

4651

# THE JEFFERSON DAVIS

WAITIN' FOR THE BOAT

LYRIC BY WALTER DONALDSON  
MUSIC BY PETE WENDLING (1924)

MODERATO (♩=144)

Now's the time to have some "time" said lov-in' dust your shoes, brush your clothes, fix your curls, and

MAMMY CHLOE TO POWDER UP YOUR AUNT JEM-IME. WATCH ME SMILE, HEAR ME SAY: TAKE YOUR APRON OFF AND PUT IT RIGHT A-WAY. WHEN THE EVENING SUN HAS GONE, COME ON WITH ME AND GAZE UP-ON: THE

**CHORUS**

JEFF-ER-SON DA - VIS IS COMIN' TO TOWN, AND REAL LEEVE LOV - ERS ARE NEW KIND OF MAM - MIES WITH NEW KIND OF SMILES, WHO WAIT FOR THE END -

WAITIN' A - ROUND. LIN - DER THE HAR - VEST MOON, THEY'RE DANCIN' AND CROON -

- IN' A CROON - Y TIME. THERE'S OF THE DAY.

THE JEFF-ER-SON DA - VIS IS COM-IN' TO TOWN, AND CHASIN' THE BLUES -

## JUST KEEP ON DANCING

GEORGE EARLE (1923)

I LOVE TO HEAR THE MU - SIC, I LOVE TO HEAR THEM PLAY. I LOVE TO GO TO DAN - CES. I LOVE TO HEAR THEM SAY: JUST COME KEEP ON DAN - CING. IT'S

HEAR THEM SAY: JUST COME KEEP ON DAN - CING. IT'S



4652

JUST KEEP ON DANCING - CONT.

D7 | . | . | [C] Am6 | F#m6 | Am6 | Dm6 | Fm6 | G7

SO EN - TRAN - LING. SWING ME A - ROUND, DEAR.  
WON'T SAY "DON'T," SIR.

Em C Em Dm7 / A Bbm7 G7 / G7 [D.S.]

WHIS - PER IN MY EAR.

**CODA**  
Ab7 | . | . |

JUST KEEP ON

C/G C/E D#o C/E Am7 D7 G7 C A° C

DAN - CING TO THAT MEL - O - DY.

1919  
**JAZZOLA**  
AL KENDALL - J. RUSSEL  
ROBINSON, THEO. MORSE

"JAZZY" Eb Eb° Eb7 Eb Eb° Bb7

COME JAZZERS, GATHER 'ROUND: JAZZ LOVERS FROM EV'RY TOWN.  
IT'S GOT A FUN-NY NAME - THAT'S GOING TO

Ab Eb/G Ab Eb/Bb F7 Abm Bb7 Bb° Bb7 2. Eb° Bb7 Eb/G

I'VE GOT SOMETHING THAT I'D LIKE TO INTRO-DUCE TO YOU. - IT'S NEW. - WIN IT FAME. - WITH YOUR

Bb/F Cm7 Gb Bb/F Cm7 Ebm Gb Bb/F F7 Bb Eb E° CHO. Bb7 Ab7

KIND AT-TEN-TION, I WILL MENTION IT'S MA-NY CHARMs TO YOU. THEY CALL IT JAZZ -

Fm7 Bb7 . Eb .

O-LA! NO-BO-DY KNOWS HIS DR - RI - SIN - A - TION. JAZZ O-LA!

Eb . G/D A# D/C Gm/Bb D/A Gm D/F# Gm

IT'S JUST A DANCE FULL OF SYN-CO-PA-TION. AND IF YOU CRAVE A NEW SEN-SA-

Gb7-6 Bb/F D/F# Eb/G Ab A° Bb7-1 1

-TION, COME WITH ME. YOU WILL SEE STRANGE SIGHTS FROM THE LAND OF HAR-MO-NY.

Eb Bb7 F# Eb/G F# Eb7 Eb Bb7 F# Eb/G Eb7

OLD FOLKS AND YOUNG FOLKS CRY FOR JAZZ - O-LA! IT'S LIKE A TONIC TAKEN WITH EACH

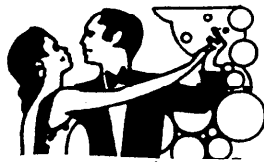
Ab Dbm7 Ab Ab Cm Gm/Bb Ab

MEAL: - HOW GOOD YOU FEEL. MY OLD GRAND DAD HEARD THE NEWS: SWAPP'D HIS CANE FOR

C/G C/Bb Ab C/G Fm A° Eb/Bb G/B Cm F7 Bb7 Eb

DANCING SHOES. THE WHOLE WORLD'S GOING CRA-ZY 'BOUT JAZZ - O - - - LA!

# 4653



MED. SWING

## NOB HILL STRUT

W: URSULA WILLIAMSON HALE  
M: LEONARD AULETTI (1936)

PLAY, SING THE NOB HILL STRUT. SWING, SWAY, STEPS THAT  
PEP, SNAP THE NOB HILL STRUT.

GET ON YOUR TOES. STEP HIGH, THE NOB HILL STRUT. PRANCE THIS DANCE HIT. HERE'S HOW IT GOES: FIRST YOU  
GET 'EM IN FITS. LET'S DO THE NOB HILL STRUT. HEAT IT, BEAT IT, BURN IT TO BITS. EV'RY

PARK YOUR TOP HAT, CHECK YOUR CANE. CATCH HER EYE, AND STOP THAT CLASSY DAME. IT TAKES  
PENTHOUSE, NIGHTCLUB, CAB-A-RET, WHERE THE SOCIAL SMART SET LEADS THE WAY, THEY ARE

TWO TO PLAY THIS STRUTTIN' GAME. SWING WITH A HIGH TONE, LOW-DOWN.

HEY-DE-HEY, WITH THE NOB HILL STRUT.

**CODA**

## NEW STEPS

LEAN GOLDKETTE and LINDSAY McPHAIL (1926)

SING BOTH VERSES  
THE OTHER NOON, I MET A CRAZY LOON. HE'D SING A LITTLE TUNE, THEN TEAR HIS HAIR,  
AND WHEN HE STOPP'D, I ASK'D HIM WHAT WAS WROG: THE REASON FOR HIS SONG AND ALL HIS GRIEF.

HE HAD A STEP, A FUNNY LITTLE STEP. IT HAD A LOT OF PEP, BUT AFTER EV'RY STEP HE WOULD  
HE SAID IT'S QUEER, BUT JUST THE SAME I FEAR I'VE LOST MY SWEETIE DEAR BE - CAUSE I NEVER LEARN'D HOW TO

TEAR, TEAR, TEAR THAT HEAD OF HAIR. THEN HOW HE'D SWEAR! WOW! NEW! WHAT CAN I  
DANCE, PRANCE, DANCE EACH STEP THAT'S

DO? THESE NEW STEPS MADE ME LOSE MY HOME. NEW STEPS LEFT ME ALL A-LONE.  
MAR-GIE WENT AND TURN'D ME DOWN. SAL-LY, ALL SHE DOES IS FROWN.

NEW STEPS ARE CAUSIN' ALL OF MY DES-PAIR.

AIR. CHARLESTON HERE, LIGWALK THERE. BUMP YOUR KNEES,

TEAR YOUR HAIR. THOSE NEW STEPS MADE A WRECK OF ME. NEW STEPS, WON'T THERE EV-ER BE A

NEW STEPS - CONT.

FEW STEPS THE WAY THEY USED TO DANCE AND SWAY? THAT'S MY TALE OF WOE:

Chords: B°, E+, A7, D7, E7-9, A7

TRYIN' TO DO THE NEW STEPS OF TO-DAY!

**NINE O'CLOCK SAL**

Chords: D7, G, C7, G

BACK IN THE TOWN I WAS BORN IN. FOLKS GO TO BED A-BOUT SHE KNOWS THAT I'M

MY LITTLE SAL MUST BE LONE-LY.

Chords: G, B7/F#, G7/F, A7/E, A7, D7, D°, D7, Am7/E, D7/F#

NINE. THAT'S WHERE A TIE WILL ALWAYS BIND ME: A LIT-TLE

Chords: G, G7, Bbm6, G#°, D7/A, D7

GIRL I LEFT BE-HIND ME. LONE-LY, TOO.

Chords: D7, G#°, D7, D.C., D7, Am7, C, B, Em, B/F#, Em7/G, B/F#

I'VE HAD SOME PALS AND WON-DER-FUL GALS BUT THERE'S NOT AN-OTH-ER SO

Chords: A7/E, A7, D, A7/E, A7

TRUE. NINE O'CLOCK SAL, NINE O'CLOCK PAL, YOU'RE JUST THE GIRL

Chords: D7, F7, Am, D7, G, D7

FOR ME. EAR-LY TO BED, EAR-LY TO RISE:

Chords: D7, G, G7, C, G

THAT'S AN OLD SAY-ING, BUT YOU PUT ME WISE. MILLIONS OF GIRL-IES, I'VE

Chords: A7/E, A7, D7, G, F, D7/F#, D7, E7

MET QUITE A FEW. BUT I'VE FOUND OUT THERE'S JUST ONE THING TO DO:

Chords: A7, D7, B, B7

I'LL SETTLE DOWN IN OUR LITTLE TOWN, NINE O'CLOCK SAL, WITH

Chords: G, G, Am, G, G, Am, Bb°, Bbm°, E7, A7, D7

YOU.

RED WEEMS ORCH. VICTOR 19258 AT CAMDEN IN 1924.

RAY MILLER DECH. (12 PG) BRUNS 2573 IN 1924.

LADD'S BLACK ACES (with MIFF MOLE) GENNETT 5366 IN 1924.

# 4655

## NO MA'AM

W: CLYDE KRAMER  
M: CLARENCE STOLT (1920)

*SLOWLY*

Gm Gm Gm Cm Gm Cm

I'M 'SORRY, MISSUS BUNDY, BUT YOUR JOB I MUST DE-  
'SPECT YOU'LL THINK I'M 'FRAID OF WORK. DON'T GET THAT IN YOUR

Cling. IT AIN'T THAT I DON'T WANT IT MA'AM, I JES' AIN'T GOT THE TIME. I I CAN LAY ME  
KNOB. WHY

Gm At 1. Bb Bb° F7/A Bb Bb° F7 F#° C7/G C7 F7 D7/E# 2. Bb Db7

DOWN AND SLEEP RIGHT ON THE HARDEST JOB. BUT I DON'T WORK ON MONDAY TUES-DAY OR WEDNES-  
DAY.

NC Bb7 Ebm7 F7 Bb F7 Bb Gb7 F7 Bb Bbm C7 F7 F#

NO MA'AM! I CAN'T ARRANGE TO LET YOU CHANGE MY PROGRAM. NO MA'AM!

G7/B B° G7 Am° G7 | F° C7/E C7/G C7/bb A° Ab° Gmb C7

THER'S THE DAYS I'M THE BU-SY GUY, FRAMIN' UP MY AL-I-BI FOR THE NEXT THREE DAYS. NOW

F F#° Gm At Bb Eb7/Bb Bb6 Eb7 NC Bb7 Bb° F7 Bb

YOU KNOW WHY I AIN'T GOT NO TIME TO WORK FOR NO-ISO-DY. NO MA'AM!

## NOTHING ELSE TO DO

ROY BERGERE, JOE GOODWIN  
and LARRY SHAY (1926)

ALL DAY LONG, THINGS GO WRONG, LIFE'S NO SONG,  
EMP-TY SPACE FILLS YOUR PLACE, MISS YOUR FACE.

1. E7/G# E7 A7 D7 G 2. E7/G# G7

SINCE YOU WENT A-WAY, DEAR, I JUST SIT AND CRY. MISS ALL YOUR SWEET

Am°/Dm Dm° A7 E A7 Am7 D7 | NC CHO. G C7/G

WAYS, DEAR, AND THAT'S NO LIE. NOTHING ELSE TO DO BUT SIT A-

G Cm G/G# E7 A7 D7 G

-ROUND AND THINK A-BOUT YOU, JUST THINK A-BOUT YOU, THAT'S ALL THAT I DO.

G NC G Cm G Cm G/G# G/G# G/G# G/G# | Em7 C7

— NOTHING ELSE TO DO BUT WON-DER IF YOU'RE WONDERING TOO. GEE, HONEST AND

B/C° F#7 C# F#7 B D° D7 G7 G7

TRUE, I WISH THAT I KNEW, I DO. I'VE KISSED A-WAY THE PHO-TO-GRAPH YOU

C C6 A7/E A7 V. A7/E Eb7 D7 NC

GAVE ME. NOW IT'S UP TO YOU TO COME AND SAVE ME. WHEN YOU'RE NOT A-

G Cm/G G Cm/G G / G7/E E7 Em6 A7

-ROUND, I'VE FOUND THE NIGHTS ARE LONELY AND BLUE, WITH NOTHING ELSE TO DO BUT SIT A-

Em6 D/A D7 G G7 C Cm G

-ROUND AND THINK A-BOUT YOU.

**JAZBO JOHNSON'S  
SYNCO-PATING BAND**

W. BENTON OVER STREET (1921)

TEMPO DI JAZZ Gm NC/E Eb7 D7 Eo Eb7 D7 Gm/Em6 D7 Cm

JAZ-BO JOHNSON'S GOT A BAND. PLAYS MUSIC SWEET. IT'S THE BESTEST

D7/A Ab G7 Cm Am6 Ab Gm/Ab G7 F# Gm D7 Gm A7/E Eb7 D7

IN THE LAND. LUST CAN'T BE BEAT. EV'RY NIGHT 'BOUT HALF PAST EIGHT, DOWN AT A CAB-A-

Gm / 1 2 Eb Cm/Eb A7/E D7 / 1 2

-RET, I SPEND A LOT OF DOUGH, LUST TO HEAR THEM PLAY.

CHO. G7 C7 C/G F7 Bb V. Gm D/A

THEY GOTTA BOY THAT PLAYS PI-A-NO, LAYS RIGHT ON THEM I-DR-IES. OLD CONES  
THEY SAY HE CAME FROM OLD SA-VAN-AH. SAY BUT HE CAN POUND THEM KEYS.

