OH, HAVE PI-TY ON ME. ONE KISS AND I'LL KNOW, I'LL GO
 STRUT-TING ON A RAIN-BOW. STRAIGHT UP TO HEA-VEN I WILL
 FLY, RIGHT THRU THE SKY. CAN'T YOU HEAR ME CRY-IN', WHERE-EV-ER YOU MAY BE. No
 LOVE BUT YOUR LOVE CAN ANSWER MY PLEA. PRESS YOUR LIPS TO MY LIPS. LORD, HAVE PITY ON

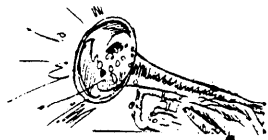
LUCY LONG
 PERRY BRADFORD (1925) INSTR. VERSE

THERE GOES LU-CY LONG, THAT VAMP WITH A ANGEL'S SONG.
 IN A DANCE HALL OR A BALLROOM, SHE CAN SHAKE A WICK-ED COS-TUME. MAKES ALL THE
 GIRLS TURN BLUE, STROLLIN' DOWN LENOX AV-E-NUE. THEY ALL CALL HER "DAFFY LU-CY
 LONG."

ORIGINAL JAZZ HOUNDS (7 PIECES)
 VOCAL BY PERRY BRADFORD (JAMES P. JOHNSON - PNO)
 ON COL. 14207-D IN 1927.

PERRY BRADFORD'S JAZZ PHOOLS
 LOUIS ARMSTRONG - DUSTER BEALEY - DON REDMAN
 KAISER MARSHALL (DRS) - CHARLIE GREEN (TRB)
 ON VOCALION 15165 IN 1925.

4613



MED. DIXIE

PERFORMED BY BOB OLSEN - SINGER and TRUMPET PLAYER AT "DIMBO'S" IN ANN ARBOR, MICHIGAN. ED METZ WAS THE PIANO PLAYER.

DIXIE HANG-UP

ED METZ and LEN NEWLAND (1968)

PLEASE DON'T TELL ME 'BOUT THE DEEP, DEEP SOUTH AND

Musical notation for the first system of "Dixie Hang-Up". Chords: F, F7, Bb, Bb0. Lyrics: PLEASE DON'T TELL ME 'BOUT THE DEEP, DEEP SOUTH AND ALL THAT COTTON JAZZ. — JUST MAKE THE SCENE WITH SOME NEW OR-LEANS' AND THE BIG BAND RAZZ-MA-TAZZ. — DON'T YOU KNOW THAT

Musical notation for the second system. Chords: F/C, G7/D, Gm7/C7, F, A7, Bb, Bb0. Lyrics: DIX-IE DIX-IE TRUMPET BAND-DO REALLY TURNS ME ON? BAND

Musical notation for the third system. Chords: Dm, F/C, Bb, Bb0, F/C, D7, D7, G7, C7, F. Lyrics: CAN'T YOU TELL THAT DIX-IE DIX-IE TROM-BONE WASHBOARD REALLY TURNS ME ON? BAND

Musical notation for the fourth system. Chords: G7, C7, F, A7, Dm, A7, Dm. Lyrics: UNTIL YOU'VE BEEN THERE, UNTIL YOU'VE SANG THERE, UN-TIL YOU'VE SINNED THERE, UN-TIL YOU'VE DRUNK THERE,

Musical notation for the fifth system. Chords: G7, C7, G7, C7, F. Lyrics: YOU AIN'T LIVED MORE THAN THREE OR FOUR HOURS. — WOULD YOU THINK THAT DIX-IE DIX-IE

Musical notation for the sixth system. Chords: Bb, F, A7/E, Dm, F/C, Bb, Bb0, F/C, D4, D7, G7, E7. Lyrics: TU-BA MUS-C REALLY TURNS ME ON? BAND

Musical notation for the seventh system. Chords: F. Lyrics: DON'T YOU KNOW THAT

ED METZ HAS CONTRIBUTED QUITE A FEW NUMBERS TO THIS COLLECTION, AMONG THEM: FRIDAY HARBOR and JIMMY, WON'T YOU PLAY THE BLUES

WHAT A WONDERFUL WEDDING THAT WILL BE

WORDS: IRVING KAHAL & FRANCIS WHEELER (1927) MUSIC: SAMMY FAIN

Musical notation for the first system of "What a Wonderful Wedding". Tempo: *Moderato*. Chords: C, G7, C, Gm6, A7. Lyrics: WE'LL IN-VITE THE BIRDS AND ALL THE BEES TO, SING THEIR PRETTY MEL-O-DIES, — WE GO STROLLING, SIDE BY SIDE, THEY'LL HARMON-IZE "HERE COMES THE BRIDE."

Musical notation for the second system. Chords: D7, G7, 1. C, G7, 2. C. Lyrics: WHAT A WONDERFUL WEDDING THAT WILL BE. — AND AS BE. — THE MAN UP

E⁷ sus E⁷ E⁷ A⁷ D⁷

IN THE MOON WILL BE THE PREACH - ER. HE'LL TIE THE KNOT

D⁷ G⁷ C G⁷ C Gm⁶

FOR YOU AND ME! NOW WE'LL NEVER MISS THOSE SHADY PALMS. YOU'LL HONEY-MOON RIGHT

A⁷ D⁷ G⁷ C

IN MY ARMS. WHAT A WONDERFUL WEDDING THAT WILL BE.

THE RHYTHMIC EIGHT (BRITISH)
ON ZONOPHONE 5269 (MIDDLESEX, ENG.) 1928.

NEW MAYFAIR DANCE ORCHESTRA (BRITISH)
HIS MASTER'S VOICE B-5601 (MIDDLESEX, ENG.) 1929.

HORACE HEIDT ORCHESTRA
ON VICTOR 21310 AT OAKLAND, CAL. IN 1928.

LEN FILLIS ENTERTAINERS (7 PIECES)
ON COLUMBIA 5328 AT LONDON IN 1929.

PRECIOUS

WORDS: RAY EGAN

(1926)

MUSIC: STEPHEN PASTERNAK & RICHARD WHITING

MOD^{to} C A⁷/C# A⁷E A⁷ D⁷

THERE GOES PRE-CIOUS, SWEETEST LITTLE THING. SWEET PRECIOUS: JUST AS

JUST A GAL YOU SURELY OUGHT TO MEET. BELIEVE ME, IF YOU

D⁷ G⁷

FRESH AS FLOWERS IN THE SPRING. MEET PRECIOUS: SHE'S GOT SOMETHING THEY'RE

VAL-LIE SOMETHING MIGHTY SWEET.

C A⁷/C# D⁷ G⁷

CALL-ING FOR. AND WHILE THEY'RE CALL-ING, SHE'S FALL-ING FOR

G⁷ 2. D⁷ C/G E⁷/C# Am C⁷ F Fm

YOURS TRULY. AND SOME DAY, WHEN I'M LOCKIN' HER HEART UP IN A SMART

C C^o C E^o A⁷ A⁷/G D⁷/F# G⁷ C

LITTLE A-PART-MENT, SHE'LL BE PRE-CIOUS SWEET TO ME.

THE VARSITY EIGHT WITH TOMMY DORSEY & ARTHUR ROLLINI (BS. SAX)
(ED KIRKBY, VOCAL) ON EAMEE #1017 IN 1926 AT NEW YORK CITY.

4615

THANK YOU FOR A LOVELY DREAM

LARRY ROYAL, BILLY FABER (1943) & HENRY ENGEL

(♩ = ♩.3)

OH HOW DE-LITE-FUL AND WHEN YOU KISS'D ME BUT 'TIL THAT HAPPENS
WERE ALL YOUR CHARMS. DEEP IN YOUR EYES NIGHT WILL BE SWEET.
ALL THRU THE NITE, DEAR, YOU WERE IN MY ARMS. I SAW YOU LOVED ME. WHAT A SWEET SURPRISE. BECAUSE I'LL HOLD YOU 'EV'RY TIME WE MEET.

I WAS IN HEA-VEN 'TIL DAWN'S EARLY LIGHT. ALL THAT I LONGED FOR, JUST SEEM'D TO COME TRUE. AND I WILL WHIS-PER EACH DAY I A-WAKE:
THANK YOU FOR A LOVELY DREAM.

THANK YOU FOR A LOVELY DREAM. NOW THAT I'VE DISCOV-ERED YOU'RE AN ANGEL SO DI-VINE,
AND I KNOW HOW TENDER YOU CAN BE, I WILL NEVER REST UNTIL YOU PROMISE TO BE MINE,
IN ALL RE-AL-I-TY.

CODA
THANK YOU FOR THE LOVELY DREAM.

NOBODY IN TOWN CAN BAKE A SWEET JELLYROLL LIKE MINE

SPENCER WILLIAMS and CLARENCE WILLIAMS (1923)

Modto

IN A BAK-ERY SHOP TO-DAY I HEARD MISS MANDY JEN-KINS SAY SHE HAD THE
BEST-EST CAKE YOU SEE. AND THEY WERE FRESH AS THEY COULD BE. AND AS THE
PEOPLE WOULD PASS BY YOU WOULD HEAR MISS MANDY CRY:
SWEET JEL-LY ROLL LIKE MINE, LIKE MINE, LIKE MINE, LIKE MINE. NO BO-DY IN TOWN CAN BAKE A
BEST JEL-LY ROLL IN TOWN, TOWN, TOWN, TOWN. NO BO-DY TOLD ME I MAKE THE
SWEET JEL-LY ROLL SO FINE, SO FINE. IT'S WORTH LOTS OF DOUGH, THE BOYS TELL ME SO. MADE
FRESH EV'RY DAY, YOU'LL HEAR 'EM ALL SAY. DON'T BE NO DUNCE, JUST TRY IT ONCE: YOU'LL BE IN LINE.

BESSIE SMITH on COL. A-3942

SARAH MARTIN on OKEH 8078-A

(BOTH IN 1923)

NOBODY BAKE SWEET JELLYROLL - CONT.

4616

CODA

SOME- MUST AD-MIT THAT I'M A JELLY ROLL MAKIN' HOUND. GOOD
 JELLY ROLL, JELLY ROLL IS MIGHTY HARD TO FIND. YOU ALWAYS GET THE OTHER KIND. No-
 -BO-0Y IN TOWN CAN BAKE A SWEET JELLY ROLL LIKE MINE.

WON'T YOU COME OVER AND SAY "HELLO"

W: BEN BARNETT M: CLAR. WILLIAMS (1934)

A LETTER CAME THIS MORNING FROM JIMMY, FLO, AND
 SUE. THEY ASKED TO BE RE-MEM-BERED, AND SEND RE-GARDS TO YOU.
 I'M SORRY I MUST TELL THEM OUR RO-MANCE WAS IN VAIN. IF I COULD ON-LY
 SEE YOU, I'M SURE I CAN EX-PLAIN. WON'T YOU COME OV-ER AND SAY "HEL-LO,"
 JUST FOR OLD TIMES SAKE? I KNOW A PLACE, THE
 SAME REN-DEZ-VOUS WHERE WE FIRST MET, WHEN OUR LOVE WAS NEW. REMEMBER,
 THERE HAND IN HAND, WE DREAM'D AND PLANN'D A HOME BUILT FOR TWO,
 YOU UN-DER STAND. WON'T YOU COME OV-ER AND SAY "HEL-LO," JUST FOR
 OLD TIMES SAKE.

VOCAL BY CHICK BULLOCK - JAMES P. JOHNSON
 ON PIANO. VOCALION 2718-A IN 1934.

4617

BLUES

GREEN GAL CAN'T CATCH ON

SARAH MARTIN and CLARENCE WILLIAMS (1924)

Now LOOK HERE, DADDY, SEE WHAT YOU HAVE
QUIT ME, DADDY, BE SURE YOU ARE
LAWDY! LAWDY! LOOK WHAT TROUBLE I

DONE. LAWY! LAWY! LAWY! YOU HAVE
RIGHT. LAWY! LAWY! LAWY! WHEN YOU
SEE. LAWY! LAWY! LAWY! LAWDY! LAWDY!
LOOK HERE, DADDY, SEE WHAT YOU HAVE
BE SURE YOU ARE
LOOK WHAT TROUBLE I
DONE. YOU HAVE
RIGHT. AND
SEE. FIF-TY

CAUSED ME TO LOVE YOU. NOW YOUR OTHER WO-MAN'S
GET AN-OTHER MAN TO BRING YOU SILVER EV-RY
THOUSAND OTHER GALS TAKING MY MAN FROM ME.
COME. NIGHT. WHEN YOU

1. F 1 1 2 3. F 1 1 2 B F
LAWDY! NOW STOP YOUR CRY-ING, DAD-DY, LET WEL E-NOUGH DO.
TAKE MY MAN, YOU CAN'T KEEP HIM LONG. LAWY!

