4750

A C C#o G7/D Eb A7/E A7

Dm 1. Dm/A Ab G7 C C#o G7/D G7

2. Eb° Am/E ⊕1 D7/F# G7

B G7 G7+ C

1. C G/B A#o G/B G7 C

C G7 2. C A7/E A7 Dm C/G G7

C D.C. al ⊕1 BOTH TIMES

CODA 1 D7/F# G7 C

TRIO F C7 C° C7 F

Bb D7 D7 ⊕2 G7 C C/E Cm/Eb

D7 G7 C7 D.S. al ⊕2

CODA 2 Gm7 E7/G# F/A Bb D7

G7 G7/F C7/E C7 F Bb F

IRENE COZAD ALSO WROTE AFFINITY RAG

LES DAVIS

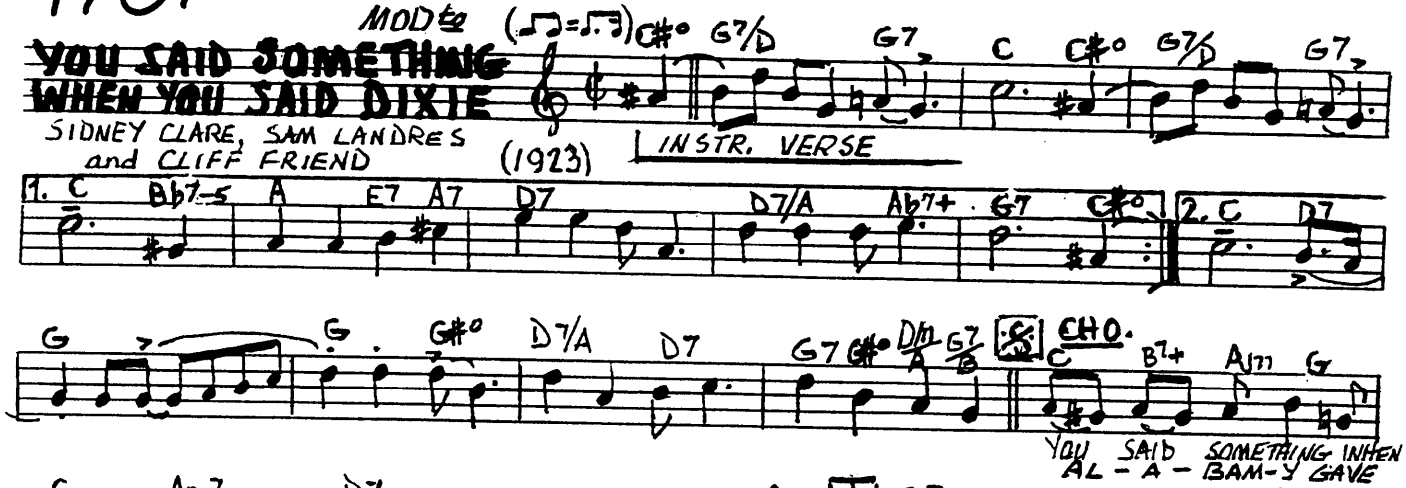
4751

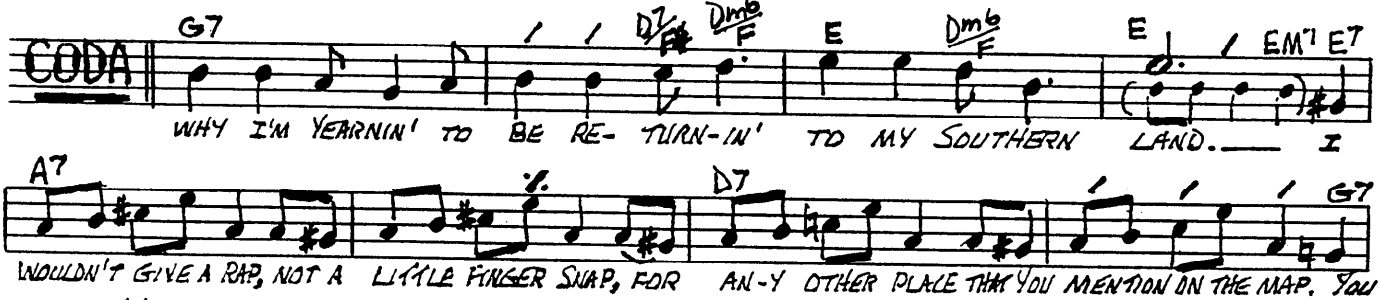
THE VIRGINIANS: (BUSSE & GROFE) ON VICTOR 19048 IN 1923

MOD to

YOU SAID SOMETHING WHEN YOU SAID DIXIE

SIDNEY CLARE, SAM LANDRES and CLIFF FRIEND (1923)

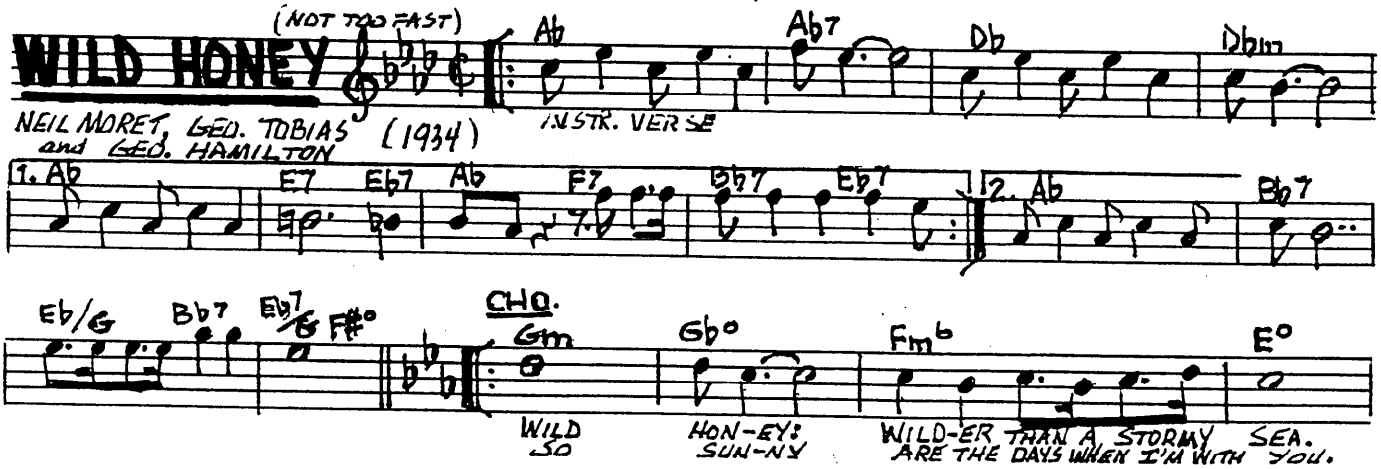




WILD HONEY

(NOT TOO FAST)

NEIL MORET, GEO. TOBIAS and GEO. HAMILTON (1934)



4752

WILD HONEY - CONT.

JOE HAYMES ORCH.
BANNER 33258 (1934)

Fm Fø Eb/Bb Bb7 1. Eb 2. Eb Gm7

WILD HON-EY: YOU'RE AS SWEET AS YOU CAN BE. JUST BECAUSE YOU'RE CAREFREE AND AS
WILD HON-EY: YOU MAKE EV'RY DREAM COME TRUE.

Gm/Bb 3 Aø Gm C7 Bb/F Gm7

RESTLESS AS A BIRD, SOME FOLKS MAY THINK YOU'RE WILD. THO' THEY LIGHTLY WHISPER, STILL I

Cm/Eb 3 F7 Bb Cø F7 Bb7 / Fm F#m Gm Gb°

DON'T BE-LIEVE A WORD. YOU'RE JUST AN AN-GEL CHILD. WILD HON-EY:

Fm6 E° Fm Fø Bb7 Eb° Eb° Fø Bb7 Eb

WILDER THAN A STORMY SEA. WILD HON-EY: SWEETEST IN THE WORLD TO ME.

THE VOICE OF THE SOUTHLAND

SLOWLY

GENE AUSTIN, MARTY BLOOM and TED KOEHLER (1927)

Fm Ab7 Db 1. Ab Db Ab

INSTR. VERSE

EDDIE SOUTH & HIS ALABAMIANS ON VICTOR 21155 IN 1927.

Db Ab Db Ab Db C7 2. D° F° C7/E C7 G7 F°

E/E C° G7 C7 / Dm C° C7

THO' THERE'S PEOPLE ALL A-

𝄋 CHO.

F6 F+ F

ROUND ME, I'M SO BLUE AND ALL A-
SAY-ING WHAT A FOOL I WAS TO

G7 D7 G7 F7 Bb F Gm G7 C7 F Bb F Gm

-LONE. 'CAUSE THE VOICE OF THE SOUTH-LAND KEEPS CALL-IN' ME HOME.
ROAM.

F F6 F+ F G7 D7

IN MY DREAMS, THOSE FIELDS OF COT-TON AND THOSE SUNNY SKIES OF BLUE

G7 F7 Am D7 D° Am F7 Am D7 G7 C7

SEEM TO SAY "YOU'RE NOT FOR-GOT-TEN: WE'RE WAITING FOR YOU". THEY'RE SHOUTIN'

F Bb C F Bb C A7 D° Bb

COME BACK! YOU'RE NOT ON THE RIGHT TRACK. YOU BET-TER COME RIGHT BACK

F Bb F G7 C7 D.S. al 𝄋

HOME WHERE YOU BE-LONG. TO MY-SELF I KEEP ON

CODA

F Bb7 F

HOME.

4753

(QUITE ADVANCED FOR 1910 – ED.)

(EXCERPTS FROM)

FELIX RAG

H.H. McSKIMMING (1910)

A

D7 / / Ab7 G7 / / NC/Eb C/E / / NC/Db C / / NC/Eb

1. G7/B / / Bb° G7/B / / NC/Eb C/E Dbm7 C / / Cm/Eb

2. Dm/F / NC/Gb / C/G / C/E NC/Eb

D7 G7 C B A7

BS: OCTAVES

1. G7 C

2. C/G C/E Cm/Eb D7 / NC/A NC/Ab

C/G G7 C C7

C F Eb7 D7 NC/A NC/Bb G7/Bb G7

G7/Bb NC/Db C7 / / NC/G NC/G# F/A F F/A Db/Ab Gm / /

NC/G / NC/G# / F/A / / D7 D7+ G7 / / C7 1. F

F F/A 2. F Db F

WONDERFUL YOU

AL LEWIS and MILTON CHARLES (1928)

Bb Eb Bb Eb7 Bb Eb Bb Eb7 Bb D7

INSTR. VERSE

Gm Gm7 1. C7 G7 C7 F F7 2. C7 F7

CHO. Bb Gm Bb D7

WHO MAKES THEM STARE EV-'RY-WHERE,
WHO GOT THOSE EYES, BRIGHT AS SKIES

G7 C7 F7 1. Bb C7 F7 2. Bb Eb7

LIKE THEY DO
THAT ARE BLUE.

NO ONE BUT WON-DER-FUL YOU.

YOU.

Bb Fm7 Bb7 Eb7 Bb F7 Bb / Ab Bb7 Eb7

WHO TAKES A FELLOW'S HEART JUST LIKE AN ACE TAKES A TRICK? YOU

LES DAVIS

WONDERFUL YOU- CONT.

Eb7 Bb7 C7 F7 Bb Gm Bb D7
CROOK YOUR LITTLE FINGER THEN YOU MUST TAKE YOUR PICK. AND, SOMEDAY, WHO WILL I GIVE

G7 % C7 F7 Bb / F7sus / Bb
MY HEART TO. NO ONE BUT WON-DER-FUL YOU.

THAT SILVER HAIRED DADDY OF MINE

BY JIMMY LONG & GENE AUTRY (1932)

G D7 D7 G G % %
INSTR. VERSE

D7 % G G7 C Cm

G G° G D7 G Gm7 / C7 / CHO. F Gm7 C7
IF I COULD RE- CALL ALL THE

F / / F7 Bb / / Bbm F % C7
HEARTACHES, DEAR OLD DAD-DY, I'VE CAUSED YOU TO BEAR. IF I COULD E-

C7 F C7 F G7 % C7
-RASE THOSE LINES FROM YOUR FACE, AND BRING BACK THE GOLD TO YOUR HAIR.

C7 F C7 F / / / C7 F
IF GOD WOULD BUT GRANT ME THE POW-ER, JUST TO TURN BACK THE

F/A F Dm7 C7 % F Am/C F7 Bb
PAG-ES OF TIME, I'D GIVE ALL I OWN IF I COULD BUT A-

Bb Bbm F F° F Dm7 C7 F Bb7 F
-TONE TO THAT SIL-VER HAIRED DAD-DY OF MINE.

AUTRY, MOVIE ACTOR (WESTERN) & SINGER, WAS ALSO PART OWNER OF CALIF. ANGELS

4755

WHAT'S THE USE OF LIVING WITHOUT LOVE

WORDS BY JOSEPH McCARTHY
MUSIC BY JAMES HANLEY (1930)

INSTR. VERSE

1. G7 B° C7 F6 C7+ | 2. G7 % C7

Fm7 Bb7 | CHO. Eb Gb7 Eb Gb7 Eb

WHERE, OH WHERE IS SOMEONE WHO WILL CARE? WHAT'S THE USE OF
WHY, OH WHY HAS FORTUNE PASS'D ME BY? LIVING IS-N'T
SIGH IN VAIN, A ROSE WITHOUT THE RAIN. WHAT'S THE USE OF

1. Bb7+ Eb F7 Bb7+ | 2. Bb7+ B7 Bb7 Eb6 Eb7

LIV-ING WITHOUT LOVE. LIVING WITHOUT LOVE.

Ab6 Abm6 % % Eb Eb/G

DRIFTING DOWN A LONE-LY TRAIL,— THERE'S NO USE PRE- TEND-ING. LIKE A SHIP WITH-

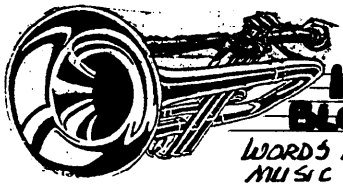
C7 F7 Bb7 D.S. al ⊕ | CODA Bb7+ Eb

-OUT A SAIL, WHO KNOWS THE ENDING? LIV-ING WITH-OUT LOVE.

YALE COLLEGIANS (13 PC.) with RUDY VALLEE ON ODEON 36162 IN 1930.

THE RHYTHMIC EIGHT (MIDDLESEX, ENGL.) ON ZONOPHONE 5785 IN 1930.

KING OLIVER'S ORCH. ON VICTOR 23011 IN 1930.



JIG TEMPO

WHEN GABRIEL BLOWS HIS HORN

WORDS BY ANDY RAZAF
MUSIC BY THOMAS WALLER (1932)

F7 % Gb7 F7

INSTR. VERSE

Bb Dm % F Dm B° C7 F Eb6 Cm7 F7

D7 Gm7 F D7 G7 C7 F7 Bbm7 Eb7

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GABRIEL - CONT.

YOU'RE THE SUREST CURE FOR THE BLUES

WORDS BY SAMMY LERNER
MUSIC BY DANA SUESSE (1931)

VALLE MUSIC PAPERS 12441 Riverside Drive, Phone 762-0615 No. Hollywood, Ca 91607

4757

EUBIE BLAKE (13 PC.) ORCHESTRA, with VOCAL BY DICK ROBERTSON. VICTOR 22737.

THUMPIN' 'N' BUMPIN'

(IN TWO)

HARRY WHITE, ANDY RAZAF and J. P. JOHNSON (1931)

Dim | INSTR. VERSE

Gm | A7 | D7 | A° | Dm7 | Gm7 | D7 | Gm | Gm | E7 | B° | E7 | A7 | D7 | G7 | C7

CHO.

F | F7 | Bb6 | Bbm6 | 1. Bbm Db C7 |
GOT MY HEART FROM THE START, THUMPIN' 'N' ACHIN' FOR BUMP-IN' SOME-THIN'! THUMPIN' 'N' BUMPIN' ACHIN' FOR SOMETHIN', ALL THE DAY

F | Gm7 C9+ | 2. Bbm Db C7 | F | F6 | Eb7 | D7 |
THROUGH. RIGHT MAKIN' ME BLUE. HEAR IT THUMP! HEAR IT BUMP!

