

(INTRODUCED BY OZZIE NELSON)

4852

# DON'T COUNT YOUR KISSES

L & M: RALPH FREED, HARRY STRIDE  
and BERNARD MALTMAN  
(1936)

MOD  $\text{to}$  FEMALE VOCAL

F/A Dm Gm7 C7 F/A Dm Gm7 C7

WHAT'S YOUR HUR-RY? WHAT'S YOUR RUSH? THIS RO-MANCE MAY BE A CRUSH.

A7 Dm Dm7 G7 C7 A $^{\circ}$

IF YOU THINK I'M GIV-ING IN, THEN WE HAD BET-TER NOT BE-GIN.

CHO. C7/Bb Gm7 D7/F# Db7/F C7/E F F/A Ab $^{\circ}$

DON'T COUNT YOUR KISSES BE-FORE YOU'RE KISSED. I'M JUST THE PAR-TY WHO MAY RE-SIST.  
NOW, IF YOU'RE LOOKING FOR MY CON-SENT, I'LL NEED A LOT OF EN-COUR-AGE-MENT.  
DON'T COUNT YOUR CHICKENS BE-FORE THEY'RE HATCHED. S'POSIN' THE DOOR TO MY HEART IS LATCHED.

Gm7 1. C7 F F/A Ab $^{\circ}$  C7/GA $^{\circ}$

SOUNDS LIKE I'M STALLIN', BUT I HAVEN'T FALLEN AS YET.

2. C7 F Bb F Bb Cm7 F7

YOU KNOW THE ANSWER YOU'LL GET. NOW I'M IN FA-VOR OF THE

Cm7 F7 Bb F7+ Bb $^{\circ}$  F7 Bb $^{\circ}$  Dm7 G7

FLA-VOR OF THE GUM YOU CHEW. I'M SIM-PLY MAD A-BOUT THE

Dm7 G7 C7 C $^{\circ}$  Fm $^{\circ}$  C $^{\circ}$

BAD A-BOUT THE GOOD IN YOU. BUT

D.S. al

CODA Gm7 Am $^{\circ}$  A $^{\circ}$  D7 Gm7 C7 F

'TIL I'M THE MISSUS, DON'T COUNT YOUR KISSES BE-FORE YOU'RE KISSED.

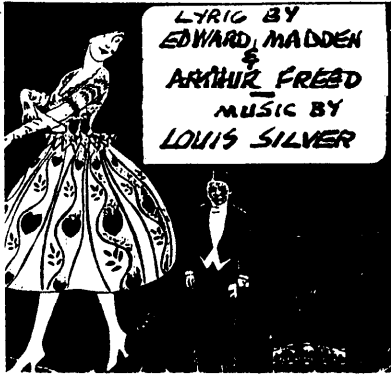
RED MCKENZIE'S RHYTHM KINGS - with  
BUNNY BERIGAN, PADE RUSSIN, CARMEN MASTREN  
STAN KING (DRS) - DECCA 721 (1936).

LES BROWN ORCHESTRA  
ON A HESAURIS NO. 249  
IN 1930.

4853

(NOT TOO FAST) MOD <sup>1918</sup>

**YOU MAY BE A DOGGONE DANGEROUS GIRL BUT I'M A DESPERATE GUY**



(1918) YOU ARE A BEAUTIFUL FE-MALE: FEW OF THE SPECIES LIKE YOU. BUT YOU SAY MEN JUST LIKE ME FAIL, TRYING TO HANDLE YOU, TOO. WILD WOMEN NEVER COULD SCARE ME. ROUGH LOVE IS MY MIDDLE NAME. IF YOU ARE A-BLE TO BEAR ME, LISTEN, LOVE, WHILE I EX-

Chords: Eb, Eb/G, Eb7/Gb, Bb/F, E0, C7, F7, Bb7, Bb7+, Eb, Eb/G, Eb7/Gb, Bb/F, E0, C7, F7, Bb Bb0 Bb7, Eb, Eb/G, Eb7/Gb, Bb/F, E0, C7, F7, Cm, Eb/G, Eb7/Gb, Bb/F, E0, C7, F7

-GLAM. YOU MAY BE A DOG-GONE DANGEROUS GIRL, BUT I'M A DES-PER-ME GUY. SO DON'T YOU PULL THAT VAMPIRE STUFF. EACH TIME YOU DO, I'LL CALL YOUR BLUFF. YOU, DEAR, NEVER KNEW, DEAR, YOUR MASTER 'TIL WE MET. SO TAKE MY TIP, SWEET-HEART, AND DON'T FOR-GET: I'LL GET YOU YET. AL-THO YOU THINK ME SHY AND CUTE, I'M A GREAT BIG PRE-HIS-TOR-IC BRUTE. YOU MAY BE A DOG-GONE DANGEROUS GIRL, BUT I'M A DES-PER-ATE GUY!

Chords: Bb Bb0 Bb7 E0, C7, Bb7, Eb, Bb7, Eb, C7, G0, C7, Fm, C7, F7, Fm, C7, F7, Bb7, Bb7, Eb, Eb/G, Gb0, Bb7/F, Bb7, Bb7/Ab, C7/G, C7, Fm, C7, Fm/Ab, Bb0, Bb7/F, Bb7, Bb7/Ab, Eb/G, F7, Bb7, Eb

(1926) **SHE'S A CORN-FED INDIANA GIRL**

GEORGE OLSEN, FRAN FREY and EDDIE KILFEATHER

I'VE GOT A GIRLIE OUT IN INDIANA: ONE WHO MEANS THE WORLD TO ME. SHE'S NOT A "HAW-NAH," HAILIN' FROM SA-VAN-NAH. SHE'S AS SWEET AS SHE CAN BE.

Chords: C7, F, Ab7, G7, C7, C7/G, C7, C7/G, C7, D7, D7/A, Ab7, G7, C#0

LUST A COUNTRY LAS-SIE, AND SHE MAY NOT KNOW A LOT. DOESN'T DRESS SO VE-RY

Chords: G7, G7, C, C/E, Eb0, G7/D, G7, C, C#0, G7/D, G7, G#0

RECORDED BY  
MAL HALLETT ORCH.  
ON PATHE-ACTUELLE  
# 36437 IN 1926

SHE'S A CORN-FED INDIANA GIRL - CONT.