LAWY! LAWY! STOP YOUR CRYING, DAD-DY, LET WEL E-NOUGH DO. 'CAUSE IF I
IF YOU TAKE MY MAN, YOU CAN'T KEEP HIM LONG. I'VE GOT A

C7 Bb7 F 1. 1 1 1 2 2. 1 1 1 2
TAKE YOU BACK, YOU GOT TO LEARN SOMETHING NEW. NOW IF YOU
NEW WAY OF LOVIN'; A GREEN GAL CAN'T CATCH ON.

SARAH MARTIN VOCAL, with CLARENCE WILLIAMS HARMONIZING FOUR

TOM MORRIS (COR) - SIDNEY BECHET (SOP) - BUDDY CHRISTIAN (BANJO)

ON OKEH NO. 8099 IN 1923. (WILLIAMS: PNO)

WALTZ BALLAD

THE SONG THAT BROKE MY HEART

WORDS BY NICK KENNY - MUSIC BY MABEL WAYNE
(1932) (SPAN. TOWN & RAMONA)

DEAR, I WAS THINKING OF

Eb Bb7/F Bb7+ Eb D7
YOU, ON-LY THE OTH-ER NIGHT. WHEN OUT OF THE

C#7/Eb D7 Gm F7 Bb7 Bb° Bb7 Bb7+
PAST CAME A SONG THAT PUT ALL MY LOY TO FLIGHT.

THE SONG THAT BROKE MY HEART - CONT.

4618

CHORUS

JUST A HAUNTING STRAIN OF AN OLD RE-RAIN THAT WE SANG TO-GETHER
 I COULD HEAR IT SAY, "LOVE LIVES BUT A DAY" FOR WE PARTED WHILE THEY
 LIST MY RA-DI-O AND MY-SELF WILL KNOW HOW I MISS YOU WHEN I

IN THE SONG THAT BROKE MY HEART. HEART. ONCE
 HEART. HEART.

1. Eb/G Eb Bb7 2. & FINE C#m

MORE, I WAS HOLDING YOU NEAR. I WAS CALLING YOU, DEAR, MY

Gm F#° Eb/G Gm F#° Eb/G Gm Gm/Bb

OWN SWEET-HEART.

F7/A F7 F7/C B7-9 Em7/Bb Bb7 /

D.S. al FINE

SUNDAY IN SORRENTO

WORDS BY SAM LEWIS (1943)
 MUSIC BY GEO. MEYER

'T WAS SUNDAY IN SOR-REN-TO, BUT THE CHURCH BELLS DID-N'T RING. I
 ON HER HEAD SHE WORE A SHAWL. SHE

D7 G B7 Em E7

STOOD BE-SIDE AN AL-TAR AND I HEARD AN AN-CEL SING. 'T WAS
 LOOK'D JUST LIKE A PIC-TURE THAT HAD

1. Am D7 G B7 1. Em A7 D7

FALL-EN FROM THE WALL. IN THE SI-LENCE OF THE SUNSET, WE LIST SAID GOOD-

2. Em F7 G C D7 G B7

-BYE. SHE SMILED AT ME, BUT I COULD SEE A TEARDROP IN HER EYE. 'T WAS

Em A7 Am7 D7

SUN-DAY IN SOR-REN-TO, AND I MADE A PROMISE THEN: I WOULD

G B7 Em E7

COME BACK TO SOR-REN-TO WHEN THE CHURCH BELLS RING A - GAIN.

Am Am/E Gm/Eb G/D G G/D A7/C# Am7/D D7 G

4619

(AS SUNG BY BESSIE SMITH) SLOW BLUES

LADY LUCK BLUES

WM. WEBBER and CLARENCE WILLIAMS (1922)

PND. INTRO.

Musical notation for the introduction, starting with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment consists of chords: F, F#0, C/G, A7, D7, G7.

VERSE

Musical notation for the first line of the verse. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment includes chords G7, C, G7, Dm7, G7, C, C#0, Dm7, G7.

BAD LUCK HAS COME TO STAY:— TROU-BLES NO END.—

Musical notation for the second line of the verse. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment includes chords E7/G#, E7, Am7, D7, G7, Ab0, G7, Dm7, A7.

MY MAN HAS GONE A-WAY WITH A GIRL— I THO'T WAS MY FRIEND. I'M WORRIED DOWN WITH

Musical notation for the third line of the verse. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment includes chords Dm7, G7, Dm7, A7, D7, G7, Ab0, G7, C, C#0, A7.

CARE. LORDY, CAN'T YOU HEAR MY PRAY'R?— LA-DY LUCK! LA-DY LUCK!

Musical notation for the fourth line of the verse. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment includes chords D7, G7, C, F, F#0, C/G, A7, Am7, D7.

WON'T YOU PLEASE SMILE DOWN ON ME? HAVE A KIND FRAME OF MIND.— I NEED YOUR SYMPA-

Musical notation for the fifth line of the verse. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment includes chords G7, G7, C, G7, F/A, D7, G7.

-THY. I'VE GOT A HORSESHOE ON MY DOOR. I'VE KNOCK'D ON WOOD 'TIL MY HANDS ARE SORE.

Musical notation for the sixth line of the verse. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment includes chords F6, F#0, C/G, A7, D7, G7, G7+, C, E7, A7.

SINCE MY MAN HAS TURN'D ME LOOSE, I'VE GOT THOSE LA-DY LUCK BLUES, I MEAN:

Musical notation for the seventh line of the verse. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment includes chords D7, G7, G7+, C (PIANO), G7, D.S., CODA.

I'VE GOT THOSE LA-DY LUCK BLUES.

I'VE GOT HIS PICTURE TURN'D

Musical notation for the eighth line of the verse. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment includes chords G7, C#0, A7, D7, G7, F6, F#0.

UP-SIDE DOWN. I'VE SPRINKL'D "GODFER DILST" ALL A-ROUND. SINCE MY MAN IS GONE, I'M

Musical notation for the ninth line of the verse. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment includes chords C/G, A7, D7, G7, G7, C, Em7, A7, D7, G7, G7+.

ALL CON-FUSED. I'VE GOT THOSE LADY LUCK BLUES. (NOW, MY GOOD MAN:) I'VE GOT THOSE LADY LUCK BLUES.

Musical notation for the tenth line of the verse. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment includes chords C, G7, C, G7, G7+, C.

CREDITS ON NEXT PAGE

LADY LUCK BLUES - CREDITS

4620

| | | |
|--|--|---|
| MAMIE SMITH, VOCAL - accomp. by. The HARLEM TRIO (S. BERTHE, C. WILLIAMS + BUDDY CHRISTIAN, GTR.) ON Okeh 4926 IN 1923. | BESSIE SMITH, VOCAL (FLETCHER HENDERSON - PNO. ACC.) ON COL. A-3939 IN 1923. | CLAR. WILLIAMS (6 PC.) ORCH. ON VOCALION 2991 IN 1935. |
|--|--|---|

COL. A-3939 ('23) AS SING BY BESSIE SMITH *SLOWLY*

YODELING BLUES

CLAR. WILLIAMS (1923)

A Bb Eb⁷ Bb Cm⁷ F7 Bb
I FEEL THE THE YODELIN' BLUES. THEY SEEM TO HAUNT ME ALL THE
TIME. BECAUSE HE'S GONE, AIN'T GOT NO ONE THAT WILL CON-SOLE MY MIND. IT SEEMS TO
ME, NO HAP-PI-NESS WILL I EV-ER FIND. NO HAP-PI-NESS WILL I FIND.
B Bb Bb⁺ Bb^b Bb⁷ Eb Ebm Bb Eb Bb⁷ Eb Ebm Eb Ebm
NO, NO, NO, NO. NO,
Eb Ebm Eb Ebm Bb Eb Bb Eb Bb Fm Eb G7 C7 F7
NO, LORD, NO! MY MAN WENT OUT WITHOUT A
Bb Eb⁷ Bb Bb Bb⁺ Bb^b Bb⁷ Eb Ebm Bb Eb Bb⁷
THOUGHT. I WON-DER WHO PUT THEM LIX ON ME. I SAID THEM
Bb⁷ Eb Ebm Eb Ebm Eb Ebm Eb Eb⁷ Bb Eb Bb Eb Bb Fm Eb⁺ G⁷
LIX ON ME. I WON-DER WHO PUT THEM LIX ON ME, LOW-DOWN LIX ON ME. MY
C7 F7 Bb Eb⁷ Bb Bb⁺ Bb^b Bb⁷ Bb Bb⁺ Bb^b Bb⁷
MAN WENT BACK TO HIS "USED TO BE!! I'M GONNA YO-DEL,
Eb Ebm Bb Eb Bb⁷ Eb Ebm Eb Ebm Eb Ebm Eb Ebm
YODEL MY BLUES A-WAY. I'LL SEND MY BLUES A-WAY. I'M GONNA YODEL, YO-DEL MY BLUES A-
Bb Eb Bb Eb Bb Fm Eb G7 C7 F7 Bb Eb⁷ Bb^b F7
-WAY. HEY! HO! I'M GONNA YO-DEL, 'TIL THINGS COME BACK MY WAY. I'VE GOT THE
E Bb Bb^b Bb Bb⁷ Eb D^o Cm F7 F7/Eb Bb Eb⁷
BLUES FOR SEVEN YEARS. I'VE GOT THOSE DOGGONE YO-DEL-IN' BLUES.
(OPT. RIT) (A TEMPO)

4621

SUD BUSTIN' BLUES

NOTE THE UNUSUAL HARMONIC PROGRESSIONS, FOR A BLUES PIECE.

MOD E^b

STEVE LEWIS, PETER BOGAGE, (1924) A.J. PIRON

I HATE TO SEE THOSE HEAVY CLOUDS UP IN THE SKY.
 I WANT TO GET MY WASHING OFF THE LINE TO-DAY.

1. F7 F7/C B7-5 Bb7 Eb Eb7 2. Eb Eb7
 I LIKE TO SEE THE SUNSHINE WHEN THOSE CLOUDS ROLL BY.
 ME IF I DON'T GET MY PAY. I'VE GOT TO GET THE MONEY, I'VE GOT TO TREAT HIM RIGHT. YOU
 MAY THINK THAT SOUNDS FUNNY BUT I WORK DAY AND NIGHT. TO MAKE MY GOOD MAN HAPPY? THAT'S WHY I WORK SO HARD.
 I'M A SUD-BUSTIN' WO-MAN, IN AN-Y-BO-DY'S YARD.

F7 Bb7 CHO. Eb

Eb G / / Eb7 Ab Abm Bb7
 I'M A SUD-BUSTIN' WO-MAN, IN AN-Y-BO-DY'S YARD.

Eb F7 Bb7 Eb Ab7 Eb
 I'M A SUD-BUSTIN' WO-MAN, IN AN-Y-BO-DY'S YARD.

SIPPIE WALLACE, VOCAL, with CLAR. WILLIAMS (PNO) and his GUARDET: w/PT-TRD-BANJO. ON OKEH 8177 IN 1924.

ALGERIA JONES, VOCAL, with ROY BANKS on piano. LENNETT #3144 IN 1925.

FLETCHER HENDERSON'S CLUB ALABAMA ORCH. (N.Y.C.) w/ REDMAN & HAWKINS ON BRUNSWICK 2592 IN 1924.