D7 | Aø | D7 | Aø D7 | D7 | C7 | Bbm C7 / Bbm | C7 | Bbm |
HEAR IT BUMP, HEAR IT KNOCK, HEAR IT CLICK, LIKE A LOCK. TICK, TICK, TOCK, LIKE A

C7 C7+ | F | F7 | Bb | Bbm | Db7 |
CLOCK. YOU'VE GOT MY HEART THUMPIN' AND BUMP-IN'. THUMPIN' AND BUMPIN'

C7 C7+ | F6 |
OV-ER YOU.

THAT BRAN' NEW GAL O' MINE

VAN & SCHENCK, BENNY DAVIS & HARRY AKST (1923)

Eb | Bb7 | Eb/G | F#° | Bb/F | Bb7 | Bb/F | Bb7 |
I HAD A GAL AND I LOST HER. BUT, I DE-CLARE THAT I DON'T CARE.

Eb | Eb° | Bb/F | D7/F# | Gm | Gm | F7 | Bb | Bb° | Bb7 |
I FOUND AN-OTH-ER. OH BROTHER! I WANNA SAY SHE'S "THERE". WHEN SHE'S NEAR, I JUST

Bb° / / Bb° | F7/A | F7 | Bb Bb7+ | CHO. Eb/G Gb° | Fm7 / / F#° |
CAN'T BE-HAVE. PARDON ME WHILE I RAVE: THAT BRAN' NEW GAL O' MINE.

Eb/G | Eb° | Bb7/F | Bb7 | Eb | Eb° | Bb7/F | Bb7 | F7 |
CERTAIN-LY TREATS ME FINE. JUST WHAT SHE DOES, I'LL NEVER TELL. BUT WHAT SHE DOES, SHE

ORIGINAL MEMPHIS FIVE
(PHIL NAPOLEON - MIFF MOLE)
BANNER 1309 IN 1923.

THAT GAL.. - CONT.

BAILEY'S LUCKY SEVEN
GENNETT 5300 ('23)

4758

Bb7 Eb/G F#° Fm7 Ab7 Ab7sus
SURE DOES WELL. THAT BRAN' NEW GAL O' MINE ___ CAN MAKE ME WALK AN OLD CHALK

G7 Dim7 G7 / Ab / / / Ab° Eb/Bb
LINE. ___ WHEN I LOST THE OLD ONE, I THO'T I'D REGRET. ___ BUT, THIS ONE'S GOT THE KIND OF STUFF THAT

Bb7 Eb/G Eb° Eb Eb7/G C7 F7 Bb7 Eb
MAKES YOU FORGET. ___ SOME BA-BY: IT'S NO LIE: ___ THAT BRAN' NEW GAL O' MINE.

THE WOMAN IN THE SHOE

MOD to

L: ARTHUR FREED
M: NACIO HERB BROWN (1929)

Eb Eb Bb7
INSTR. VERSE

G G D7 1. G D7 2. G Bb7

Eb7 Ab G7 / THE

CHO. C
WOMAN IN THE SHOE HAD A
DAY A FAIR YOUNG PRINCE WENT A

C Cb G
FAM-I-LY THAT ALWAYS KEPT HER LIFE IN A JAM-BO-REE. SHE COULDN'T KEEP 'EM ALL LOOKING
TRA-VEL-ING, AND SAW THE POOR OLD GIRL DIDN'T HAVE A THING. HE

C C9 G7 C G7 G7 Dm7
NIFTY. THERE WERE JUST FIF-TY - THREE. SHE HAD TO FEED 'EM ALL EV-RY SINGLE DAY. AND

G7 / / / Gm Dim G7 / / G7 /
THERE WERE MANY TIMES WHEN SHE COULDN'T PAY SHE SURELY FELT BLUE IN A BROKEN DOWN SHOE. SHE

C G7 D.S. al ⊕ CODA C C7
REALLY DIDN'T KNOW JUST WHAT TO DO. ONE RAISED HIS MAGIC WAND, AND FROM AN EMPTY POND, MADE A

F Fm
GAY PLACE OF A GRAY PLACE. THE SHOW WAS FILL'D WITH LOVE AND MER-RY LAUGHTER, AND

G7 C
EV-'RY-ONE LIVED HAPPY EV-ER AF-TER.

FROM THE WRITERS OF "TEMPTATION"

4759

MED. BOOGIE

BOOGIE WOOGIE BUGLE BOY

DON RAYE & HUGH PRINCE (1940)

C — HE WAS A FAMOUS TRUMPET MAN FROM OUT CHI-CA-GO WAY. HE
C — C7 — F — HAD A "BOOGIE" STYLE THAT NO ONE ELSE COULD PLAY. HE WAS THE TOP MAN OF HIS CRAFT; BUT THEN HIS
C — G7 — NUMBER CAME UP, AND HE WAS GONE WITH THE DRAFT. HE'S IN THE AR-MY NOW, A-BLOWIN'
F7 — C — RE-VEIL-LE. HE'S THE BOOGIE WOOGIE BUGLE BOY OF COM-PA-NY "B". THEY

CHO.

C — MADE HIM BLOW A BUGLE FOR HIS UN-CLE SAM. IT REALLY BROUGHT HIM DOWN BECAUSE HE
PUTS THE BOYS TO SLEEP WITH "BOOGIE" EV-'RY NIGHT. AND WAKES THEM UP THE SAME WAY IN THE
C7 — F — C — COULDN'T JAM. THE CAPTAIN SEEMED TO UNDER-STAND, BECAUSE THE NEXT DAY THE "CAP" WENT OUT AND
EAR-LY BRIGHT. THEY CLAP THEIR HANDS AND STAMP THEIR FEET, BECAUSE THEY KNOW HOW HE PLAYS WHEN SOMEONE
C — G7 — F7 — DRAPTED A BAND. AND NOW THE COMP'NY JUMPS, WHEN HE PLAYS RE-VEIL-LE. HE'S THE
GIVES HIM A BEAT. HE REAL-LY BREAKS IT UP,
C — C — BOOGIE WOOGIE BUGLE BOY OF COM-PA-NY "B". A TOOT! A TOOT! A
C — C — C7 — TOOT DIDDLE AH DA TOOT! HE BLOWS IT EIGHT TO THE BAR, IN "BOOGIE" RHYTHM. HE
F — C — CAN'T BLOW A NOTE UNLESS A BASS AND GUITAR IS PLAYIN' WITH 'IM. HE MAKES THE
G7 — F7 — C — 1. — COMP'NY JUMP WHEN HE PLAYS RE-VEIL-LE. HE'S THE BOOGIE WOOGIE BUGLE BOY OF COMPANY "B". HE

2. C — COMPA-NY "B".

GENE KRUPA ORCHESTRA
(VOCAL BY IRENE DAY)
ON OKEH 6034-CHI.-1941

WOODY HERMAN ORCHESTRA
(NEIL REID, TROMBONE)
ON DECCA NO. 3617 IN 1941.

4760

SLOWLY (GIRL VOCAL)

OH, BROTHER!

MATTY MALNECK & ALLIE WRUBEL (1945)

Bb Bb° F7/C F7 F° E° Bb/F Bb D7/A D7

AND WHEN I LOOK IN HIS EYES: AND WHEN HE GIVES ME A KISS: OH, OH, OH BROTHER!

AND WHEN HE SIGHS: IS THAT A KISS? OH, OH, OH BRO-THER! OUT OF THIS WORLD HE TAKES ME, OUT OF MY MIND,— I'M GOING OUT OF THIS WORLD INTO A OUT OF MY MIND.— IS THAT A

C7 1. F7 Gb9 F9 Ab9

DREAM,— A LOVELY DREAM. MAN?— OH WHAT A MAN! I FEEL A SPRINKLE— OF STARDUST IN THE

G9 C9 C7 F7 F7

AIR. LIKE RIP VAN WIN-KLE— I WAKE AND WONDER: IS HE REALLY THERE?

2. Cm7 Ab7 Bb Ab9 G9

I KNOW FOR CER-TAIN THERE'LL BE NO MORE FLIRT-IN'! HE'LL BE MY PERMANENT THRILL. AND WILL I

Cm7 C7 Cm7 F7 Bb

HAVE HIM MEET MY MOTHER? OH, BROTHER! YOU KNOW THAT I WILL.—

Moderato

LITTLE MARY BROWN

BENNY DAVIS and JESSE GREER (1931)

D7 D7

EV-RY-ONE IN TOWN LOVES LITTLE MA-RY
HEAR THE FEL-LOWS SIGH, WHEN MA-RY PASSES

D7 G C Cm G D7

BROWN. BUT LITTLE MA-RY BROWN LOVES ME. HER PRET-TY SMILE HAS
BY. SHE'S

D7 Em A7 D7

SUCH A SUN-NY FLA-VOR.— SHE'D WALK A MILE TO DO SOME ONE A FA-VOR.—

D7 D.C. al ⊕ CODA G7 C C7 B7

— YOU OUGHT TO CUTE AS SHE CAN BE.—

B7 B° B7 E7 Am Bb° G♯ D7/A D° D7

— NO WONDER EV-RY-ONE IN TOWN LOVES LITTLE MA-RY BROWN. BUT LITTLE MA-RY

D7 G

BROWN LOVES ME.—

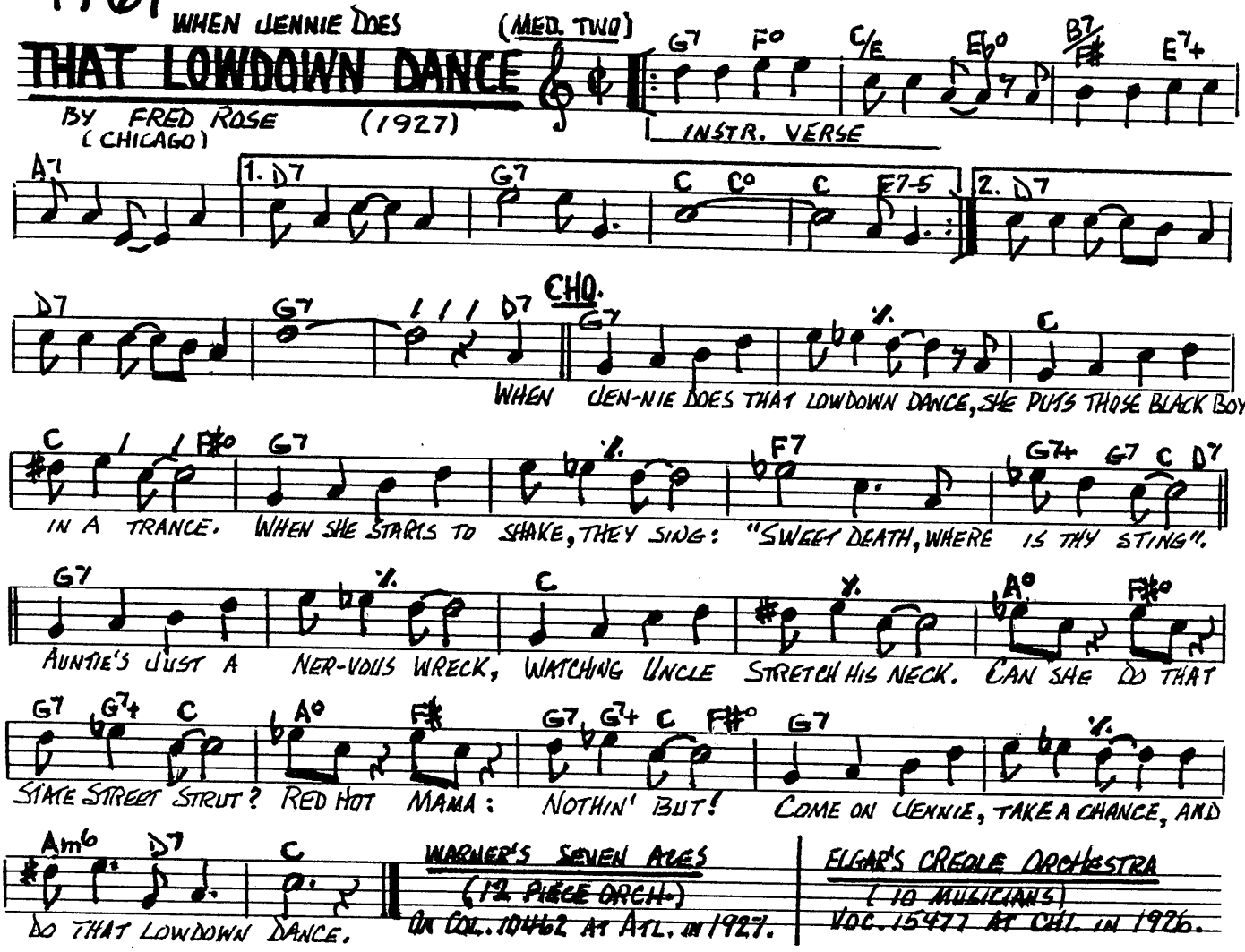
BEN SELVIN ORCH. with MANNY KLEIN, TOMMY DORSEY, ~~BENNY GOODMAN, JOE VENUTI, RUBE BLOOM, C. KRESS.~~ ~~ON COLUMBIA NO. 2554-D IN 1931.~~

4761

WHEN JENNIE DOES (MED. TWO)

THAT LOWDOWN DANCE

BY FRED ROSE (1927)
(CHICAGO)



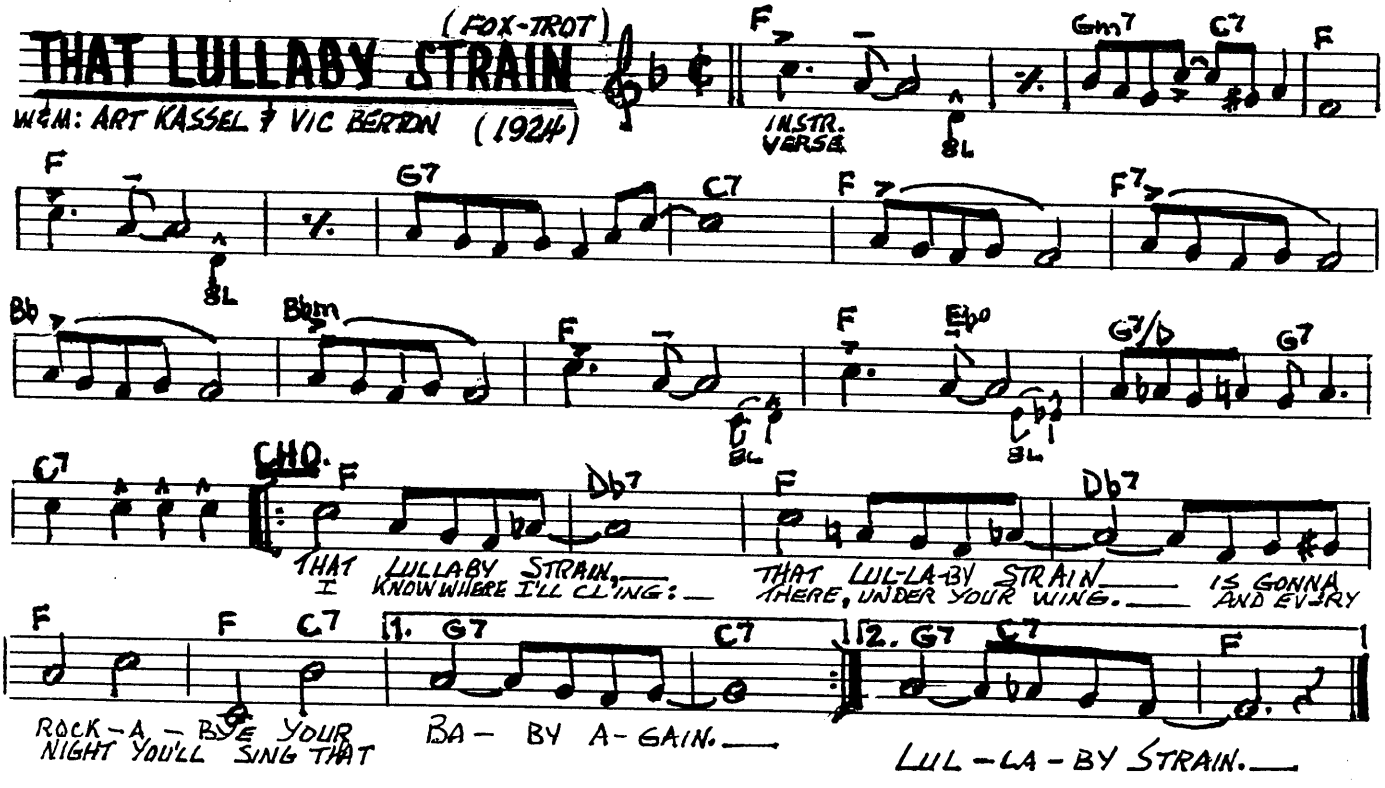
WARNER'S SEVEN ACES
(7 PIECE ORCH.)
ON COL. 10462 AT ATL. IN 1927.