FEATURED BY  
GEO. OLSEN & HIS  
HOTEL PENNSYLVANIA ORCH.

4854

Am D7 Am7 Ab7 G7 Dm7 G7 G7+ [8] CHO. A7/E A7

CLASS-Y, BUT SHE'S THE ONLY GIRL I'VE GOT. SHE'S A CORN-FED IN-DI-AN-A GIRL, BUT SHE'S  
CORN-BREAD IN-DI-AN-A STYLE, WHEN IT'S

D7 G7 C C1 C71

MA-MA TO ME. SHE WAS BORN, BRED, RAISED A-MONG THE HICKS, BUT SHE'S MY BRIDE TO BE.  
DONE TO A "1", PAINTS HER BARN RED,

F Fm C A7 A7/C# D7

SOME FOLKS SAY SHE HASN'T ANY STYLE. BUT HER WAY HAS ALWAYS MADE ME SMILE. SHE'S SO BASHFUL,

D7/F# D7 G7 C7 G7+ CODA G7/F

SHE'S SO SHY. HIDES EV'RY TUESDAY WHEN THE TRAIN GOES BY. LIKES HER IN-DI-AN-A STYLE, SO IT

E7 Am/C7 F Fm C A7/C#

WON'T BE HARD TO SEE. SHE'S NO SHEBA, I'M NO SHEIK, BUT SHE WENT & BOT A SOFA, 'CAUSE THE

G7/b Dm7 G7 G7+ C A7/E A7 D7 G7 C

DAY-EN-PORT'S WENK. SHE'S A CORN-FED IN-DI-AN-A GIRL, BUT SHE'S MA-MA TO ME.

(BALLAD) MOD  $\text{♩}$  F A7/C# Dm G7 F. C7 Gm7

**OUT OF THE DARKNESS**

W: ROY TURK - M: VICTOR YOUNG and  
VEE LAWNHURST (1932)

SO BROKEN-HEARTED AFTER WE PART-ED. DM, HOW I  
STARS NOW ARE BRIGHTER. MY HEART IS LIGHTER.

C7sus C7 12. D7 C7 CHO. F G7 G7 Am D7 D7 Dm7 D7

YEARNED. YOU HAVE RE-TURNED. OUT OF THE DARKNESS, IN-TO THE SUNLIGHT, ONCE A-  
DAWN IS A-WAKE IN RO-SY RED SPLENDOR, ONCE A-

Bbm/bb C Db7 11. C7 C7+ F 12. C7 F

-GAIN, YOU HAVE COME TO ME. HEART IS FREE.  
-GAIN, AND MY

F7 Cm7 F7 Eb/bb C7 F7 Bb Eb7 11 D71

FROM EV-RY HEARTSTRING, MEL-O-DIES COME WITH WORDS DI-VINE: TELL-ING ME

Db7 Bbm/bb C7 F G7 G7 Am D7 D7 Dm7 D7 Bbm/bb 11 Bbm

"YOU ARE MINE". OUT OF THE DARKNESS, IN-TO A WORLD OF EC - STA - SY,

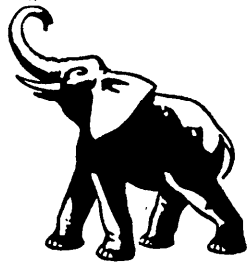
G7/B / G7 Db7 C7/G C7+ F

YOU HAVE COME TO ME. VICTOR YOUNG COMPOSED:  
STELLA BY STARLIGHT, STREET  
OF DREAMS, GHOST OF A CHANCE.

4855

# WHEN I SEE AN ELEPHANT FLY

LYRIC BY NED WASHINGTON (1941) MUSIC: OLIVER WALLACE



MOD  $\text{to}$

$\text{Eb}$   $\text{Cm}^7$   $\text{Fm}^7$   $\text{Bb}^7$   $\text{Eb}$   $\text{Cm}^7$   $\text{Fm}^7$   $\text{Fm}^7$   $\text{Bb}$   $\text{Eb}$   $\text{Bb}^7$

Ho! Ho! WHEN I THINK A-BOU IT, HO! HO! I HAVE TO LAUGH.

$\text{Eb}$   $\text{Cm}^7$   $\text{Fm}^7$   $\text{Bb}^7$   $\text{Cm}^7$   $\text{F}^7$   $\text{Bb}^7$   $\text{Fm}^7$   $\text{Bb}^7$

Ho! Ho! UUST TO THINK A-BOU IT BENDS ME RIGHT IN HALF. I SAW A

**CHO.**  $\text{D}^9$   $\text{Fm}^7$   $\text{Bb}^7$   $\text{Eb}$   $\text{D}^7$   $\text{Eb}$   $\text{Bb}^7$   $\text{Fm}^7$   $\text{Cm}^7$   $\text{Bb}^7$   $\text{Ab}$   $\text{Eb}$   $\text{Eb}^{\text{dim}}$   $\text{Bb}^7$   $\text{Bb}^7$

PEANUT STAND, HEARD A RUBBER BAND I SAW A NEEDLE THAT WINKED ITS EYE. BUT I  
 FRONT PORCH SWING, HEARDA DIA-MOND RING. I SAW A POLKA-DOT RAIL-ROAD TIE. BUT I  
 LANTERN SLIDE, SAW AN OLD COW-HIDE. AND I UUST LAUGH'D TIL I THOUGHT I'D DIE. BUT I

$\text{Eb}$   $\text{Eb}^7$   $\text{Ab}$   $\text{Cb}^9$  1.  $\text{Eb/Bb}$   $\text{F}^7$   $\text{Fm}^7$   $\text{Bb}^7$

THINK I WILL HAVE SEEN EV'RYTHING, WHEN I SEE AN EL-E-PHANT FLY. I SAW A

2.  $\text{Eb/Bb}$   $\text{F}^7$   $\text{Bb}^7$   $\text{Eb}$  FINE  $\text{Eb}^7$   $\text{Ab}$   $\text{Fm}^7$   $\text{Cm}^7$   $\text{F}^{\phi}$