Gm D/A Gm Gm/Bb D/A Gm D/A Gm Ab F D/F# G7 C7

PLAYS TROMBONE, MAKES IT GROAN, MAKES IT MOAN. TALK A-BOUT MUS-IC: SAY, BUT IT IS

F7 V. G7 C7 F7 Bb

GRAND! BUZZIN' SAM KEEPS EV-RY-BO-DY DAN-CIN', BLOWIN' ON THAT

Bb G/B G7 C7 F7 Bb V.

PIC-CO-LO. EPH-RA-HAM KEEPS EV-RY-BO-DY FRANCIN', PLUNKIN' ON THAT OLD BANJO.

Bb7 Eb Eo C/E Bb/F Bb Bb G7 G° C7

HARMONY? SAY, THIS BAND HAS IT. AND THEY KNOW JUST HOW TO JAZZ IT: JAZ-BO JOHNSON'S

G° Gm° Gb7 F7 Bb Gb7 / F7 Bb

SYNCO-PATIN' BAND, SYNCO-PA-TIN' BAND.



4657

# JUST A LITTLE THING CALLED RHYTHM

WORDS BY CHICK ENDOR

(1925)

MUSIC BY EDDIE WARD

MOD to

C G7+ C G7+ C/E D7 1. G Dm7 G7

RHY-THM, RHY-THM, EV-RY-ONE KNOWS WHAT IT IS. GEN-ER-AL-LY STARTS OUT LIKE

2. G Dm7 G7 G7 C#0 Dm/A E/B G7 C G7/D

THIS: — STAMP YOUR FOOT ON THE GROUND, MOVE YOUR SHOULDERS A-ROUND. THEN YOU'RE UP TO DATE.

C/E 11/8 C7 E7/bb Gm6 D C7 F G7

MUS-IC IS SWEET IF YOU DON'T LOSE A BEAT, — WHEN YOU SYN-CO-PATE.

C C7 CHO. F Gm F/C Am Dm A / Am Bb D7 A G7

JUST A LITTLE THING, A LITTLE THING CALLED RHY - THM,

C7 F/C C7 F Am Dm7 F/C F

JUST A LITTLE THING TO BRING JOY TO YOUR HEART. — WHEN- EV- ER YOU BE- GIN

Bb/F F FA Ab C7/G C7 Gm6 C7 / Db7 C7 Bb/C C7 C7+

TO FEEL JUST LIKE PRAN - CING, YOU'LL START TO GRIN AND IN — A WHILE YOU'LL BE

F / 11/8 C7/Bb C C7 F7 C7 G7 E7 A Bb Fm

DAN - CING. PEOPLE YOUNG AND OLD, PEOPLE HOT AND COLD LOVE THE SAME FUNNY

Bb Bb7 Ab G7 C7 C7 D.S. al

STRAIN. YOU'LL HEAR 'EM SAYIN' WON'T YOU START IN A- PLAY-IN', ONCE A - GAIN.

Gm Gm7 C7 F Db7 F / 11/8

- THM IS BOUND TO GET A SMILE FROM EV-RYONE, ONCE IN A WHILE.

MOD to

Amb Ab C/G F#0 G7

## THE NEW STEP

LYNN COWAN and (1929)  
PAUL TITTSWORTH

NOW A DAYS, IT'S A NEW DANCE CRAZE THAT CAP-TI-VATES THE  
HERE IS ONE THAT I KNOW WILL PLEASE YOU: AB- SO- LUTE- LY

1. C 1. Amb Ab C/G F#0 B7 Em G7. 2. G D7 E0

LAND. NEW. SOMETHING HOT THAT IS PLAYED A LOT BY EV-RY CRAZZY BAND. JUST LIS-TEN,

G B7/F# E7 CHO. C G7

I'LL EX-PLAIN THIS BRAND NEW DANCE TO YOU. HERE WE GO, — NICE AND SLOW, THEN YOU SLIDE.



THE NEW STEP - CONT.

4658

**1.** C G7 C D7/A D7 G7  
 NOW LET BUSY, HEEL AND TOE. IT'S PE-CUL-IAR, IT WILL FOOL YER. IT'S NOT A STOMP, YOU'LL ROMP  
 STRUT A LITTLE, WITH THIS NEW STEP. SIDE BY SIDE. YOU'LL LEARN IT QUICK, IT'S JUST A NEW TRICK THAT  
**2.** G7 E B7 A9  
 HAUNTS YOU. GIRLS MAKE WHOOP-EE, BOYS GO GOOFY. YOU  
 WILL DO IT SOON. IT'S FULL OF PEP. BE UP TO DATE, DON'T BE LATE. NOW COUNT EIGHT,  
 HES-I-TATE. GEE BUT IT'S GREAT WHEN YOU SYN-CO-PATE THIS NEW STEP.

(MALE VOCAL) MED. SLOW  
**NOT LATELY**  
 WDS: E. DEACEY  
 MUS: CHAS. PRINCE (1930)  
 I WAS SO CUTE WHEN I WAS YOUNG, MY NAME WAS ON MOST  
 EV-'RY TONGUE. THE GAL'S ROUND HOME WOULD FIGHT TO SEE WHICH ONE WOULD HOLD ME  
 ON HER KNEE. AND IF PERCHANCE THEY I WOULD WEEP, SLEEP. THAT WAS THE WAY IT  
 THEY'D PUT ME IN THEIR BEDS TO USED TO BE, BUT, NOT LATELY. NOT LATELY, NO SIR-REE. NOT  
 LATELY, NOT FOR ME. THINGS DON'T SEEM TO BE COMING MY WAY: NOT LATELY,  
 THE HUGGIN' AND KISSIN' THEY GAVE ME THEN, THEY'RE GIVIN' NOW TO OTH-ER MEN. I  
 THO'T MY CHANCE WOULD COME A-GAIN: BUT NOT LATELY!

THIS WAS THE LAST RECORDING MADE BY BERT WILLIAMS FOR COLUMBIA LABEL.



4659

# NAUGHTY LITTLE LADY



MOD to

WORDS BY LARRY RICH (1929) MUSIC BY CHAS. RODNICK

OF ALL THE GIRLS THAT I HAVE MET, — QUITE FOR-GET. —

THERE'S ONE THAT I CAN'T

1. G / 1 G<sup>6</sup> D<sup>7</sup> A D<sup>7</sup> 2. G G<sup>7</sup>/F E<sup>7</sup>

I SEE YOU EACH NIGHT IN MY DREAMS. — I'VE KNOWN YOU FOR-EVER, IT

Am 1 1 D<sup>7</sup> G B<sup>7</sup>/F# F E<sup>7</sup> A<sup>7</sup> 2.

SEEMS. — NAUGHTY LITTLE LA-DY, I'M IN LOVE WITH YOU. — PRETTY LITTLE

D<sup>7</sup> / 1 F<sup>7</sup> D<sup>7</sup> / F# D<sup>7</sup> — CHO. G(maj)<sup>7</sup> 1 1 NC B A<sup>7</sup> 1.

BREAKING, — YOU CAN STOP ITS ACHING. — SAY THE WORD AND

BA-BY — WHY CAN'T WE BE TRUE? — BASHFUL LITTLE MISS-ES, — STINGY WITH YOUR

MAY-BE DREAMS WILL ALL COME D.S. ad lib

Bm F#<sup>7</sup>/C# Bm D D<sup>7</sup> Em F#m A Am<sup>7</sup> D<sup>7</sup> / 1 — D.S. ad lib

KISS-ES, HON-EY. THAT'S WHY MY POOR HEART GOES PITY-PAT FOR YOU. KEEP MY HEART FROM

E<sup>7</sup> E<sup>+</sup> E<sup>7</sup> Am E<sup>7</sup> Am E<sup>7</sup>

TRUE. — FOR OTHERS WILL DATE YOU. THAT'S WHY I SHOULD HATE YOU. BUT,

CODA

NAUGHTY LITTLE LA-DY, I'M IN LOVE WITH YOU. —

A<sup>7</sup> D<sup>7</sup> G C<sup>7</sup> G

**PLEASE DON'T TAKE MY HAREM AWAY**  
WILL SKIDMORE and (1919) MARSHALL WALKER

THE SUL-YOU — CAN SENT THE ALLIES A NOTE, — AND THIS — IS WHAT THE

YOU — CAN HAVE THE LAND THAT I OWN. — YOU — CAN HAVE WHAT'S

# MED. 2 Em 1. C<sup>7</sup> B<sup>7</sup> Em Am 1.

"OLD CODGER" WROTE: — "I AM GLAD — THAT PEACE HAS COME AT LAST. — BUT

LEFT OF MY THRONE. —

F<sup>7</sup> E<sup>7</sup> Am 1. B<sup>7</sup>/F# B<sup>7</sup> Em 1 1 Em<sup>7</sup> / B 1

THERE'S ONE FAV - OR THAT I'D LIKE TO ASK. — TAKE MY AR - MY AN - Y

F#<sup>7</sup>/C# F#<sup>7</sup> B<sup>7</sup> B<sup>7</sup>/C# 2. A<sup>7</sup> 1.

DAY YOU CHOOSE. — THERE'S ON - LY ONE THING THAT I HATE TO LOSE. —

1 1 E<sup>6</sup> A/E A<sup>7</sup> D<sup>7</sup> F<sup>7</sup> D<sup>7</sup>/F# D<sup>7</sup>

"PLEASE — DON'T TAKE MY HAREM A - WAY. — LET ME KEEP MY OR - I - EN - TAL

"THAT'S — THE REASON I STUCK TO "BILL," — 'CAUSE HE SWORE HE'D

CHO. 1. G<sup>7</sup> 1. C 1.

Am *f* D7 Eb° Em  
 BOM-BA-SHAY. WOODROW'S FOURTEEN POINTS I'VE READ FROM END TO BE-GIN-  
 Em A7 D7 **D.S.**  
 - IN; BUT HE DON'T EV-EN MENTION TAK-IN' MY WILD WIM-MIN'  
**CODA** C G B7/Bb B7 | Em *f*  
 KEEP MY HAR-EM FILLED. WITH MY WIVES ALL GONE, YOU CAN  
 Em B7 Em G G#° D/A A7 D7 G C#6 G  
 HAVE ME SHOT AT DAWN. SO PLEASE DON'T TAKE MY HAR-EM A WAY."

(INSTRUMENTAL) TWO-STEP **NEW ORLEANS BUCK**  
 A.C. BERNARD (1904)

2. G7 3. F F#° C/G C# F C  
 2 OCTAVES  
 G7 C | B G7 C 1. G7  
 G7 C *f* 2. F F#° C/G 1. C# = **D.C.**  
 2 OCT.

**CODA** C#11/b9 TRIO F Gm 1. C7 *f*  
 F 2. Gm F C7 F C7 F FINE

C Dm/A Bb Dm/A Dm/A A7 Dm/A C/G *mp*

P NC/G 10 OCT. C C7 **D.S. al FINE** THIS HAS BEEN EDITED TO KEEP WITHIN REASONABLE HEAR RANGE.

4661

# JUST ANOTHER POOR MAN GONE WRONG

WORDS BY ANDREW STERLING (1919) MUSIC BY HARRY VON TILZER

(IN 2)

"GOOD BYE BOYS", "GOOD BYE BOYS," SAID BILL JACKSON TO HIS PALS. GIVE MY BEST TO ALL THE GALS. I'M AW-FUL SOR-  
RY, BUT I MUST LEAVE YOU NOW. I'M GOIN' TO SET-TLE DOWN AND TAKE THE MARRIAGE  
VOW. JUST THE SWEETEST GIRL IN ALL THIS WORLD, I'M GOIN' TO WED! THEN HIS PALS ALL  
SAID: JUST AN-DTH-ER POOR MAN GONE WRONG. JUST AN-OTHER WHO DON'T  
BE- LONG. JUST AN- OTHER POOR UAY WHO'LL HAVE TO O-BEY. THE  
PARSON SENTENCED HIM TO SERVE 'TIL LUJGEMENT DAY. JUST THOSE TWO LITTLE WORDS,  
"I DO": DON'T YOU KNOW THAT THEY MEAN, "I'M THROUGH".  
HERE COMES THE BOOB, HAS TO SLEEP OUT IN THE SHED. HERE COMES THE BOOD, FI-DO SLEEPS IN  
MA-MA'S BED. LIS-TEN TO THA MEN-DEL-SOHN SONG: JUST AN-DTHE-ER POOR MAN GONE

## KENTUCKY

CLINT CARPENTER (1930)

WRONG. I'M ALL EX-CI-TED, JUST DELIGHTED, FOR I'M GOING  
HOME. KEN-TUCK-Y'S CALLING ME. THAT'S WHERE I SOON WILL BE. THE DRAWING NEAR, THEY'RE  
BOUND TO HEAR ME SINGING THIS RE-FRAIN: KEN-TUCK-Y, KEN-TUCK-Y, WHERE I'M SKIES ARE SO  
LONG-ING FOR

CLAR. WILLIAMS WASBOARD BAND  
 BUSTER BAILEY - ED ALLEN (COR.)  
 PARLOPHONE PMC-7049 (1930)

KENTUCKY - CONT.

4662

BLUE. KEN-TUCKY, KEN-TUCK-Y, WHERE HEARTS ARE SO TRUE. THE OR-I-  
 YOU. KEN-TUCKY, I'M LUCK-Y, I KNOW WHAT TO  
 -DLES ARE SING-ING IN THE TREES, AND SWEET MAG-NOL-IA BLOSSOMS NODDING  
 IN THE BREEZE. KEN- DO. FOR THERE MY DEAR OLD MOTHER WAITS FOR ME, AND  
 SHE'S THE ONE I WANT TO SEE. KEN-TUCK-Y, KEN-TUCK-Y, I'M COM-ING TO YOU!

**JOHNNY'S IN TOWN** (1919)

WORDS BY JACK YELLEN  
 MUSIC BY GEO. MEYER & ABE OLMAN

DOWN IN OUR AL-LEY, EACH SUSIE AND SAL-LY IS  
 LOOKING SO SPOON-Y, I THO'T THEY WERE LOON-  
 ROLLING HER EYES UP TO THE SKIES. - Y, 'TIL ONE OF THE GIRLS PUT ME  
 WISE. THEIR LITTLE SE-CRET IS OUT. HERE'S WHAT THE FUSS IS A-  
 -BOUT. JOHNNY'S IN TOWN! JOHNNY'S IN TOWN! AND OH, DEARIE,  
 I'M GLAD HE'S HERE HE'S SUCH A DEAR. AND AND OH, DEARIE,  
 OH, DEARIE, HE'S BEEN A-ROUN'. HE KNOWS FRENCH AND EV-'RY-THING.  
 YOU SHOULD HEAR HIM WHEN HE GOES "OO-LA-LA-LA".