ELGAR'S CREOLE ORCHESTRA
(10 MUSICIANS)
VOC. 15477 AT CHI. IN 1926.

THAT LULLABY STRAIN

(FOX-TROT)

WM: ART KASSEL & VIC BERTON (1924)



THAT LULLABY STRAIN - CREDITS

4762

RUSSO and FIORITO'S ORIOLE ORCHESTRA (ELEVEN PIECES) BRUNS. 2587 AT CHI. IN 1924.	CALIF. RAMBLERS (10 PIECE) ON BELL D-280 IN 1924.	BENSON ORCH. OF CHICAGO (WITH FRANK TRUMBAUER) VICTOR 19235 AT CHI. IN 1923.

SAWING A WOMAN IN HALF

L: AL SILVERMAN
MUSIC: KAY SWIFT (1935)

BRIGHT

G7 | C | G7

MA- GI- CIANS HAVE DONE IT FOR YEARS, AND SCARED PEOPLE

G7 | C | C7 | F | Dm7 | C/G | G7

OUT OF THEIR WITS. NOW AT EV-'RY PAR-TY IT FITS. AN-Y HOST GETS RE-

G7 | C | A7 | Dm | G7 | C

-SULTS IF HE ON-LY CON- SULTS. THE MAGIC OF HER-MAN AND BLITZ.

F | C7 | CHO. G7 | C7 | F

1. WHEN YOU'RE SIT-TING A- ROUND IN THE PAR-LOR,
DON'T NEED A CAR-PEN- TER'S HEL-PER,

Dm7 | G7 | C7 | F | F/C | G7

AND YOUR POSED FOR THAT GROUP PHO-TO- GRAPH,
AND YOU DON'T NEED A MED- I- CAL STAFF.
WHEN YOU'RE THROUGH PLAY-ING ALL YOU NEED IS A

C7 | F | B♭ | F/C | C7 | F

"NO-LA" UP - ON THE VIC- TRO- LA: TRY SAWING A WO-MAN IN HALF.
TEN-DER YOUNG FRAIL WHO'LL SUR-REN-DER TO

F | A7/E | A7 | D | D/F♯ | F°

IT'S A IN-T'REST-ING GAME: KIND-A ROUGH ON THE DAME. SHE SEL-DOM EN-
IF SHE STARTS IN TO MOAN THAT SHE DON'T LIKE THE TONE, PRO- TESTING IT

A7/E | D | A7/E | A7 | D

JOYS IT. BUT, THEN, SHE CAN HARD-LY OB- JECT IF SHE'LL ON-LY RE-
GRATES ON HER NERVES, AND SHE'D SIM-PLY A- DORE A MORE MU-SI- CAL

B♭ | A/E | F♯m | E7+ | A / F♯° | C/G | C | G7 | C7

FLECT: THERE ARE MAN-Y MORE WO-MEN THAN MEN. IF SHE BEGS. YOU TO PUT HER TO-
SAW THAT SINGS AS IT'S ROUNDING THE CURVES, JUST ASK HER! "AM I A MU-

F | Dm7 | G7 | C7 | F | G | C7

-GETH-ER, JUST TELL HER: "YOU MUST STAND THE GAFF. FOR I'M NO PHY- SI- CIAN, I'M
- SI-CIAN? WHY, LA-DY, YOU HAND ME A LAUGH. I'M NO TOS- CA- NI- NI, I'M

F7 | B♭ | B♭m6 | F | C7 | 1. F / F♯° | C/G | C7 | 2. F

JUST A MA- GI- CIAN, SAWING A WOMAN IN HALF." 2. OH, YOU
JUST AN OLD MEAN-IE, HALF!"

4763

(TITLE SONG FROM MOVIE)

OUTSIDE OF PARADISE

PETER TINTURIN & JACK LAWRENCE
(1937)

MOD ED

BUNNY BERIGAN (G. AULD, D. TOUGH)
(VOCAL BY GAIL REESE)
ON VICTOR 25781 IN 1938.

(TAKEN FROM A STOCK ARR. BY BOYD RAEBURN)

YOU'RE SO UNDERSTANDING

LYRIC: BEN RALEIGH (1949) MUSIC: BERNIE WAYNE

MOD ED

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ne 762-0615 No Hollywood, Ca 91607

4764

CODA

F7 Bb

BE UNDER-STANDING TOO.

LUCKY DOG

WORDS BY ALEX SULLIVAN
M: BEN and FRANK WARSHAUER
(1921)

♩=144 Gm G7 Gm G7 B7

(♫=♪.3) INSTR. VERSE

B7 E7 A7 D7 2. E7 D/A

A7/E A7 D D7 A7 D7 CHO. G

OH, YOU LUCK-Y, YOU LUCKY DEV-IL:

A7 D7 A7 D7

WHAT I'M SAY-ING IS ON THE LEV-EL. YOU'RE A BEARCAT WITH THE LA-DIES.
YOU FIND CHICK-EN SUCH EA-SY PICK-IN', ON THE LEV-EL,

G G° D7/F# D7 D.S. al ⊕

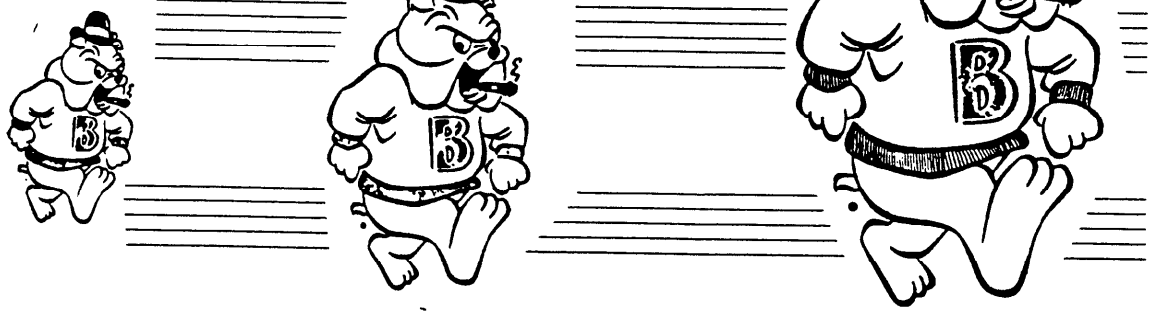
PLEASE SAVE ME ONE OF YOUR LOVIN' BA-BIES.

CODA D7 G G7

YOU'RE A LUCK-Y DOG.—— (INSTR.)

TAG C/E Am7 D7 G C7 G

(INSTR.)



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4765

SUNSHINE, LOLLIPOPS AND RAINBOWS

WORDS BY HOWARD LIEBLING — MUSIC BY MARVIN HAMLISCH
(1963)

LIVELY!

A

F Dm F Dm C 1. F

SUN-SHINE, LOLLIPOPS AND RAIN-BOWS; EV-RYTHING THAT'S WON-DER-FUL IS
BRIGHTER THAN A LUCK-Y PEN-NY: WHEN YOU'RE NEAR, THE

Dm7 Gm7 C7 2. F Am

WHAT I FEEL WHEN WE'RE TO-GETH-ER. RAIN GOES, DIS-AP-PEARS, DEAR,
(D.C.) SURE TO COME YOUR

Am Gm7 C7 F Bb F F7

AND I FEEL SO FINE, JUST TO KNOW THAT YOU ARE MINE. MY LIFE IS

B

Bb Bb6 Bbmaj7 Bb6 Bb

SUNSHINE, LOL-LI-POPS AND RAIN-BOWS. THAT'S HOW THIS RE- FRAIN GOES.

Gm7 C NC C7 D.C. al TOP LINE CODA Am

SO COME ON JOIN IN, EV-'RY-BO-BY! WAY. 'CAUSE

Gm7 Gm7 C7

YOU'RE IN LOVE. YOU'RE IN LOVE, AND LOVE IS HERE TO

F Dm F

STAY.

THE SOUL OF THE VIOLETS

FRED GODFREY and HORATIO NICHOLLS
(1931)

MOD. F F/A Ab° Gm7 C7 Gm7 C7

INSTR. VERSE

F E° F F° F F/A Db/Ab G7 Bbm6/Db F/C

C7 Cm7 F7 CHO. Bb Bb° Bb Dm/A Gm7 Bb/F

VI-O-LETS TEN-DER BUT FADED,

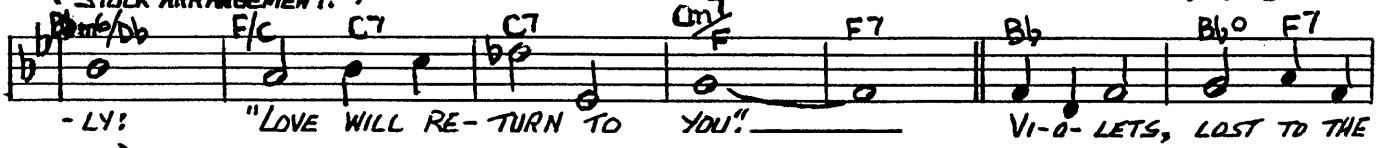
Bb Bb° Bb D7/A D7 Gm D7

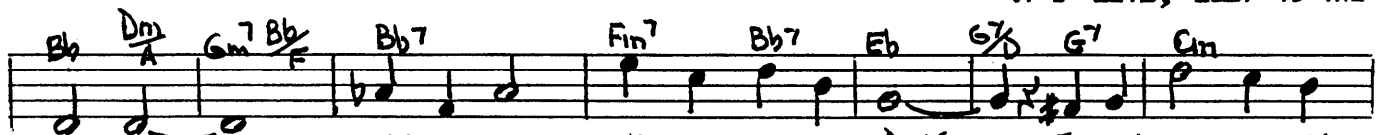
ONCE OF A BEAU-TI-FUL HUE, WHIS-PER TO ME, SO TEN-DER-

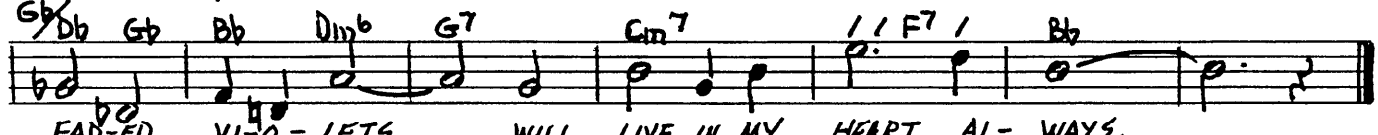
(LEAD SHEET DEVELOPED FROM SID PHILLIPS STOCK ARRANGEMENT.)

... VIOLETS - CONT.

4766



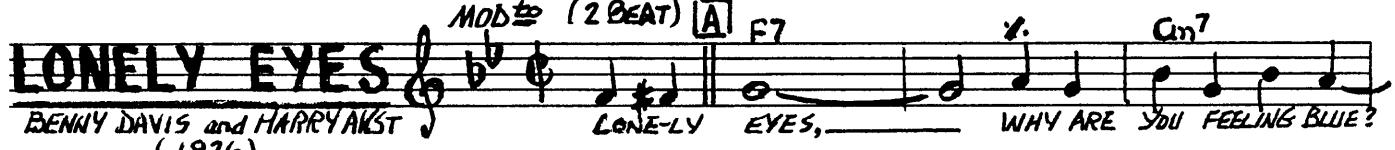


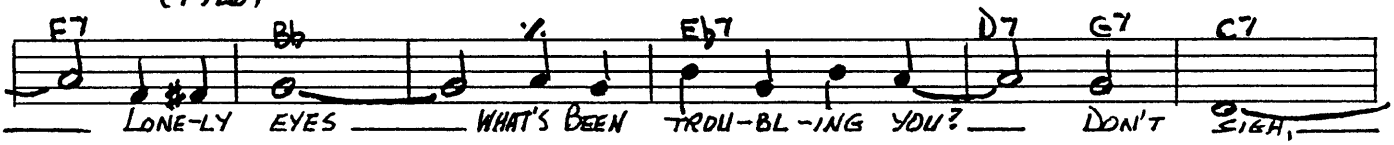


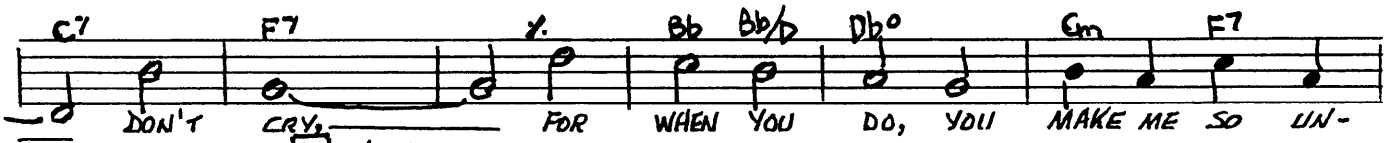
LONELY EYES

BENNY DAVIS and HARRY AKST (1926)

MOD (2 BEAT) A







VARSITY EIGHT (T.D. & ADRIAN ROLLINI) (VOCAL BY ED KIRKEBY) (1926) ON CAMCO 1007.

UNIVERSITY SIX ON HARMONY #296-H IN 1926.

JOE CANDULLO & HIS EVERGLADES ORCH. (VOCAL BY TONY PAGE) ON GENNETT 6009 IN 1926.

CALIF. RAMBLERS (A. ROLLINI, BS. SAX) (VOCAL BY ARTHUR FIELDS) ON EDISON 51960 IN 1927. (NEW YORK)

CLIFF EDWARDS (UKULELE IKE) with RED NICHOLS, JIMMY DORSEY, RAY BAUDUC, JOE TARTO. ON PATHE-ACTUELLE 25203 IN 1926.

4767

(FROM "THE VAGABOND KING")

SONG OF THE VAGABONDS

marcia

L: POST and HOOKER
M: RUDOLPH FRIML
(1925)

THAT'S LIVING

FOX-TROT

BEN RYAN
VIOLINSKY (1929)

MUSIC PAPERS 12441 Riverside Drive,
one 762-0615 No Hollywood, Ca 91607

THAT'S LIVING - CONT.

Eb7 | D7 | Am7 | D7 | D7 | 1. G | G/D |
TWI-LIGHT, LOVING IN THE MOON-LIGHT: THAT'S LIV-ING. LIV-ING IN A
DOVE NEST, WITH THE ONE YOU LOVE BEST: THAT'S
BLUE EYES WAKES YOU UP AT SUN-RISE: THAT'S

2. G | C7 | G | D7 | G | Cm | Cm/G | G7 | Cm | G7 | Cm/G | G | G7 | Gb7 | F7 | E7 |
LIV-ING. AND WHEN THE BA-BY CRIES, THOSE EYES ARE CRYING FOR YOU.

A7 | % | D7 | Aø | D7 | D.S. al ⊕ |
THAT'S WHEN YOUR HEA-VEN IS BLUE. TALK A-BOUT YOUR

CODA | G |
LIV-ING.

CALIFORNIA RAMBLERS
(VOCAL: ED KIRKEBY) ON EDISON 52508 IN 1929.