I SEE AN EL-E-PHANT FLY. I SAW A CLOTHES HORSE RAR' UP AND BUCK. THEY

$\text{Eb}$   $\text{Eb}^7$   $\text{Ab}$   $\text{Fm}^7$   $\text{Cm}^7$   $\text{F}^{\phi}$

TELL ME THAT A MAN MADE A VEG-'TA-BLE "TRUCK." I DID-N'T SEE THAT, I ON-LY HEARD. BUT,

$\text{Eb}$   $\text{F}^7$   $\text{Bb}^7$

UUST TO BE SO-CIA-BLE I'LL TAKE THEIR WORD. I SAW A

D.S. al FINE  
2ND ENDING

FROM THE WALT DISNEY MOTION PICTURE (FEATURE CARTOON) "DUMBO"  
 (THIS IS A CLEVER "WORD SONG", IF YOU EVER HEARD A PUN STIR)

# IF I ONLY HAD A FIVE CENT PIECE

IRVING CAESAR

(1932)

MOD<sup>to</sup>

*E<sub>b</sub> Fm<sup>7</sup> F<sup>#</sup>° E<sub>b</sub>/G / AbmB<sup>b</sup>7 E<sub>b</sub> Fm<sup>7</sup> E<sub>b</sub>/G Fm<sup>7</sup> B<sup>b</sup>7*

I'M NOT SO MUCH ON ED-U-CA-TION, I HAVEN'T READ A LOT OF BOOKS.

*Gm Cm C<sup>#</sup> D7+ D7 Gm D7/F<sup>#</sup>*

I KNOW I HAVE NO REP-U-TA-TION, AND I AM NOT SO MUCH ON LOOKS.

*Fm<sup>7</sup> Ab<sup>b</sup> Gm C7*

WITHOUT A SINGLE THING TO GIVE YOU, HOW CAN I SHOW MY LOVE IS REAL?

*Fm F7 B<sup>b</sup>7*

RIGHT NOW THERE'S NO WAY I CAN PROVE IT, EX-CEPT TO TELL YOU HOW I FEEL.

## CHO. (♩ = ♪)

*E<sub>b</sub> E<sup>o</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sub>b</sub> Cm<sup>7</sup> Fm<sup>7</sup> F<sup>o</sup> B<sup>b</sup>7 /*

IF I ON-LY HAD A FIVE CENT PIECE, E-NOUGH TO BUY A CUP OF COF-FEE, I'D DRINK  
IF I ON-LY HAD A THREE CENT STAMP, E-NOUGH TO MAIL A NOTE TO 'FRIS-CO, WITH A  
IF I ON-LY HAD SIXTY SECONDS TO LIVE, TO FILL THIS HEART OF MINE WITH SUNSHINE, I'D STAY

*E<sub>b</sub> G<sup>7</sup>+ G<sup>7</sup> Ab F<sup>o</sup> F<sup>7</sup>/C B<sup>b</sup>7 1. E<sub>b</sub> B<sup>b</sup>7+*

WATER INSTEAD - AND GO BEGGING FOR BREAD, 'CAUSE I'D GIVE THE NICKEL TO YOU - OO.  
SONG AND A SMILE, I WOULD TRAMP EV-RY MILE - AND GIVE THOSE THREE PENNIES TO  
CLOSE BY YOUR SIDE AND FEEL SO SAT-IS-FIED - TO GIVE MY LAST MINUTE TO

*2. E<sub>b</sub> / E<sub>b</sub>° E<sub>b</sub>7 Ab Fm<sup>7</sup> Gm<sup>7</sup> C7 Fm*

YOU. AND WHEN MY SHIP COMES IN WITH ITS FOR-TUNE: GOLD ALL OVER ITS DECKS,

*Abm<sup>6</sup> Ebm C<sup>b</sup>7 B<sup>b</sup>7*

IN THE BANKS I WILL KEEP IT. BUT YOU CAN SIGN ALL THE CHECKS. AND

**CODA** *E<sub>b</sub>*

YOU.

THIS IS A RARE INSTANCE, WHERE IRVING CAESAR IS THE COMPOSER. HE IS KNOWN AS A LYRICIST, AS IN TEA FOR TWO, CRAZY RHYTHM, SWAJEE (WITH GERSHWIN) AND MANY OTHERS.

4857

LNELY (♩ = ♩.3)

**I'M PUTTIN' MONEY IN THE BANK AGAIN**



WORDS BY MOSE SIGLER  
MUSIC BY MICHAEL CLEARY  
(1933)

SUN IS SHINING, NO MORE FROWNING,  
NO MORE GRAY SKIES, I'M NOT CLOWNING.

SIL-VER LIN-ING DRAPED A-ROUND ME.

BLUEBIRDS FIN-AL-LY FOUND ME. GOT THE OLD JOB BACK, THE FUR COAT'S BACK, A-FILL'D THE SACK 'FOR

O'S GIRL BACK, PAID OFF THE MORTGAGE, GOT THE OLD FARM BACK.  
HANGIN' ON THE RACK. WENT TO THE BROKER, GOT THE OLD WATCH BACK.  
LOTS A APPLE JACK. AND DON'T FORGET I GOT MY BA-BY BACK.

LADIES AND GENTLEMEN: I'M PUTTIN' MONEY IN THE BANK A-GAIN. THE BANK A-GAIN.

WOUND UP THE OLD WAKER - UPPER. GETTIN' UP-PA EARLY IN THE MORN.

NOW I HURRY HOME TO SUP-PER. THATS HOW THE DISHES IN THE SINK WERE BORN.

**CODA**

**I IDOLIZE MY BABY'S EYES**

W: UDAN UASMYN  
M: M.K. JEROME (1931)

OH WHAT A FEELING COMES OV-ER ME,  
SOMETHING COMES STEALING. WHAT CAN IT BE? -

WHEN I LOOK IN YOUR EYES. IT'S SUCH A BIG SUR-PRISE.

I'M SO WEAK, I'M SO FAINT, I'VE GOT THAT FEELING A-GAIN.