IT'S ON THE RIGHT FINGER (BUT ON THE WRONG HAND)

H.W. HANEMANN

(1931)

MOD E^b ($\text{♩} = 120$)

'T WAS IN A TO-NY TEAROOM WHERE A MAIDEN SAT A-LONE, IN-BI-BING OF HER FAVORITE CUP OF
 BREW. WHILE NEAR HER SAT A MATRON, WITH HER DAI-LY SHOPPING DONE. HER LITTLE CHILD WAS ALSO WITH HER,
 TOO. "OH, MAMA LOOK! THE DI-A-MOND UP - ON THE LADY'S HAND! IT SHINES LIKE PAPA'S PARTALDONS. OH,
 GOODNESS AIN'T IT BRAND! WHAT MAKES HER SEEM UN-HAPPY, AS HER OOLONG THERE SHE SIPS?" HIS MOTHER LOOK'D, THEN LAID A TABLE-
 SPOON A-CROSS HIS LIPS. "IT'S ON THE RIGHT FIN-GER, BUT ON THE WRONG HAND, THAT

Eb Eb+ Bb7
 Eb Eb7 Ab Abm Bb7
 Eb Bb F7 Bb F7 Bb C7
 C7 F7 Bb Cm/Eb Cm F7
 Bb Ebm Bb7 CHO. Eb

4623

SQUABBLIN' BLUES

SLOWLY

SARA MARTIN (1924) CLARENCE WILLIAMS

I GOT PEACHES IN MY PANTRY, APPLES HANGING ON MY SHELF. I GOT PEACHES IN MY PANTRY,
 APPLES HANGING ON MY SHELF. I'M GETTING DOGGONE TIRED OF SLEEPIN' BY MY-SELF.
 MY MAN SAID, "SA-RA, SA-RA, I DON'T WANT NO ONE BUT YOU. TAKE ME BACK, SWEET MAMA, 'CAUSE
 SA-RA, SA-RA, I DON'T WANT NO ONE BUT YOU. TAKE ME BACK, SWEET MAMA, 'CAUSE
 PA-PA KNOWS JUST WHAT TO DO? I SAID, "I'LL TAKE YOU BACK, BUT YOUR TROUBLE'S JUST BE-
 GONNA TAKE YOU BACK BUT YOUR TROUBLE'S JUST BE- GONNA 'CAUSE YOU'VE
 GOT TO TREAT ME DIFFERENT FROM WHAT YOU HAVE EV-ER DONE." HE SAID, "WHEN I FIRST MET YOU, SARA, YOU
 DIDN'T HAVE NO HAIR AT ALL. WHEN I FIRST MET YOU, SA-RA, YOU DIDN'T HAVE NO HAIR AT
 ALL. AND IF YOU PUT ME OUT, I'LL TAKE MY WIG AND LET YOUR HEAD GO BALD."
 I TOLD HIM: "DON'T WANT YOU, CLARENCE. NOW DON'T YOU ACT LIKE YOU ARE GREEN.
 DON'T WANT YOU, CLARENCE. NOW DON'T YOU ACT LIKE YOU ARE GREEN. I'M GOIN' TO
 SHOW YOU BRAN' NEW SHIMMY, THAT YOU AIN'T NEVER SEEN."

VOCAL DUET BY SARA MARTIN & CLAR. WILLIAMS, acc. by FATS WALLER (1923) ON OKEH NO. 8108

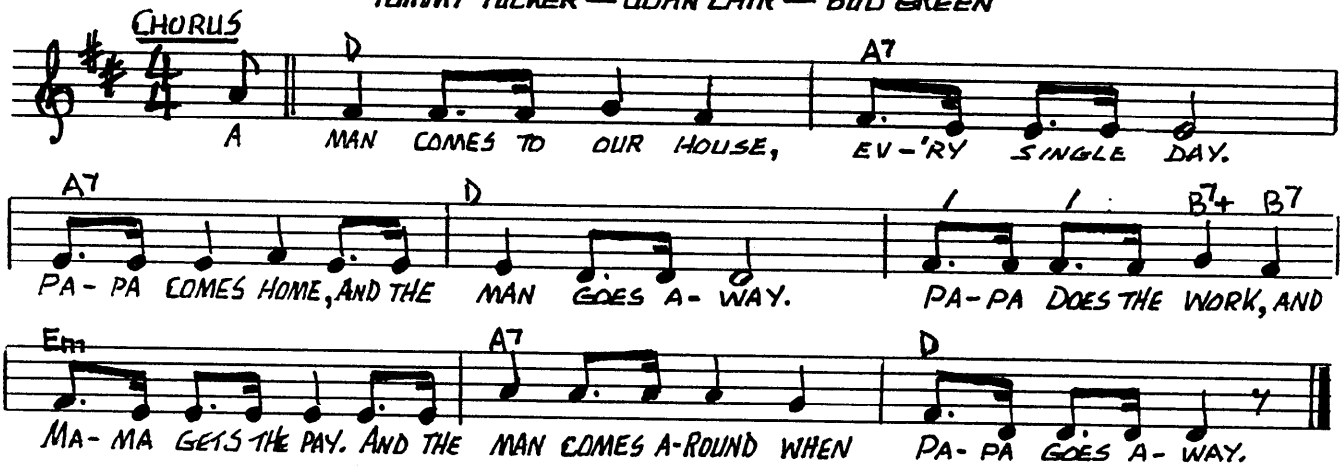
4624

(WRITTEN IN 1939 - COPYRIGHTED IN 1940)

THE MAN WHO COMES AROUND

TOMMY TUCKER - JOHN LAIR - BUD GREEN

CHORUS



A MAN COMES TO OUR HOUSE, EV-'RY SINGLE DAY.
 PA-PA COMES HOME, AND THE MAN GOES A-WAY. PA-PA DOES THE WORK, AND
 MA-MA GETS THE PAY. AND THE MAN COMES A-ROUND WHEN PA-PA GOES A-WAY.

VERSES

VERSE 2.
 The man who comes to our house, who comes to mow the lawn,
 Always seems to get here just when papa's gone.
 After he is gone my mother says to me,
 "You don't have to tell your pa everything you see." Chorus

VERSES ARE SUNG ON SAME MELODY AS ABOVE CHORUS

| | |
|---|--|
| <p>D A7 The man who comes to our house to collect the trash D Is tall, dark and handsome and he has a big moustache. B7 Em I'm not quite sure, and yet it seems to me A7 D That he's much nicer than a trashman ought to be. Chorus</p> <p>D A7 The man who comes to our house comes to bring the milk, D He walks right in the kitchen and he talks as smooth as silk. B7 Em I always have to hold his horse out by the gate - A7 D He stays so doggone long that the horse don't want to wait. Chorus</p> <p>D A7 The man who comes to our house comes to fix the phone, D He brings his tools along and he always comes alone. B7 Em Now just before he leaves, I think I ought to mention - A7 D He rushes up to mama's room and fixes her extension. Chorus</p> <p>D A7 The man who comes to our house, comes to sell a brush, D He comes in a hurry and goes out in a rush. B7 Em After he is gone ma puts up an awful fret, A7 D If she doesn't get everything she thinks she ought to get. Chorus</p> | <p>D A7 The man who comes to our house, mama thinks is nice, D He comes in the summer and he brings mama ice. B7 Em Just a teeny-weeny bit that soon melts away. A7 D So he comes back once again later in the day. Chorus</p> <p>D A7 The man who comes to our house drives a Cadillac, D He drives it 'round the block and he parks it in the back. B7 Em Mama rushes to the door, he's right there to greet her A7 D With, "Open up, honey, and let me check your meter." Chorus</p> <p>D A7 The man who comes to our house isn't such a dope. D He climbs up on the porch with "I hope, I hope, I hope." B7 Em You can tell that he's a salesman by the way he slips inside. A7 D He never sells a thing but he comes out satisfied. Chorus</p> <p>D A7 LAST VERSE Now, when I grow up I don't want to be D A doctor or a lawyer - uh, uh, none of that for me. B7 Em I don't want to have a great big office downtown - A7 D I just want to be the man that comes around. Chorus</p> |
|---|--|

TERRY SHAND (10 PC. ORCH.)
ON DECCA 2997 IN 1940.

NAT LONELLA'S NEW GEORGIAN'S
(with vocal trio)
ON COL. FB-2503 AT LONDON
IN 1940

LES BROWN ORCH.
(VOCAL BY HERB MUSE)
BLUEBIRD B-10558 (1939)

4625

MODERATO

GOT YOU WHERE I WANT YOU

W: JACK YELLEN (1932) M: DAN DOUGHERTY

G7 C7 F D7
 MM, MM, GOT YOU WHERE I WANT YOU!
 MM, MM, GET YOU WHEN I MET YOU!
 GOT YOU WHERE I WANT YOU!

C7 C7+ F E7 A A° E7/G# A B7
 RIGHT IN MY ARMS. — YOU KNOW WHAT I TOLD YOU: TOLD YOU THAT I'D

E7 E7/B Am7 C° G7/B C/E Gm7 C7 D.C.
 HOLD YOU, HOLD YOU 'TIL I SOLD YOU ON A CER-TAIN PRO-PO-SI-TION.

CODA C7 C7+ F Bb1/6 F
 MM, MM, RIGHT IN MY ARMS. — JACK YELLEN and MILTON AGER WROTE "AIN'T SHE SWEET"

(THE SOLDIER'S FAREWELL) *TEMPO DI MARCIA* SING ALL VERSES.

I'LL BE BACK H.W. HANEMANN (1931)

A SOLDIER, HE WAS LEAVING FOR TO GO AND FIGHT THE
 'TIS NOW THE THICK OF BATTLE WITH THE BULLETS FLY-ING
 THE LAST SCENE IS A HOMESTEAD WHICH IS 71-DY, TRIM AND

D7 G D7
 FOE, A SOLDIER AND A HUSBAND TOO, AS WELL, HE DONE IT AS HIS
 FAST, WHILE GRIM AND EV-EN GRIMMER GROWS THE FRAY. THE SOLDIER IS AS
 NEAT. THE WAR, IT HAS BEEN ON-ER SEV'-RAL YEARS. TINO LOVELY LITTLE

G D/A A7
 DUTY, FOR IT DIDN'T PAY MUCH DOUGH. HE KNEW, AS SHERMAN SAID, THAT WAR WAS
 YET UN-SCATH'D, HIS FORTUNE CANNOT LAST. STA-TIS-TICS ARE A-GAINST HIM ON THIS
 CHILDREN PLAY A- BOUT THE MOTHER'S FEET, TOO BUSY NOW FOR MEM-O-RY'S SAD

D (NC) D7 Gm
 (WHISTLE _____) HIS LITTLE WIFE STOOD THERE UP-ON THE THRESH-OLD,
 DAY. _____ A BULLET NICKS HIM NEAT-LY ON THE CO-CK-
 TEARS. _____ A KNOCK UP-ON THE DOOR WITH GLAD IN-TRU-SION:

Gm D7 Gm
 SO PRETTY AND SO YOUNG TO LEAVE A- LONE. AND AS A-ROUND HER
 HE FALLS UP-ON THE EARTH OR NATURE'S FLOOR. AND WHISPERS AS HE
 THE SOLDIER ENTERS, AND HE IS NOT DEAD. "WHY JACK!" THE LITTLE

I'LL BE BACK - CONT.

4626

Gm/Bb D/A A7

WAIST HE TOOK A FRESH HOLD, HE MURMUR'D THIS IN AN AG-SUR-ING
LIES UP-ON HIS BO-KO: "JUST TELL HER WHAT I TOLD HER ONCE BE-
WIFE IS ALL CON-FU-SION. SHE DIDN'T THINK HE MEANT IT WHEN HE

D7 G Csus G G Csus G

CHO. SWING (♩ = ♩)

TONE: I'LL BE BACK WHEN ROSES TWINE A-BOU-THE EAVES, DEAR. I'LL BE BACK WHEN POPPIES GLOW AGAINST THE
FORE: " SAID:

D7 G D/A A7

GRAIN. WHEN THE MIGNONETTE IS BLOOMING, SO PURE AND LIN-AS-SUM-ING, I'LL COME BACK TO THE ONE I LOVE, A-

D7 / / D7 G G/B G7

-LAIN. WHEN THE LILAC BUSH ITS FRAGRANCE FLINGS A-BOU-T YOU, I'LL COME STAGG'RING UP THE DAISY SPRINKL'D

C Cm G/D E7 Am7 D7 G

LAWN. UNLESS I'M SEVERELY SHOT, I'LL BE BACK AS LIKE AS NOT. SO YOU'D BETTER WATCH YOUR STEP DEAR WHILE I'M GONE.