**CODA**  
 I HAVEN'T SEEN HIM IN A YEAR. OH MUST THINK OF IT CLAR-ICE, HE SPENT  
 TWO MONTHS IN PAR-IS. AND OH! OH! LOHNN-AY'S IN TOWN.



4663



MOD to

# ELLA CINDERS

CONSELMAN, BERNIE, (1927)  
& LANFIELD

INSTR. VERSE

Chords: Bbm, Gb7/Bb, Eb7, Ab, Eb7

Chords: C7/E, Fm7, Bb7, Eb7, Db7/F, Eb7/G, F7, Bbm

CHO.

PRETTY ELLA CIN-DERS, SOMETHING ALWAYS

Chords: Ab, Bbm, Ab/c, Bb7, Bbm

HIN-DERS, HIN-DERS ALL HER SCHEMES, WON'T LET HER DREAMS COME TRUE.

Chords: Bbm, Bb7, Eb, Bb7/F, Eb7/G, C7, Fm, Fm7

IN HER RAGS AND PATCH-ES, LUCK-I-LY SHE CATCH-ES SMILES FOR EVRY

Chords: Bb7, Eb7, Ab7

TEAR THAT MAKES HER BLUE. ALWAYS WASHING DISH-ES, ALWAYS MAKING

Chords: Db, Bb7, Eb7, Bb7, Eb7, Ab, F7+

WISH-ES IN THE KITCHEN, WISH-ING FOR THE MOON. SHOES AND STOCKINGS

Chords: Ab7, Eb7, Ab, Ebm/Eb, F7, Bbm, Bb7/F

MISS-IN; ELLA CINDERS, LIS-TEN: HAPPY YOU WILL BE, JUST YOU WAIT AND

Chords: Bbm, Eb, Eb7, Ab/Ab6, Ab+, Ab

SEE, REAL SOON.

# STEAMBOAT BILL (1930)

RON SHIELDS & THE LEIGHTON BROS.

STOMP (♩ = ♩)

INSTR. VERSE

Chords: G, G7/F, C/E, Eb7, G/D

CHO.

STEAMBOAT BILL, STEAMING DOWN THE MISSISSIP-PI. STEAMBOAT BILL, A MIGHTY MAN WAS HE.

STEAMBOAT BILL - CONT.

4664

STEAMBOAT BILL, STEAMING DOWN THE MISSISSIPPI. GOING TO BEAT THE RECORD OF THE

1. A7 D7 G D7 | 2. A7 D7 G

CHARLIE TROUTT'S MELODY ARTISTS  
ON COL. 1030-D AT ATLANTA IN 1927.

ROBERT E. LEE. — ROBERT E. LEE. —

THE VARSITY EIGHT with TOMMY DORSEY,  
SPENCER CLARK (B.S. SAX) - MIKEY BLOOM (TPT.)  
- ARTHUR FIELDS, VOCAL -  
ON CAMED NO. 1266 IN 1928.

CALIF. RAMBLERS - FRANK CUSH, TPT. -  
- ADRIAN ROLLINI (B.S. SAX) - TOM FELLINE (B.JO)  
ON PATHE-ACHELLE 36650 IN 1927.



HOLLYWOOD

ARNOLD JOHNSON (1929) CHARLES NEWMAN



NOT TOO FAST

INSTR. VERSE

IN HOL - LY - WOOD,

SOME - ONE IS LONE - SOME IN HOL - LY - WOOD.

SHE YEARS FOR FAME. SHE SPURNS LOVE'S

FLAME. SHE'LL LEARN THAT TRUE LOVE MEANS MORE THAN

HOL - LY - WOOD.

TED WEENS ORCH. (ART GARRETT, VOCAL)  
RECORDED BY VICTOR NEVER ISSUED.

4665

# JUST CAN'T BE BOTHERED WITH ME

FOX  
TROTT

LYRIC BY GUS KAHN (1929) MUSIC BY SEYMORE SIMONS

F / F/A A<sup>b</sup> C<sup>7</sup>/G C<sup>7</sup>/F F/A B<sup>b</sup> / B<sup>b</sup> / F/C / D<sup>7</sup>/A A<sup>b</sup>

(SEE IT'S TOUGH TO BE IN LOVE, WHEN THE ONE YOU'RE THINKING OF NEVER HAS A I MUST FELL IN LOVE A-LONE EV-EN THO' I SHOULD HAVE KNOWN

Gm<sup>7</sup> C<sup>7</sup> F G<sup>7</sup> E<sup>7</sup> | 2. F/C F Dm<sup>7</sup> Dm<sup>7</sup>/G B<sup>b</sup> G<sup>7</sup>

SIN-GLE THO'T A-BOUT YOU. SHE COULD NE-VER CARE. BUT WHAT CAN I

C<sup>7</sup> / Gm<sup>7</sup> / C<sup>7</sup> / Gm<sup>7</sup> C<sup>7</sup> [8] CHO. A<sup>7</sup>/E A<sup>7</sup> D<sup>7</sup>

DO? I MUST GO A-LONG, RIGHT OR WRONG, THINKING OF HER CONSTANT-LY, TRY TO STAY A-WAY, AND I SAY I'LL FIND OTHER COM-PA-NY. MAYBE I COULD GET SOME I'VE MET, BUT THERE'S NO ONE I CAN SEE.

D<sup>7</sup> A<sup>b</sup>7 / G<sup>7</sup> / G<sup>7</sup>-s C<sup>7</sup> / F G<sup>7</sup> C<sup>7</sup>

BUT THE ONE I LOVE MUST CAN'T BE BOTHERED WITH ME. 'CAUSE THE ONE I LOVE MUST MUST THE ONE WHO SAYS SHE

2. F B<sup>b</sup>7 F F/C B<sup>b</sup> B<sup>b</sup>m<sup>6</sup> G<sup>b</sup> F/C F / E<sup>+</sup>

ME. I KEEP MAKING MY MIND UP, BUT I WIND UP A-HANGING 'ROUND HER OLD FRONT

F Dm<sup>7</sup> D<sup>b</sup>7 C<sup>7</sup> Gm<sup>7</sup> E<sup>b</sup>7 [D.S. al.] C<sup>7</sup> / G<sup>7</sup> C<sup>7</sup>

DOOR. WHEN I GET A REAL THROW DOWN, I FEEL LOW DOWN. BUT I KEEP COMING BACK FOR MORE.

F B<sup>b</sup>7 F

ME.

## A BOWL OF CHOP SUEY AND YOU-EY

BEN BERNIE, AL GOERING, (1934) WALT BULLOCK

MOD. to Cm B<sup>b</sup>/C Cm Cm<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>/C Gm<sup>7</sup>/C B<sup>b</sup>/C

TAKE A LOOK AT THIS PLACE, THAT WE'VE WANDERED INTO: IT'S NOT AR-AB-I-AN IT'S NOT HINDU.

Cm E<sup>b</sup>/C Fm Fm<sup>7</sup> B<sup>b</sup>7 Eb Gm<sup>7</sup> Gm<sup>7</sup>ma<sup>7</sup>

IT'S JUST A CHINESE EAT PLACE, NOT A SWELL OR E-LITE PLACE. I WON'T ORDER RICE AND

Gm<sup>7</sup> C<sup>7</sup> Fm Fm<sup>7</sup>ma<sup>7</sup> Fm<sup>7</sup> / B<sup>b</sup>7 / [8] CHO. Fm<sup>7</sup> B<sup>b</sup>7 Eb<sup>7</sup>ma<sup>7</sup> Eb<sup>6</sup>

TEA. HERE'S WHAT AP-PEALS TO ME: ALL I WANT IS A BOWL OF CHOP SU-EY, PLACE THAT IS VEL-LY CHI-NE-S-EY, YOU SAY IT'S ME-THAT YOU LOV-E-Y, ALL

... CHOP SUEY - CONT.

4666

*Fm7 Bb7 Ebmaj7 Eb6 Fm7 Bb7 Fm7 Bb7*

BOWL OF CHOP SUEY AND NICE FOR A HUG AND A SAME-EY UUST LIKE TUR-TLE YOU-EY, SQUEEZ-EY, DOV-EY. A WHERE THEN COZY LITTLE TABLE FOR TWO-EY, WE CAN DO A BILL-EY AND COO-EY, ALL OF MY DREAMS WILL COME TRUE-EY,

*Cm7 F Bb7 Eb Bb7 Eb Cm Bb Cm Bb Cm Bb Cm Bb*

BOWL OF CHOP SUEY AND YOU-EY. FOR A YOU-EY. WE'LL HUM A LOVE SONG, FUNNY LITTLE LOVE SONG,

*Cm7 Bb Cm Bb Cm Eb Db Eb Db Eb Db Eb Db Eb Db*

LIKE THE CHINESE DO. HUNG-KOW, FUNG-KOW, CHICKI-LICKI, YUNG-GOW: THAT MEANS "I LOVE

**CODA**

*Eb E7-5 Eb*

YOU!" AND IF YOU-EY...

**HEIGH HO! EVERYBODY HEIGH HO!**

BY HARRY WOODS (1929)

*SLOWLY Eb Bb7 Eb Bb7 Eb Bb7 Eb D7*

INSTR. VERSE

*Gm Cm7 Eb Bb F7 Bb Ab Ab/C Gm/Bb Gm Fm7 Bb7*

*Eb Eb0 Bb/F Gm7 Eb7 Bb/F G7 C7 F7 Bb7 CHO. Eb Bb7 Cm7 Bb*

WHEN SONG BIRDS ARE BREEZE SAYS EACH I'LL UUST BE-

*Fm6 Bb7 Eb Ab/Eb Eb7 Ab Fm7 Gm7/Bb Bb7 Eb/Bb Ab/Bb Bb7 Eb*

SING-ING, HERE'S MORNING, WHEN -GUN IT, THERE'S ALL THEY KEEP DAY-LIGHT IS HAP-PI-NESS SINGING: HEIGH HO! EV-RY- BD -DY, HEIGH HO! IN IT:

*1. Fm7 Bb7 2. FINE Eb Ab Ab/C Gm7/Bb D7/A Gm Gm7 Fm7 Bb7 Eb*

THE EV-RY STAR UP IN THE SKY, LOOKING DOWN HERE BE-LOW,

*Ab Ab/C Gm7/Bb D7/A Gm F7/C Eb/F F7 Bb7 D.S. al FINE*

HAS A TWINKLE IN HIS EYE, AND SAYS: "HEIGH HO! HEIGH HO!" SO



4667

FOX-TROT



FRESH EGGS [Musical notation]

L: BILL LAUDERBACK - M: AED LEWIS, CHARLEY STRAIGHT & J.V. DECEMBER (1931)

1. MISTER JONES WENT TO THE STORE TO SEE FRIEND GROCER 2. JONESY WAS A CRAB-BY CUSS, HIS BRAINS WERE LIKE A 3. CRATE THAT BORE THESE EGGS OF YORE WAS FILL'D WITH ESS-ENCE

[Musical notation]

SKEGGS, WHO TRIED TO SELL HIS NICE FRESH EGGS, AS TO FRIEND JONES HE SAID: SIEVE. "THE EGGS" HE SAID TO GRO-CER SKEGGS "MUST BE THE BEST WHAT GIVE!" OH! SWEET. ONE BROKE A-PART, WHICH MADE JONES START. A CHICK-IE SAID "PEEP PEEP."

CHO. [Musical notation]

YES, SIR, WE HAVE SOME STRICT-LY FRESH EGGS. YES, SIR, WE HAVE SOME

[Musical notation]

STRICT-LY FRESH EGGS. IN-DEED SIR! PLEASE SEE SIR! THESE ARE NOT FACTRY MADE. THE YOLK'S WHME, THE SHELL'S TIGHT, THEY'RE ON-LY FIVE MONTHS OLD. SAID YOU SEE JONES, WE MAKE NO BONES, YOU'RE GETTING ALSO CHICKS.

[Musical notation]

MIS-TER JONES TO GRO-CER SKEGGS: "I'LL TAKE A POUND OF SAUSAGE." 2. OL' 3. THE SAUSAGE." 8L

HEAT WAVE [Musical notation]

IRVING BERLIN (1933)

INSTR. VERSE

[Musical notation]

CHO. [Musical notation]

WE'RE HAVING A HEAT WAVE, A TROPIC-AL HEAT WAVE. STARTED THE HEAT WAVE, BY LETTING HER SEAT WAVE. HAVING A HEAT WAVE, A TROPIC-AL HEAT WAVE.

[Musical notation]

THE TEMP'RATURE'S RIS-ING, IT ISN'T SUR-PRIS-ING. SHE CERTAINLY CAN AND IN SUCH A WAY THAT THE CUSTOMERS SAY THAT SHE CERTAINLY CAN THE WAY THAT SHE MOVES THAT THER-MOM-E-TER PROVES THAT SHE CERTAINLY CAN

[Musical notation]

CAN-CAN. SHE CAN-CAN. GEE! HER AN-A-TO-MY MADE THE MERCUR-

HEAT WAVE - CONT.

CODA 4668  
Am/D G  
CAN-CAN!

C 1 1 D7 G Am7 D7 D.S.  
-Y JUMP TO NINETY-THREE. YES SIR! WE'RE

ERNE WIMERS acc. by BUNNY  
& BENNY & 5 OTHER SIDEMEN.  
COL. 2826-D IN 1933.

PAUL WHITEMAN'S BOUNCING BRASS  
CHARLIE TEAGARDEN & 4 OTHER TRUMPETS  
BUDDY MORROW, MIFF MOLE & 2 OTHER TRBS  
ON DECCA 2697 IN 1939 (N.Y.)

LIDE VENUTI ORCH.  
VOCAL BY DOLores READ  
BANNER 32879 IN 1933.