MAYBE IT'S LOVE, BUT IF IT AIN'T, IT'S SOMETHING LIKE IT THEN. 'CAUSE I OH!

I-DOL-IZE MY BA-BY'S EYES. I RE-AL-IZE THEY TAN-TA-LIZE.  
WHAT A FEELING, I DE-CLARE, I IN THAT RE-VEAL-ING

I IDOLIZE... - CONT.

4858

Chords: Eb Bb7 Eb Eb/G Gb° Bb/F Fm7/Bb Bb7/Bb° Bb7 Fm

I DON'T KNOW WHETHER THEY ARE BROWN OR BLUE. WHEN WE'RE TO-

Chords: Fm Bb7 D/A G7 C/E F7 Bb7

-GETH-ER THEY KEEP LOOK-ING THRU ME.

**CODA**  
Chords: C7/G2 C7 1 1 C° C7

BA - BY STARE.

Chords: Ab Ab° Ab° Eb/bb Bbm/Bb C7 1 1 C/E F7 Bb7 1 1 1

FOR WHEN THEY HYP-NO-TIZE THAT'S PAR-A-DISE. I I-DOL-IZE MY BA-BY'S

Chords: Eb Ab7 Eb

EYES.

**I'M TICKLED PINK WITH A BLUE-EYED BABY**

LYRIC: CHARLES O'FLYNN  
MUSIC: PETE WENDLING (1930)

MODERATO, Eb

I'M DE-LIGHTED AND MY HEART'S BUMPIN' JUST

Chords: Bb7 Eb 1. F7 Bb7 Bb° Bb7 Bb° Bb7 Eb

SO EX-CITED, I FEEL IG-NITED, I VOW. I'M IN LOVE, IN LOVE WITH OUT A DOUBT.

HEAR IT THUMPIN'. I'LL TELL YOU SUMPIN' RIGHT

Chords: F7 1 Bb7 2. C7/G Cb7-5 Bb/F Gm Dm7 G7 C7 F7 Bb7 Bb° Bb7

NOW: NO SENSE KEEPIN' IT A SEC-RET, I MIGHT AS WELL SHOUT:

CHO. Chords: Eb/G F#° Fm7 Bb7 Eb D7 Db C7 Bbm/C7 1. F7 B7-5

I'M TICKLED PINK WITH A BLUE-EYED BA-BY, GOT REASON TO BE. AND 'THO MY BA-BY

I'LL TELL THE WORLD SHE'S A SWEET SWEET BA-BY, SUITS ME TO A TEE.

Chords: Eb/Bb C7 F7 Bb7 Eb 2. F7 F# Eb/Bb C7

MAY BE CRA-ZY, SHE'S TICKLED PINK WITH ME. I'M TICKLED PINK WITH A BLUE-EYED BA-BY, AND

Chords: F7 Bb7 Eb/E#° G D° D7 D7 G

SHE'S TICKLED PINK WITH ME. WHEN WE GET TO-GETH-ER, THERE'S JOY IN THE AIR. TWO BIRDS OF A

Chords: D° D7 C7 F7 Bb7 Eb/G F#° Fm7 Bb7

FEATH-ER: A HAPPY-GO-LUCKY PAIR. AND WHEN WE LOVE, THERE AIN'T NO MAY-BE,

Chords: Eb D7 Db C7 Gm7 C7/1 F7 F# Eb/Bb C7 F7 Bb7

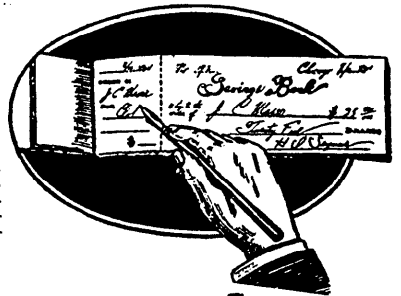
THAT'S EASY TO SEE. FOR I'M TICKLED PINK WITH A BLUE-EYED BA-BY, AND SHE'S TICKLED PINK WITH

ME.

FRED RICH ORCH. - w/ MANNY KLEIN,  
T.D. & A.D. - JOE VENUTI - EDDIE LANE.  
ON HARMONY 1246 IN 1930.

RED NICHOLS and his BIG TEN  
(LENNY MITLER, BENNY GOODMAN,  
CARL RUSSIN, GENE KRUPA - Dick  
ROBERTSON, Vocal. VICTOR 23026 (1930)

4859



# NO, NOT MUCH!

WDS: AL STILLMAN (1956) MUS: ROBERT ALLEN

MED. SLOW

Chords: Eb, E0, Fm7, Bb7, Fm7, Bb7

I DON'T WANT MY BLESS THE ARMS A-ROUND YOU, NO, NOT MUCH!  
DAY I FOUND YOU, FOUND YOU,

Chords: Eb7, Ab7, F7

I DON'T NEED YOU LIKE THE STARS DON'T NEED THE SKY. I WON'T LOVE YOU

Chords: F7, Fm7, Bb7, Eb, E0

LONG-ER THAN THE DAY I DIE. YOU DON'T PLEASE ME WHEN YOU SQUEEZE ME,

Chords: Fm7, Bb7, Fm7, Bb7, Ebmb, C7, Fm, C7

NO, NOT MUCH! MY HEAD'S THE LIGHTEST FROM YOUR VE-RY SLIGHTEST

Chords: Fm, Abm, Db, Bbm6, C7

TOUCH. BA-BY, IF YOU EV-ER GO, COULD I TAKE IT? MAY-BE SO.

Chords: Fm, Bb7, Eb

AH, BUT WOULD I LIKE IT? NO, NOT MUCH!

THE FOUR LADS  
COL. - 1956

# THE BIG DIPPER

LARRY CLINTON (1937)

SLOW BOUNCE

Chords: F, F#0, Gm7, C7, F, F#0

THIS TUNE WILL GET-CHA. IT'S CALL'D THE BIG DIP-PER. I'M HERE TO BET-CHA YOU'LL  
RO-MANCERS LOVE IT, MU-SI-CIANS A-DORE IT. AND DANCERS LOVE IT. OH,

Chords: Gm7, C7, F, Ab0, C/G, A7, Dm7

LIKE THE BIG DIP-PER. IT MADE ME SWAY WHEN I DIDN'T IN-TEND TO. I MEAN TO SAY THAT IT WILL  
HOW THEY GO FOR IT.