FROM "PADLOCKS OF 1927," FEATURING TEXAS GUINAN

SAY IT WITH A RED, RED ROSE

WORDS: BILLY ROSE (1927) MUSIC: JESSE GREER

MOD to G° | G7 | G° | G7 | C° | C | C° | C | Fm | C/e | A7 |
WHEN YOU PRO-POSE, SAY IT WITH A RED, RED ROSE. SAY IT WITH THE FLOW-ER
YOU EN-CLOSE LOVE WITH-IN A RED, RED ROSE, YOU WILL FIND HER RAP-TURE
YOU PRO-POSE, SAY IT WITH A RED, RED ROSE. EV-RY WOMAN KNOWS THE

1. Dm7 | G7 | C | G° | 2. Dm7 | G7 | C | % |
DEAREST TO YOUR HEART. IF GROWS RIGHT FROM THE START. IF YOU WOULD

Dm | % | E7 | % | A7 |
WIN THE LA-DY OF YOUR PAS-SION, DE-CLARE YOUR LOVE FOR

D7 | G7 | G° | D.C. al ⊕ |
HER IN FLOW-'RY FASH-ION. WHEN

CODA | Dm7 | G7 | C | Ab7 | C |
MEANING OF A ROSE.

DON WOOHEES and his EARL CARROLL VANITIES ORCH. ON COLUMBIA (NOT ISSUED)

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4769

DOWN IN DEAR OLD NEW ORLEANS

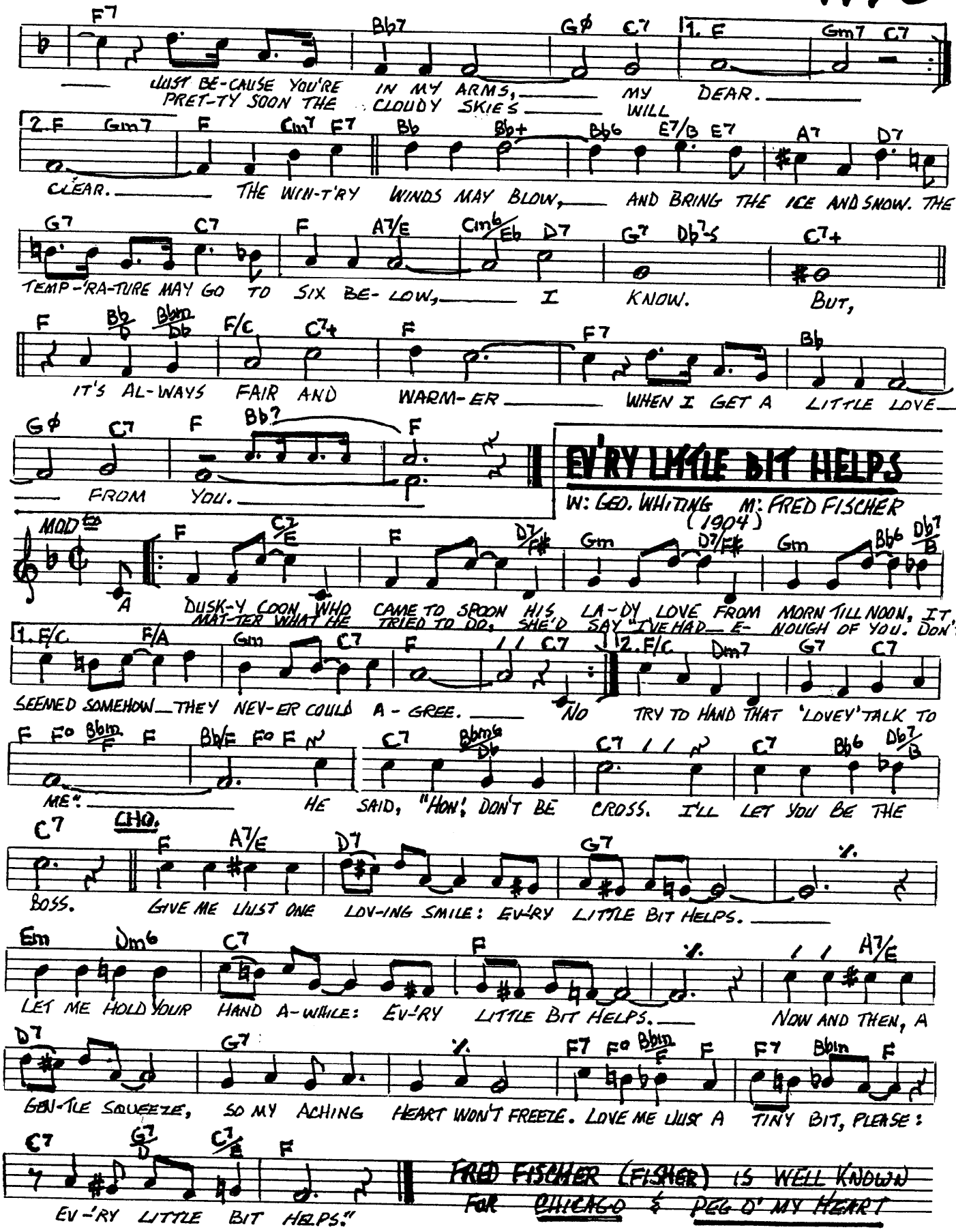
W: JOE YOUNG (1912) M: CONRAD & WHIDDEN

IN TWO

FAIR AND WARMER

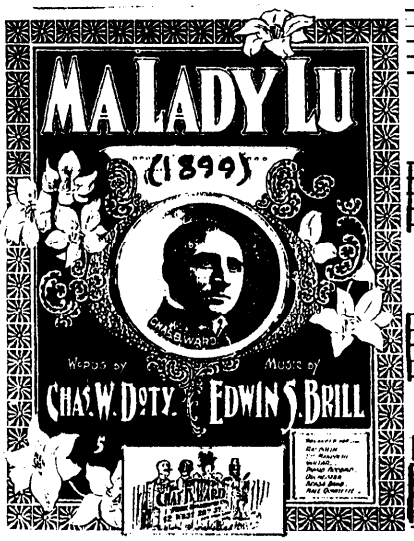
W: AL DUBIN (1934) M: HARRY WARREN

(LES DAVIS)



FRED FISCHER (FISHER) IS WELL KNOWN FOR CHICAGO & PEG O' MY HEART

4771



MED. SLOW —MINSTREL SHOW MATERIAL— (A DARKY DITTY WITH DIALECT)

I LISTEN TO THE SOUTHWINDS GENTLY SIGHING: THEY SPEAK OF SHADOWS OF THE NIGHT ARE SOFTLY FALLING, MA HONEY

YOU, MA LA-DY LU. TO READ THE LOVING MESSAGE, I'VE BEEN
LU, SO FOND AND TRUE. THE

TRY-ING, AND IT TELLS ME THAT MY BABE IS TRUE. THE

2. MOCKING BIRDS & WHIPPOORWILLS ARE CALL-ING TO THEIR

MATES, AS I CALL YOU. CHO. COME TO ME, MA LA-DY LU. COME BE MA OWN SWEET BABE, OH
SEEMS WHEN I LOOK IN YOUR EYES, MY HEART, IT JUMPS WITH JOY AND

DO, OH DO. YOU KNOW I LOVE YOU SO. OH HONEY, DON'T SAY NO. I'D DIE FOR YOU, MA LA-DY
GLAD SURPRISE. IF I COULD ON-LY DARE TO READ YOUR

LU. CODA ANS-WER THERE, THEN I'D KNOW THAT YOU'S MA LA-DY LU.

SOMEBODY ELSE TOOK YOU OUT OF MY ARMS

BILLY ROSE and CON CONRAD (1923)

MODTO

SOME-BO-DY ELSE TOOK YOU OUT OF MY ARMS, BUT THEY CAN'T TAKE YOU

OUT OF MY HEART. SOME-BO-DY ELSE IS EN-JOY-ING THE

CHARMS THAT I WOR-SHIPPED AND LOVED FROM THE START. I'M AL-MOST

SURE THAT MY POOR HEART WILL BREAK MOST AN-Y DAY, TO THINK THAT YOU'RE SO

SOMEBODY ELSE.. - CONT.

4772

G7 C7 D.C. CODA C7 F

NEAR TO ME, AND YET SO FAR A- WAY, MY DARLING. OUT OF MY HEART.

(EXCERPTS FROM)

MIDNIGHT FIRE-ALARM

HARRY U. LINCOLN (1900)

IN TWO MARCIA

Bb Eb NC NC NC NC NC F Eb D C Bb

A Eb Fm7 Bb7 Bb7 Eb

Eb Fm/Ab Fm Eb Bb7

Eb B Eb Bb7

Bb7 Eb Eb 1. Bb

Bb F F7 UNIS + BL 2. Fm/Ab Ab

Eb/Bb Bb7/F Bb7 Eb Eb7 C Ab Eb7

BASS BL:

Eb7 Ab Eb7

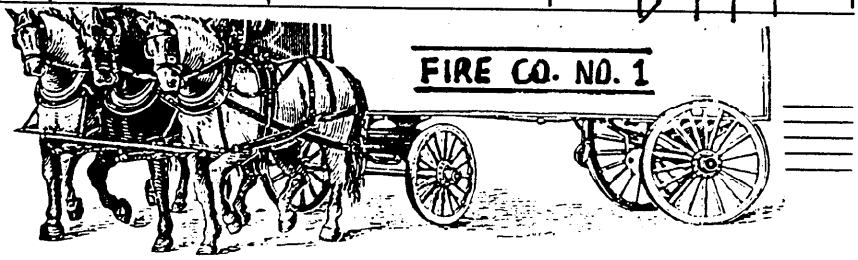
Eb7 Bb7 1. Eb Eb7 Ab 2. OCTAVES Bb7

BASS ALSO D. S. al ⊕

CODA Fm/Ab Ab Eb/Bb Bb7 Eb

(f)

Eb



4773

SUNG BY SHIRLEY TEMPLE IN THE MOVIE "BRIGHT EYES". (A FOX PICTURE)

ON THE GOOD SHIP LOLLIPOP

SIDNEY CLARE and RICHARD WHITING (1934)

MOD to

C — ON THE GOOD SHIP LOL-LI-POP, IT'S A SWEET TRIP TO A CAN-DY SHOP, WHERE BONBONS PLAY ON THE SUNNY BEACH OF PEPPERMINT BAY.

G7 — JACK BANDS FILL THE AIR AND THERE YOU ARE: HAPPY LANDING ON A NIGHT TRIP: INTO BED YOU HOP WITH THIS COMMAND:

1. C — 2. C — LEM-ON- CHOCOLATE BAR.

Bb C7 F C° C7 C7+ — SEE THE SUGAR BOWL DO A TOOTSIE ROLL WITH THE

F Am7 D7 Am7 D7 G Gb° — BIG BAD DEVIL'S FOOD CAKE. IF YOU EAT TOO MUCH: OOH! OOH! YOU'LL A-WAKE WITH A

Fm6 G7 D.C. — TUM-MY ACHE. ON THE

CODA G7 C — "ALL A-BOARD FOR CANDYLAND."

WINGY MANONE ORCH. with MATTY MATLOCK, EDDIE MILLER and RAY BAUDUC. ON VOCALION NO. 2914 IN 1935.

ON THE ATCHISON, TOPEKA AND THE SANTA FE

LYRIC BY JOHNNY MERCER (1945) MUSIC BY HARRY WARREN

MOD to

G7 C — DO YUH HEAR THAT WHISTLE DOWN THE LINE? I FIGURE THAT IT'S ENGINE NUMBER FORTY-NINE. SHE'S THE SEE THE OL' SMOKE RISIN' 'ROUND THE BEND? I RECKON THAT SHE KNOWS SHE'S GONNA MEETA FRIEND. FOLKS A- ALL WANT LIFTS TO BROWN'S HOTEL, 'CAUSE LOTSO' THEM BEEN TRAVELIN' FOR QUITE A SPELL, ALL THE

C G7 C B° Am Ab7 C/G G#° Am Dm7 G7 C Eb7 Ab6 — ON-LY ONE THAT'LL SOUND THAT WAY ON THE ATCHISON, TO- PEKA AND THE SANTA FE. HERE SHE COMES! — ROUND THESE PARTS GET THE TIME OF DAY FROM THE

Ab6 — OOH, OOH, OOH! HEY LIM, YUH BETTER GET THE RIG! OOH,

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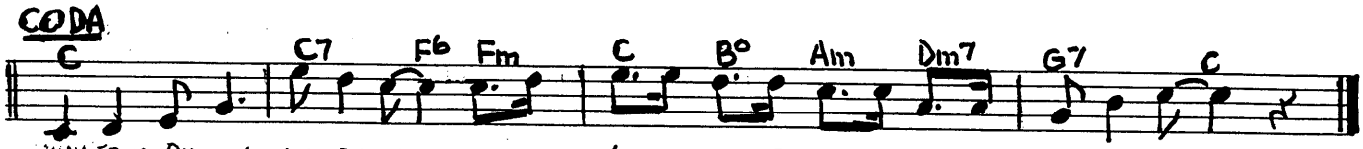
JUDY GARLAND & ENSEMBLE IN "THE HARVEY GIRLS" (MGM MOVIE)

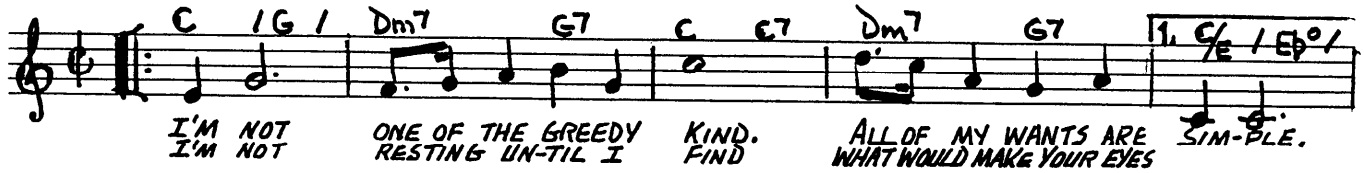
THE A.T. & SF - CONT.

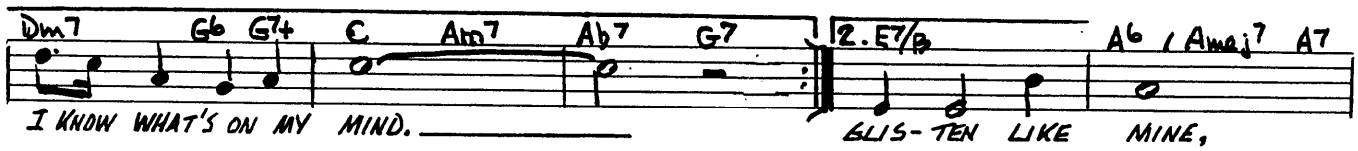
4774

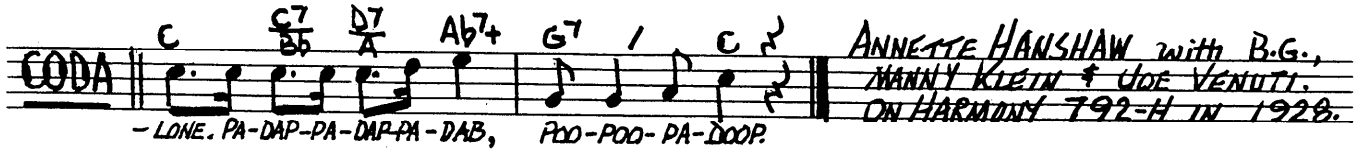


I WANNA BE LOVED BY YOU

WORDS BY BERT KALMAR (1928) MUSIC BY HERBERT STOTHART & HARRY RUBY







ANNETTE HANSHAW with B.G., MANNY KLEIN & JOE VENUTI. ON HARMONY 792-H IN 1928.