CARL KRESS & DICK McDONOUGH  
(GUITAR DUET)  
BRUNSWICK 7885 IN 1937.

DORSEY BROS. ORCHESTRA  
w/ GLENN MILLER & ARTIE BERNSTEIN  
ON DECCA 208 IN 1934.

CASA LOMA ORCH. - SONNY DUNHAM,  
PEEWEE HUNT. VOCAL BY  
MILDRED BAILEY  
BRUNSWICK 6679 IN 1933.

MOD to  
**HOMEMADE SUNSHINE** G 1/2 Am/E Am

SAMMY FAIN (COMPOSER) IRVING KAHAL & PIERRE NORMAN (1930)

INSTR. VERSE

D7 G Bm/F# Em7 G/B A7/C# D7 A7/E A7

D7/F# D7 A7/E A7 D7/F# D7 CHO. G G/B Eb7/Bb Eb7 G

TO A DAY THAT'S LONG, ADD A LIT-TLE

G G/B Bb D7/A D7 Am

SONG, FOR A BIT OF HOME-MADE SUN-SHINE. TO EACH WEARY

Bb E7 Am 1/2 D7 Am7 D7 G Bm/F#

TRIAL, ADD A LIT-TLE SMILE, FOR A BIT OF HOME-MADE SUN-SHINE.

Em7 G Gmaj7 G7 C 1/2

MIX A LOT OF HOPE AND LAUGHTER WITH PHI-LOS-O-PHY.

E/B Emaj7 E7/G# E7 A7 D7 G G/B

ADD THE SPICE OF MAKE BE-LIEV-ING TO THE RE-CI-PE. THAT'S THE BILL OF

Eb7/Bb Eb7 G E7 Am Am/E A7 A7/E Em6/Eb D7

FARE WE MUST AL-WAYS SHARE: JUST A BIT OF HOME-MADE SUN-

G  
SAMMY FAIN IS WELL KNOWN FOR "I'LL BE SEEING YOU" (W/ IRVING KAHAL)  
-SHINE.

4669

CASA LOMA INSTRUMENTAL

(ABRIDGED)

# BLACK JAZZ

EUGENE GIFFORD (1932)



CONDENSED FROM THE SCORE

LIVELY

Musical notation for the first system, including notes and chords: F Gm Am Gm F F/A Ab° C7/G F Gm Am Gm F F/A Ab° Gm6 [A] Fm Gm Am Gm

Musical notation for the second system, including notes and chords: F Gm F/A Ab° Gm7 Gm Am Am Gm Bb Am Gm F Gm Am Gm F Gm F / [B] F

Musical notation for the third system, including notes and chords: F / Gm7 / F / / / F7 Bb / / Bb6 F (TRB.)

Musical notation for the fourth system, including notes and chords: F F#° C7/G C7 F / / C7 [C] F (TRP.)

Musical notation for the fifth system, including notes and chords: F C7 F / / F7 Bb / / Gm7 F / / F#°

Musical notation for the sixth system, including notes and chords: C7/G C7 F / / C7 [D] F (SAX)

Musical notation for the seventh system, including notes and chords: F F° F F7 Bb7 / / C7 F F° F F#°

Musical notation for the eighth system, including notes and chords: C7/G C7 F F° F / / C7+ [E] F (TRP.)

Musical notation for the ninth system, including notes and chords: Fm Fm6 Fm C7+ Bb7 / / C7+ Fm Fm6 Fm7 Eb D° Db7

Musical notation for the tenth system, including notes and chords: C7 / / C7+ F Fm6 Fm C7+ [E] F Gm Am Gm / /

BLACK JAZZ-CONT.

4670

F Gm Am Gm ./. ./. ./. ./. F

RIT. - - - -

DENNY CARTER ORCH - with  
 CHU BERRY, TEDDY WILSON, SID  
 CATLETT. VICTOR IN 1932  
 (NEVER RELEASED)

CASA LOMA ORCHESTRA with PEWEE HUNT, CLAR. HUTTENRIDER, LENE GIFFORD,  
 TONY BRIGLIA (DRS). ON BRINSWICK 6242 IN 1931. (MEL JENSEN, LDR.)

(GEO. WHITE SCANDALS)

**HERE I AM**

DE SYLVA, BROWN and HENDERSON (1926)

INSTR. VERSE

Ab Bbø Eb7 Cø F7 Bb7

Eb7 Bb7 Bb7/F Dbm6/Fb Eb7 Ab Bbø Eb7

Ab/c Bb7 Gm7 / Eb Ebø Bb7/F F#ø Eb/G Db7 C7 / Fm Bb7 Eb7 / Bbø/F Gø

**CHO.**

Ab Ab7/Eb F7 Bb7 Eb7/G Eb7

I SAID I'D NEVER COME BACK, BUT HERE I AM, HERE I AM. I SAID I'D  
 SAID THAT I COULD FOR-GET, AND HOW I TRIED, HOW I TRIED... I SAID "I'M

Bb7 Eb7 Ab Eb7 Ab F7/C FT Cm6 F7

KEEP OFF YOUR TRACK, BUT HERE I AM, HERE I AM. DON'T TAKE AD-VANTAGE OF ME,

Bb7 Eb D7 Db7 Cø D. S. al Eb7

'CAUSE I'VE COME TO YOU. JUST SEE HOW SWEET YOU CAN BE. OH, WHAT I'VE BEEN THROUGH!

**CODA**

Bbm6 Eb7 C7 E Fm Ebm6 Ab7+ Db

SOR-RY WE MET," BUT HOW I LIED, HOW I'VE CRIED. NO-BO-DY KNOWS JUST HOW

Dbm Ab Ebm6/Gb F7 Bbm Cm6 Dbm6

LONESOME I'VE BEEN. THE THOUGHT OF YOUR KISS-ES JUST MADE ME GIVE IN. I SAID I'D

Ab Gø Gb+ F7 Bb7 Eb7 Ab

NEVER COME BACK, BUT HERE I AM!

BUD DESYLVA & LEN BROWN WERE TYPICALLY THE LYRICISTS, RAY HENDERSON, COMPOSER. ("BIRTH OF THE BLUES", A BIG HIT)

CALIF. RAMBLERS with ADRIAN ROLLINI (BS. SAX) - ABE LINCOLN (TRB.)  
 VOCAL BY JOHN RYAN. ON PATHE-ACTUELLE # 26467 IN 1926.  
 (THIS WAS A NEW YORK STUDIO OUTFIT WITH VARIED PERSONNEL.)

4671



TEN. SAX SOLO BY COLEMAN HAWKINS,  
TPT. SOLO BY HENRY "RED" ALLEN. AS  
PLAYED ON PARLOPHONE RECORD R.1766.

SLOW BLUES

**A** (TPT.)

# HEARTBREAK BLUES

COLEMAN HAWKINS (1933)

Musical notation for the first section (A), featuring tenor saxophone and trumpet parts. The key signature is B-flat major (three flats). The notation includes various chords such as Ab, Abo, Bbm7, Eb7, Ab7, Db, Dbm6, Ab, Eb7, Ab, Abo, Bbm7, Eb7, Ab, Abo, Bbm7, Eb7, Ab7, Db, Dbm6, Ab, Eb7, Ab, Db, Dbo, Eb7, Ab, Ab7, Db, Dbo, Ab7/Eb, Ab7+, Db7, Gb, Gbm, Db, Ab7+, Db, Eb7, Ab, Abo, Bbm7, Eb7, Ab, Abo.

**B**

TENOR

**C** TEN. SOLO

Musical notation for the second section (B) and the start of the tenor solo (C). The notation includes chords such as Bbm7, Eb7, Ab7, Db, Dbm6, Ab, Eb7, Ab, TENOR, Ab, Abo, Bbm7, Eb7, Ab7, Db, Dbm6, Ab, Eb7, Ab7, Bbm7, Eb7, Ab, Abo, Bbm7, Eb7, Ab, Abo, Bbm7, Eb7, Ab, Abo, Bbm7, Eb7, Ab, Abo.

**D**

Musical notation for the third section (D), featuring tenor saxophone and trumpet parts. The notation includes chords such as Db, Dbo, Ebm7, Ab7+, Db, Dbo, Ebm7, Ab7+, Db7, Ab, Abo, Bbm7, Eb7, Ab, Abo, Db7, Gb, Db, Ebm7, Ab7, Db, Eb7, Ab, Abo.

COLEMAN HAWKINS ORCH.

RED ALLEN, J. C. HIGGIN BOTHAM,  
 HARACE HENDERSON, UDAN KIRBY.  
 OKEH 44566 IN 1933.

HEARTBREAK BLUES - CONT.



4672

Musical staff with chords: Ebm7, Eb7, Ab, Ab7, Bbm7, Eb7+, Ab7

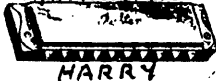
Musical staff with chords: Db, Dbm, Ab, Eb7, Ab, Ab7, [E] T.P.T., Db, D4, Ebm7, Ab7, Db, D4

Musical staff with chords: Ebm7, Ab7+, Db7, Gb, Db, Ab7

Musical staff with chords: Db, Eb7 (TEN.), [F] Ab, Ab7, Bbm7, Eb7+, Ab, Ab7

Musical staff with chords: Bbm7, Eb7, Ab, Ab+, Db, Dbm6, Ab, Eb7+, Ab

HARMONICA



Musical staff for harmonica with chords: C, G7, C7, F, C, F/A, F7

PHIL BAXTER (1929) I'LL AD-MIT VER-SA-TILE? PIL-CO-LO PETE WAIT 'TIL YOU SEE. MADE A HIT WITH HIS MELODIES SWEET. BUT YOU WHAT A STYLE! IT'S SO

Musical staff with lyrics: AIN'T HEARD NOTHIN' YET, 'TIL A FRIEND OF MINE YOU'VE MET. EASY AND FREE. I

Musical staff with lyrics: SEE HIM COMIN' NOW. WE'LL MAKE HIM TAKE A BOW. STEP UP AND MEET HAR-RY, TRAIN BLOW,

Musical staff with lyrics: HARMON-1-CA KING. YOU'RE GONNA LIKE HAR-RY. HE PLAYS A MEAN THING. HE IM-1-TATES BIRDS. HE PLAYS A SWEET

Musical staff with lyrics: WHEN HE GETS HOT: WHAT A TREAT! You

Musical staff with lyrics: SIMPLY GOT TO BEAT YOUR FEET LIKE THIS. HE MAKES THE OLD

Musical staff with lyrics: SO-LO TOO PRE-TY FOR WORDS. RED WEEMS ORCHESTRA (PARKER GIBBS, VOCAL) VICTOR 22238 IN 1929.

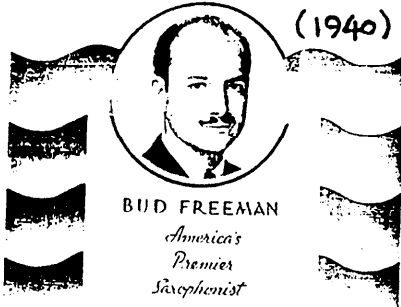
# 4673

THIS IS THE SAME TUNE AS CRATEOLOGY WHICH WAS RECORDED IN 1929.

## THE BARRACUDA

B♭ TENOR SAX SOLO

**BRIGHTLY** **A** B♭ F7/C C#° Gm7 Gm7  
 (SOUNDING AN OCTAVE LOWER)



Gm7 F7 B♭ C/G Gm7 F7 Gm7  
 3 3  
 F7 2. Gm7 F7 B♭ F7 F7 B♭  
 3 3

G♭7 B♭ G♭7  
 Loco

G♭7 B♭ Gm7 Cm7 (TO A) 3. Gm7 F7 Cm7  
 BL sempre

Gm7 / F / A♭ D7 Gm7 Cm7 / F7 B♭6 **B** Gm1 A° Gm1 D7/F#

Gm1 / F#° Gm1 / D7/F# Gm1 B♭ Gm1 F7+ Cm7 F7 1. B♭ F7

B♭ / 1. D7 2. B♭ F7 B♭ **C** Cm7 C#°

B♭7/D B♭7/6 B♭7 Cm7 Eb° B♭6/F SMEAR

F7/C F7 Gm7 A° Gm1 D7/F# Gm1 / F#° Gm1 / D7/F# Gm1 B♭ Gm1

F7+ Cm7 F7 B♭ F7 B♭ D.C. al fine CODA

BY HONDY QUICKSELL (1927)

## PARDON THE GLOVE

**FAST** Eb B♭7/F B♭7 2

PARDON THE GLORIE - CONT.

4674

**A**  $\frac{3}{4}$

BREAK

BREAK

BREAK AS IS

**B**

BREAK AD LIB

BREAK AD LIB

BASS BREAK

**C**

**CODA**

DON VOORHEES & HIS EARL CARROLL VANITIES ORCH.  
 (RED NICHOLS - MICK MOSE - VIC BERTON)  
 ON EBI SON 51962 IN 1927.

LIMMY LYTELL - CLARINET SOLO  
 (STR & PNO ACCOMP.)  
 ON PATHE ACTUELLE 36607 IN 1927.

CLACK LINK and his BIRMINGHAM SOCIETY ORCH.  
 (NINE MEN)  
 ON OKEH 41014 AT ATLANTA IN 1927.

CLACK HYLTON ORCH. (BRITISH)  
 ON HIS MASTER'S VOICE NO. B-5378 ('27)  
 AT MIDDLESEX, ENGLAND

ROSS GORMAN and his VIRGINIANS  
 ON GENNETT 6132 IN 1927.

CALIFORNIA RAMBLERS  
 (A 9 PIECE NEW YORK STUDIO GROUP)  
 ON COL. 9926 IN 1927.