Chords: G7, C7

"SEND YOU".

Chords: F, F7

**CODA**

IF YOU ARE HUMAN, THEN YOU

Chords: Bb, Bbm, F, Dm7, Gm7, C7, F

CAN'T IG-NORE IT. WITH-OUT DE-LAY, HEAR THAT BIG DIPPER TO-DAY.



ANOTHER SONG WITH THE SAME  
TITLE (FROM 1927) IS ON P. 1849.

4860

(♩ = 5.3) SLOWLY

# LAZY WEATHER

WORDS BY IRVING KAHAL  
MUSIC BY OSCAR LEVANT (1936)

OH HOW I WISH I WERE A VAGABOND OR KING, AN

IN-DE-PEN-DENT SOUL WHO COULD SAY: "CLOSE UP THE OFFICE, COME ON, LET'S DROP EV'RYTHING,

SPRING IS IN THE AIR TO-DAY." BUT ALL I CAN DO IS WISH. I AIN'T GOT NO "AM-

-BISH! IT'S LA-ZY WEA-THER, I'M JUST FULL OF DREAMS OF NOOKS AND BROOKS AND

GOOD FOR NOTHIN' TIME BUT JOY AND LOVE AND

1. IDLE FISHING STREAMS. LA-ZY WEA-THER: WORKING AIN'T NO GOOD. NOW'S THE TIME WE SHOULD

2. TWIDDLE THUMBS AND WHITTLE WOOD. MEL-O-DY AND RHYME. GET TO-GETH-ER, MEET HER IN THE LANE. IT'S

LA-ZY WEATHER TIME A-GAIN.

**DON REDMAN ORCHESTRA**  
ON ARC # 6-07-09 IN 1936.

# NIGHTMARE BLUES

HAZEL SCOTT (1948)

MED. SLOW

HE SAID THAT HE STILL LOV'D ME, BUT I KNEW IT WASN'T SO... HE

STARTED GETTIN' RESTLESS, AND I STARTED FEEL-IN' LOW. JUST WHAT HE PLANN'D ON DO-IN', I

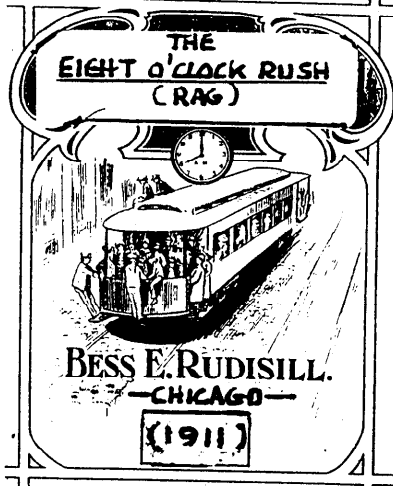
REALLY DIDN'T KNOW, TIL' HE PACK'D HIS THINGS AND LEFT ME AND I HAD TO LET HIM GO. THEN

I DIS-COV-ERED LIFE IS A LONG NIGHTMARE. WHEN YOU'VE LOST YOUR LOV-ER,

BLUES HIT YOU EV'RYWHERE.

ANOTHER SONG WITH THE SAME  
TITLE (FROM 1921) IS ON P. 2361.

# 4861



NOT FAST [A] NC NC / NC NC NC / NC A7/C# A7

*mf*

D7 G D7

NC NC / NC NC NC / NC A7/C# A7

C C#0 G/D A7/E D7 1. G

2. G2 A [B] G C/G D7/A G/B

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

A7 / A7 D7 G ^ A ^

D.C. al  $\Phi$

CODA

G ^ / N ^, [C] NC C/E Eb0 G7/D G7 / C / / N3

G7 C N

NC C/E Eb0 Dmb A7/C# A7 Dmb / / N F Fim

C/E Eb0 G7/D G7 1. C N 3 2. C ^

+ BL

WOMEN RAG PIANISTS (AND ESPECIALLY COMPOSERS) WERE QUITE RARE.

FROM "CASINO DE PAREE" REVUE (SWING) (♩ = ♩) SLOWLY  
**FROSTED CHOCOLATE**

W: BILLY ROSE & PAUL FRANCIS WEBSTER  
MUSIC: JOHN LACOB LOEB (1934)

B♭ B♭ F7 F7 B♭ Dm/A Gm Gm7/F C7  
SAW A LIM-ON-SINE A MIN-UTE A-GO,  
SAW A MAN GET OUT AND WADE THRU THE SNOW,  
STEP UP TO A SHIN'RING COLORED MAN.

Cm7 F7 [8] CHO. B♭ B♭7+ Eb Eo  
SYMPATHETIC'LLY, THE GENT BE-GAN:  
FROSTED CHOC'LATE, FROSTED CHOC'LATE, AIN'T CHA AIN'T IT COULD YOU

B♭/F / B♭ G7 Cm B♭ Dm/A B♭/A♭ C7/G G♭7 B♭/F B♭ F7/C F7  
FEELN' KIND - A CHILL-Y? STANDIN' UP IN HARLEM IN THE SNOW. FAR A-WAY FROM OLD BLACK  
SAD AND SORT OF SIL-LY, COF-FEE WAITIN' FOR A SOUTHERN BREEZE TO BLOW, UP IN HARLEM IN THE  
USE A CUP OF COF-FEE AND SOME NORTHERN HOSPITALI -

1. B♭ F7 2. B♭ D/A A° A7 D/F# D A7  
DOE. FROSTED SNOW? DOWN - IN AN-Y SOUTHERN TOWN, THE WEA- THER FITS YOUR

Em7/A7 / F F#° C7/G C7 F F° Gm7 F7 Cm7 / F7 / [D.S.]  
CLOTHES. BUT THERE ARE NO PLAN-TATIONS, WHERE THE HAR-LEM RIV-ER FLOWS. FROSTED

CODA B♭/F F7 B♭ B♭ Cm7 F7 B♭/F G7/B Cm7 F7 B♭  
-TY ? I KNOW THAT YOU WOULD DO AS MUCH FOR, LET YOURSELF IN DUTCH FOR, YOU WOULD DO AS MUCH FOR ME.