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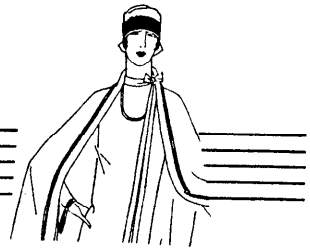
4775



MY GAL IS A HIGH-BORN LADY

BARNEY FAGAN (1896)

MOD tempo

1. THERE IS GWINE TO BE A FESTIVAL THIS EVENIN', AND A GATHERIN' OF COLOR MIGHTY
2. WHEN THE PREACHER MAN PROPOUNDS THE VITAL QUES-TION, DOES YE TAKE THE GAL FO' BETTER OR FO'

RARE, THAR'LL BE NOTED IN-DI-VID-U-ALS OF PROM-IN-ENT DIS-TINCT-IVE-NESS TO
WUSS? I WILL FEEL AS IF MY SOUL HAD LEFT MY BODY: GONE TO GLORY. AND I

PER-ME-ATE THE COLORED AT-MO-SPHERE. SUNNY AF-RI-CA'S FOUR HUNDRED'S GWINE TO BE THAR, TO DO
KNOW MY HEART WILL MAKE AN AWFUL FUSS. I AN-TI-CI-PATES A VERY FUNNY FEELIN': NIGGER'S

HONOR TO MY LOVELY FI-AN-CEE. THAR WILL BE A GRAND O-VA-TION OF ES-PECIAL OSTENTATION, WHEN THE
EYEBALL, LIKE A DIAMOND, SURE TO SHINE. BUT I'LL BASK IN HONEY'D CLOVER, WHEN THE CERE-MONY'S OVER, AND I

PARSON GIVES THE DUSKY BRIDE A-WAY! CHO. MY GAL IS A HIGH BORN LA-DY. SHE'S BLACK, BUT
PRESS THE RUBY LIPS OF BABY MINE!

NOT TOO SHA-DY. FEATHERED LIKE A PEACOCK, JUST AS GAY, SHE IS NOT COLORED: SHE WAS

BORN THAT WAY. I'M PROUD OF MY BLACK VE-NUS. NO COON CAN COME BE-TWEEN US.

'LONG THE LINE, THEY CAN'T OUTSHINE THIS HIGH-BORN GAL OF MINE! MINE!

SWEET AS A SONG

MACK GORDON & HARRY REVEL (1937)

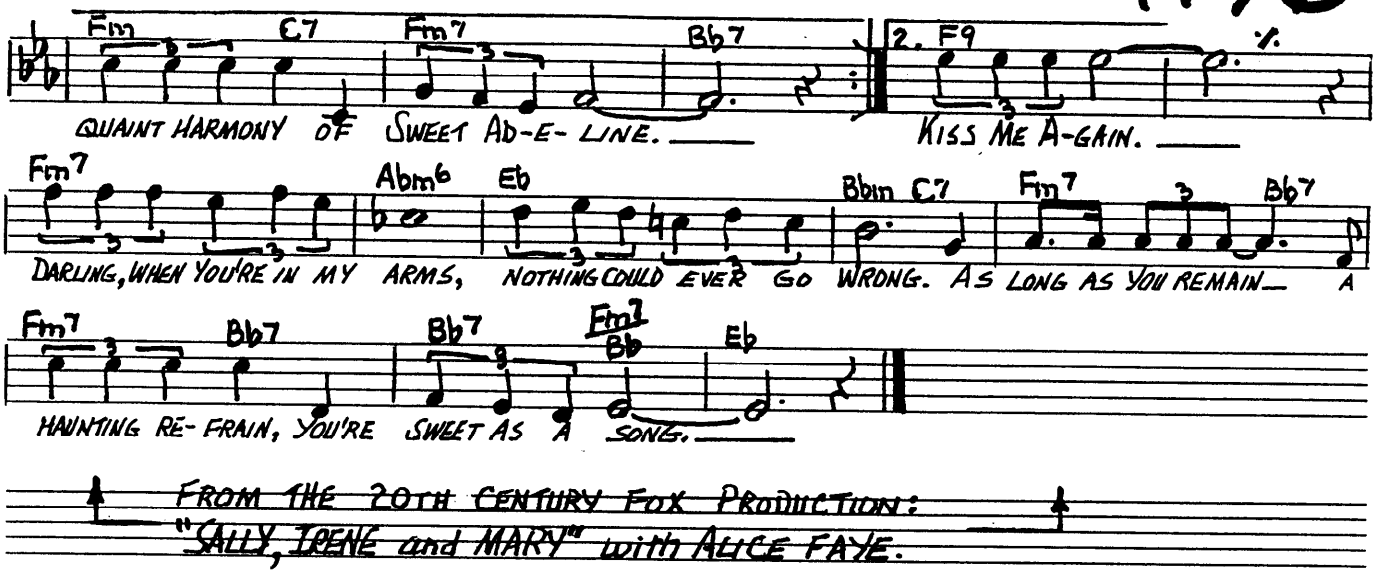
MOD tempo

SWEET AS A SONG, YOU'RE AS SWEET AS A SONG.

YOU'RE A CHORUS FOR YOU SESS ALL THE OF TREES. YOU'RE A WARM TENDERNESS OF LOVELY RE-PRISE OF AULD LANG SYNE.

SWEET AS A TUNE, SER-E-NADE TO THE MOON: YOU'LL ALWAYS BE LIKE THE

SWEET AS A SONG - CONT.



FROM THE 20TH CENTURY FOX PRODUCTION:
"SALLY, IRENE and MARY" with ALICE FAYE.

DADDY WOULDN'T BUY ME A BOW-WOW

JOSEPH TABRAR (1892)

INCLUDED AS AN EXAMPLE OF ONE TYPE OF "POPULAR SONG" BEING PUBLISHED IN THE GAY NINETIES PERIOD OF OUR HISTORY.

4777

THE WINDMILLS OF YOUR MIND

LYRIC: MARILYN & ALAN BERGMAN (1968) MUSIC: MICHEL LEGRAND

(SOFT ROCK)

A

Em B7

mf

ROUND, LIKE A CIRCLE IN A SPIRAL, LIKE A WHEEL WITHIN A WHEEL, NEVER ENDING OR BE-
MIND! LIKE A TUNNEL THAT YOU FOLLOW TO A TUNNEL OF ITS OWN, DOWN A HOLLOW TO A

B7 Em E7

-GIN-NING, ON AN EV-ER SPINNING REEL. LIKE A SNOWBALL DOWN A MOUNTAIN OR A CARNIVAL BAL-
CAVERN WHERE THE SUN HAS NEVER SHONE. LIKE A DOOR THAT KEEPS RE-VOLVING IN A HALF FORGOTTEN

Am7 D7 Gmaj7 C/G Gmaj7 C/G

-LOON LIKE A CAR-OU-SEL THAT'S TURNING, RUNNING RINGS A-ROUND THE MOON. LIKE A CLOCK WHOSE HANDS ARE
DREAM. OR THE RIP-PLES FROM A PEBBLE SOMEONE TOSSES IN A STREAM.

Cmaj7 C6 Cmaj7 C6 F#ø B7 B7+

SWEEPING PAST THE MINUTES OF ITS FACE. AND THE WORLD IS LIKE AN APPLE, WHIRLING SILENT-LY IN

A#° B7 B Em

SPACE, LIKE THE CIRCLES THAT YOU FIND IN THE WINDMILLS OF YOUR MIND! KEYS THAT JINGLE IN YOUR

Em Am7 D7

POCKET, WORDS THAT JINGLE IN YOUR HEAD. WHY DID SUMMER GO SO QUICKLY? WAS IT SOMETHING THAT YOU

Gmaj7 G7 Cmaj7

SAID? LOVERS WALK A-LONG A SHORE AND LEAVE THEIR FOOTPRINTS IN THE SAND. IS THE SOUND OF DISTANT

F#7 F#7+ Bm E7

DRUMMING JUST THE FINGERS OF YOUR HAND? PICTURES HANGING IN A HALLWAY AND THE FRAGMENT OF A

Am D7 Gmaj7 C/G Gmaj7 C/G

SONG. HALF REMEMBERED NAMES AND FACES: BUT TO WHOM DO THEY BE-LONG? WHEN YOU KNEW THAT IT WAS

Cmaj7 C6 Cmaj7 C6 F#ø Am7 Am6/C B7+ B7 F#m7 B7

OV-ER, YOU WERE SUDDEN-LY A- WARE THAT THE AUTUMN LEAVES WERE TURNING TO THE COLOR OF HER

C (GIRL) (IN THE AUTUMN OF GOOD- BYES, FOR A MOMENT YOU COULD NOT RE-CALL THE COLOR OF HIS

Em B7

mf

HAIR. EYES.) LIKE A CIRCLE IN A SPI-RAL, LIKE A WHEEL WITH-IN A WHEEL, NEVER ENDING OR BE-

B7 A#° Em/B (POCO A POCO RITARD...)

-GINNING, ON AN EV-ER SPINNING REEL. AS THE IM-A-GES UN- WIND, LIKE THE CIRCLES THAT YOU

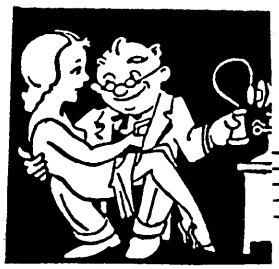
WINDMILLS - CONT.

WON AN ACADEMY AWARD (THEME) FROM THE FILM, "THE THOMAS CROWN AFFAIR" WITH STEVE McQUEEN. RECORDED BY DUSTY SPRINGFIELD (ENGLISH)

THIS COULD BE THE START OF SOMETHING

STEVE ALLEN (1956)

4779



STAY AS SWEET AS YOU ARE

MACK GORDON and HARRY REVEL (1934)

MOD to

C F° C F° C G7

STAY AS SWEET AS YOU ARE. AND DON'T LET A THING #EV-ER CHANGE YOU.
DIS-CREET AS YOU ARE, YOU'RE DI- VINE, DEAR.

C Eb° Dm G7 C E7 1. F

STAY AS SWEET AS YOU ARE. DON'T LET A SOUL RE- AL- -RANGE YOU. DON'T EV-ER
STAY AS GRAND AS YOU ARE. AND AS YOU ARE, TELL ME THAT YOU'RE MINE DEAR.

G7 Am % Am7 D7

LOSE ALL THE CHARM YOU POS-SESS:___ YOUR LOVE-LI-NESS,___ DARLING, THE

Fm G7+ 2. F Em Am D9

WAY YOU SAY "YES".___ YOUNG AND GAY OR OLD AND GRAY, NEAR TO ME OR A- FAR:

F Fm C/E Eb° Dm G7 C

NIGHT AND DAY I PRAY THAT YOU'LL ALWAYS STAY AS SWEET AS YOU ARE.

ART TATUM PIANO SOLO
ON JAZZ PANORAMA (LP) - 15
AT HOLLYWOOD, CALIF. IN 1935.

FROM THE PARAMOUNT PICTURE, "COLLEGE RHYTHM"
with JOE PENNER and LANNY ROSS.

WAIT TILL THE SUN SHINES, NELLIE

WDS: ANDREW STERLING (1905) MUS: HARRY VON TILZER

Bb F7/A / Ab° / Gm Eb Bb F7 F°

WAIT TILL THE SUN SHINES, NEL-LIE, WHEN THE

F7 Bb Bb° Bb / F7 Bb7 Eb Eb° Bb/F

CLOUDS GO DRIFT-ING BY: WE WILL BE HAP-PY,

F Bb/F C7/E C7 F7 Cm7 F7 Bb F7/A / Ab° /

NEL-LIE, DON'T YOU SIGH.___ DOWN LOV-ER'S

... NELLIE - CONT.

Gm Eb Bb F7 Fo F7 A7-5 D7 %

LANE WE'LL WAN-DER, SWEETHEARTS YOU AND I.

Eb+ G7 Eb Eb° Eb C7 F7

WAIT TILL THE SUN SHINES NEL-LIE: BYE AND

Bb Bb° Bb

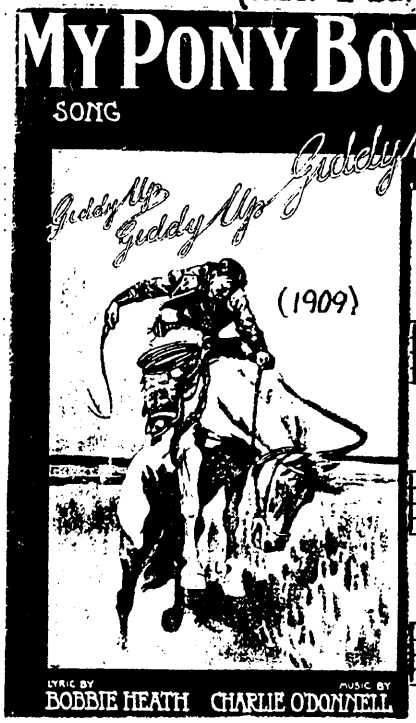
BYE.

HARRY JAMES ORCH. - VOCAL BY DALTON RIZOTTO with VITO MUSSO and HOYT BOHANNON (TRB.) ON COLUMBIA 36466 IN 1941.

NAT GONELLA and his GEORGIANS ON COL. FB-2847 AT LONDON ('42)

BING CROSBY & MARY MARTIN (VOCAL DUET) with JACK TEAGARDEN & DANNY POLO (CLAR.) ON V-DISC # 542 AT HOLLYWOOD IN 1941.

(MED. 2-BEAT)



G G G/B Bb

WAY OUT WEST, IN A NEST FROM THE REST, DWELT THE BESTEST LITTLE MAID IN THE GLADE WAS A-FRAID HE WOULD TRADE HIS LITTLE

A 1. D7

BRONCHO BOY. HE COULD RIDE, HE COULD GLIDE O'ER THE HEART A-WAY.

D7 G 2. A

PRAIRIES LIKE AN AR-ROW. EV-'RY So

A7 % G/D D°

EACH LITTLE PEACH MADE A NICE LITTLE SPEECH OF LOVE TO

D7 CHO. G A7/E A7 D7

HIM. PO-NY BOY, PO-NY BOY, WON'T YOU BE MY

G G/B Gm/Bb Am D7 D7 D° D7 D7+ G G

PO-NY BOY? DON'T SAY NO. HERE WE GO: OFF A-CROSS THE PLAINS. MAR-RY ME,

A7/E A7 D7 C B Em C#°

CAR-RY ME RIGHT A-WAY WITH YOU. GID-DY UP, GID-DY UP, GID-DY UP. WHOA!

G/D A7/E D7/F# G

MY PO-NY BOY.