# 4675



(1925) **OH VERA!** *MDD to*

NACIO HERB BROWN

INSTR. VERSE

C C° G7 G° G7 C G7 G7+ C

Dm A7 Dm G7/Dm7 G7 C C° G7 C7 C° G7 G° G7 C G7 G7+

C Em D7 Em Cm G D7 GIG7+1 **CHO.**

OH VE-RA, OH VE-RA, OH VE-RA, OH EACH

C D7 G7

VE-RA, EACH TIME I SEE YOU IN THE MIRROR, VE-RA, YOU'RE DEAR-ER. I'M  
YEAR-A SEEMS LONG AND DREAM WITH-OUT YOU NEAR. I'M CAPTURED, EN- RAPTURED, OH

C G7 C

OFF MY NUT, THERE'S NO ONE BUT. OH VE-RA, A TEAR-A IS IN MY EYE, I KNOW I'LL DIE. THOSE

E B7 E B7 G7 **D.S.**

HAIR, THOSE NOSE, THOSE TEETH, THOSE EAR-A. OH

G7 C7 D7 C°

LOVE YOU. OH VE-RA, PLEASE HEAR-A: I'VE HAD THEM TALL, I'VE HAD THEM SMALL. SO

C D7 / Dm7 G7 C

VE-RA, OH VE-RA, OH WHY CAN'T YOU BE MINE.

**PHOEBE SNOW**

RAY MILLER, FRED FLISHER and AL KAY (1925)

1. Eb+ Eb6 2. Eb+ Eb

FOX-TROT

INSTR. VERSE

G7 Cm / A° G7/B Cm F7

**CHO.**

Bb G° Bb7 A7 Bb7 F7 Bb7 Eb

RE-MEM-BER, PHOEBE SNOW: HERE YOU COME, HERE YOU GO.

Eb Fm Eb Bb7 Eb / B7 F7 Bb7 F7

— YOU'RE NOT A ONE-MAN GAL, NOT A PAL, AND I KNOW. — YOU FOOLED ME ONCE, AND HOW,

Bb7 G7 Cm / Fm Cm Cm7 Eb F7

BUT NOT NOW. I AIN'T DEAD. NO PULLMAN PORTERMAN'S. GONNA MAKE YOUR

Bb Bb° Bb F7 Eb7

BED. FOR I LOVED YOU, FOND AND TRUE, MORE THAN YOU WERE WORTH.

A7 F7 Bb7

WAS YOUR SLAVE, TILL YOU GAVE ME THE UP-PER BERTH. I STAND PAT. THIS MY FLAT.

G7 Cm Ch7 Eb Bb7 Eb

GO AND GET. LEAVE THE KEY. ANTHRA-CITE MA-MA: I AIN'T GONNA LET YOU SIDETRACK ME.

RAY MILLER ORCHESTRA  
 (M. MOLE-F. TRUMBauer-AUGA BLOOM)  
 ON BRUNSWICK 2898 IN 1925.

**IN OLD GRANADA**

CHARLES MADURO (1930)

MOD<sup>to</sup> C G7 Dm7 G7 G7+ 8

INSTR. VERSE

C Fm C E7 Am E7 Am D7 Am6 D7

Dm7 G7 CHO. C/E Eb° Dm7 G7 G7+

MOONLIGHT IN OLD GRA-NA-DA, SCENT OF THE OR-ANGE

YOUR HEART RE-VEALED ITS RO-MANCE, JUST BY A LING-'RING

C6 // Eφ A7 Dm3

FLOW-ERS, MUSIC AND LOVE AND LAUGH-TER,

D7 Dm7 G7

MAG-I-CAL MOON - LIGHT HOURS.

D.S. al. f

CODA Eφ A7 Dm3 Dφ C/G A7/E A7/C# A7

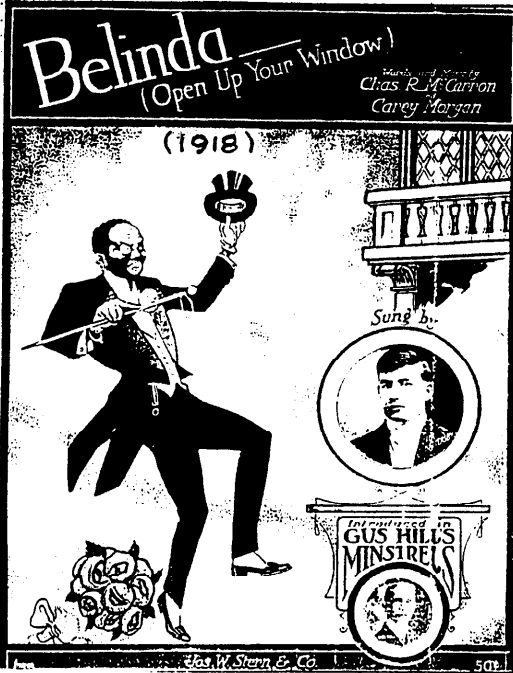
EACH NIGHT THAT'S FALL - - ING, FINDS ME RE - CALL - - ING

Dm G7 C / A7 / C

MOON-LIGHT IN OLD GRA - NA - DA.



4677



MODERATO

BE-LIN-DA, I'M HERE EV-RY NIGHT AND  
 STAND OUTSIDE AND WATCH YOUR LIGHT A-SHINING, AND I AM  
 PINING. AND WHEN YOU DRAW THE SHADE DOWN LOW, AND  
 FUSS A-ROUND AN HOUR OR SO, YOUR SHADOWGRAPH I SEE.  
 WHEN YOU HEAR THAT TAPPIN' ON YOUR WINDOW SILL,

'TAINT NO ROBIN REDBREAST OR A WHIP-POR-WILL. 'TAINT NO OLD WOODPECKER, PECKIN' ON A TREE. IT'S

ME JUST ME. OH, BE-LIN-DA, OP-EN UP YOUR WIN-DAH.

I SEE YOUR SHA-DOW, JUST AS SURE AS YOU'RE BAWN. I'LL TAKE YOU OUT THIS EVENING, IF YOU'VE GOT NOTHING ON.

OH, BE-LIN-DA, WHEN YOUR BLACK SHA-DOW I SEE: MY POOR HEART, JUST LIKE A

WILD-CAT, MOANS. PEO-PLE PASSING HOUSES: THEY SHOULD NEV-ER THROW STONES. BUT I'M

GOIN' TUH, BE-LIN-DA, IF YOU DON'T THROW UP YOUR WINDAH FOR ME.

THIS NUMBER WAS USED IN GUS HILL'S (BLACKFACE) MINSTREL SHOW.

(SOME REGISTER SHIFTS)

4678

(THE ONIONS)

A (UNABRIDGED)

# LES DIGNONS

SIDNEY BECHET (1953)

Handwritten musical score for the first system, including staves with notes and chords. Chords include F, C7, F, F/C, E, Dm7, Bbm6, Db, F/C, C7, F, F/C, C7, F, F, Dm7, G7, G9, G7, Cmaj7, C6, C3, C63, Dm7, G7, C, Eb, C, Ab, C, F, F6, C7, F, Em, Dm, C, G7.

PIANO AS IS

(BASS)

(UNITS)

Handwritten musical score for the second system, including staves with notes and chords. Chords include F, Gb7, D.C. ad lib.

AT THIS POINT IN TIME, THERE ARE ABOUT 20 BECHET TUNES IN THIS COLLECTION. (SEE HONOR ROLL LISTINGS)

Handwritten musical score for the Coda section, including staves with notes and chords. Chords include Gm7, C7, F, Eb7, C, D, F#m7, Em7, A7, Em7, A7, D, D7, G, D7, D7b9, G, Am7, Ab7, Gmaj7, F9, E9, E7b9, D9, Gb, G7, F7, F#G, G, Em7, Em, Eb, Gb, D7b9, G, F, Dm7, Gmaj7, Gmaj7, (SUSTAINED G TRIAD).

(SUSTAINED G TRIAD)

4679

# LE MARCHAND DE POISSONS

FOX-TROT

1954

(THE FISH MERCHANT)

SIDNEY BECHET

**A**  $Ab$   $Eb7$   $Eb7/G$   $Ab$   $Ab7$   $E7$   $F7+$   $F7$

1.  $Bbm$   $Bb7$   $Eb7$  | 2.  $Bbm$   $Eb7$   $Ab$   $Bb7$

**B**  $Eb$   $Bb7$   $Eb$

1.  $Eb$   $Bb7$  | 2.  $Bb7$  | **D.C.**

**CODA**  $Ab$

SIDNEY BECHET ON  
VOGUE # 5076 ('54)  
PARIS

## ORIGINAL CHINESE BLUES

FRED MOORE & OSCAR GARDNER (1915)

**A**  $Ab$   $Eb7$   $Ab$  | 1.  $v.$

**B**  $Eb7$   $Bb7/F$   $Bb7$   $Eb7$  | 2.  $Fm$   $Cm$   $Fm$   $Bb/F$   $Eb7+$

INSTR. VERSE

$Eb7$   $F0$   $Eb7$   $Ab$   $Eb7$   $Db$

**C**  $Eb7$   $F0$   $Eb7$   $Ab$   $Eb7$   $Db$

INSTR. CHO.

$Db$   $Db7$   $C7$   $C7$   $C7$   $F/A$   $C7/G$  | 1.  $Fm$

2.  $Fm$   $F7$   $Bbm$   $Eb7$   $Ab$   $C7/G$   $F0$   $Eb7$

$Ab$   $Eb7$   $Eb7$   $Ab$   $NC$   $Ab$   $Ab0$   $Eb7$   $Ab$   $Ab0$

(SAXES)

1.  $Ab$   $C7/G$   $G7$   $C7/G$   $Eb7/Bb$

ORIGINAL CHINESE BLUES - CONT.

4680

2. Ab7 Eb7 D9/Ab Eb7 Ab C7/G F7 Bb7 Eb7 Ab

**CODA** Ab Bbm7 Db Ab Dbb Ab cym. **ORIG. MEMPHIS FINE** (W/ RED HIGGINS) BRINS. 3039 IN 1926. **FLETCHER HENDERSON'S DIXIE STOMPERS** HARMONY 42-H IN 1925.

**MEMPHIS SPRAWLER** MOD  $\text{E}_0$  **JOE TARTO (1927)**

Eb 1. Bb7 Bb7/F E0

Bb7/F E0 Eb7/B Bb7 Bb7 Eb/G Bb7/F

Eb 1. Bb7 2. Ab Eb7 Ab Eb C7/G C7/Bb

F7/A F7 Bb7 Bb7 Ab Eb/G 1. G0 Bb7 Eb7 **B** Ab Bb7 Eb7

Ab Eb7 Ab Bb7 Eb7 Ab Cym Bbm F7

F7 Bbm E/B Eb7 Ab Bb7 Eb7 1. Ab Eb7

2. Ab Fm C7 1. cym. NC F **C** Bb Bbm F / Bb F

Bb 1. F Eb0 G7/b G7/b C7 1. B7 C7 2. F Eb7 D7 / G7

C7 F Dim F F cym. **BLUE RIBBON SYNCOPATORS** COL. 14215-0 IN 1927.

4681

# HOT FOOTIN' IT

CON CONRAD, SID MITCHELL (1929) and ARCHIE GOTTLER

INSTR. VERSE

Am Dm G7 C7 C7+ CHO. F C7

WHEN YOUR LOVE AF-FAIR GOES WRONG, DON'T YOU THINK WHAT MIGHT HAVE BEEN, THAT'S THE GOT A BRO-KEN HEART. HOLD YOUR

F7 Bb Bbm F E7+ Eb7 D7 G7 C7

CARE, JUST RUN A- LONG: RIGHT TIME TO BE GIN: HEAD UP HIGH AND START! HOT FOOT-IN' IT, HOT FOOT-IN' IT, PICKIN'EM UP AND LAVIN'EM

1. F C7+ 2. F F+ Bb F7 Bb Bb6 Bb7 F Fmaj7 F6 / F E6

DOWN. WHEN YOU DOWN. NEVER SIGH, NEVER CRY JUST BECAUSE IT'S ALL OV-ER. WEAR A

Dm7 G7 Gm7 C7

SMILE, IN A WHILE YOU'LL BE LIVING IN CLO-VER. IF YOU'VE



CODA F

## MY LOVE FOR YOU

WORDS BY GUS KAHN (1930)  
MUSIC BY GRACE LEBOY KAHN

NOT TO FAST. INSTR. VERSE

G7/6 G7 C7 F F7 F6 Bbm6 F / Bb C7 CHO. F F#6

IF YOU LOVE ME A LIT-TLE OR SAID YOU'D RE-MEM-BER AND LOVE ME FOR-EV-ER OR

C7/G C7 F F#6 C7/G C7 F Cmb/Eb D7 G7 C7

LOVE ME A LOT OR THEN YOU FOR-GOT AND BROKE MY POOR HEART IN TWO, YOU LOVE ME A DAY, WHAT-EV-ER YOU SAY OR DO, YOU KNOW THAT YOU'RE ALWAYS SURE OF KNOW THAT YOU'D STILL BE SURE OF KNOW THAT YOU'RE ALWAYS SURE OF

1. G7 C7 2. G7 Gm7 C7 F F7 Am Dm E7 B6

MY LOVE FOR YOU. IF YOU MY LOVE FOR YOU. AN-Y-THING AND EV-'RY-THING YOU

MY LOVE FOR YOU - CONT.

4682

Am/C Am7 D7 C/G C/E Eb° G7 G7 C7  
 DO IS O-KAY. TAKE MY HEART AND BREAK MY HEART AND THROW IT A-WAY.

C7 D.S. CODA G7 Gm7 G7 F  
 IF YOU MY LOVE FOR YOU.  
 RED NORVO ORCHESTRA with  
 VOCAL BY TERRY ALLEN  
 ON VOCALION 4953 IN 1934.

FREDDY RICH ORCH. with TOMMY DORSEY, MANNY KEID,  
 JIMMY DORSEY, JOE VENUTI, EDDY LANG.  
 VOCAL: SMITH BALLEW HARMONY 1242-H IN 1930.

JIMMY DORSEY ORCH. with BOBBY BYRNE,  
 SHORTY SHEROCK, FREDDY SLACK.  
 VOCAL BY BOB EBERLE  
 ON DECCA NO. 2522 IN 1930.

MDD to

OKAY TOOTS INSTR. VERSE

LYRIC BY GUS KAHN  
 MUS: WALTER DONALDSON (1934)

1. C C#° G7/b C#° G7/b C#° G7/b F#° C/G 2. E B7 E E°

B7 E7 A7 D7 G7 C E7 F° E7

O-KAY TOOTS! IF YOU LIKE ME LIKE I LIKE YOU, WE  
 IF YOU SAY "YES," THEN I SAY "YES." IF  
 IF YOU WASH DISHES, I DRY DISH-ES.