(REC. BY DON HO ON REPRISÉ) MODERATO C7 F (HAWAIIAN STYLE) C7  
**TINY BUBBLES**  
LEON ROBER (1966)

C7 F (= ♩) C7 F F7  
TI-NY BUUB-BLES IN THE WINE MAKE ME  
HAP- PY, MAKE ME FEEL FINE. TI-NY BUUB-BLES MAKE ME WARM ALL

B♭ Bbm F C7 F FINE  
OV- ER, WITH A FEEL-IN THAT I'M GONNA LOVE YOU TIL THE END OF TIME.

B♭ F Bbm G7 Em/G  
1. SO HERE'S TO THE GOLDEN MOON AND HERE'S TO THE SIL-VER SEA. AND MOST-LY HERE'S A  
2. SO HERE'S TO THE GINGER LEI I GIVE TO - YOU TO - DAY. AND HERE'S A KISS THAT

Dm/G G7 C7  
TOAST TO YOU AND ME. TI-NY  
WILL NOT FADE A WAY.

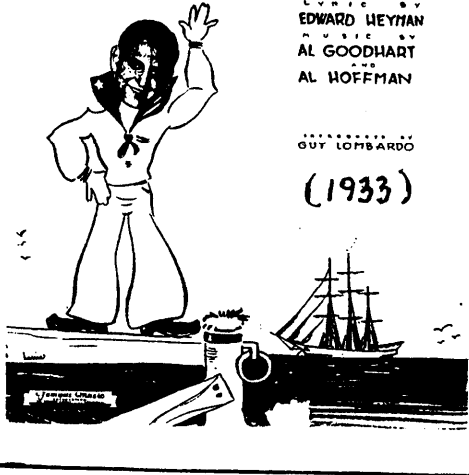
AFTER REPEAT  
D.C. al FINE

4863

TIMBUKTU IS IN N.W. AFRICA, DEEP IN THE HEART OF THE COUNTRY OF MALI.

Moder

**TWO BUCK TIM FROM TIMBUCTOO**



LYRIC BY EDWARD HEYMAN  
MUSIC BY AL GOODHART  
AL HOFFMAN

CONDUCTED BY GUY LOMBARDO

(1933)

WHERE THE SEA GETS DEEP AND THE WAVES GET HIGH, THERE'S A ALWAYS BROKE, BUT HE DOESN'T CARE. AND HIS

GREAT BIG BOAT THAT'S SAILING BY. AND ON THE BOAT THERE GREAT BIG HEART IS

IS A GUY NAMED TIM. HE IS FREE AS AIR. HIS

LIFE IS ONE LONG LOVE AFFAIR, AND THE BOYS ALL EN-VY

HIM. TWO BUCK TIM FROM TIM-BUC-TOO: HE'S JUST AN ORDINARY SAILOR, WHO HE IS THE MERRIEST OF ALL THE CREW. HE'S JUST AN ORDINARY SAILOR, WHO

LOVES 'EM, LEAVES 'EM, MAKES 'EM BLUE, FROM SING-A-PORE TO SPAIN. HIS TAT-TOO, WHICH LOVES 'EM, LEAVES 'EM,

SAYS, "WITH LOVE FROM JANE?" THERE ARE ON-LY SEVEN LIT-TLE SEAS,

BUT SEVEN MILLION LITTLE "SHES" ARE HANGIN' OUT THEIR KEYS. OH!

MAKES 'EM BLUE. AND HE'S OUT TO SEA A-GAIN. "JANE" IS TARZAN'S OLD GIRLFRIEND. (REMEMBER?)

GENE KARDOS ORCHESTRA with BUNNY BERIGAN

VOCAL: DICK ROBERTSON - ON PANACHE 28493 IN 1933.

(INTRODUCED BY GUY LOMBARDO)

# THE HOUSE JACK BUILT FOR JILL

4864

NOT FAST  
IN 4 (♩=120)

W&M: LEO ROBBIN & FRED HOLLANDER (1936)

Chords: Eb / Bb7 Bb7+ Eb / D7 G7 C7

CLOSE YOUR EYES AND HOLD MY HAND, AND LISTEN TO WHAT I'VE SECRETLY PLANNED.

Chords: F7 Ab/Bb Bb7 Eb Cm7 Fm7 Bb7+ Eb / Bb7 Bb7+

PLANNED FOR YOU, BUT NOT FOR YOU ALONE. CLOSE YOUR EYES AND

Chords: Eb F#o D7 Gm Gm6 Gb7+ Bb/F Dm7 Db° Cm7 / F7 A°

YOU SHALL SEE A HAPPY-PI-NESS HOUSE: ONE THAT WILL BE OURS TO SHARE AND CALL OUR VE-RY

Chords: Bb7 Ab/Bb Bb7 / [5] CHO. Fm7 Bb7 Fm7 Bb7 Eb/G 3 Gb

OWN. WE COULD HAVE A HOME THAT SEEMS MADE OUT OF DREAMS, HIGH UP, ON A SUN-KISSED ROOM THAT SEEMS MADE OUT OF BEAMS, BORROW'D FROM THE MOON A-OWN SWEET WAY, DAY AFTER DAY, WE COULD MAKE THE SUN STAND

Chords: C7 / Bb° / F7/A Abm6 Eb/G 3 Gb 1. Fm7 Ab6 A°

HILL. AND I SUGGEST WE CALL OUR LITTLE NEST, "THE HOUSE JACK BUILT FOR BOVE. A CO-ZY PLACE WITH NOT A LOT OF SPACE, BUT STILL. AND YOU AND LOVE WOULD MAKE A HEAVEN OF "THE

Chords: Bb7 / 2. Fm7 Ab/Bb D° Eb Cm7 Cb Gb7

JILL! WE COULD HAVE A LOTS OF ROOM FOR LOVE. EACH MORNING WE WOULD PART,

Chords: Cb Fb 3 Cb Gb7 Cb Abm7 Db7

THERE A-MONG THE FLOW-ERS, UN-DER THE BLUE. STILL, I WOULD LEAVE MY

Chords: Gb Abm Eb Ebm Bb/D 1. F7/C B7-5 Bb7 / D.S. al

HEART, JUST TO KEEP THE HOURS CHEERFUL FOR YOU. LIV-ING IN OUR

Chords: Fm7 Ab/Bb Bb7 Eb Adm Eb ~ CODA

HOUSE JACK BUILT FOR JILL?