TEMPO DI BARRELHOUSE (MAGGIE LONES, VOCAL, WITH F. HENDERSON, PNO. COL. 14047)

(MELANCHOLY MAMA'S DISPATCH)

WESTERN UNION BLUES

SPENCER WILLIAMS (1924)

Eb Bb7 Eb

LIS-TEN, OP-ER A - TOR MAN:

Eb Bb7 Eb Ab Bb7 Eb Cm Eb/Bb F/A F7+

I'VE STOOD MORE THAN I CAN STAN'. ALL A-LONE I'M ROAM-IN' 'ROUND, MY POOR FEET IS ON THE

Bb7 / / Bb7 Cm Eb/Bb F/A F7 Bb7 / / Bb7 Eb

GROUND. WON'T YOU HEAR MY PLEA, AND DO THIS MUCH FOR ME: WESTERN UNION,
PA-PA: MA-MA'S BAR-REL'D UP, AIN'T

Ab Bb7 Eb Bb7 Eb7 Ab Fm7 F#0 Eb/G Eb Eb0

SEND THIS TEL-E-GRAM, UP HERE ON THE HOG. GREAS'D A PLATE TO-DAY. WESTERN UNION, SEND THIS TEL-E-GRAM.
PA-PA: MAMA'S UP HERE ON THE HOG. BAR-REL'D UP, AIN'T GREAS'D A PLATE TO-DAY.

Bb/E Bb7 Fm7 Bb7

1. & 2. 3. Eb Fm7 Bb7+Eb

TO MY MAN, 'WAY AND THOSE FOLKS, THEY BROKE, DIS-GUSTED, DOWN IN BIRMING-HAM. TREATS ME LIKE A DOG. STAY.

4627

BLACK MINSTREL SELECTION (EDITED)

THE SCENE

A OCTAVES ——— | C7

AN EXPLANATION

WORDS BY JAMES WELDON JOHNSON
MUSIC BY MARION COOK (1914)

THE CHARGE

THE EXPLANATION

4628

THAT'S HOW I FEEL ABOUT YOU

BENNY DAVIS AND ARCHIE GOTTLER
(1928)

MOD *to*

WHY AM I FEEL-ING THE WAY I DO? — WHY AM I ACT-ING THIS WAY?

MY HEART'S UN-RU-LY, PLEASE LISTEN, FOR TRU-LY. THERE'S SO MUCH THAT I HAVE TO SAY.

CHO.

IF YOU SAID, "GO AND GET THE MOON,"
NO MATTER WHAT THE TASK MAY BE,
IF I CAN'T HAVE YOU FOR MY OWN,

I'D GO RIGHT OUT AND GET THE MOON.
I'LL DO JUST WHAT YOU ASK OF ME.
I'D RATHER GO THRU LIFE A- LONE.

THAT'S HOW I FEEL A-BOUT YOU, SWEET-HEART, — BE-LIEVE ME. — HEART. —

— IS THERE NO WAY I CAN PROVE — MY GREAT LOVE FOR YOU? — JUST AS YOU

SAY: COME WHAT MAY, — I WILL SEE — IT THRU, — FOR YOU DEAR.

CODA

YOU, SWEET-HEART. —

ARCHIE GOTTLER & ABE FRANKL
WROTE RAGGIN' THE CHOPSTICKS
(ON P. 2123 OF THIS COLLECTION)

BENNY DAVIS (LYRICIST) CO-WROTE "MARGIE" and "BABY FACE".

ARNOLD BLOOM ORCHESTRA
ON BRUNSWICK 4080 IN 1928.

THE GODDENS FIVE, with (probably)
MICKY BLOOM (TP) — STAN KING (DRS.)
CARL PITTS VOCAL. OKEH 41169 IN 1928.

4629

LOU' SIANA LOWDOWN BLUES

SPENCER WILLIAMS (1924)

SLOWLY

Eb Eb7 Eb Eb7 F7 Bb7 Bb7+ Eb / Bb7 Bb7
 LOU'-SI-AN-A, LOU'-SI-AN-A, MAMA'S GOT THE LOW DOWN BLUES.
 Eb Eb7 Eb Eb7 F7 Bb7 Eb+ Fm Eb/G
 LOU'-SI-AN-A LOU'-SI-AN-A MA-MA'S GO-IN' ON A CRUISE.
 Fm6/Ab Eb/G Eb/Bb Bb7/Ab Eb/G Eb7/Bb
 TONIGHT I START WALKIN', AL-THO' THE ROAD IS HARD.
 C7/G Fm7/Ab F7 Bb / Bb° Bb
 I GONNA KEEP ON WALK-IN', 'TIL I GET IN MY OWN BACK YARD.

CHO.

Eb Eb7 Ab Ab7 Eb Bb7/b Eb Eb7
 1. MIS-SIS-SIP-PI RIVER, MIS-SIS-SIP-PI RIVER, I KNOW THAT YOU'RE DEEP AND WIDE.
 2. GON-NA KEEP ON TRAMPIN', GON-NA KEEP ON TRAMPIN', 'TIL I GET ON SOL-ID GROUND.
 3. GOT A LOW-DOWN FEELIN', GOT A LOWDOWN FEELIN' I CAN'T LOSE MY HEAVY LOAD.
 4. GOOD CHILD BUT A POOR CHILD, GOOD CHILD BUT A POOR CHILD, I'M A LONG LONG WAY FROM HOME.
 5. MY OLD MOTHER TOLD ME, MY OLD MOTHER TOLD ME THAT I'D WEEP AND MOAN SOME DAY.
 Ab Ab7 Ab Ab7 Eb Bb7/b Eb
 MIS-SIS-SIP-PI RIVER, I KNOW THAT YOU'RE DEEP AND WIDE.
 GON-NA KEEP ON TRAMPIN' 'TIL I GET ON SOL-ID GROUND.
 GOT A LOWDOWN FEELIN' I CAN'T LOSE MY HEAVY LOAD.
 GOOD CHILD BUT A POOR CHILD, I'M A LONG LONG WAY FROM HOME.
 MY OLD MOTHER TOLD ME THAT I'D WEEP AND MOAN SOME DAY.
 Bb7 Abm6 Cb7 Bb7+ Bb7 TO REPEAT Eb Cb7 Bb7 LAST Eb Cb7 Bb7 Eb
 WON'T BE SATIS-FIED 'TIL I GET ON THE OTH-ER-SIDE.
 ON MY WAY TO DIX-IE, LAWD, I'M LOU'SI-AN-A BOUND.
 MY HOME AIN'T UP NORTH HERE, LAWD, IT'S FARTHER DOWN THE ROAD.
 I'M JUST LIKE A GYP-SY, I DON'T DO A THING BUT ROAM.
 I'VE BEEN WEEPIN', MOANIN' EV-ER SINCE I RAN A-WAY.

VOCAL BY BESSIE SMITH accomp. by DON REDMAN (ALTO SAX),
 FLETCHER HENDERSON (PNO.) ON COL. 14031-D IN 1924.

(SHE WENT DOWN)
IN 1912

SING
ALL
VERSES

TITANIC BLUES

4630

HI HENRY BROWN (1926)

SLOW BLUES

1. EAR-LY ONE MORN-IN', JUST A-BOU'T FOUR O' CLOCK, IT WAS
 2. CAPTAIN TOOK HIS GLASS, AND HE WALK'D UP TO THE FRONT. OH, THE
 3. OH SOME WAS DRINK-IN', SOME WAS PLAY IN' CARDS. YES,
 4. CHILDREN CRYIN' "MA-MA, MAMA WHAT SHALL WE DO?" AND THE
 5. TI-TAN-IC SINKING IN THE DEEP BLUE SEA. OH, THE

EAR - LY ONE MORNIN', JUST A-BOU'T, FOUR O-CLOCK, WHEN THAT
 CAPTAIN TOOK HIS GLASS, AND HE WALK'D UP TO THE FRONT. SPIED THE
 SOME WAS A- DRINKIN' SOME WAS PLAY IN' CARDS. SOME WAS CAP-TAIN
 CHILDREN CRYIN'; "MA-MA, MAMA WHAT SHALL WE DO?" AND THE
 TI- TAN-IC SINKING IN THE DEEP BLUE SEA. AND THE

OLD TI- TAN- IC BE- GAN TO REEL AND ROCK.
 ICE-BERG COM-IN'; OH LORDY, HAD TO BUMP.
 IN THEIR COR-NER, PRAY IN' TO THEIR GOD.
 SMITH SAYS, "CHILDREN, I'LL TAKE CARE OF YOU."
 BAND ALL PLAYING "NEAR-ER MY GOD TO THEE."

RECORDED BY VIRGINIA LISTON accomp. by PERRY BRADFORD QUARTET.
 ON VACATION # 1030 AT CHICAGO IN 1926.

SWING!

COUNT ME IN

W: ARCHIE GOTTLER (1942)
M: SAM STEPT

IF YOU'RE COUNTING ON A NITE WHEN WE CAN BE ALONE TO-GETHER:
 FIGURE THAT A DATE'S A DATE RE-GARDLESS OF THE WEATHER:
 OTHER HAND IF YOU SHOULD EVER THINK OF MONEY-MOONING:

COUNT ME IN! IF YOUR FRIENDS ARE COMING ON-ER TO KIND OF LOOK ME ON-ER: COUNT ME
 BUT IF YOU MUST HAVE A JUNE NITE WITH STUFF & THINGS & MOONLIGHT:
 BUT IF THAT INCLUDES YOUR MOTHER, YOUR SISTER AND YOUR BROTHER:

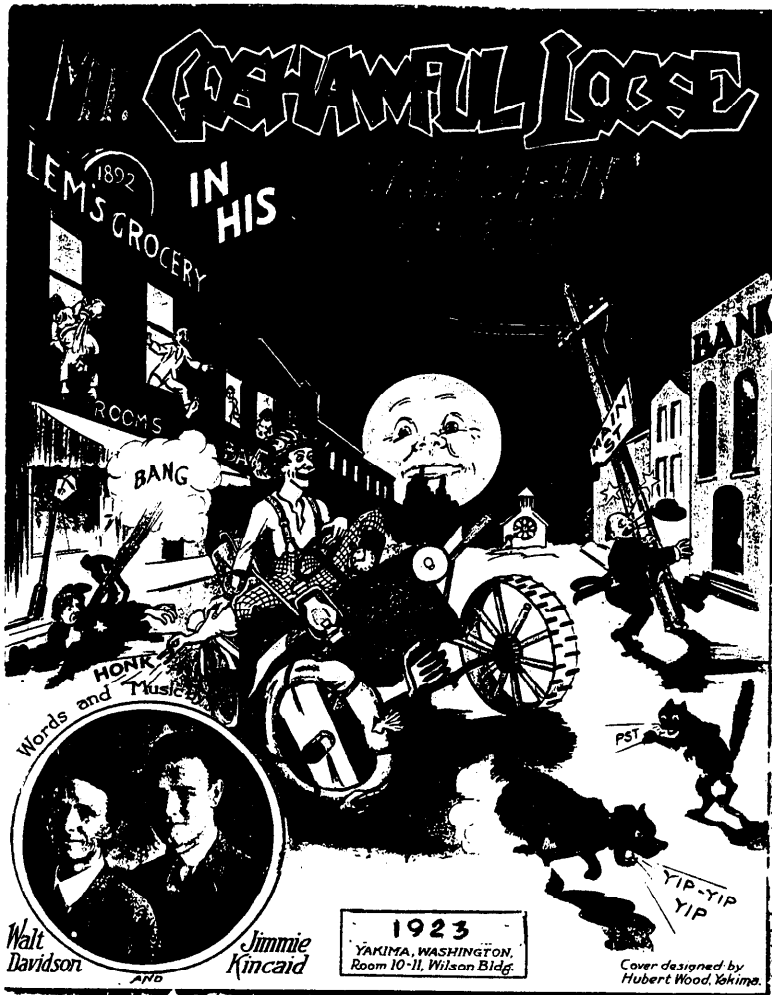
OUT! IF YOU COUNT ME OUT! I GIVE YOU NOTICE, I GIVE YOU WARNING,

IF WE'RE NOT A-LONE: I MAKE AN EXIT I TAKE A POWDER. "AY TANK AY GO HOME."

ON THE

COUNT ME OUT!