A7 A7 A7 D7 G7 1. C G7 2. C E° E  
 KNOW NO-GO-BY NEW WILL DO. IT'S  
 YOU SAY "NO" THEN IT'S NO GO. IT'S  
 I DRY DISHES. I'M AM-BI-TIOUS. O-KAY TOOTS! TOOTS! YOU KNOW I'M IN

B7 E B7 D7 G D7 D7+ D7 F6 Fmb  
 FA-VOR OF WHAT EV-ER YOU DO. I TASTED THE FLA-VOR OF ONE KISS,

G7 Ebm G7 Abm D.S.  
 AND I KNEW IT WAS

C CODA  
 TOOTS!  
 GENE KARDOS (9 PC.) ORCH.  
 CHICK BULLOCK, VOCAL  
 ON VOCALION 2815 IN 1934

DORSEY BROS. ORCH. w/ GLENN MILLER,  
 SKEETS HERFURT, RAY McKINLEY.  
 VOCAL TRIO: HERFURT, RUC HILLMAN and DON  
 MATISON. ON DECCA 259 IN 1934.

PATRICK ET SON ORCHESTRE, A 14-PIECE  
 FRENCH GROUP. RECORDED IN PARIS  
 ON PATHE-ACTUELLE PA-406 IN 1934.



4683

# PLAY THAT HOT GUITAR

TED WEEMS and PHIL BAXTER

(1932)

MED. FAST SWING

**INSTR. VERSE**

B $\flat$  F7 B $\flat$  B $\flat$  F7 B $\flat$  F7 2 B $\flat$  E7 F7 B $\flat$  G7

Cm G7 Cm7 G7 Cm Cm D7 G7 Cm C7

**GUITAR**

Cm7 F7 B $\flat$  E7m B $\flat$  B $\flat$  F7 A B $\flat$  F#7 G7

C7 F7 A B $\flat$  G7 C7 F7 **CHD.** B $\flat$  G7 C7 F7

OH WON'T YOU PLAY THAT HOT GUITAR. OH MISTER, CAN'T BEHAVE. ALL I CAN BEATS ARE SWEET, WHEN YOU CAN

B $\flat$  G7 C7 F7 B $\flat$  A A $\flat$  G C G7 G $\circ$

PLAY UJST DO IS PLAY THEM ONE MORE BAR. THOSE SINGLE STRINGS AND HARMONIES, RANT AND RAVE. I'M UJST A RHYTHM LOVIN' SLAVE. THOSE FUNNY STRAINS AND MEL-O-DIES.

#7 12.G C7 E $\flat$  F7 B $\flat$  F7 B $\flat$

(WHY IS IT) OH! WHEN YOU PLAY THAT HOT GUITAR. WON'T YOU HIT ONE STRING,

B $\flat$ 7 E $\flat$  C7

HIT IT AND THEN UJST LET IT RING. — PING! TAKE YOUR PICK: PICK A LOW BASS LICK,

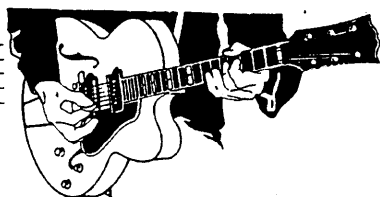
F7 12 G D.S.

QUICK!

**CODA**

G C7 E $\flat$  F7 B $\flat$

— OH! WON'T YOU PLAY THAT HOT GUITAR. —





4687

# H'LO BABY

LYRICS & MUSIC BY HERB MAGIDSON NED WASHINGTON & MICHAEL CLEARY  
(1929)

MOD TO

INSTR. VERSE

Ab Eb7 Db Ab Ab Ab Eb7

Ab 1. Ab Eb7+ 2. Ab Ab7 Db Ab Eb7-5 F7

CHO. Eb Eb+ Eb6 Eb+

H' LO BA-BY, HOW DO YOU DO?  
H' LO BA-BY, GO-IN' MY WAY?  
COME ON BA-BY, DON'T HESI-TATE.

Eb Eb+ Eb6 Cm7 F7 Eb F7 Eb7 Bb Bb7 Bb7 Eb D7 C7 F7 Bb7

H' LO BA-BY, SPEAKIN' TO YOU. IN-TRO-DU-CING NO ONE ELSE BUT ME, IN PERSON.  
H' LO BA-BY, WAD-DA YOU SAY? HOW A-BOUT A LITTLE COM-PA-  
COME ON BA-BY CO-OP-ER-ATE. GEE YOU'RE SWELL. OH, HELLO, HELLO

2. Eb Eb7 Eb Bb7 Eb7 Ab F7 Cm7 F7

NY? I TAKE OFF MY HAT TO A BABY LIKE YOU. TAKE OFF YOUR

Cm7 F7 Cm7 F7 Fm7 Bb7 Bb7 Ab Bb F7 Bb7

HIGH HAT, AND WE'LL FIND THINGS TO DO, TO-GETH-ER.

EB AB9 Eb6

CODA

FRED WARING'S PENNSYLVANIANS  
VICTOR NO. 22266 IN 1929.

BA-BY.

BERT LOWN ORCH. with MIFF MOLE, ADRIAN ROLLINI, STAN KING (DRS.)  
and CHANCEY GRAY (PNO.) - VOCAL BY SMITH BALLEW  
"HIT OF THE WEEK" RECORD NO. 1021 IN 1930.

THE RHYTHMIC EIGHT with DANNY POLO  
ON ZONOPHONE 5629 AT MIDDLESEX, ENG. IN 1930.

4685

# I'M GONNA LET THE BUMBLE BEE BE

ADDY BRITT & JACK LITTLE (1926)



Mod to

Eb7 Ab Eb7 y. Ab Eb7  
 TOOK A STROLL ONE DAY IN THE MONTH OF MAY, THRU THE PARK I CHANCED TO STRAY. SAW A

BUM-BLE BEE BUZZIN', 'ROUND A TREE, SO I BUZZED RIGHT A-WAY. NOW A  
 TO THIS SONG AND YOU'LL FIND YOU'RE WRONG. HE'LL GET YOU IN THE  
 1. Ab / / Eb7 2. Ab / /

CHOR. Ab Eb7 y. Ab Db Ab  
 LET THE BUMBLE BEE BE. I'M GONNA LET THE BUMBLE BEE BE. A BUMBLE BEE WILL

Eb7 Ab Db Ab Eb7 Ab Ab E7  
 BUZZ BUZZ BUZZ, BUT THAT AIN'T ALL HE DUZZ DUZZ DUZZ. AND I AIN'T THE FOOL THAT I USED TO WUZZ. I'M GONNA

Eb7 1. Ab / / 2. Ab  
 LET THE BUMBLE BEE BE. (INSTR.)

## MEAN MUSIC

HERB MAGIDSON & FRANK WELDON (1931)

FAST 2 C y. G7 y. C y. E7 y.  
 BLOW, BLUE, BLOW, BLUE, BLOW, BLUE, BLOW, BLUE.

1. Am Am/E F#o E7/G# Am Am/E F#o E7/G# Am Am/E F#o E7/G# Am  
 LOW, BLOW LOW, GO LOW, SO LOW.

Am E7 Am G7 2. Am Am/E F#o E7/G# Am Am/E F#o E7/G# Am y.  
 JUST PLAY IT! BLUE. GO BLUE, SO BLUE.

E7/B E7 CHOR. Am Bb E7/G# Am Bb E7/G#  
 OH! I WANT PLAY THAT MEAN MUS-IC, MUST HAVE MEAN MUS-IC.

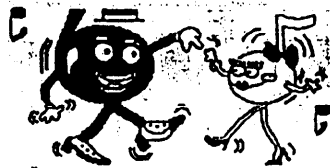
Am E7/B Am/C 1. Am E7 2. Am E7/G#  
 MAKE IT LOW-DOWN KEEP IT HOT. GIVE IT EV'RY-THING YOU'VE GOT.

Am / Ab7 G7 G7/b G7+ C y. C7 B7 Bb7  
 TOWN. GET GO-IN' AND- KEEP BLOW-IN' LOW! RIDE IT RIGHT TO

A7 1. A7 / Dim y. F7 E7 E7 Am  
 JUST PET IT AND THEN LET IT GO. DON'T WANT SWEET.

GENE KARDOS ORCH.  
 DICK ROBERTSON, VOCAL  
 VICTOR 22790 IN 1931.

MEAN MUSIC



4686

B $\phi$  E7 Am B $\phi$  E $\circ$  E7 Am B $\phi$  A $\frac{7}{C}$  E7/B

MUS-IC, MUST HAVE HEAT — MUSIC. LOOSEN UP THAT MIN-OR KEY, —

Am E7/G# Am E7 Am E7/G# Am E7

DIRT-Y UP THAT HAR-MO-NY. — MUSS IT UP, — DON'T KEEP IT CLEAN.

Am E7+ E7 Am

I WANT IT LOW AND MEAN.

**HONEY, I'M IN LOVE WITH YOU**

WM. B. FRIEDLANDER and CON CONRAD  
 (1925)

MODER C C+ C F Dm7 G7 C Am F/A B7/E# F7

INSTR. VERSE

E7 Am A7 Dm7 Dm G C C/G B $\phi$  G7+ C/E E $\flat$  $\circ$

Dm7 G7 C E $\flat$ /B Am E/G# B7/E# E. n G7 CHO. C Fm

I'M IN LOVE WITH  
 I'M IN LOVE, YOU

C Fm C Fm C C/E E $\flat$  $\circ$  G7/D

NO-BO-DY BUT YOU, WITH EV-'RYTHING YOU DO. I NEVER, NEVER KNEW AN-Y - BO - DY WHO  
 STOLE MY HEART-A-WAY. SO LISTEN TO MY LAY. FOR ALL I DO IS PRAY THAT ON SOME SWEET DAY

G7 C F C/E Dm7 C E/B Am A $\sharp$  $\circ$

I COULD COTTON TO, 'TILL I FELL IN LOVE WITH YOU. JUST NOW, THERE'S  
 I WILL HEAR YOU SAY: "HONEY, I'M IN LOVE WITH YOU".

E7/B E7 A7 D7 Gm G $\sharp$  D7/A D7 Dm7

NO OTHER TOP-IC I TALK ON. SWEETHEART, I WORSHIP THE GROUND THAT YOU WALK

F/G G7 Dm A B $\circ$  C Fm

ON. I'M IN LOVE WITH NO-BO-DY BUT YOU, WITH EV-'RY-THING YOU DO. I

C C/E E $\flat$  $\circ$  G7/D G7 C F C/E Fm $\circ$

NEVER, NEVER KNEW AN-Y - BO - DY WHO I COULD CUDDLE TO, 'TILL I FELL IN LOVE WITH YOU. —

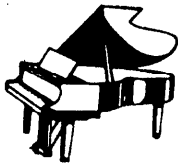
C/G F C

HONEY, I'M IN LOVE WITH YOU.

GOOFUS FIVE, with  
 (RED NICHOLS, ADRIAN ROLLINI)  
 ON OREN 40423 IN 1925.

PERLEY BREED'S COLONIAL ORCH.  
 (BRAD GOWANS DOUBLES FROM  
 -TRONE and CLARINET)  
 GENNETT 3059 IN 1925.

4687



# PIANO DAN

HOT FOX-TROT & SONG  
(1930)

LINDSAY McPHAIL  
(WROTE "SAN")

**INSTR. VERSE**

C Dim C Fm G+ Am G+ Am C Dim C

Fm Am D7 G C Dim C Gm C7+ F C7+ F 1 1 1

D7 D° D7 D° D7 D° D7 G7+ / G7+ / — CHO. C

OLD PI-AN-O DAN MAKE YOU STEP. PLAYS A MELODY LIKE HIS FUNNY RHYTHM'S

G7/8 G7 B/F# B7 C

NO ONE CAN. FULL OF PEP. HE'S THE HOTTEST PI-AN-O MAN. HE'S A BOY WITH A BIG TIME REP. A-ROUND THE TOWN. HE KNOWS HIS

G7 C Cm

HOW HE SYN-CO-PATES: HIS MUSIC IS UP-TO-DATE. HE PLAYS A TUNE

D7 G7 D.S. al f

HOT OR STRAIGHT OR UP-SIDE DOWN. HE CAN

**CODA** C G7 E7+ F F C7 Cm D7

OIL, AND HOW EV-'RY-BO-DY GOES RIGHT UP ON THEIR DANCIN' TOES,

D7 G7 G7+ C

WHEN THEY HEAR THAT RED HOT MAN. THEY CALL HIM PI-AN-O DAN.

**MGD. TWO-BEAT**

**I LIKE MOUNTAIN MUSIC** C F

W: JAMES CAVANAUGH (1933) M: FRANK WELDON WHEN THE SUN GOES DOWN AND THE

F C F C F C F

CHORES ARE THRU, OH THERE'S NOTHIN' BETTER THAT I LIKE TO DO, THAN TO SET 'ROUND THE HOUSE WHEN THE

F C C F / G7 CHO. C

FOLKS AIN'T HOME, AND LISTEN TO THE MUSIC ON THE GRAMMAPHONE. I LIKE MOUNTAIN GIVE ME RURAL

F C 1 1 C F C 1 G° G7

MUSIC, RHY-THM, GODD OLD MOUNTAIN MUSIC, LET ME SWAY RIGHT WITH 'EM. PLAYED BY A REAL HILL-BILLY I THINK THEIR

TED WEEMS DRCH. - VOCAL  
 BY ELMO TANNER, PARKER  
 GIBBS & RED INGLE.  
 VICTOR 24265 IN 1933.

I LIKE MOUNTAIN MUSIC - CONT.

4688

C G<sup>o</sup> G7 2. G7 Bb7 Dm G7 C F C G7 C7 F

BAND. MEL-O-DIES ARE GRAND. I'VE HEARD HA-WAI-I-ANS

F C G D7 G D<sup>o</sup>

PLAY IN THE LAND OF THE WICK-Y WACK-Y. BUT I MUST SAY THAT THEY

D7 G F G7 C F C / C

CANT BEAT THE TURKEY IN THE STRAW, BY CRACK-Y! I LIKE MOUNTAIN MUSIC, GOOD OLD MOUNTAIN

F C / G<sup>o</sup> G7 1 Bb7 Dm G7 C

MUSIC, PLAYED BY A REAL HILL-BILL-Y BAND.