FROM THE PARAMOUNT PICTURE "RHYTHM ON THE RANGE" (BING CROSBY, FRANCES FARMER, BOB BURNS)

BING CROSBY, VOCAL - with the JIMMY DORSEY ORCH.

LEO THOM, TOOTS CAMARATA (TPFS.) - BOBBY BYRNE, JOE YUKL (TRBS.)

ALSO SKETS HERFURT & RAY Mc KINLEY.

ON DECCA #905 AT LOS ANGELES IN 1936.

4865

(1931)

# THERE GOES A HORSE

NOT TOO SLOW (THE TEMPO--NOT THE HORSE)



Words by ORVILLE ANDREWS  
Music by GAYLE GRUBB.

PHIL KORNHEISER, INC.  
Music Publishers  
245-75 AVENUE, NEW YORK

C G7+ C D7 G7

THOUSANDS OF AUTO-MO-BILES GO

C C#0 G7/b G7 C G7+

DASH-ING DOWN THE STREET. THEY'RE UUST AS

C Fm D7 G7 C C#0 G7/b Ab7/Eb

COMMON NOW A DAYS AS SHOES ON YOUR FEET. LOOK AT THOSE RECKLESS

G7/b G7 D# G7/b C Eb7/bb D7/A Eb7

DRIVERS: THEY'RE CRA-ZY AS A BAT. BUT WHAT'S THAT COMING

G/d G7/E E7 Am D7 G7 Eb+ CHO. C/E D#0

DOWN THE STREET? GOOD HEAVENS! WHAT IS THAT? SAY! LOOK, OH THERE GOES A

C/E D#0 C/E D#0 C/E C

HORSE. HEY, HEY! THERE'S A HORSE. YES, SIR! THERE'S A HORSE TROTTIN' DOWN THE

F E7 F E7 F F#0 C/G C/G G0 G7 A0

AV-E-NUE. WHAT A THRILL FOR ME. WHAT A THRILL FOR YOU. AND I KNOW I MAY BE WRONG, AS A

G7/b G7+ C C+ Am E7 Am A7 D7 Eb7 D7 Eb0 G7/b Eb0

RULE, BUT I'M NOT A FOOL. FROM PICTURES I'VE SEEN IN SCHOOL: THERE'S A HORSE! THERE'S A

G7/b C#0 G7/b Eb+ C/E D#0 C/E D#0 C/E D#0

REAL REAL HORSE! GOSH OH GEE, WHAT A DAY FOR ME, 'CAUSE I'VE LIVED TO SEE WHAT A

E/E F E7 / / E7+ E7 Am / E7 Am A7/E

HORSE AND BUGGY REALLY LOOK LIKE. I'M THRILLED, OF COURSE. I KNOW WHAT

F Dm7 Ab7/Eb C/E D#0 C/E C G7 /

EV-RY-ONE I TELL WILL THINK. BUT I DON'T TAKE A DRINK. BE-LIEVE IT OR

D7/A Ab7+ G7 / F/G G7 C F7 C

NOT! THERE GOES A HORSE!

FEATURED BY  
TED WEEMS ORCH.



4866

# MY BILL FROM LOUISVILLE

W: BERNARD & WESTON (1911) MUSIC BY TED SNYDER

MO:  $\text{E}^b$

**F** **C7** **F/A** **A $\flat$ <sup>o</sup>** **C $\frac{7}{G}$**  **C7**

YOU ALL KNOW MY OLD BEAU. EV'RY-BO-DY USED TO CALL HIM LOVEY JOE.

**Gm** **D7** **Gm** **D7** **G7** **C7** **G $\frac{7}{B}$**  **C $\frac{7}{E}$**  **N**

HE MADE ME MAD, HE MAD ME SAD, WHEN I FOUND HE ONLY LOVED ME FOR MY DOUGH. BUT

**C7** **F**

I'VE GOT AN-OTH-ER MAN. HE DON'T COME FROM BIRM-ING-HAM. I

**C** **Dm7** **G7** **C** **A7** **Dm7** **G7** **E $\text{C}^o$**  **C7** **N**

KNEW SOME DAY THE LORD WOULD HEAR MY VOICE. AND SO HE SENT A MAN WHO IS MY CHOICE... HE COMES FROM

**Gm7** **C7** **Fm** **B $\flat$ <sup>o</sup>** **D $\text{C}^o$**  **C** **Fm $\text{C}^o$**  **C7** **N**

LOU-IS-VILLE K. Y. AND THAT'S WHAT MAKES ME CRY:—

**CHO. NO/ $\text{F}\sharp$**  **D7** **Am7** **E $\text{F}^o$**  **D $\frac{7}{F}\sharp$**  **D7** **G $\frac{7}{B}$**  **G7** **G $\frac{7}{D}$**  **G $\frac{7}{F}\sharp$**  **N**

MY BILL FROM LOU-IS-VILLE:— THINKIN' 'BOUT HIM ALL DAY LONG, I CAN'T KEEP STILL.

**C $\frac{7}{E}$**  **F $\text{C}^o$**  **C $\frac{7}{G}$**  **C7** **F** **B $\flat$**  **F**

HE'S THE DOCTOR THAT CAN CURE MY ILL. ONE KISS FROM HIS LIPS IS LIKE A HEAVENLY PILL.