4781

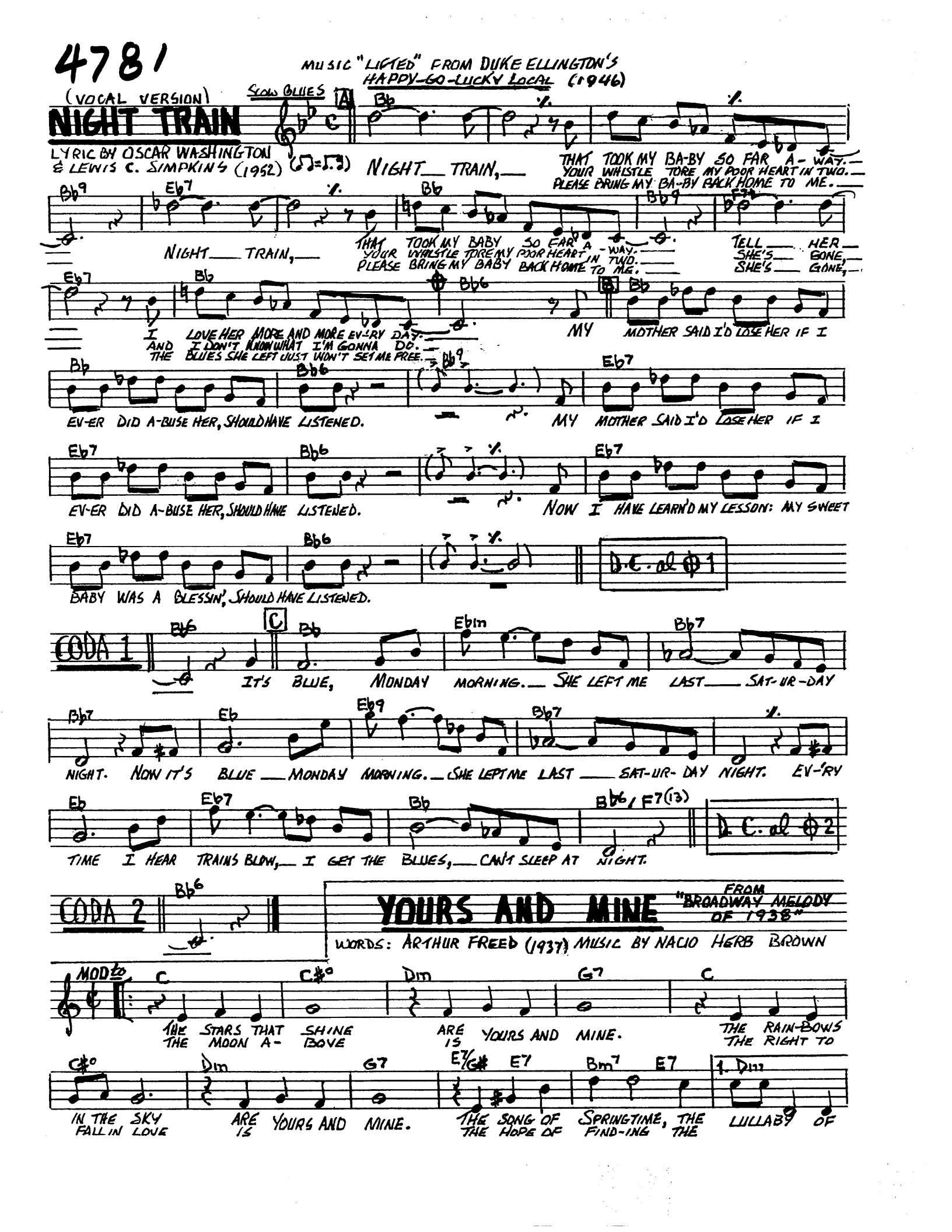
MUSIC "LIFTED" FROM DUKE ELLINGTON'S HAPPY-GO-LUCKY LOCAL (1946)

(VOCAL VERSION)

NIGHT TRAIN

Slow Blues

LYRIC BY OSCAR WASHINGTON & LEWIS C. SIMPKINS (1952)

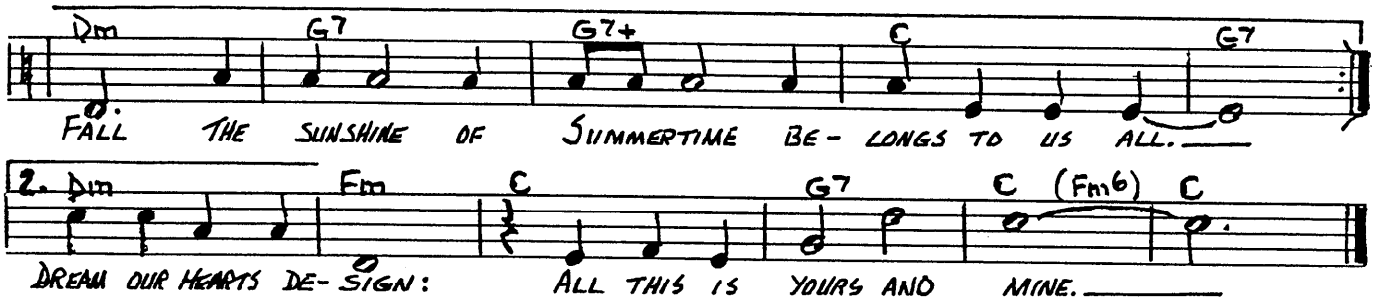


YOURS AND MINE

FROM "BROADWAY MELODY OF 1938"

WORDS: ARTHUR FREED (1937) MUSIC BY NACIO HERB BROWN

YOURS AND MINE - CONT.



WILL HUDSON ORCH - NAN WYNN, VOCAL (WITH GUS BIVONA) MAS #138 IN 1937.

TEDDY HILL ORCH. - BILL DILLARD, VOCAL (WITH DIZZY GILLESPIE & RUSSELL PROCOPE) ON BLUEBIRD B-7013 IN 1937.

LOUIS ARMSTRONG ORCH. - with HENRY ALLEN, J.C. HIGGINBOTHAM, LUIS RUSSELL, P. BARBARIN, ON DECCA # 1369 IN 1937.

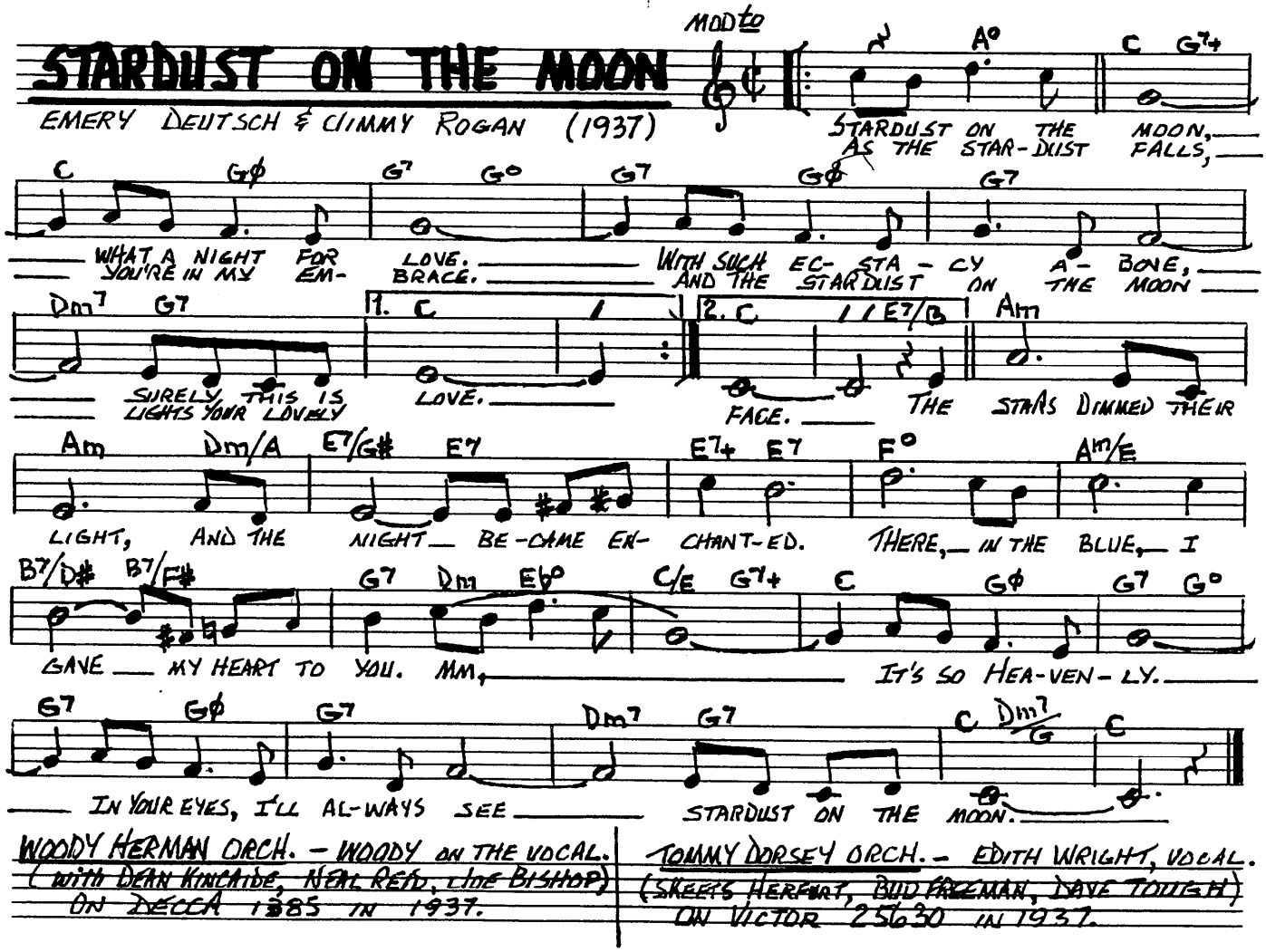
BILLY HOLIDAY, VOCAL - with TEDDY WILSON, LESTER YOUNG, CL. HODGES, COZY COLE. ON BRUNSWICK 7917 IN 1937.

CASA LOMA ORCHESTRA with PEEWEE HUNT, CLAR. HUTCHENRIDER, PAT DAVIS, T. BRIGLIA ON DECCA 1368 AT LOS ANGELES IN 1937.

CONNIE BOSWELL, acc. by BEN POLLACK ORCH. (NUGGSY SPANIER, JOE YUKL) ON DECCA 1433 AT L.A. IN 1937.

STARDUST ON THE MOON

EMERY DEUTSCH & JIMMY ROGAN (1937)



WOODY HERMAN ORCH. - WOODY ON THE VOCAL. (with DEAN KINCAIDE, NEAL REID, JOE BISHOP) ON DECCA 1385 IN 1937.

TOMMY DORSEY ORCH. - EDITH WRIGHT, VOCAL. (SKEETS HERFURT, BUD FREEMAN, DAVE TOUGH) ON VICTOR 25630 IN 1937.

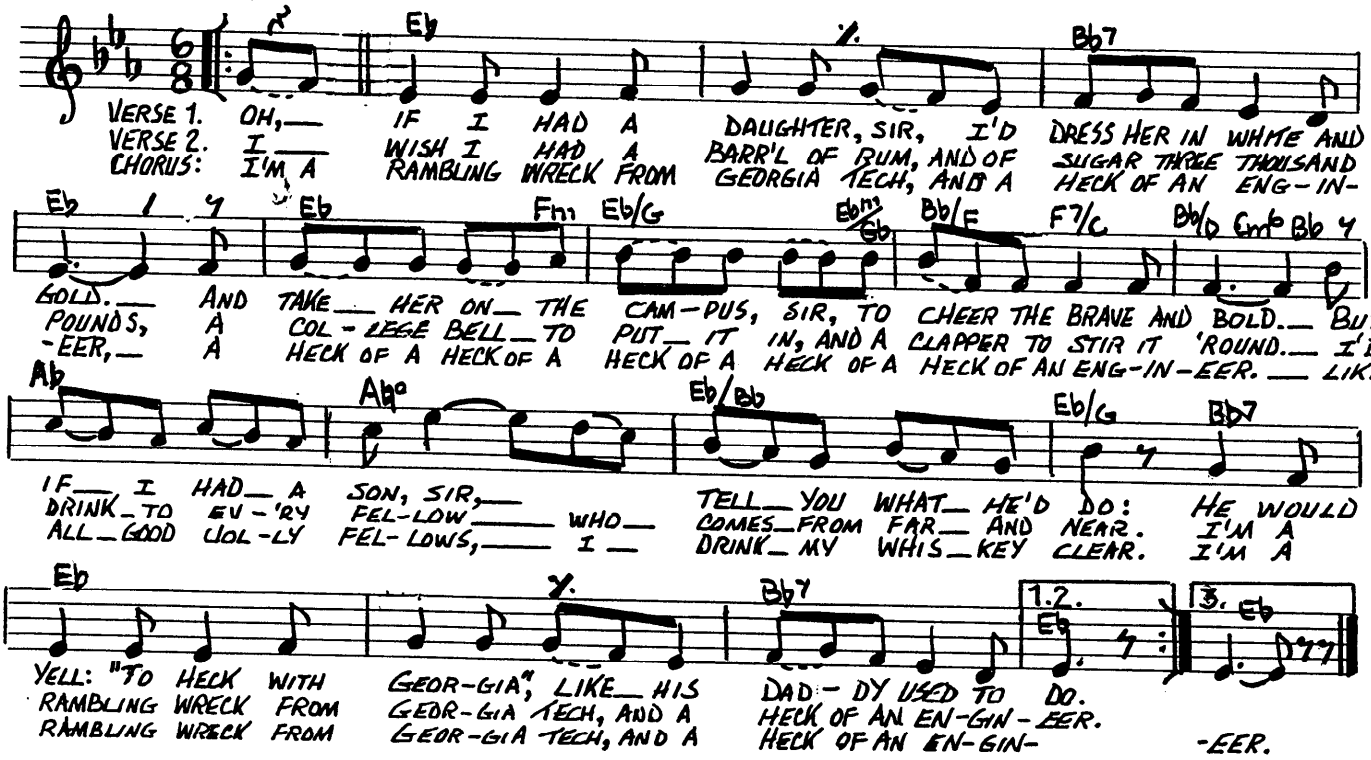
4783

RAMBLING WRECK FROM GEORGIA TECH

(GEORGIA INSTITUTE OF TECHNOLOGY - AT ATLANTA)

BY FRANK ROMAN (1920)

MARCIA (♩=120)

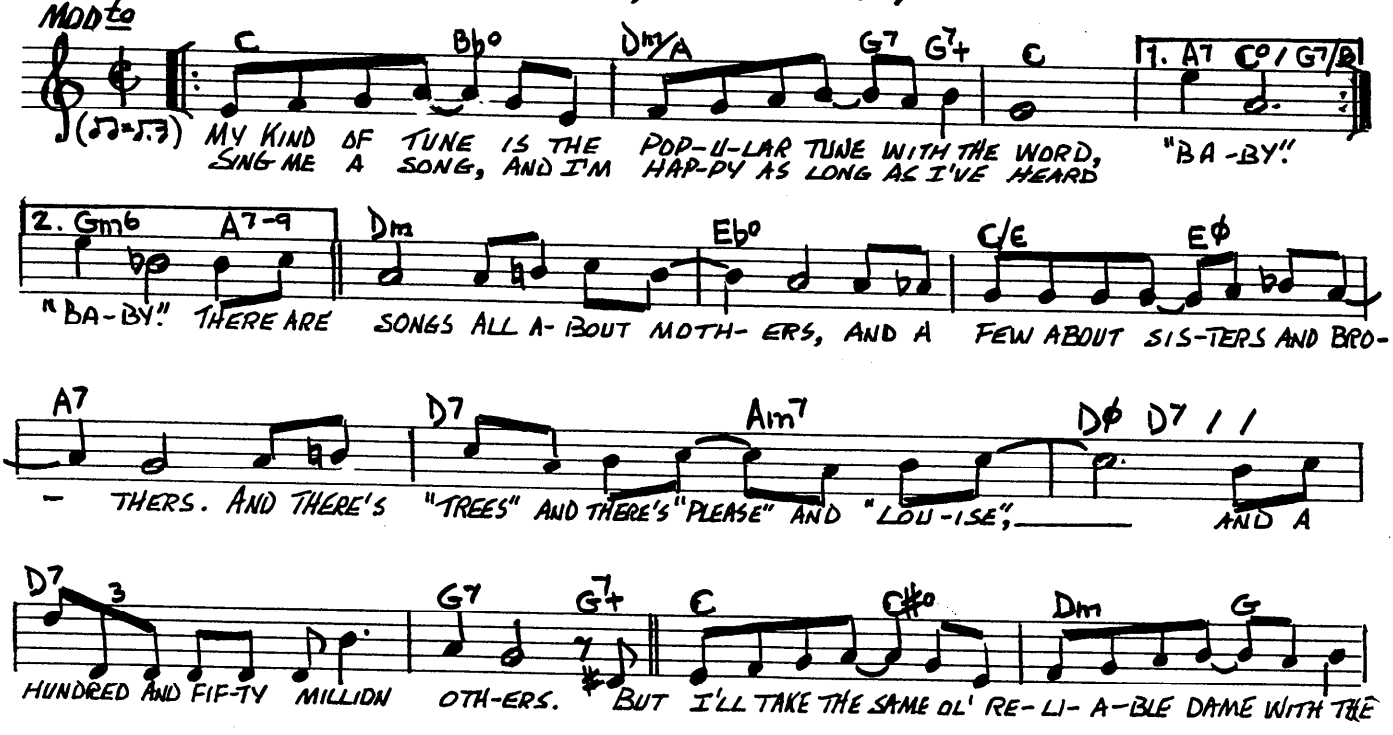


BABY

WORDS BY FRANK LOESSER (1942) MUSIC BY JIMMY MC HUGH

(FROM THE RKO PICTURE, "SWEET AND HOT")

MOD^te



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BABY - CONT.

G | A7 / / G7 | C | C#o | Dm6 | E7
NAME, BA-BY. RHYME HER WITH "MAY-BE". IT SOUNDS SO DI-VINE.