4631



MOD^{to} F

THE WHOLE DURR TOWN, THE DOGS ALL HOWL'D AND THE

F C^o G⁷/B G7

OTH-ER NIGHT, HOPP'D OUT OF BED WITH AN CHOIR ALL SUNG: THO'T THE END OF THE

G7 C⁷/E C7

AW-FUL FRIGHT, THE WINDOWS ALL RAYLED 'TIL THEY THE REASON WHY OF ALL THE

1. F F#^o G7

DANG NEAR BUST. THE BOOTE HOUNDS WERE PRAYIN' AND THE

E⁷/E G⁷ C7 12. F B⁷/F

DEA-CONS CUSS'D. THE GOSH DURR FUSS: IT WAS THE

C⁷/E E^o C7 F

RIP-SNORTIN' AUTO OF A FAR-MER CUSS. THE

Dm

MARSHALL WENT FOR HIS OLD TEN GAUGE, TO

Dm 2 2 Dm 1 1 C/G C/E G G⁷/B C

LOCK UP THE CRITTER IN THE OLD TOWN CAGE. RIGHT DOWN A-PAST LEM'S GROCERY STORE,

G⁷/D 2 C F#⁷/C C 2 C/G G^o C/G 1 1 2

THAT DANG THING PASS'D HIM WITH A POWER-FUL ROAR. WITH A SINKING HEART, HE FELL. AND THEN

C7 E⁷/B⁷ Gm D E⁷ C⁷/E C⁷ 1 CHO. (SING BOTH TIMES) F F#^o C⁷/G C7

HE BE-GAN TO YELL. OH! IT'S LOOSE, IT'S LOOSE: OLD GOD-AW-FUL LOOSE IN HIS

F C⁷/E C7 F D⁷/F# G F^o E^o G⁷/B

GALLOP-IN GOOSE. SHE LEAPS A-BOU LIKE A MOUNTAIN GOAT. SHE'S A DANG GOOD SHIP IF SHE

C 1 1 NC NC F F#^o C⁷/G C7 F

STAYS A-FLOAT. MON-KEY GLANDS. IT'S LOOSE, IT'S LOOSE: OLD GOSH-AW-FUL LOOSE IN HIS GALLOP-IN' GOOSE. HER SHE

F C/E C7 C7/E C7 F

GAS TANK'S LEAKIN' AND HER TAIL LIGHT'S DIM, BUT SHE'S A DURN GOOD CRIME FOR THE SHAPE SHE'S IN.
MIGHT NOT LOOK LIKE SHE'S IN FIGHTING TRIM, BUT SHE CAN START SOME FUSS FOR THE SHAPE SHE'S IN.

THAT OLD SWEETHEART OF MINE

TOMMY TUCKER and LIGE MCKELVY (1941)

RAATHER SLOWLY

F A7 Bb D7/A Gm Gm D7

WONDER IF I'LL EV-ER SEE THAT OLD SWEETHEART OF MINE, AND DOES HE EVER
YOU SUPPOSE THOSE TENDER EYES STILL SPARKLE WITH THE DEW? AND WILL THOSE LIPS RE-
THINK OF ME WHEN STARS BE-GIN TO SHINE? I HAD TO GO SO FAR A-WAY, AND
-PEAT THE WORDS, THE THRILLING: "I LOVE YOU"? I SOME
STAY A-WAY SO LONG. I HAVE-N'T HEARD A SINGLE WORD. CAN AN-Y-THING BE
CODA
DAY I'M HEADING STRAIGHT FOR HOME, BE-NEATH THE LONG SOME
PINE, AND HOPE TO SEE, A- WAIT-ING ME, THAT OLD SWEETHEART OF MINE.

SHOULD I TELL YOU I LOVE YOU

COLE PORTER (1946)
FROM "AROUND THE WORLD"

ADD (IN 2) Dm7 G7 C

SHOULD I TELL YOU I LOVE YOU? SHOULD I SAY
HOW MUCH I DO? SHOULD I TELL YOU HOW, OF YOU,
DREAM A-WAY, ALL THE DAY THROUGH? SHOULD I TELL YOU WHAT
PAR-A-DISE, TO-GETH-ER, OUR LIFE WOULD BE? SHOULD
I TELL YOU I LOVE YOU, OR WAIT TILL YOU TELL ME?

4633

CHARLESTON SWING

DESDEMONA

(THAT PERSONAL FRIEND OF MINE)

MACED PINKARD (1925)
(COMPOSER OF "SWEET GEORGIA BROWN")

Chords: Gm, D7

Lyrics: LISTEN, DO! LISTEN, YOU!

Chords: Gm, Eb7, D7, Gm, Gm, D7, G7

Lyrics: I'M FULL OF JOY AS I CAN BE. I'M ALL SET, YOU CAN BET, TO MEET SOME SPECIAL

Chords: Cm, Cm7, F7, F7+, Bb, Eb, Ebm, Bb, Ab°

Lyrics: COM-PA-NY. YOU'LL KNOW LESS, THE MORE YOU GUESS, WHO SHE IS OR WHO SHE AM.

Chords: C7/G, C7, F, F#o, C7/G, C7+, C7, F7, F7+, CHO, Bb

Lyrics: YOU SEE I'M READY: SETTIN' STEADY. WATCH WHO I SA-LAAM. HEY! HERE COMES DES-DE-GET THEM FAN-CY

Chords: D7/A, D7, Eb, Eb°, Bb7/F, Cm7/F, F7, Bb

Lyrics: -MO-NA, DES-DE-MO-NA, SOME HIGH TON-ER. HERE COMES DES-DE-MO-NA, A CLOTHES-E'S, THESE THOSE-E'S, HEAD TO

Chords: C7, Eb°, F7, F7+, D7/F#, D7 NC, D°, D7, NC, G7

Lyrics: PER-SON-AL FRIEND OF MINE. SHE BLEIN IN TOWN TO-DAY, FROM DOWN IN BAL-TI-MO'.

Chords: G7, C7, C°, C7, NC, F7, F°, F7, F7+, D.C.

Lyrics: SHE'S NEW IN EV-RY WAY. BUT YOU CAN BET I'VE MET HER BE-FO' WHERE'D SHE

Chords: Bb7/F, Bb7, Eb, NC/Bb, NC/Eb, Eb, D7

Lyrics: CODA DES-E'S? WELL, NOBODY CARES, SHE WEARS 'EM FINE. ARE THE

Chords: G7, C7, F7

Lyrics: BOYS PROUD OF THIS QUEEN? HEAR THE BOYS SHOUT WHAT I MEAN: LOOK-OUT!

Chords: Bb, Ebm/Eb, Bb/F, Bbm/Db, Cm7-5, F7, F7, Bb

Lyrics: HERE COMES DES-DE-MO-NA, THAT PER-SON-AL FRIEND OF MINE.

UNIVERSITY SIX with ADRIAN ROLLINI & STAN KING. HARMONY 374 IN 1925.

WINGY MANONE'S SAN SUE STRUTTERS with CHANNY DODDS ON CLARINET. (RECORDED IN 1925 BUT NEVER ISSUED.)

CALIF. RAMBLERS - SPIEGEL WILCOX (TRB) VOCAL BY ERNIE HARE ON PATHE-ACTUELLE 36318 IN 1925.

BAILEY'S LUCKY SEVEN (MIFF MOLE and RED NICHOLS) ON GENNETT 3135 IN 1925.

4634

THEY'RE WEARING 'EM HIGHER IN HAWAII (1916)

WORDS BY LIDE GOODWIN

MUSIC BY HALSEY MOHR

(IN 2)

HEN-RY MEY-ER WAS A BUY-ER, BUY-ING LADIES WEAR. HE TOOK A FLIER
 ONE DAY MEY-ER GOT A WI-RE. "HURRY BACK" IT
 TO HA-WAI-I, STUDIED FASHIONS THERE. READ. HE WROTE "I'M BU-SY, I'M
 BET-TING DIZ-ZY. THE STYLES HERE TURN MY HEAD. YOU'D SAY THE SAME IF YOU WERE HERE WITH
 ME: FOR THEY'RE WEARING 'EM HIGH-ER IN HA-WAI-I, HIGHER,
 HIGHER, HIGHER, HIGHER IN HA-WAI-I. THE BEAU-TI-FUL BEACH AT
 WAI-KI-KI IS NOT THE ON-LY PRETTY SIGHT THAT YOU CAN SEE.
 IN HA-WAI-I, THE GIRLS PRO-VOKE DE-SI-RE. THEY SIMPLY SWAY YOUR
 HEART A-WAY. HU-LA MAIDS ARE AL-WAYS FULL OF
 PEP. ALL THE OLD MEN HAVE TO WATCH THEIR STEP. FOR THEY'RE WEARING 'EM HIGH-
 ER IN HA-WAI-I: THEY'RE GO-ING UP, GOING UP, EV-'RY DAY!"

4635

RECORDED BY FRANK SINATRA ON CAPITOL RECORDS.

WITH A MODERATE BEAT

(SWING!)



YOU'RE CHEATIN' YOURSELF

AL HOFFMAN and DICK MANNING

(1957)

THEY SAY YOU'RE RUNNIN' A-ROUN', WHEN
IF WHAT THEY'RE SAYIN' IS TRUE, IT'S
TAKE MY AD-VICE, YOU'RE

Bb7 F F7 Bb7

I'M OUT OF TOWN. YOU NEVER GET HOME 'TIL AFTER THREE. YOU'RE CHEATIN' YOUR - SELF,
TIME THAT YOU KNEW: THERE'S MANY MORE FISH-ES IN THE SEA. YOU'RE CHEATIN' YOUR - SELF,
GONNA THINK TWICE. YOU WON'T FIND A LOVE AS TRUE AS MINE. OH, OP-EN YOUR EYES,

G7 F Cm7 F7

IF YOU'RE CHEATIN' ON ME. I CAN'T BE-LIEVE THAT YOU'RE FLIRTIN',
IF YOU'RE CHEATIN' ON ME.

Cm7 F7 Bb Ebm Bb Cm6 D7

BUT IF YOU'RE FLIRTIN' BA - BY I'M RE - MIND - IN' YOU: WHATEVER'S GOOD FOR THE GOOSE, IS

Cm6 D7 G7 1 1 G7 1 D.S.

GOOD FOR THE GAN - DER, TOO.

IF YOU WILL

CODA C7 Bb7

AND I'M SURE YOU WILL SEE: -

A7 D7 G7 C7 F

YOU'RE ON - LY CHEATIN' YOURSELF, IF YOU'RE CHEATIN' ON ME.

SPRINGTIME IN VIRGINIA

WORDS BY WILEY PATTERSON
MUSIC BY GRACE SHANNON

(1951)

SLOWLY

G B7 C E7

THE FROST HAS MELTED DOWN THE WINDOW PANE, THE EARTH IS SWEET AND CLEAN FROM
CHILDREN RUN AND PLAY WITH - OUT A CARE, THE FRAGRANCE OF THE LI - LAC
PERFUME OF A ROSE IS DRIFTING BY, THE LEAVES REACH UP TO TOUCH A

A7m D7 G G7 F#7 F7 E7 A7

GENTLE RAIN. AND EV - RY WOODLAND ROAD'S A LOVERS' LANE, WHEN IT'S SPRINGTIME IN VIR -
FILLS TH AIR. AND ALL THE GIRLS WEAR FLOWERS IN THEIR HAIR,
VELVET SKY. THE WORLD'S SO SWEET, SOME - HOW YOU WANT TO CRY,

D7 2. A7 D7 G G7

- GN - IA. THE SPRINGTIME IN VIR - GIN - IA. CLOUDS OF APPLE BLOSSOMS BLOW A - CROSS THE GRASS. THE

C G7 C A7

MOCKING BIRD IS MAKING HIS DE-BUT. LOVERS WANDER THRU A MAG-IC LAND, WHERE

E7 A7 D7

ALL THEIR DREAMS OF LOVE ARE COMING TRUE. THE

A7 D7 G

CODA SPRINGTIME IN VIR-GIN-IA.

SHADY LADY BIRD

HUGH MARTIN & RALPH BLANE (1941)

MOD E^{\flat} F A \flat Gm7 C7 F D \flat

I'M GONNA BE A SHA-DY LA-DY BIRD. I'VE GOT AN AW-FUL LOT TO LEARN.
SHOCK-IN' MOCK-IN' BIRD. I'M GONNA MIN-GLE WITH THE BEST.
SLUMMIN' HUM-MIN' BIRD. I'M GONNA PASS-A-LONG THE WORD.