**MY BEST GIRL**  
 WALTER DONALDSON (1924)

FOX-TROT Eb Bb7 Bb7/F Eb<sup>o</sup> Bb7/F Bb7 Eb Cm

ILSTR. VERSE

G7/B G7 1. Cm 2. Cm A<sup>o</sup> Bbm7 Eb7 CHO. Ab

THERE SHE GOES, ON HER TOE'S, WHAT A GAL! THAT A GAL!

Bbm7 Eb7 Eb7 Ab Eb7 Fm7 Eb7/G

ALL DRESS'D UP IN HER SUN-DAY CLOTHES: MY BEST GIRL.  
 JUST AS SWEET AS FRIV-O-LOUS JAL. MY BEST BEST

Ab A<sup>o</sup>/C D<sup>o</sup> Bbm7 Ab Eb7/G Ab7/Eb F7+ F7 Bb7

JUST LIKE SWEET ROSIE O'-GRA - - DY, SHE'S JUST A SWEET LIT-TLE

D<sup>o</sup>/Eb Eb<sup>o</sup> Eb7 Ab Eb7+ Ab Bbm7 Eb7 Bbm7 Eb7 C7/G

LA - DY. CALLS ME UP NOW AND THEN. CALLS ME DOWN ON-LY WHEN I'M

C7 Fm Ab7/Eb D7

TOO SMART. SINCE WE'VE BEEN AC-QUAINTED, THE CHURCH IS NEWLY

Db Ab Ab7 F7 F7+ F7 Bb7 Eb7 D. S.

PAINTED. I GUESS THE PREACHER WAS WISE FROM THE START.

Ab Db7 Ab

**CODA** GIRL.

THE GEORGIANS - FRANK EVARENTS  
 TRT. and LEADER.  
 ON COL. 252-D IN 1924.

WILSHIRE DANCE ORCHESTRA  
 B PC. COMBO  
 ON SUNSET 1059 (L.A.) 1925

4689

TENNESSEE TOOTERS  
VOCALION 15388 ('26)

A BLUES FANTASY

SNAPPY! 1

MINOR GAFF

HAROLD ARLUCK and  
DICK GEORGE (1926)

ABRIDGED

Bbmb

2

3

4 PIANO SOLO

5 ENS.

MINOR GAFF - CONT.

4690

Em Bbm/F Fm cym.

THE PANIC

QUICKSELL WAS FEATURED ON  
BANDS WITH CLARENCE GOUNDETT.  
J. DORSEY WAS A SIDEWIND, ALSO.

FAMILY FAST

HOWDY QUICKSELL & JIMMY DORSEY (1928)

[A] Bb F7 Bb F7 Bb F7 Bb F7 Bb F7 A Bb

1. D7 Gm C7 F7 Cm7 F7. 2. D7 Gm C7 F7

Bb Cm7 F7 [A1] Bb Fm7 Bb7 [B] Eb 1/2 1/2 1/2 1/2 Bb7 Ab Bb7

TROMBONE (15 BARS ALA A) (TPT. ON D.C.)

Eb Bb7 Eb F7 Bb7 Eb 1/2 1/2 1/2 1/2

Eb A° D7/A F#° Gm Fm Eb7 Bbm7 Eb7 [C] Ab

Eb7 Ab Eb7 E7 Fm Bb7

Eb7 Bbm7 Eb7 Ab Eb7 Ab Eb7 Ab

Db Dbm Ab Eb7 [D] Ab Eb7 [CII] Sax AD LIB (15 BARS ALA C) Ab E7 F7 [D.C.]

1. CODA Bb7 Eb7 Ab7 Eb7 Ab7 Eb7 1. E7 Fm

Bb7 Eb7 / Bbm7 Eb7 2. Ab Db Dbm Ab Eb7 Ab



4691

EXCERPTS  
TAKEN FROM AN  
ORCHESTRATION

ARR. BY WM. J. C. LEWIS

# NINON

(FOX-TROT)

DAVIS & ROSE  
(1925)

**A**

F F/A Ab° E7/G C7

C7/G C7 Gm6 E+ F A7/E Dm7 F/C F Am Fm AB C7 C A7/G#

**B**

F 1. D7/F# C7

C7 Gm6 C7 1. F F/A Ab°

C7/G C7 2. F7

Gm7/b D7/F# Gm Bb° Dm7/C 1. D7/F# C7/G C7 Gm7 D C7 F C7

**C**

F Eb7/G Ab Ab° Eb7/Eb Eb7

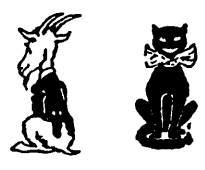
1. Ab°

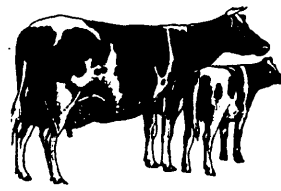
Gm7 Bb° Eb7/bb Eb7 Eb° Eb7 Bbm7 Eb7 Cm7/G Eb7/G Ab / Eb7 Ab° Ab Eb7+

2. Ab7

Bbm° Eb7 Db/F Eb7 Ab

THIS COULD BE CHARLIE DAVIS & FRED ROSE WHO WROTE "CINTOWN BLUES" TOGETHER IN 1925.





4692

# LONELY ACRES

WILLARD ROBISON (1926)

SMOOTHLY, BUT NOT SLOW

INSTR. VERSE

Chords: Eb, Ab, Gm, Ab, Gm, Ab, Gm, Ab, Gm, Ab/Eb, Eb

Chords: Bb7/bb, C+, C7, Fm, Eb, Fm, Eb, Fm

(TRB.)

1. Eb Bb7+ Eb Ab Eb Ab

2. Eb Bb7 Eb/G Eb6 Eb Ab Eb/G Gb0 Bb7/F Bb7

CHO.

Chords: Eb7, D7/A, Db7/Ab, C7/G, B7/F#, Bb7/E

LONE - LY A - CRES IN THE

Chords: Eb, Ab, Gb, A7/E, A7, Ab7, Ab7/Eb, G7/D, F#7/C#

WEST CALL ME TO MY

Chords: F7/C, Bb7, Eb/G, Eb0, Eb/Bb, Eb7, Abm

HUM - BLE NEST. NEVER MORE DO I CARE TO

Chords: Eb, Eb7, Abm, Eb/Bb, Bb

ROAM. WHEN I DIE LAY ME NEATH A STONE ON

Chords: Eb7/Bb, D7/A, Db7/Ab, C7/G, B7/F#, Db7/F

LONE - LY A - CRES, HOME SWEET

Chords: Eb, Ab, Eb

HOME.

RECORDED BY FRANK GUARANTE (TPT.)  
(AN EIGHT PIECE BAND)  
ON KALOPHON 402 AT ZURICH, SW. IN 1926.

4693



JOHNNY HAMP'S KENTUCKY SERENADERS  
ON VICTOR 21323 AT CHI. IN 1927.

MOD  $\text{E}^{\flat}$

# OH! LOOK AT THAT BABY

WALTER HIRSCH, BENNIE KRUEGER, JOE VERGES  
(1927)

Ab Abm Ab Ab

INSTR. VERSE

Ab Abm Ab Ab

1. Eb7 Eb7/G G° Ab Bb7 Eb7

2. Eb Eb°

Bb7/F Bb7 Eb

OH! LOOK AT THAT

BA-BY, WHO CAN SHE BE?  
BA-BY, SAY, AIN'T SHE NICE?  
BA-BY, AIN'T SHE DI-VINE?

CHO.

Ab Ab/Eb D° Eb7

I'M WISHING THAT BA-BY BELONGED TO ME. OH! LOOK AT THAT SHE'S GOT THAT

ONE LOOK AT THAT BA-BY, AND YOU'LL LOOK TWICE.

I'M WISHING THAT BA-BY WAS ON-LY

Fm C7+ Ab Bb7 Bbm7 Db7 Am/E C+ Ab

CERTAIN THING, CERTAIN SWING WHEN SHE WALKS. I'LL BET THE BIRDIES SING,

Bb7 Eb7 Eb7/G Ab Ab°

EV'RY TIME SHE TALKS. OH! LOOK AT THAT

CODA

MINE.

MOD  $\text{E}^{\flat}$

# LAZY LEEVE LOUNGERS

WILLARD ROBISON (1928)

INSTR. VERSE

Db7 Eb Eb° Eb Db7 D7 Eb Bb7/Gb F7

1. Bb7 2. Bb7

CHO. Eb

THE LAZY LEEVE LOUNGERS, THE WHEN IT'S TIME FOR DANCIN' IT'S THO'T A-BOUT TO-MORROW CAN

Eb Ab7 Cm C7+ F7 Cm7 F7 Bb7

LEV-EE FOLKS I LOVE TO HEAR 'EM A-CROONIN' A PLAINTIVE MEL-O-DY. THE MUSIC THEY OR-I-GIN' IS SO EN-TRAN-CIN': BUCK AND WINGIN' AND SWINGIN' AS NO ONE ELSE CAN DO. A WAGON LOAD O' RHYTHM IS BRINGIN' SOR-ROR. HARMON-I-ZIN', SURPRIS-IN', WILL THRILL YOU TO THE CORE. THE LAZY LEEVE LOUNGERS, THE

F7 Bb7 F7 Bb7 Eb/Bb

1. Eb 2. Eb

THEIR RE-LI-GION: SO FULL OF OR-I-GIN-AL-I-TY. AND TOO.

EV-ER WITH EM: SO HAP-PIE THEY'LL MAKE YOU HAPPY

LEV-EE FOLK'S SURE WILL LEAD YOU RIGHT UP TO HEAVEN'S

LAZY LEEVE LOUNGERS - CONT.

4694

Chords: Cm, Cm6, Fm6/Ab, G7+, G7, Em, Ab7, Cm, F7G7, Cm, Cm6

SOMETIMES THEY PLAY A GAME: THEY CALL IT GALLOP-IN' DOMINOES. COME ON YOU

Chords: Ab°, G7+, G7, C7, Ab/E, C7, F7, Bb7

MISSISSIPPI MAR-BLES: BABY CAN USE SOME MONEY FOR SHOES. No

**CODA** Eb

RECORDED BY CLARENCE WILLIAMS' JAZZ KINGS with "RED" ALLEN (TPT) - LEROY HARRIS (BANJO) ON COLUMBIA 14555-D IN 1930.

DOOR.

(NOT TOO FAST) JIG TEMPO

**MISS WONDERFUL**

LYRICS BY AL BRYAN MUSIC BY EDDIE WARD (1926)

INSTR.

Chords: D7, G7, D7, G7, CHO., C6, C7, Dm7, Fm6

THROW ME A KISS, MISS WON-DER-FUL. YOU'VE GOT A STYLE, SO BEAU-TI-FUL. DON'T BE A-LONE, MISS WON-DER-FUL.

Chords: C, A7, D7, C/G, A7, D7, G, C

YOU'LL NEVER MISS, MISS WON-DER-FUL. ONE LITTLE KISS, YOU WON-DER-FUL YOU. YOU'VE GOT A SMILE, SO CUT-I-FUL. SOME ANGEL CHILD, MISS BEAU-TI-FUL I'LL TAKE YOU HOME, MISS WON-DER-FUL. GIVE ME YOUR PHONE, MISS WON-DER-FUL

Chords: Fm6, G7, 2. C, C7, Dm7, D, Fm6, Am7, D7/A

YOU. YOU'RE JUST THE RIGHT AGE: STAY OUT AT NIGHT AGE.

Chords: D7, Am7, D7, Dm7/G, G7

YOU'VE GOT THE COUR-AGE OF CON-VIC-TION.

**CODA** C Fm6 C

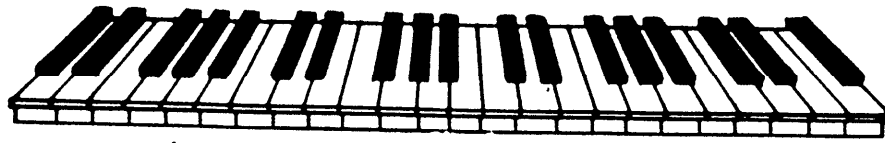
YOU.

TED WEEMS ORCH. WITH PARKER GIBBS ON CLARINET & VOCAL. COUNTRY WASHBURN ON BASS. ART JARRETT ON BANJO. VICTOR 22137 AT CAMDEN IN 1929.

HAL KEMP ORCHESTRA (MICKEY BLOOM, TPT - SAXIE DONNELL, TEN. - JOHN SCOTT TROTTER (PNO) - SKINWAY ENNIS (DRS & VOCAL).)

ON OKEH No. 41309 IN 1929.

4695



**CHROMATIC BLUES**

CHARLES ANDERSON & ED METZ (1997)

(♩ = ♩♩)

IF YOU ARE JUST LIKE ME, YOU'LL  
 CHORDS THAT RUN DOWNHILL, AND

LOVE THE HARMONY I FOUND IN THESE CHROMA- TIC BLUES.  
 GIVE ME QUITE A THRILL, A-BOUND IN THESE CHROMA- TIC BLUES.  
 THE -TIC BLUES.

STOP AND LIS-TEN, HEAR WHAT YOU ARE MISS'IN'. I'D LOVE TO SHARE IT WITH YOU. ALL I WANT TO DO IS

LET THE MUSIC PLAY, AND DANCE A-WAY THE DAY, EN-JOY-ING THESE CHRO-MA-TIC BLUES.

FROM "WAKE UP AND DANCE" CALYPSO (♩ = 140)

**LEMON LUSTERED HAIR**

L: GEORGE NIDER (1957) M: ED METZ

(EVEN ♩'S) JAZZ UP THE CAR WITH A GALLON O' GAS.

IT WON'T GET FAR, BUT IT'S GOT TO LAST - 'TIL I SEE MY BA-BY, MY DIAMOND STREET BABY. AND I

LOVE HER LOVELY LEMON LUSTERED HAIR. HER HAIR IS GOLD, AND HER EYES ARE BLUE.