Am | Bb7 | C7 | E7 | Am | F#o
MAY HER CHARM NEV-ER DIM-IN-ISH. MAY MY EAR

C/G | Am7 | Gm6 | Eb7 | D7 | G7 | C | Am7
AL-WAYS HEAR THAT DYNA-MITE FIN-ISH: THE FINISH THAT FIN-ISH-ES ME,

D7 | G7 | C
"BA-BY" MINE.

KEEP A-KNOCKIN'
(BUT YOU CAN'T COME IN)
GENE AUSTIN & PONY SHERRELL
(© 1948)

MOD to

Eb | B9 | Bb9
KEEP A-KNOCKIN', BUT YOU CAN'T COME IN.

Eb | B9 | Bb9 | Eb | B9 | Bb9
KEEP A-KNOCKIN', BUT YOU CAN'T COME IN. KEEP A-KNOCKIN', BUT YOU CAN'T COME IN. YOU OH, YOU

Fm7 | Bb7 | 1. Eb | 2. Eb | B9
STAY'D A-WAY TOO LONG. I LEFT MY DOOR WIDE OP-EN, BABE, IN
YOU DONE DONE ME WRONG.
STAY'D A-WAY TOO

B9 | Bb7+ | Eb | B9
HOPES YOU'D COME A-ROUND. NOW I'VE GOT SOME BO-DY-ELSE, SO

Fm7 | B7 | Bb7 | D.C. al ⊕ | CODA
GIT ON BACK TO TOWN. LONG.

LOUIS JORDAN and his TIMPANI FIVE
ON DECCA NO. 7609 IN 1939

JIMMY DORSEY ORCHESTRA
(VOCAL BY HELEN O'CONNELL)
ON DECCA 2980 IN 1939.

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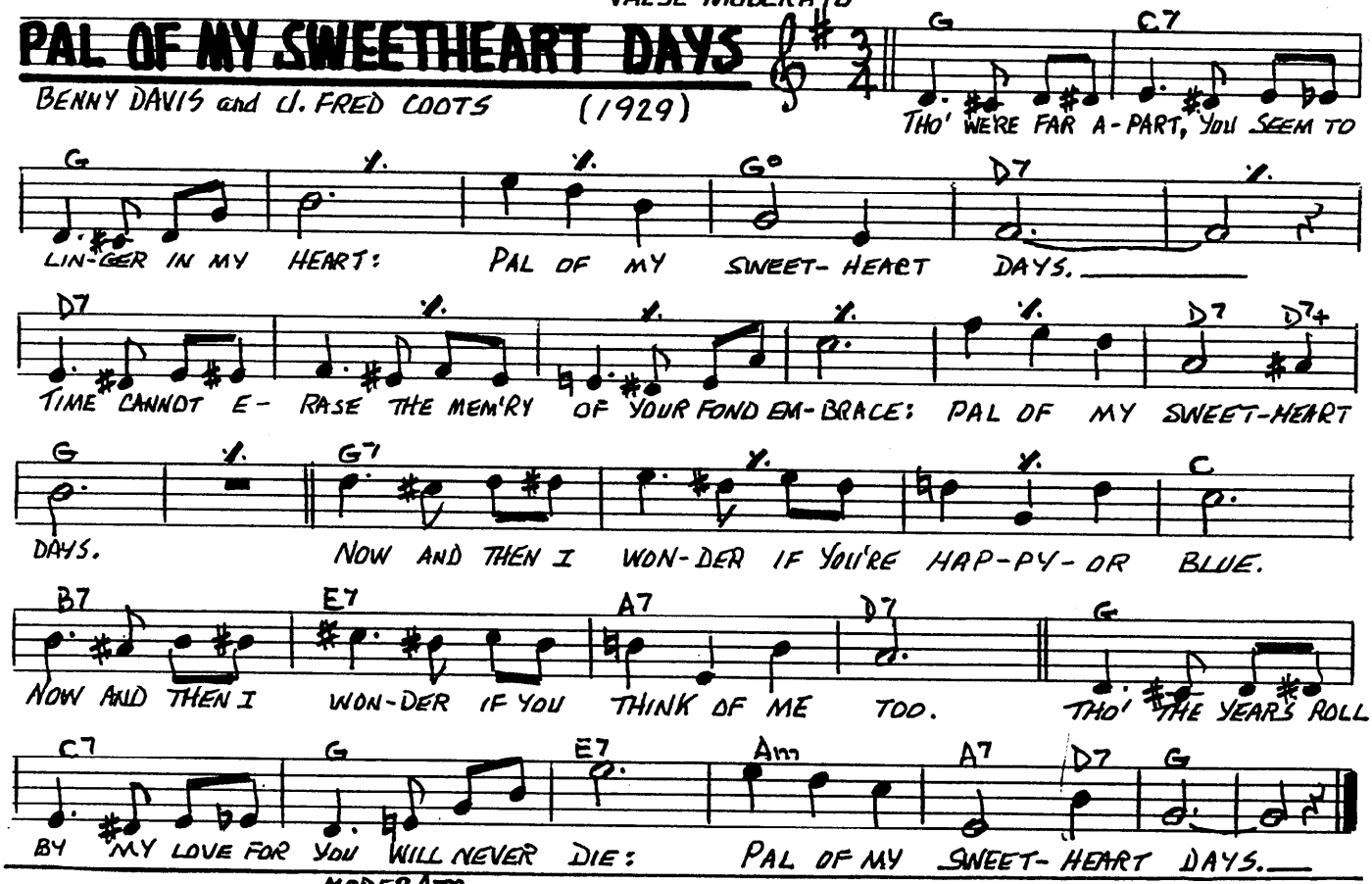
4785

VALSE MODERATO

PAL OF MY SWEETHEART DAYS

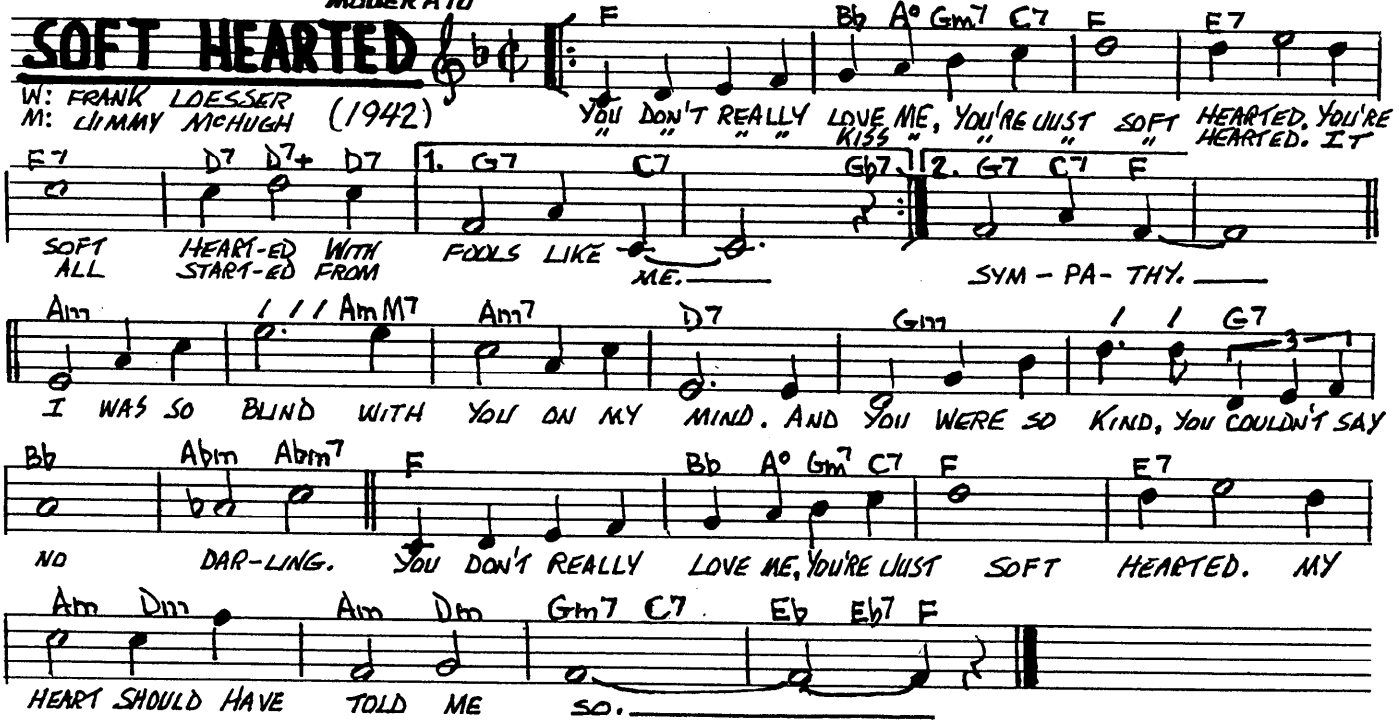
BENNY DAVIS and J. FRED COOTS (1929)



MODERATO

SOFT HEARTED

W: FRANK LOESSER
M: JIMMY McHUGH (1942)



FEATURED BY FREDDY MARTIN ORCH. IN THE RKO FILM: "SWEET and HOT"

4786

(UNIV. FIGHT SONG)

MARCIA

ON WISCONSIN

WORDS BY CARL BECK
MUSIC BY W.T. PURDY (1920)

G G° G 𝄾 D7 G
ON, WIS - CON-SIN! ON, WIS-CON-SIN!

G 𝄾 𝄾 𝄾 D7 D7 B/D#
PLUNGE RIGHT THRU THAT LINE! RUN THE BALL {CLEAR 'ROUND

Em B7/F# Em/G Em A7 𝄾 D7 Am/E F#°
'ROUND MINN- CHI- CA- SO- TA;} A TOUCH-DOWN SURE THIS TIME.

G G° G 𝄾 D7 G G7 C C7
ON, WIS - CON- SIN! ON, WIS - CON- SIN! FIGHT ON FOR HER

B B° B C/E C/E Eb/Eb G/D D7/A G/B C#°
FAME! FIGHT, FEL- LOWS, FIGHT, AND WE WILL

G/D D7 G
WIN THIS GAME!

~~ONE OF THE MOST POPULAR OF COLLEGE PEP SONGS, THIS WAS ADAPTED BY MANY HIGH SCHOOLS, IN THE MIDWEST ESPECIALLY.~~

UNIV. OF SO. CALIF. (LOS ANGELES)

FIGHT ON (FOR OLD S.C.)

MILD SWEET and GLEN GRANT ( )
LARRY CLINTON - VICTOR 26034-1938

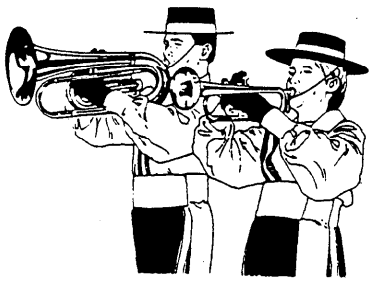
C7 F C7
FIGHT ON FOR OLD S.

F 𝄾 C7 𝄾 F
C. OUR MEN FIGHT ON TO VIC-TO-RY.
AND EV-ER FIGHT ON

F C7 F C7 F 𝄾 C7
OUR AL - MA MA-TER, DEAR, LOOKS UP TO YOU.
AND YOU WILL BE

C7 F 𝄾 C7 F 𝄾 C7 1. F
TRUE FIGHT ON AND WIN. (FOR OLD S. C.) FIGHT ON! (TO VIC-TO-RY) FIGHT ON!

𝄆 C7 2. F
FIGHT ON!



4787

(ACADEMY AWARD NOMINEE)

FROM THE UA FILM "THE HAPPY ENDING"

WHAT ARE YOU DOING THE REST OF YOUR LIFE?

LYRIC BY MARILYN & ALAN BERGMAN (1969) MUSIC BY MICHEL LEGRAND

MOD to

(NC) C Am G#+ Am7/G F#ø Fmaj7

WHAT ARE YOU DOING THE REST OF YOUR LIFE? — NORTH AND SOUTH AND EAST AND WEST OF YOUR LIFE? —
TIMES OF YOUR DAYS, — ALL THE NICKELS AND THE DIMES OF YOUR DAYS. —
DEEP IN YOUR EYES, — IN THE WORLD OF LOVE YOU KEEP IN YOUR EYES. —

Fmaj7 Dm7 1. Bø Bm7/E

— I HAVE ONLY ONE RE-QUEST OF YOUR LIFE: —
— LET THE REASONS AND THE RHYMES OF YOUR DAYS — THAT YOU SPEND IT ALL WITH ME! —
— I'LL A-WAKEN WHAT'S A-SLEEP IN YOUR EYES. —

E7 2. Bø E7 Amaj7 NC/A

ALL THE SEASONS AND THE — ALL BE-GIN AND END WITH ME. I WANT TO

Bø E9 Amaj7 A6 Bø E9 Amaj7

SEE YOUR FACE IN EV-'RY KIND OF LIGHT. IN FIELDS OF DAWN AND FOREST OF THE NIGHT. AND WHEN YOU

Abm7 Db7-9 Gbmaj7 Gm7 C7-9

STAND BE-FORE THE CANDLES ON A CAKE, OH, LET ME BE THE ONE TO HEAR THE SILENT WISH YOU

Fmaj7 D.C. al ø

MAKE! THOSE TO-MOR-ROWS WAITING

CODA Dm7 Bø Bm7/E E7 E7+ F F/C

— IT MAY TAKE A KISS OR TWO! — THRU ALL OF MY LIFE, —

Bø E9 Fmaj7 F7-5

— SUMMER, WINTER, SPRING AND FALL OF MY LIFE, — ALL I EV-ER WILL RE-

Am/E Bm7 E7+ E7 Am Bø/E Am

-CALL OF MY LIFE IS ALL OF MY LIFE WITH YOU! —

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FROM THE ORCHESTRATION BY THE COMPOSER.
RECORDED BY LARRY CLINTON ORCH. IN 1937.

ONE OF THREE THEME SONGS USED BY THE CLINTON ORCH. (ALONG WITH "MY REVERIE" & "DIDEY DOODLE" – HIS COMPOSITIONS, ALSO)

4788

(A SWING TONE POEM)

A STUDY IN BROWN

LARRY CLINTON (1937)

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4789

WHEN YOU SEE THAT AUNT OF MINE

L: HOWARD JOHNSON & IRVING BIBO —M: RUDOLPH NELSON
(1925)

(WELL KNOWN FOR THE WALTZ STRAIN) (♩=144) MED. TANGO

MY BEAUTIFUL LADY

WDS: C.M.S. McLELLAN (1911)
MUS: IVAN CARYLL

MY BEAUTIFUL LADY - CONT.

4790

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4791

A KISS TO BUILD A DREAM ON

OSCAR HAMMERSTEIN (1935) BERT KALMAR

(♩= 96)
MED. SLOW

C G7+ C Cm Dim7 Bbm Dm7 G7

GIVE ME A KISS TO BUILD A DREAM ON, AND MY I-MA-GI-NA-TION WILL THRIVE UPON THAT KISS.
GIVE ME A KISS BEFORE YOU LEAVE ME, AND MY I-MA-GI-NA-TION WILL FEED MY HUNGRY HEART.
LEND ME YOUR LIPS FOR JUST A MOMENT, AND MY I-MA-GI-NA-TION WILL MAKE THAT MOMENT LIVE.

Dm7 Bbm Dm7 G7 C F 1. C G7+

SWEETHEART I ASK NO MORE THAN THIS:
LEAVE ME ONE THING BEFORE WE PART: A KISS TO BUILD A DREAM ON.
GIVE ME WHAT YOU ALONE CAN GIVE:
YEAH,

2. C Fm7 Bb7 Ebm Em Fm7 Bb7 Eb

WHEN I'M A- LONE WITH MY FAN-CIES, I'LL FEEL YOU,

D♯ D7 G7 Cm Am7 Am7/G F♯° D7 Dm7/G G7+ D.C. al ⊕

WEAV-ING RO- MAN- CES MAK-ING BE-LIEVE THEY'RE TRUE.

CODA C

LOUIS ARMSTRONG REVIVED THIS SONG WITH HIS RECORDING.