Gm7 C7 F D \flat Gm7 C7 F B \flat E 1. C7

BUT IF YOU TRY TO FIND MY HEART'S ON FIRE, I'M GONNA LET IT BURN.
I'M GONNA I'M GONNA TRY TO FIND MY HEART'S DESIRE. I'M GONNA ROB THE NEST.
I'M GONNA I'M GONNA HAVE MY FUN AND NEVER TIRE. AND IF MY

2. E7 Am Dm \flat E7 Am7

JUST LIKE LITTLE MISS MUFFET, EAT - ING HER WHEY AND CURDS:

D7 Gm Cm \flat D7 G7

WHEN I ACT A BIT TOUGH, IT FRIGHT-ENS A-WAY THE BIRDS.

Gm7 C7

I'M GONNA

CODA

F D7

TECH-NIQUE SEEMS AB-SURD:

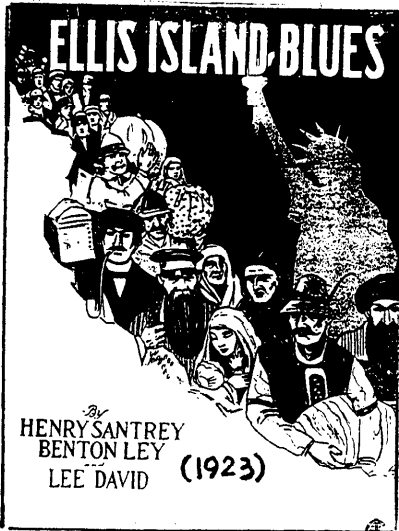
Gm F Dm7 Gm7 C7 F

THAT'S BE-CAUSE I'VE NEVER BEEN A SHA-DY LA-DY BIRD.

FROM THE MUSICAL PRODUCTION (B'WAY) "BEST FOOT FORWARD"

4637

MED. BRIGHT



By HENRY SANTREY
BENTON LEY
LEE DAVID (1923)

Chorus 1:

I TOOK A SAIL ONE DAY, DOWN NEW YORK BAY, AND STOPP'D AT
 ELLIS ISLAND WAY. I LOOK'D 'ROUND, AND IN WHAT I FOUND MADE ME
 WANT TO SHOUT AND SAY: "SMILE AND DON'T BE BLUE. LET THE
 SUN SHINE THRU. HERE'S THE LAND OF HOPE FOR YOU. THEY'VE GOT THE

CHO.

Chorus 2:

EL-LIS IS-LAND BLUES. THEY'VE GOT THE FAR A-WAY HOME AND A-CROSS THE BLUE FOAM ROAMING
 TEARS THEY LEFT ONE DAY, YET THEY'VE BEEN YEARNING FOR YEARS, AND THEIR HEARTS HAVE BEEN TURNING THIS
 BLUES. THO' WITH WAY. THO' THEY MAY SEEM FRAIL, AND THEY MAY LOOK PALE, THERE'S A GLEAM IN THEIR EYES THAT CAN
 NEV-ER FAIL. WHEN THEY HEAR THAT GRAND RE-FRAIN, CRYING FREEDOM'S REIGN, THEY WILL
 WELCOME THAT GLAD NEWS, AND LOSE THEIR EL-LIS ISLAND BLUES.

PEPPER SAUCE

H.A. FISCHLER (1910)

IN 2

1. C7

2. C

1. F C7 F F#A D# Ab Bb C7 F F#A D# Ab

PEPPER SAUCE - CONT.

4638

2.F C7/G F7/A Bb F G7 C7 F FINE

TRIO Bb G7 Cm F7

Bb 1. C7/G C7 F OCTAVES 2. Bb F7 Bb Am7 D7 Ab FINE

REMEMBER, CHERIE?

SAM COSLOW, PIERRE NORMAN, (1932) JIMMY GRIER

MOD to G Ein7 A7+ Eb7 Am7 D7 G G#0

MEM-O-RIES, REV-ER-IES, NOW THAT YOU'RE GONE. FADED DREAMS,

Am Ein6 Eb7 Am7 D7 G/B Eb7/Bb

SHATTERED SCHEMES, CRY-ING ALL NIGHT LONG.

Am7 WE WE MET ONE DREAMED A EVE-NING, RE- LOVE DREAM, RE-

-MEM-BER CHER-IE? HOW I LOOK'D AT YOU AND YOU LOOK'D AT ME. IT WAS SPRING AND WE WERE

-MEM-BER CHER-IE? AND THAT THRILLING MOMENT YOU WHISPERED "OUI!"

G/B Bb0 Am7 D7 2. D7 Am7/C D7/C Bm7 E7 G#0 E7 G#0

ALL A- LONE. RE- MEM-BER CHER-IE? YOU SWORE FOR-

Am Ein G G/F E7 A7

-EV-ER YOU'D BE MY OWN WHERE-EV-ER YOU'D BE. WHO THO'T THERE EV-ER WOULD BE

A7 C/b D7 D7+ G/B Eb7/bb Am7

A NEW LOVE, WHOM YOU LOVE, TO PROM-ISE THE SAME THING THAT YOU PROMISED ME?

D7 Am7 D7 G

THAT YOU ALWAYS WOULD RE- MEM- BER, CHER - IE.

RECORDED BY LENE KARDOS ORCHESTRA (VOCAL BY REX BLAINE)
ON ELECTRO DISC NO. 1803 IN 1932.

4639

AIN'T DOIN' BAD DOIN' NOTHIN'

WORDS BY LEE JARVIS (1948)

MUSIC BY JOE VENUTI (JAZZ VIOLINIST)

LAZILY

AIN'T DOIN' BAD DO-IN' NOTH-IN' MORN-ING, JUST LAYIN' 'ROUND ALL DAY. TO FACE THE DAY A-HEAD.

I'M TELLING YOU, THE LESS I DO, THE MORE THINGS COME MY WAY.

MAKES ME SO DOWN-RIGHT WEAR-Y, I GO RIGHT BACK TO MY BED.

WHY SHOULD I EV-ER WOR-RY? IT'S SUCH A LOS-ING GAME.

WHY SHOULD I MOVE, WHEN I CAN PROVE I GET THERE JUST THE SAME?

AIN'T DOIN' BAD DO-IN' NOTH-IN'. SOMHOW IT SEEMS TO PAY.

AIN'T DOIN' BAD DO-IN' NOTH-IN'; JUST LAYIN' 'ROUND ALL DAY.

(DIALECT EMENDED)

MOD TO

LOUISIANA LIZE

BOB COLE (1899)

ALL THE TIME I'M WORKIN', I'M A - THINKIN' 'BOUT MY DARLIN' DOWN THE RIV-ER 'CROSS THE WAY.

THINKIN' 'BOUT MY SUGAR PLUM, AND WOND'RI'N' IF SHE LOVES ME ALL THE NIGHTIME, ALL THE DAY.

SOMETIMES MY HEART LETS IN A FLURRY. SOMETIMES MY HEAD BEGINS TO WORRY,

THINKIN' 'BOUT MY LOU-SI-AN-A LIZE: THAT GAL WITH THE PRETTY SHINY EYES. MY LIZE! THEM EYES! THEY

CAUSE MY BLOOD TO RISE. I WON- DER IF SHE REALLY LOVES ME. I'D LIKE TO
KNOW. I WON- DER IF SHE REALLY KNOWS THAT I LOVE HER SO. SHE'S JUST AS
SWEET AS 'LASSAS CANDY. SHE'S JUST MY SIZE. I WON- DER, I PON- DER
ALL THE TIME A- BOUT MY LOVELY LIZE. MY LIZE, THEM EYES! MY LOU- I - SI - AN - A LIZE!

ONLY A ROSE

BRIAN HOOKER &
RUDOLPH FRIML (1925)

RED ROSE ——— OUT OF THE EAST: ——— TELL THE
RED ROSE ——— OUT OF THE WEST: ———

LOVE I LOVE LEAST: ——— "WHO KNOWS?" ——— TELL THE LOVE I LOVE BEST:
"LOVE IS A ROSE." ———

ON- LY A ROSE ——— I ——— GIVE YOU. ———
TO WHIS- PER, ———

ON- LY A SONG ——— DY- ING A - WAY. ——— ON- LY A SMILE ———
BLUSHING AS ROS ———

TO KEEP IN MEM- O - RY, ——— UN- TIL WE MEET ——— AN- OTH- ER
DAY. ———

I'LL BRING A- LONG A SMILE OR A SONG FOR AN- Y - ONE. ——— ON- LY A ROSE ———
FOR YOU. ———

CODA ——— ES DO. ———

FROM THE PARAMOUNT PICTURE
THE VAGABOND KING

4641

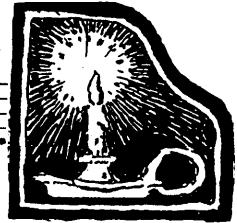
THE NEXT SIX SONGS ARE BY THOMAS A. (GEORGIA TOM) DORSEY, WHO HAD ESTABLISHED HIMSELF AS A COMPOSER OF BLUES. FOR EXAMPLE, RIVERSIDE BLUES and TIGHT LIKE THAT.

HE WAS ARRANGER and CONDUCTOR FOR THE SINGER, MA RAINY. ARRANGED AND PLAYED PIANO FOR LES HITE'S DANCE BAND.

BETWEEN 1930 and 1968 HE WROTE OVER 500 GOSPEL SONGS.

"TAKE MY HAND PRECIOUS LORD" ON PAGE 1082 WAS HIS EIGHTH SONG.

SEE ALSO "MY DESIRE" (P. 3162) and "CONSIDERATION" (P. 3163)



(GOSPEL) MODE D^{\flat}

HE WILL NEVER LEAVE ME

THOMAS A. DORSEY (1940)

HE NEVER WILL LEAVE ME, HE'S

AL - WAYS AT MY SIDE. YES, HELL NEVER DE - LENE ME, NO

MAT - TER WHAT BE - TIDE. O, I MAY SOMETIME FEEL A - LONE, BUT HE'S

SOMEWHERE NEAR - BY, AND WITH ME O HIS PRESENCE A - BIDE. FINE

VERSE

1. TIMES I WONDER IN MY HEART IF I'M RIGHT OR WRONG, WHEN TROUBLE STILL AD -
 2. THO' THE CLOUDS OF LIFE MAY COME, AND THE STORM IS NEAR, RAIN MAY BEAT UP -
 3. THERE SOON WILL COME A TIME WHEN I MUST GO TO A PLACE THAT'S FREE FROM

-VAN - CES, AF - FLIC - TIONS ARE PRO - LONGED. BUT FAITH HOLDS ME STEADY, AND
 - ON ME. WINDS MAY EN - HANCE MY FEAR. BUT I HAVE HIS PROMISE, WHEN
 TROU - BLE AND SORROWS ARE NO MORE. IN HERE LOVED ONES ARE WAITING, AND

COURAGE MAKES ME STRONG. THEN I RE - AL - IZE I'M NOT LEFT A - LONE.
 HOPE IS AL - MOST GONE. HE IS WITH ME AND I'M NOT LEFT A - LONE.
 MANY FRIENDS ARE GONE. THEN HELL NEVER, NEU - ER LEAVE ME A - LONE.

1. & 2. 3. G G7 D.S. al FINE

Now, Now, Now, HE

4642

(GOSPEL) SLOWLY

TODAY

THOS. A. DORSEY (1939) HAVE I GIVEN AN-Y-THING TO - DAY? HAVE I HELP'D THE NEEDY SOUL ON THE
 HAVE I MADE SOME PERSON GLAD TO - DAY? DID I HELP SOMEONE WHO HAD LOST THE
 HAVE THE SAVIOR'S NAME I HAILED TO - DAY? HAVE MY FEEBLE EFFORTS FAIL'D ON THE

WAY? FROM THE DAWN TILL SETTING SUN, HAVE I WOUNDED AN-Y-ONE? SHALL I
 WAY? DID I COUNSEL WITH THE SAD, TRY TO MAKE SOME POOR HEART GLAD, AND SHARE
 WAY? IF I'VE FAIL'D SOME SOUL TO GUIDE, DEEP IN LOVE AND PEACE A-BIDE, I FIND

CHO.