HER HEART IS FLAME, AND HER LIPS ARE TOO. WHEN I SEE MY BA-BY, MY DIAMOND STREET BABY. AND I

LOVE HER LOVELY LEMON LUSTERED HAIR. MAN! THAT WO-MAN FLIPS ME, SHE REALLY SENDS ME

WILD. SHE DRIVES ME ALMOST CRA-ZY, 'CAUSE SHE'S SOME LOVE-LY CHILD. OH,

SET ME FREE, DON'T HOLD ME DOWN. OH LET ME BE, 'CAUSE I'M GOIN' 'ROUND TO

SEE MY BA-BY, MY DIAMOND STREET BABY. AND I LOVE HER LOVELY LEMON LUSTERED HAIR.



(EVEN EIGHTHS)  
LIGHT ROCK (J=100)

# CLAUDIA, SING TO ME

ED METZ (1987)

SWEET-HEART, AS WE'VE BEEN GROWING  
DAR-LING, I HAVEN'T TOLD YOU

CLO-SER, ONE THING — WE'VE SHARED SOME HAPPY  
THAT I HAVE GROWN TO MO-MENTS, — AS YOUNG LOV-ERS DO.  
CHER-ISH. — THIS YOU NEV-ER KNEW.

I'VE SAID "I LOVE YOU," AND YOU'VE RE-SPONDED WITH A LAUGHING SMILE AND

I CLOSE MY EYES, DEAR,

WITH YOUR EYES OF BLUE. BUT

WHEN I HEAR

MUS-IC, — AND YOUR VOICE SINGS TO ME. I HEAR YOU SING TO ME. PLEASE, ALWAYS

SING TO ME, AND I'LL STAY TRUE TO YOU.

MED. SWING (J=152)

# NO MORE CHANCES

W: DON WORTHINGTON ('67) M: ED METZ

I'M DONE WITH FUN AND GAMES, PART-IES AND  
OLD-EP AND WIS-ER ME, NOW SPURS AD-  
ON-LY MY LON-ELY HEART STILL YEARS RO-

DAN-CES. — SEARCHING TO FIND YOUR KIND OF LOVE, TAKING CHANCES. —  
-VAN-CES. — NO NIGHT-TIME GAMES WITH NAMES UN-KNOWN. NO MORE CHANCES. I'VE  
-MAN-CES. — I'M SURE YOU KNOW, AL-THO' I SAY: "NO MORE

HAD MY FLING LIKE A YO-YO ON A STRING: COMING BACK, FOR- GIVE ME. — WHEN YOU'RE

NEAR, I KNOW WHY ROSES GROW IN SNOW, AND WINTER WINDS TURN WARM AND GENTLE.

CHANCES," — THAT I'LL TAKE CHANCES WITH YOU. — TAKE ALL MY CHANCES WITH YOU. —

TAKE MY CHANCES, KEEP TAKING CHANCES, TAKE ALL MY CHANCES WITH YOU.

4697



MED. SLOW (♩=96)

# A BOY AND A GIRL

L: GEORGE NIDER (1955) M: EDMETZ

IF A BOY AND A GIRL SHOULD MEET SOMEWHERE,  
 AND THEY'RE LONE-LY, JUST THINK THAT ON- LY A FRIEND- LY WORD OR

SMILE MAKES LIFE WORTH- WHILE. A BOY THAT'S FAR A- WAY FROM HOME NEEDS

SOME- ONE TO TALK WITH, SOME- ONE TO WALK WITH. AND A GIRL LIKE YOU WILL

MOST CER- TAIN- LY DO. SOMEONE WHO IS WILLING TO LISTEN TO YOU SPEAK OF

THINGS THAT MIGHT SEEM SILLY, OR GOALS THAT YOU MAY SEEK. SOMEONE WHO'LL GIVE YOU JOY AND STRENGTH WHEN

YOU ARE SAD AND WEAK. A BOY NEEDS A FRIENDLY GIRL LIKE YOU, TO CAR- RY HIM

THROUGH, WHEN HE'S A- LONE AND BLUE. AND A KINDLY WORD OR SMILE MAKES LIFE WORTH- WHILE. ISN'T THAT TRUE?

## REPRISE

A BOY AND A GIRL JUST MET SOMEWHERE,  
 AND THEY WERE LONELY, AND SOMEHOW ONLY  
 A FRIENDLY WORD OR SMILE MADE LIFE WORTHWHILE.

THE BOY WAS FAR AWAY FROM HOME,  
 HAD NO ONE TO TALK WITH, NO ONE TO WALK WITH  
 AND GIRL LIKE YOU WOULD MOST CERTAINLY DO.

A GIRL WHO WAS WILLING TO LISTEN TO YOU SPEAK,  
 OF THINGS THAT SOUNDED SILLY AND GOALS THAT YOU MIGHT SEEK.  
 A GIRL WHO'LL BRING YOU JOY AND STRENGTH  
 WHEN YOU ARE SAD AND WEAK.

A BOY(GIRL) NEEDS A FRIENDLY GIRL (BOY) LIKE YOU,  
 TO CARRY HIM THROUGH, WHEN HE'S (SHE'S) ALONE AND BLUE.  
 AND A FRIENDLY WORD OR SMILE MAKES LIFE WORTHWHILE,  
 ISN'T THAT TRUE?



FRISKY

TWO

(♩=220)

AT THIS WRITING, ED METZ HAS MORE THAN A DOZEN SONGS IN THIS COLLECTION. SEE HONOR ROLL FOR LISTING. THIS SONG IS FROM THE ANN ARBOR PERIOD. "POP POP" IS FROM HIS FAMILY SUITE.

4698

REMEMBER

W&M BY ED METZ (1976)

RE- MEM- BER THAT PEO- PLE ALL NEED OTHER PEO-  
MEM- BER THAT PEO- PLE EN- JOY OTHER PEO-  
-PLE, AND ON THAT YOU CAN- BE A SURE. 'CAUSE WHEN THE  
-PLE, AND IT SHING IN MA- NY A GO- ING GETS TOUGH,  
-PLE, AND IT SHING IN MA- NY A JUST LIKE YOU'RE OUT IN THE ROUGH,  
-PLE, AND IT SHING IN MA- NY A IT'S FRIENDS THAT HELP YOU  
SUF- FER AND EN- DURE. RE-

CODA

WAY. SO WHEN YOU NO- TICE A GUY WHO'S WALKIN' NO- TICE- A- BLY HIGH,  
YOU'RE GONNA SMILE THE REST OF THE DAY.

WITH FEELING (♩=100)

POP POP, I LOVE YOU

WDS. & MUS. BY ED METZ (1994)

CHRISTMAS IS THAT TIME OF YEAR FOR LITTLE ONES TO SUCH A SPECIAL FEELING WHEN A PRETTY FACE TAKES

BE BY YOUR SIDE. YOU BY THE HAND. MIP- A- CLES CAN HAPPEN WHEN A SMALL CHILD SMILES AT YOU.  
SPECIAL FEELING YOU CAN'T GET IN AN- Y OTH- ER  
TI- NY ARMS THAT REACH OUT TO HOLD YOU CLOSE AND NEAR.

CODA

TI- NY VOICE THAT WHIS- PERS WHAT YOU WANT TO HEAR. THERE IS  
GIB- S GIB- AB/ C  
WAY. NOTHING CAN COME CLOSE TO "POP POP, I LOVE  
YOU!" EV- 'RY- DAY IS CHRISTMAS, 'CAUSE YOUR POP POP LOVES YOU TOO.



4699

# MY MATERIALISTIC BABY



WORDS: FLOYD LEVIN (1995) MUSIC: ED METZ

(♩ = ♩.3)  
MED. BLUES (♩ = 100)

IF IT'S ON SALE THERE'S NOTHING LEFT SHE WILL WANT IT. SHE'S SO MAD-DY WHEN SHE SPENDS, SHE HAS GONE THRU ALL MY DOUGH.

AFTER IT'S BOUGHT, SHE WILL FLAUNT IT. SEEMS HER PURSUIT NEVER ENDS. THAT'S HOW IT IS, - I CAN' KNOCK IT. I DON'T KNOW HOW

2. C7 F7 Bb

MY MA-TER-IAL-IST-IC BABY: SHE IS WELCOMED IN EV-RY STORE. KNOWS A GOOD BUY WHEN SHE SEES IT. HER SHOPPING SPREE THAT NEVER ENDS.

MY MA-TER-IAL-IST-IC BABY: SHE CAN MAKE THEIR PROFITS SOAR. IF IT'S MARKED DOWN, DIAMONDS SURE ARE SHE'LL SEIZE IT.

IF THE LABEL SAYS VAN CLEEF & AR-PELS, SHE'LL BUY PERFUME, EARRINGS OR SHELLS. SEARCHIN' FOR A BARGAIN,

SHE'D TRADE HER SOUL. WON'T BE LONG 'TIL I'M ON THE DOLE!

**CODA**

HER BEST FRIENDS. WHO' HER SHOPPING METHODS ARE SO TERRIBLY ER-RATIC, YOU MIGHT EVEN SAY THAT SHE IS ID-I-O-SYN-CRATIC. I KNOW THIS WILL LAST, BUT I LOVE HER STILL. AS I HAVE IN THE PAST, - I'LL PAY THE BILL. MUST SWALLOW THE PILL, KEEP PAYIN' THE BILL. I WILL KEEP ON PAYIN' THE BILL!

**2ND. VERSE**

RED TAGS'LL GET HER EXCITED, THEY ARE SUCH A BIG DEAL TO HER.  
SHE ALWAYS GETS SO DELIGHTED WHEN SHE FILLS THE REGISTER.  
I TRY TO BE SYMPATHETIC THINKING 'BOUT HER MALADY.  
I'M SURE THAT THIS IS PROPHETIC, MY PREDICTION - BANKRUPTCY!

**2ND. CHORUS**

MY MATERIALISTIC BABY, SHE IS WELL KNOWN IN ALL THE MALLS.  
MY MATERIALISTIC BABY, LOVES SILVER, GOLD AND CRYSTAL BALLS.  
MY MATERIALISTIC BABY, SHE HAS CREDIT AS GOOD AS GOLD.  
MY MATERIALISTIC BABY, LOVES THINGS SHE CAN HAVE AND HOLD.  
SHOW HER FURS OR RUBIES, SAPPHIRE RINGS.  
TEN PERCENT OFF, HER HEART SINGS.  
SHE READS ALL THE PAPERS, LOOKS FOR THE SALES  
SHE'S QUEEN OF THE SHOPPING FEMALES.  
MY MATERIALISTIC BABY, SHE WILL PICK THE FINEST OF PEARLS.  
MY MATERIALISTIC BABY, SHE'S THE ENVY OF ALL THE GIRLS.

(DO TAG ONCE ONLY)



4700

*AND BEAT*  
**SO LONG, SEE YOU SOON**

LANNY GREY (1943)

*So LONG, SO LONG,*

SEE YOU SOON, IT'S A DATE. SOME SWEET DAY, DON'T FOR-GET, 'NEATH THE AND THE SAME OLD MOON. DON'T BE LATE.

UN-TIL THEN WE MUST PART, I'LL BE THINKING OF YOU, AND HOPE THAT

**CODA**

YOU'LL BE THINKING OF ME TOO. BUT

SOON WE'LL MEET A-GAIN. AND SO, 'TIL THEN, SO LONG.

*(Musical notation with chords: Eb, D7, Eb, Eb+, C7, C, F7, Fm, B7, Bb7, Eb, Eb, Fm7, Bb7, Eb, Eb, C7, Fm7, Fm7/Bb, Bb7, Eb)*

**SHALL WE DANCE**

LYRIC BY IRA GERSHWIN (1937) MUSIC BY GEORGE GERSHWIN

*MODERATO*

SHALL WE DANCE, OR KEEP ON MOPING? SHALL WE DANCE, OR KEEP ON MOPING? SHALL WE DANCE, OR KEEP ON MOPING?

DANCE, BE AND WALK ON AIR? SHALL WE GIVE IN TO DES-PAIR;

OR SHALL WE DANCE WITH NEVER A CARE?

**CODA**

AN AL-SO RAN! YOU'D BET-TER DANCE, LITTLE LA-DY, DANCE LITTLE MAN! DANCE WHEN-EV-ER YOU CAN!

*(Musical notation with chords: F, D, Gm7, C7+, F, Gm7, C7, C7+, F7, Bb, Eb7-9, Abmaj7, Db9, Gbmaj7, Gm7, Gm7/C, C7, G7, C9, D.C., Gm7, C7, C7+, F, Cm6/Eb, D7, D7/F#, G7, G7+, F/C, Abm6, Eb, Bb7, Db7, F)*

FROM THE RKO RADIO MOTION PICTURE: **SHALL WE DANCE**  
 with FRED ASTAIRE and GINGER ROGERS.

4701

# IT WAS ONLY A SUN SHOWER

W/ IRVING KAHAL & FRANCIS WHEELER ('27) M/ TED SNYDER



(♩=156)

MY LONESOME CLOCK GOES TICK-Y TOCK, ALL THRU THE DAY. WHEN YOU'RE A-WAY,

I'M BLUE, SO BLUE. YOU CALL, OH DEAR, BUT DON'T YOU FEAR, I'LL

SOON RE-TURN. YOU KNOW YOU'RE YEARN-ING. I KNOW YOU'RE NEARLY

THROUGH (OUGH). HONEY DON'T YOU CRY, CLOUDS ARE ROLLING BY, THE RAINBOW'S IN THE SKY.

IT WAS ON-LY A SUN-SHOWER. IN THE SHELTER OF

SUNNY SKIES A-BOVE, WE WILL LIVE AND LOVE. IT WAS ON-LY A

SUN-SHOW-ER. NOW WHY DO WE COM-PLAIN? WE SHOULD BE CHEER-FUL AND GAY.

TO-MOR-ROW'S SUN WILL SHINE A-GAIN. AL-THO' IT'S CLOUD-Y TO-DAY, WE'LL FIND A WAY. SO,

HONEY, DON'T BE BLUE, WE'LL GO SMILING THRU FOR EV-ER. IT WAS ON-LY A SUN-

SHOW-ER, SWEET-HEART.

AS SUNG BY ANNETTE HANSHAW with the SIZZLIN' SYNCOPATORS. RECORDED IN 1927.