KEEP AN EYE ON YOUR HEART

W: MILTON LEEDS (1940) M: HENRY MANNER:
-BMI-

MOD to C C A° Dm7 G7 C A° Dm7 G7

KEEP AN EYE ON YOUR HEART, EV-'RY MO-MENT WE'RE A-PART.
" " " DON'T UP-SET MY AP-PLE CART.
DON'T GO NEAR LOV-ERS LANE, LET THAT OLD MOON SHINE IN VANE.

G° Dm7 Fm6 G7 ⊕ C G7 1. C G7+ 2. C C7

KEEP A LOOK-OUT WHEN YOU'RE STEP-PIN' OUT. YOU BE-LONG TO ME. ME.
KEEP YOUR SWEET CHARMS OUT OF OTH-ER ARMS. SAVE YOUR LOVE FOR
KEEP THE COAST CLEAR. THERE'S NO TELL-ING, DEAR,

F F♯° C/G C7 F Dm7 G7 C6 C/G F♯° B7/F♯

WHEN YOU'RE TEMP-TED, WON'T YOU MAKE BELIEVE YOU DREAMT IT. JUST RE-

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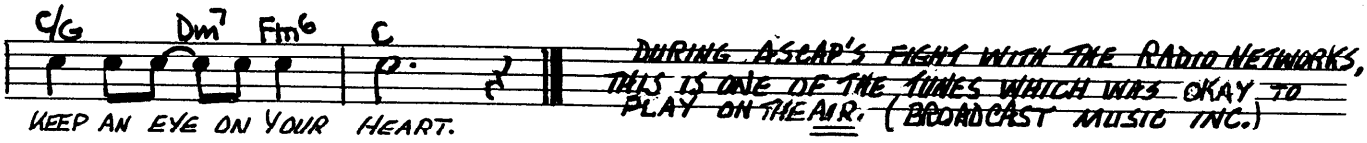
KEEP AN EYE... CONT.



DURING ASCAP'S FIGHT WITH THE RADIO NETWORKS, THIS IS ONE OF THE TUNES WHICH WAS OKAY TO PLAY ON THE AIR. (BROADCAST MUSIC INC.)

THE LIFE OF THE PARTY

W: HAL HACKADY (1954) M: BILLY MURE

FROM THE COLUMBIA PICTURE, "FIVE AGAINST THE HOUSE". ALSO, RECORDED BY BILLY ECKSTINE ON MGM LABEL (1954)

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4793

PLAY ME HEARTS AND FLOWERS

SLOWLY

WORDS BY MANN CURTIS—MUSIC BY SANFORD GREEN (1955)

C Em
I SPEND LONELY HOURS, ALL MY IV-'RY TOWERS WHEN A RO-MANCE SOURS,

Dm7 G7 C A7 Dm G7 1. C
SINCE SHE SAID GOOD-BYE. TUMBLED FROM THE SKY. SMILES ARE JUST A LIE. PLAY ME HEARTS AND FLOWERS, I WANNA CRY.

2. C7 F Fm C A° Dm7 G7 C
CRY. YOU SAW US TO-GETHER, SO YOU OUGHT TO KNOW JUST WHY I FEEL LIKE I DO.

Gm A7 Dm Am7 D7 Dm7 G7 D.C. al ⊕
DO ME A FA-VOR, I BEG OF YOU DOE: PLAY ME A HEARTACHE OR TWO.

CODA Dm G7-9 C6
AND LET ME CRY.

RECORDED BY JOHNNY DESMOND ON CORAL LABEL.

STOP CHASIN' ME BABY

MODto

LUCKY WILBER (1954)

F Bb7 F Gm6 Eb D7
STOP CHASIN' ME, BA-BY, IT

G7 C7 F Bb7 F Gm6 Eb D7 G7
AIN'T GONNA DO YOU NO GOOD. STOP CHASIN' ME, BA-BY, 1. YOU AIN'T GOT A CHANCE, IT'S A 2. YOU WOULDN'T STAY HOME, 'CAUSE YOU 3. YOU WOULDN'T BE TRUE, WHEN I

C7 F Bb7
BROKEN RO-MANCE. YOU BROKE MY HEART, I CAN'T FOR-GET. YOU GOT-TA PAY, AND YOU'RE WANTED TO ROAM. A ROLLIN' STONE 'YOU ROLL'D A-WAY. AND NOW YOU'RE BACK, BUT YOU WANTED YOU TO. THE GOOD BOOK SAYS YOU PAY FOR SIN. THAT'S WHY YOU'RE OUT, WHEN YOU

Bb7 F Bb7 F Gm6 Eb D7 G7 C7 1. 2. F
GON-NA RE-GRET. AIN'T GON-NA STAY. WANT TO BE IN. STOP CHASIN' ME BA-BY IT AIN'T GONNA DO YOU NO GOOD.

3. F
SING ALL THREE TIMES (SONG REPEATS FROM BEGINNING)
GOOD.

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4794

MY OLD GAL

Moderato

W: GEO. LITTLE, DICK ROBERTSON
M: LOUIS STRONG (1918)

F | / / F7 | D7 | %
SOME-BO-DY ELSE MUST BE TEAS - - ING

G7 | % | % | % | C7 | %
MY OLD GAL. SOME-BO-DY MUST BE DIS-

F | Dm | G7 | % | C7 | %
-PLEAS - - ING MY OLD PAL.

F | D7 | Gm | C7 | F | D7
SOME-BO-DY NEW IS CALL-ING HER DEARIE, MAKING HER BLUE WHEN

Bm | C7 | F | / / F7 | D7 | %
SHE SHOULD BE CHEERY. SOME-BO-DY ELSE MUST BE TEAS - - ING

G7 | C7 | F
MY OLD GAL.

ROAD TO GUNDAGAI

JACK O'HAGAN (1922)

IN 2 (♩=96)

F | A7/E A7 | Bb | F/A F
THERE'S A TRACK WINDING BACK TO A DEAR OLD FASHIONED SHACK, A-LONG THE
MORE WILL I ROAM. NOW I'M HEADING STRAIGHT FOR HOME, A-LONG THE

G7 | G7/B | C7 | F | F7 | Bb | Bbm
ROAD TO GUN-DA - GAI. WHERE THE BLUE GUMS ARE GROWING, THE

F | D7 D7+ D7 | G7 | / G7+ G7 | C7 | %
MUR-RUM-BID-GEE FLOWING, BE- NEATH THAT SUNNY BLUE SKY. WHERE MY

F7 | % | Bb | % | D7
MOTHER AND FATHER ARE WAITING FOR ME, AND THE FRIENDS OF MY

D7 D7+ D7 | G7 | C7 | D.C. al ♦
CHILDHOOD, ONCE MORE, I SHALL SEE. FOR NO

CODA | F

GUNDAGAI IS A SMALL VILLAGE, APPROX. 150 MILES SOUTHWEST OF SIDNEY, AUSTRALIA. (THIS IS CONSIDERED A FOLK SONG)

4795

ASHY AFRICA

PERCY WENRICH (1903)

MEDIUM

A C A % G/D G7

1. C Am % D7/F# D7 G7 2. C

OCT. Dm7 C° C/E D7 G B G7 % OCT.

C 1. % G7 % C C 2. C C7

F C G7 C C G7 % C

C 1. % G7 % % C NC/G

2. C C7 F C G7 C NC/G D.C. al ⊕

CODA G7 B° E/A C7/G C

JUST A NIGHT FOR MEDITATION

WDS: YOUNG & LEWIS (JOE) (SAM) MUSIC BY LEW POLLACK (1928)

MOD to C % G7 %

NEV-ER SAW THE SKIES SO BLUE. STARS ARE PLAY-ING PEEK-A-BOO.
'NEATH A DREAM-Y SKY LIKE THIS, NO ONE HERE TO SHARE MY KISS.

Cm Ab Fm6 G7 C7

JUST A NIGHT FOR MED-I- TA - - - TION.
WHERE CAN I FIND CON-SO- LA - - - TION.
AN-GELS WEAVE A

C7 F % D7/F# D7 D7/C

BLANKET OUT OF MOONBEAMS A- BOVE, JUST TO COV-ER UP A PAIR OF

G7/B G7 G7/D G7 C % G7/B G7

LOV-ERS IN LOVE. I'M HAUNTED BY AN EVE-NING BREEZE, ALL A-LONE WITH

JUST A NIGHT FOR MEDITATION – CONT.

4797

VIOLETS FOR YOUR FURS

WDS: TOM ADAIR (1941) MUS: MATT DENNIS

SLOW BALLAD

Gm7 C7 Fmaj7 A9 / Dmaj7 D6 Dm7 G7

IT WAS WINTER IN MANHATTAN FALLING SNOWFLAKES FILL'D THE AIR. THE STREETS WERE COVER'D WITH A FILM OF

Cmaj7 / C6 / Am7 D7 Gmaj7 B9 / Emaj7 Eb6 Em7 A°

ICE. BUT A LITTLE SIMPLE MAGIC, THAT I'D HEARD A-BOUT SOME-WHERE, CHANG'D THE WEATHER ALL A-ROUND,

Gm7 / / C9 Fmaj7 C7-9 C7 Fmaj7 F6 Bbm7 Eb9

JUST WITHIN A TRICE: I BOUGHT YOU VIOLETS FOR YOUR FURS, AND IT WAS SPRING FOR A-WHILE. RE-

Fmaj9 F6 Fmaj7 C7-9 C7 Fmaj7 F6 Dm Am7 D7

- MEM-BER? I BOUGHT YOU VIOLETS FOR YOUR SKY. YOU PINNED THE VIOLETS TO YOUR FURS, AND THERE WAS BLUE IN THE WIN-TRY AND THERE WAS A-PRIL IN THAT DE-

Gm Gm7 C9 C7 Fmaj9 F6 Gm7 Gb7 F

- CEM-BER. THE SNOW DRIFTED DOWN ON THE FLOWERS, AND MELTED WHERE IT LAY. THE

C9 C7 Fmaj9 F6 G7 Gm7 / / C9 D.S. al Coda

SNOW LOOKED LIKE DEW ON THE BLOSSOMS, AS ON A SUMMER DAY.

CODA

Am7 D7 D Gm Bbmaj7 Ab6 Eb7 / Eb7+ Eb7

LIFT TO THE CROWD PASSING BY. YOU SMILED AT ME SO SWEET-LY. SINCE

Fmaj7 Aø D9 D7 Bbm7 C7+ F

THEN, ONE THOUGHT OC- CURS: THAT WE FELL IN LOVE, COM- PLETE-LY, THE DAY THAT

Gm7 Gbmaj7 F6

I BOUGHT YOU VIOLETS FOR YOUR FURS.

SOMEONE TO LOVE

BOB WARREN (1943)

MODTO

C / / C#° Dm7 G7 Dm7

I'VE GOT THE BLUES FOR SOMEONE TO LOVE. HOW I COULD
IF I COULD FIND MY SOMEONE TO LOVE, I WOULDN'T

G7 C 1. Am Am/C D#°

USE A SOMEONE TO LOVE. OH HOW I MISS THE THRILL OF A KISS, THE
MIND THOSE CLOUDS UP A- BOVE.

SOMEONE TO LOVE - CONT.

4798

Em7 A7 Dm A7/C# A7

RING OF A PHONE, SOMEBO-DY'S CHARMS TO HOLD IN MY ARMS WHEN-

D7 Dm7 G7+ 2. Dm7 Fm F B7/F# C/G Bb7 Bb7 A7

EV-ER I'M LONE - SOME. TELL ME, AM I JUST DREAMING, OR CAN IT BE TRUE:

A7+ Dm7 Dm7/G G7 C

MY SOMEONE TO LOVE IS YOU.

WHO DO YOU LOVE

MOD to

W&M BY RAY KLAGES, HUGO FREY and FRED RICH (1926)

Ab6 Fø Bb7 Eb

INSTR. VERSE

Ab6 Fø Bb7 Eb Eb/Bb Aø D7 D7+ D7

Gm Ebm7/Gb F7 Bb7 CHO.

I WONDER,

5 Ab Fm7 B7/F# Eb/G Eb B7 Bb7

WHO DO YOU LOVE STANDS KEEP ALL YOUR THINK- ING

Eb Ab C7 F7

OF. THERE'S NO WHEREFORES OR WHYS 'BOUT THAT LOOK IN YOUR EYES.

F7 Aº Bb7 Aº Bb7 Bb7+

IT'S NOT HARD TO SUR-MISE: SOME-BO-DY'S "ACES" IN

Eb7 Fm6 Eb7/G D.S. al

YOUR GOOD GRA-CES.

CODA

G7 C7

MANDS. AN-Y

Fm Ab6 Aº Eb/Bb Eb Cm Fm7 Bb7

-BO-DY CAN GUESS: SOMEONE MADE YOU SAY "YES". I WONDER: WHO DO YOU

Eb Ebmaj7 Eb7 Ab6 Abm6 Bb7 Bb7 Eb

LOVE? OH TELL ME: WHO DO YOU LOVE.

DAN VOORHEES ORCH.
VOCAL: HERB HOBBS
PATHE-ACT. 36594 (1926)

4799

JUST KISS YOURSELF GOODBYE

WORDS BY WM. JEROME (1902) MUSIC BY JEAN SCHWARTZ

F7 Bb Bb° Bb F7 Bb Bb° Bb Bb F7

A LA-ZY COON AND AN OC-TO-ROON HAD A FAM-'LY FIGHT. SHE

Bb Bb° Bb F7 Bb Bb° Bb Dm

PACK'D HIS GRIP FOR THE FAREWELL TRIP ON A WIN-TRY NIGHT.

C F C F Bb

OUT IN THE SNOW, TWENTY-TWO BELOW, HE WAS FORCED TO GO FROM HIS BUN-GA-LOW. WOULDN'T

Bb Bb° Bb Eb/Bb Bb Bb° Bb F C7/G C7 F7

LIS-TEN TO HIS TALE OF WOE. JUST OP-ENED THE DOOR AND SAID: I'VE

CHO.

Bb Cm

OPENED THE DOOR FOR YOU TO GO, OUT IN THE RAIN, THE HAIL AND THE SNOW,

F7 Bb Bb° Bb / F7 /

OUT WHERE THE WINTRY WINDS DO BLOW. OH! OH, MY!

Bb Eb Cm Cm/Eb Cm

'ROUND THE HOUSE YOU AIN'T A BIT OF GOOD. YOU WOULDN'T LIGHT THE FIRE, EVEN CARRY IN THE WOOD. YOU

Bb/F E° Bb/F F7 Bb/F Eø Bb/F / Eb C7 F Bb

NEEDN'T TRY TO REASON, YOUR EX-CUSE IS OUT OF SEASON. JUST KISS YOUR SELF GOOD-BYE.

SLOW DRAG (♫ = ♫.3)

MIDNIGHT IN NEW ORLEANS

WORDS BY WALTER MELROSE
MUSIC BY EARL "FATHA" HINES (1947)

C Bb7

WHEN IT'S MIDNITE DOWN IN NEW ORLEANS, THOSE 'TIS

Bb7 Eb

LIV-IN' BANDS ARE THERE YOU'LL SEE THOSE LIV-IN' FIENDS. CRE-OLE QUEENS. 'ROUND EV-'RY CORNER, THEY DO THE BOO-GIE, THERE'S MUSIC IN THE AND BOY! THEY DO IT

Bb / / / F7 F7

AIR. GOOD. THEY CAN PLAY THE BLUES THEY CAN MAKE A MAN

BETTER THAN THEY PLAY THEM AN-Y- DO THE BOOGIE LIKE HE REALLY

Bb / / / F7

WHERE. SHOULD.

INTERLUDE

Bb Bbm6 Bb 2

(INSTR.)

MIDNIGHT IN NEW ORLEANS – CONT.

MY GIRL HAS EYE TROUBLE

WORDS BY GUS KAHN (1926) MUSIC BY TED FIORITO

KAHN & FIORITO COLLABORATED TO PRODUCE MANY FINE SONGS IN THE 20's. (CHARLEY MY BOY, I NEVER KNEW I COULD LOVE ANYBODY, WHEN LIGHTS ARE LOW)