NEED FOR WHAT I'VE DONE TO - DAY? O TO - DAY, O TO - DAY, O TO - DAY, HAVE I
 WITH THEM WHAT I HAD TO - DAY? TO - DAY, TO - DAY, TO - DAY, HAVE I
 JOY TO KNOW I TRIED TO - DAY: TO - DAY, TO - DAY, TO - DAY, HAVE I

FAIL'D SOME GREAT AC-CLAIM ON THE WAY? LUST TO KNOW I'VE DONE MY BEST, AS I

GO TO TAKE MY REST, LET MY NAME BE WITH THE BLEST TO - DAY.

(GOSPEL)

THE LORD WILL MAKE A WAY SOMEHOW

THOMAS A. DORSEY

(1943)

MDS to

1. LIKE A SHIP THAT'S TOSS'D AND DRI-VEN, BATTERED BY AN AN-GRY SEAT
 2. TRY TO DO MY BEST IN SER-VICE, TRY TO DO THE BEST I CAN.
 3. OFTEN THERE'S MIS-UN-DER-STAND-ING OUT OF ALL THE GOOD I DO.

WHEN THE STORMS OF LIFE ARE RA-ING AND THEIR FU - RY FALLS ON ME I
 WHEN I CHOOSE TO DO THE RIGHT THING, EV-IL'S PRESENT ON EU - RY HANDS. I
 GO TO FRIENDS FOR CON-SO - LA-TION, AND I FIND THEM COM-PLAIN-ING TOO. I
 SO

WONDER WHAT I HAVE DONE THAT MAKES THIS RACE SO HARD TO RUN. THEN I
 LOOK UP AND WONDER WHY THAT GODD FORTUNE PASS ME BY. THEN I
 MANY NIGHTS I TOSS IN PAIN, WON-DER-ING WHAT THE DAY WILL BRING. BUT I

SAY TO MY SOUL TAKE COURAGE THE LORD WILL MAKE A WAY SOME-HOW.
 SAY TO MY SOUL BE PA-TIENT,
 SAY TO MY HEART DON'T WOR-RY,

4643

(GOSPEL)

SLOWLY

SEARCH ME LORD

THOMAS A. DORSEY (1948)

Musical notation for the first line of "SEARCH ME LORD". Chords: Db, Ab. Lyrics: SEARCH ME LORD, SEARCH ME LORD. (SEARCH ME LORD.) JUST X (LECHO)

Musical notation for the second line of "SEARCH ME LORD". Chords: Ab, Bb7, Eb7, Bb7, Eb7, Ab, Ab7. Lyrics: TURN THE LIGHT FROM HEAVEN ON MY SOUL. IF YOU FIND ANY THING THAT SHOULDN'T BE,

Musical notation for the third line of "SEARCH ME LORD". Chords: Db, Bb7, Db, Ab, Bb7, Eb7, Ab. Lyrics: TAKE IT OUT AND STRAIGHTEN ME. I WANT TO BE RIGHT, I WANT TO BE SAVED, I WANT TO BE WHOLE.

TRIO

Musical notation for the first line of the TRIO section. Chords: Ab, Bb7/Db, Ab. Lyrics: 1. YOU KNOW WHEN I'M RIGHT, LORD, YOU KNOW WHEN I'M WRONG. YOU KNOW WHERE I GO, YOU LORD, YOU KNOW MY WANTS, YOU LORD, YOU KNOW MY WANTS, YOU LORD, I TRY TO PRAY AND SERVE YOU EV-RY DAY. KEEP ME EVER MEER AND

Musical notation for the second line of the TRIO section. Chords: Bb7, Eb7, Ab, Db, Ab. Lyrics: KNOW WHERE I BE-LONG. KNOW MY EV-RY NEED. HUMBLE ON THE WAY. YOU KNOW ALL I DO, YOU KNOW MY SECRETS TOO. LORD, I AM NOT A-WARE. LORD, MAY BE SOMETHING THERE, THAT IF THIS DON'T SUFFICE AND SAT-IS-FY THE CHRIST, LORD,

Musical notation for the third line of the TRIO section. Chords: Ab, Fm, Bb7, Eb7, Ab, Db, Ab. Lyrics: SEARCH ME, TOUCH ME, CLEANSE ME THRU AND THRU. TAKE IT, MOVE IT, KEEP ME IN YOUR CARE. TELL ME, SHOW ME, HELP ME TO BE RIGHT.



(GOSPEL)

SLOW WITH SPIRIT

WHEN I'VE DONE THE BEST I CAN

THOMAS A. DORSEY

(1939)

Musical notation for the first line of "WHEN I'VE DONE THE BEST I CAN". Chords: F/A, Db/Ab, Gm, C7. Lyrics: WHEN I'VE DONE THE BEST I CAN, WHEN I'VE DONE THE BEST I CAN,

Musical notation for the second line of "WHEN I'VE DONE THE BEST I CAN". Chords: F7, Bb, G7, F/C, G7, C7, F, G7, C7, F/A, Db/Ab, Gm, C7. Lyrics: IF MY FRIENDS DON'T UNDER-STAND, THEN MY LORD WILL CARRY ME HOME. AND I'M NEAR THE PROMISED LAND, THEN MY LORD WILL CARRY ME HOME. AFTER I HAVE DONE MY BEST, WHEN MY BEST I'VE TRIED TO LIVE,

Musical notation for the third line of "WHEN I'VE DONE THE BEST I CAN". Chords: F7, Bb, G7, F/C, G7, C7, F, Bb, F, F7. Lyrics: I WILL FIND A PEACEFUL REST, WHEN MY SAVIOR CARRIES ME HOME. MY MISTAKES HE WILL FOR-GIVE WHEN MY SAVIOR CARRIES ME HOME. MANY GRIEFS AND SORROWS I HAVE WHEN MY DAY IS OVER AND THE

Musical notation for the fourth line of "WHEN I'VE DONE THE BEST I CAN". Chords: Bb, G7, Gm, D7, Gm, C7, F/A, Db/Ab, Gm, C7. Lyrics: WITNESSED ON MY PART. ON THAT BRIGHT-TOMORROW HE WILL MEND AND HEAL MY UNWOUNDED HEART. EVENING SHADOWS FALL FAITH WILL CROSS ME OVER WHEN I HEAR MY MASTER SWEETLY CALL. IN MY FRIENDS, THE BEST I SEE.

WHEN I'VE DONE... CONT.

9644

F7 Bb G7 F/c G7 C7 F Bb/F Bb/F F F

THEN THE BEST COMES BACK TO ME, MAY THEY SEE THE BEST IN ME,
 WHEN MY SAVIOR CARRIES ME, WHEN MY SAVIOR CARRIES ME
 HOME. HOME.

(GOSPEL)

WALK CLOSE TO ME O LORD

THOMAS A. DORSEY (1941)

MOD to

Bb Bb / Bb7 / Eb Bb F7 Bb /

NOW WON'T YOU WALK CLOSE TO ME, O LORD, ON THE PATH-WAY AS I TROD. — WE'LL

Bb Bb7 Eb Bb C7 F7 Bb FINE

WALK ON TO-GETH-ER IN ALL KINDS OF WEATHER. WALK WITH ME AS I JOURNEY HOME TO GOD. —

VERSE

Bb

BASS LEAD

1. MY SHOES ARE WORN,
 2. O WALK WITH ME,
 3. WALK BY MY SIDE,

MY FEET ARE SORE.
 LORD, IF YOU PLEASE.
 AND BE MY GUIDE.

1. MY SHOES ARE WORN MY FEET ARE SORE. I'M
 2. O WALK WITH ME, LORD, IF YOU PLEASE. MY
 3. WALK BY MY SIDE AND BE MY GUIDE: THE

Bb F7 Bb

WEA-RY OF MY, WEARY OF MY LOAD. MY STEPS ARE SLOW,
 SOUL CRIES OUT FOR ROAD'S SO DAN-G'ROUS. CRIES OUT FOR EASE. SOMETIMES I'M WEAK,
 ROAD'S SO DAN-G'ROUS NOW. YOU LEAD THE WAY, YOU LEAD THE WAY,

WEA-RY OF MY LOAD. MY STEPS ARE SLOW, BUT I SHALL
 SOUL CRIES OUT FOR EASE. SOMETIMES I'M WEAK, THY STRENGTH I
 ROAD'S SO DAN-G'ROUS NOW. YOU LEAD THE WAY, FROM DAY TO

Bb Bb F7 Bb Eb Bb

BUT I SHALL GO. TRI-ALS HERE BE-LOW.
 THY STRENGTH I SEEK. FROM DAY TO DAY. ARMS MY SPI-RIT, MY SPIRIT KEEP.
 KEEP ME SAFE SOME-HOW.

GO SEEK. FROM THESE TRI-ALS HERE BE-LOW.
 DAY, IN YOUR AND ARMS, MY SPI-RIT, MY SPIRIT KEEP.
 KEEP ME SAFE SOME-HOW.

D.C. w/ FINE

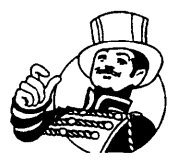
4645

(1917)

PEACOCK STRUT

(INSTRUMENTAL)

"FRISCO"
& MARTYN



FOX TROT [A] D G D E7/B E7 A7

1. A7 D D# A7/E A7 | 2. A7 D7 A7

[B] G D Dim E

Em7 A7 | 1. Em7 Em7/A D | 2. Em7 A7

D Em7 A7 D / / ~ A7/E Eb7.5 D D7 ~ #

[S] TRIO UNISON OCTAVES

G G# D/A D7 Em7/B G | 1. NC NC NC NC
D Eb Eb A

G G# F#7 B | 2. E7/G# Am A# G/D A7 D7

G FINE [C] B7/# E7/D

A7/G# D ~ D7 ~ D.S. al FINE BOTH TIMES

UNIS. OCTAVES

A NEW ORLEANS RIFF-RAFF "SWINGY"

KING ZULU ON PARADE

GEORGE GUESNON (1945)

IN A FAR OFF MYS-TIC LAND THERE LIVES A COURT, SO PROUD, SO

WITH A DUSK-Y ROY-AL

1. Dm / Dm7 Bb | 2. Dm Dm7 Bb D/A Gm D7

JUN-GL E KING, GAY. ALTHO' HE DOESN'T WEAR AN ERMINE CLOAK OR

Gm Gm6 Eb D7 G7/B Bbm6 F/A Ab Gm7

CROWN OF GOLD, HE'S STILL THE GREATEST KING OF KINGS FOR JUST A DAY.

THERE'S NO OTHERS CAN COM-PARE: THIS NAME OF HIGH RE-NOWN IS THERE. SO TO THIS
 KING OF JOYOUS MIRTH WE PROUDLY SAY: HEIGH-HO YOUR MA-JES-TY, KING
 ZU-LU! GREAT-EST OF KINGS FOR A DAY. FROM FAR OFF
 JUNGLE LANDS, YOU COME IN ALL YOUR SPLEN-DOR, TO DRIVE A TROUBLE-WORRIED
 CITY'S BLUES A-WAY. THO' YOU'LL BE GONE WITH THE DAWN OF TO-MOR-
 -ROW: BACK TO YOUR MYSTIC JUNGLE KINGDOM FAR A-WAY, WE'LL SAY: GOD
 BLESS YOU, ZU-LU KING. WE HOPE YOU LIVE TO COME A-GAIN. YOU'RE THE GREATEST KING OF
 KINGS FOR JUST A DAY!

JIBBER JABBER JAZZ *MODERATO*
 W: ANNELU BURNS
 M: MADELYN SHEPPARD (1920)
 DID YOU WHEN THEY

EV-ER HEAR, TALK OF LOVE OH, JUST 'NEATH THE AN-Y-WHERE, STARS A-BORE, "CON-VER-SATION JAZZ"? WHEN THEY BILL AND COO,
 SOUNDS JUST LIKE THE MONKEYS IN THE ZOO. YOU. THAT LIB-BER LAB-BER LAZZ, LAZ-ZY LIBBER AL-MOST TAKES YOUR
 LAB-BER LAZZ. THERE'S NOTHING TO IT. HOW DO THEY DO IT? CHATTER-CHATTER-CHATTER, 'TIL YOU DON'T KNOW
 WHAT'S THE MATTER. BREATH A-WAY. IT'S LIBBER LABBER, LIBBER LABBER, NIGHT AND DAY: LIB-BER LABBER JAZZ.

4647

NO FOOLIN' MOD to
 GENE BUCK AND JAMES F. HANLEY (1926)
 THERE'S A CERTAIN SWEETIE I JUST LOVE AND A-DORE: THE

EP Ab+ Ab6 Bb7 Eb Gm D7
 MOST AT-TRACT-IVE GIRL I'VE EVER FOUND. PRETTY, SEN-TI-MEN-TAL, PERSON-

Gm Gm7 C7 F7 Bb
 -AL-I-TY GA-LORE. BUT SHE'S ALWAYS FOOL-IN' A-ROUND.

Ab Ab° Eb/Bb Fm7 Bb7 Eb Fm7 Bb7 Fø Bb7
 YOU CAN SEE THE MOONBEAMS A-DANCIN' IN HER EYES: FASCIN-A-TING, CAPTI-VA-TING

Eb Cm7 Cm7/Bb D7/A Gm Fm6 Bb7+ Eb
 DEAR. HER FOOLIN' HAS ME GUESSIN' SHE CAN TAN-TA-LIZE.

Cm6 F7 Cm6 F7 Bb7 CHO. Eb Ab
 YOU CAN HEAR ME COOIN' WHEN SHE'S NEAR. NO FOOL-IN';

Eb Bb7 Eb 1. Eb 2. Eb7
 WHO DO YOU LOVE? WHO ARE YOU THINKIN' OF? NO FOOL-IN'!
 WHO DO YOU MISS WHEN IT'S TIME TO KISS? TAKE ME IN-STEAD. BUT AF-TER WE'RE WED:

Ab Abmaj7 Ab7 Eb C7
 I WON-DER WHO YOU REALLY THINK YOU'LL MAR-RY? DON'T BLUNDER

F7 Bb7 D.S.
 WITH SOME TOM OR DICK OR HAR-RY.

CODA Eb Ab7 Eb
 FOOL-IN'!

CALIFORNIA RAMBLERS (A RECORDING GROUP IN NEW YORK) ABE LINCOLN (TRB)-
 - ADRIAN ROLLINI (BS. SAX) - VOCAL: ARTHUR HALL. COL. 638-D IN 1926.



DEDICATED TO IRWIN S. COBB

4648

THE KAISER'S GOT THE BLUES

DOMER C. BROWNE and W. C. HANDY
(c. 1917-18)

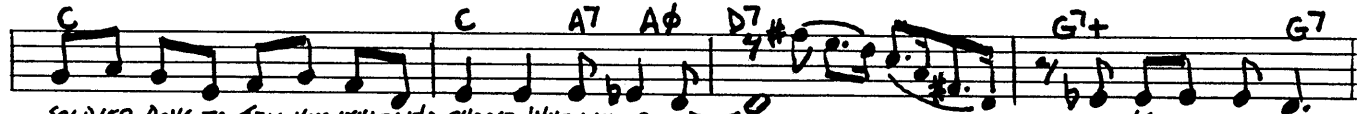
MOD^{to} (SING ALL VERSES)



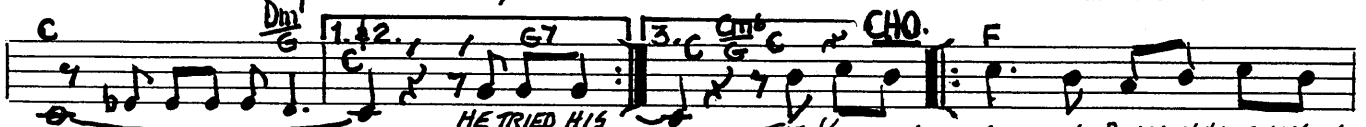
THERE'S A MAN THIS VERY MINUTE WANTS THE WORLD AND ALL THAT'S IN IT. SAYS HIS CULTURE'S GOTTA RULE BOTH LAND AND LUCK IN MANY BATTLES GOT HIS GOAT AND GAVE HIM RATTLES. THE OL' HINDENBURG SAID "CHIEF, THE CAGES ALL BRAINS THEY GO A WHIRLIN' AND HIS WHISKERS START A TWIRLIN' AND HE CALLS HIS GANG A-ROUND HIM ONCE A-



SEA. AND I KNOW IT WAS HEART RENDING WITH OUR LIN-CLE SAM A-SENNING ALL OUR DOUGH. AND THE KAISER, SAD BUT WISER, SPLIT A BOTTLE OF BUDWEISER, AND HE -GAIN. "TELL MY PEOPLE WE ARE WINNIN'." THEN THE GANG LOOKS UP A-GRINNIN', SAYS "WE'VE



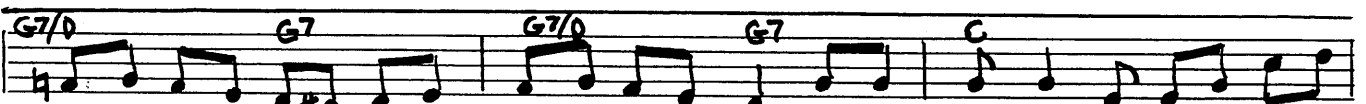
SOLDIER BOYS TO TELL HIM WHAT WE'D CHOOSE, WHEN WE RE-EDGED, THE KAISER GOT THE SAID "ACH GOT, VAT CAN MY LI BOATS DO? SUCH AW-FUL NEWS, GIVES ME THE WEARY BULLED 'EM OFTEN WITH THAT SAME OLD NEWS, WHICH THEY RE-FUSE?" AND THEN HE FEELS THOSE



HE GOT THE WEARY BLUES. HE TRIED HIS AND THEN HIS THE KAISER'S GOT THE BLUES, HE'S SHAKIN' PILLS AND DOPE. THE HUNS HAVE



IN HIS SHOES. HE'S TRIED TO LOST ALL HOPE, DE-LAUSE THEY PAC-I-FY HIS NERVES, BUT THEY'VE ALL RE-FUSED. HE'S TRIED KNOWN HIS ON-LY CURE IS A



ALL THE NERVOUS TONICS, JUST TO EASE HIS TROUBLED MIND. SENT HIS GANGS ALL HUNT-IN' MED-I-



-CAT-ED ROOTS AND VINES. HE'S USED BULLET OR - A ROPE. SAY WHAT YOU



CHOOSE: THE KAISER'S GOT THE BLUES. (HE'S GOT THE WEAR-Y BLUES.)

1873-1958

WILLIAM CHRISTOPHER HANDY (FATHER OF THE BLUES) HAS COMPOSED ST. LOUIS BLUES, BEALE ST. BLUES, MEMPHIS BLUES, ETC.

IRWIN (IRVIN) S. COBB WAS AN AMERICAN JOURNALIST and HUMORIST. HE ALSO WROTE PLAYS AND MOVIE SCENARIOS. ALSO ACTED IN MOVIES.

HIS FAMOUS AUTOBIOGRAPHY IS EXIT LAUGHING (1941)

4649



YOU'RE FINDING OUT (HOW MUCH I LOVE YOU)

W: BUDDY KAYE - M: CARL LAMPL (1949)

MOD ♩

F D7/E# G7 C7

1. F

You'RE FINDING OUT HOW MUCH I LOVE YOU. YOU'RE STARTING TO BE-LIEVE IN ME. FOR
MIGHT HAVE HAD A MILD FLIR-TA-TION, BUT THERE WAS NO ONE ELSE

F Dm G7 G7 C7

OH SO LONG YOU FIGURED THAT WE WOULD PART. BUT YOU WERE SO WRONG FOR YOU NEVER LEFT MY HEART. I

2. C7 A7/C# D7 G7

BUT YOU. THEY SAY UEAL-ous-y CRUSHES ROMANCE RIGHT IN ITS PRIME. LUCK-I-LY FOR ME, YOU'RE NOT

G7 F/C D7 G7 C7

GUILTY OF SUCH A CRIME. YOU'RE FINDING OUT HOW MUCH I LOVE YOU, AS IF YOU DIDN'T KNOW IT ALL THE

THAT EVER LOVIN' RAG

W: DAVID GREGORY M: WALTER BYRON (1952)

MED. C7

TIME. GEE BUT IT'S EN-TRANCING, THAT EV-ER LOV-IN' RAG
GETS YOUR TOS A-TAPPIN', YOU FEEL YOU'VE GOT TO DANCE.

F C7

MAKES YA GET TO DANCIN' A ROCK-IN' RHY-THM DRAG. EVEN YOUR RO-MAN-CIN' IS SURE-LY IN THE BAG,
KEEPS YOUR FINGERS SNAPPIN', WHEN IT'S TOO HOT TO DANCE. ANY-THING CAN HAPPEN, YOU'RE BOUND TO TAKE A CHANCE.

F D7/E# D7

WHEN THE BAND BE-GINS GRAB YOUR SWEETIE WHEN PLAYIN' THAT EV-ER LOV-IN'
YOU HEAR THAT EV-ER LOV-IN' WHAT A BEAT! IT GOES RIGHT
OH WHAT BLISS, TO SYN-CO-

G7 C7/E C7

TO YOUR FEET. AND LIFE IS SO COM-LETE. PRO-FES-SOR: DON'T SNAG IT,
-DATE LIKE THIS. IT'S SWEETER THAN A KISS, AN-Y OLD

ALONE AT A TABLE FOR TWO

W: BILLY HILL & DAN RICHMAN - M: TED FIORITO (1935)

SLOW Eb7 G G0 Eb7 G

A- LONE AT A TABLE FOR TWO, A- LONE PRE- TEND-ING

G E7 Am

IN OUR OLD REN-DEZ- VOUS. THE MUS-IC IS PLAY-ING YOUR FAV'RITE RE-
I AM WAITING FOR YOU. AND EV-EN THE

Chords: Dm, E7, F/A, Am, A7, Am7, D7+, D7

- QUEST BUT I HEAR A BLUE NOTE. THE BAND MUST HAVE GUESSED WHY. I'M A-

Chords: 2. Am, Cm, G, E7, Am

FLOW'RS AT YOUR PLATE HAVE WITH-ER'D. THEY KNOW THAT WE'RE THRU. I'M A-LONE AT A

Chords: Cm, D7, G

TA-BLE FOR TWO.

NO WONDER I'M BLUE

WORDS BY SAM LEWIS (1920) MUSIC BY FRED AHLERT and LOE YOUNG

Chords: MOD6, Bb, Gm7, C7, F7, Bb, Gb, Ab7, Db7

ALL A-LONE WITH THE WALLS, NOT A SOUL EV-ER

Chords: Gb, Gb/Db, F7/C, F7, F7+, Bb, Bb/F, C7/E, C7

CALLS. FOLKS MAY PON-DER OUT-SIDE OF MY DOOR, BUT THEY

Chords: Gm6, C7, F7, Cm, Gm7, F7+, Bb, Gm7, C7, F7, Bb

WAN-DER UP TO THE NEXT FLOOR. OH! I'M SO TIRED OF MY SELF.

Chords: Bb, F7/C, Dm7, G7, C7, F7, Bb, F7/C, F, CHO. Bb

TAKE ME OFF O' THE SHELF. I'M A-LONG, ACHE

Chords: Bb, Bb/F, Db, F7/C, F7, A, Gm7, F7/C, F7+, Bb

NO WONDER I'M BLUE. TO LOVE AND CAR-RESS. ALWAYS HOME CAN'T I MAKE? AND NOTHING TO DO. SOMEBODY SAY "YES"?

Chords: Bb7, Eb, Ebm, Bb, A, Gm, C7, F7, Bb, Gm/Bb, A7

EV-RY BOOK THAT I READ SEEMS TO HINT THAT I NEED SOMETHING NEW.

Chords: A7, D, F7/C, F7, D.S. al Fine, CODA Bb, Bb0

NO WONDER I'M BLUE. MY ARMS WAIT, THAT IT

Chords: F7/C, Cm, C7, Bb/F, Gm7, C7, F7, Bb

MAY BE TOO LATE. BOO-OO-OO, NO WON-DER I'M BLUE.

NEW ORLEANS RAMBLERS ON MELOTONE NO. M-12133 IN 1931 AT NEW YORK.
 CHARLIE SPINAK, LAEK TENGARDEN, LIMMY DORSEY (CL), GIL RODIN (ALTO), EDDIE MILLER,
 NAPPY LAMARE, RAY BAUDOU, HARRY GOODMAN (BS), VOCAL BY BEN POLLACK.