**NO/ $\text{F}\sharp$**  **D7** **Am7** **E $\text{F}^o$**  **D $\frac{7}{F}\sharp$**  **D7** **G $\frac{7}{B}$**  **G7** **C** **G $\frac{7}{D}$**  **C $\frac{7}{E}$**  **N**

MY BILL FROM LOU-IS-VILLE SAYS HE'LL LEAVE KENTUCKY, AND I TRUST HE WILL, 'CAUSE I'M

**F** **F/A** **B $\flat$**  **D $\frac{7}{A}$**  **Gm** **B $\flat$ <sup>+</sup>** **B $\text{C}^o$**

CRAVING, MY KISSES SAVING, WITH LOVE I'M SLAVING. EXCUSE MY RAVING 'BOUT MY

**F/C** **D $\text{C}^o$**  **C $\frac{7}{E}$**  **F** **G7** **C7** **F** **F7** **F $\text{C}^o$**  **B $\text{C}^o$ <sup>b</sup>** **F**

LOV-IN' MAN: MY BILL FROM LOU-IS-VILLE.

TED SNYDER COMPOSED THE SHEIK OF ARABY, WHO'S SORRY NOW? and MANY MORE. ON OH, THAT BEAUTIFUL RAG, IRVING BERLIN WAS HIS LYRICIST.

# 4867

KENDIS & PALEY WERE THE COMPOSERS OF BOTH JUNGLE SONGS ON THIS PAGE. (FROM EARLY 1900'S) NOTICE THE TWO 5 BAR PHRASES.



**IN TWO**

**Chords:** Cm, Fm, Ab7/Gb, Cm/C, Cm/Eb

DOWN IN JUNGLE-LAND THEY ARE SWAY - ING  
HEAR THE MONKEY BANDS LOUDLY PLAY - ING.

**Chords:** G7/b, G7+, G7/b, G7, G7/b, G7+, Em, G7

TO MUSIC GRAND FROM YANKEE-LAND.

**Chords:** D7, G

THEY COME TO CHEER, FROM FAR AND NEAR.

**Chords:** Bb7, Eb

HIP-PO CAME BACK FROM THE U. S. A., JUST  
TAUGHT THE JUN-GL E MUSIC MEN TO PLAY THIS

**Chords:** Bb7, Eb

ACTING LIKE A GREAT BIG LOON.

**Chords:** G/D, A7/C#, D7/C, G/B

SYN-CO-PA-TED TUNE.

**Chords:** Bb7, Eb, Ab, Eb/G, Fm, Eb, C7

OH, THAT LOV-ING MON-KEY JUNGLE GLIDE. OH, THAT DAN-CING  
SEE THAT AND BA-BOON, AND BA-BOON,

**Chords:** C7, Ab7/Gb, C7/G, Ab7, F7/A, F7/A, NC, NC, NC, Ab, G, Gb, F7

MOST PE-CUL-IAR STRIDE. TAILS ARE TWIRLING, THEY ARE  
TO THAT JING-LING TUNE. MUS-IC'S PLAY-ING, THEY ARE

**Chords:** F7, Eb7, C7, F7, Bb7, Bb7+1, Bb7

WHIRL-ING SWAY-ING LION AND TIGER DO THE TWO STEP, SIDE BY SIDE. TO THAT EVER-

**Chords:** Bb7, Eb

-LOVING JUNGLE GLIDE.

**LISTEN TO THAT JUNGLE BAND**  
W: ALFRED BRYAN (1910) M: KENDIS & PALEY

**IN TWO**

**Chords:** Gm, Eb, D7/F#, Gm

THERE WAS A HOT TIME DOWN IN JUN-GL E-LAND. THAT NIGHT, THE  
THEY GOT TO-GETH-ER: DR-GAN-IZED A BAND.

**Chords:** Eb, Eb, Eb, Bb, NC/A, NC/D, D7, A7, D7

WHOLE MEN-A-GER-IE, YOU NEV-ER HEARD SUCH MEL-D-DY.

**Chords:** D7, F7, F7/A, Ab7, C7/G, F7, Bb, F7

THE BA-BOON, HE MADE A MONKEY OF HIM-SELF. HE BEAT THE



F7 D7/F# Gm D7/A Gm/Bb D7/A Gm Eo D7/F#

HIP-PO FOR A DRUM. AT THIS, THE LI-ONS ALL BE-GAN TO

Gm D7 D7/Gm D7/A D7/A

ROAR. AND THE HY-E-NA CRIED WITH FUN.

Bb C7 F7

TEN TO THAT JUN-GLE BAND, JUN-GLE BAND. AIN'T IT GRAND?  
TEN TO THE CHIM-PAN-ZEE! ON THE KEY. OFF THE

Bb F C7 F7

LIS-TEN TO THE 'RANG-QU-TANG. HEAR THOSE JING-LES: JINGLE, JUNGLE,

F7/A | F7 F7+ CODA Bb G7/b G7+

JUNGLE JINGLES. KEY. MON-KEY TOOTSIE WOOTSIES

C7 F7 Bb

DAN-CING HOOTCHIE-KOOTCHIES. LISTEN TO THAT JUN-GLE BAND.

# SMILE WHEN THE RAINDROPS FALL

W.S.M: ALICE KEATING HOWLET (1930) and WILL LIVERNASH

IN TWO

F C7/E C7

SMILE WHEN THE RAIN-DROPS FALL, DEAR. SMILE 'TIL THE CLOUDS ROLL

F F/A Ab° C7/G E♭ A7 Dim G7

BY. MUST RE-MEM-BER THAT I LOVE YOU, 'THO DARK IS THE BLUE, BLUE

C7/E C7 F C7/E C7 Gm

SKY. DARK CLOUDS WILL FADE A-WAY, DEAR, SOON PASS BE-

A7 Dim Dm/A Bb E7/b F/C

-YOND RE-CALL. SO MUST SMILE AT THOSE SKIES, WITH THOSE BIG SMILING

D7+ D7 Gm G7 C7 F

FROM THE LAUREL and HARDY  
MOVIE: "BUSY BODIES"

EYES. MUST SMILE WHEN THE RAIN-DROPS FALL. ALSO USED IN 3 OTHER HAL ROACH PICTURES THAT YEAR

# 4869 (PRONOUNCED AS "RAZZ")

(DIXIE)

## KEEP JAZZIN' IT RAS!

BENSON, BROWN, STERLING & LANGE (1918)



Chorus: RAS-TUS JOHNSON'S GOT A JAZZ BAND. HE'S GOT THE JAZZIEST BAND IN THE LAND. COME ON DOWN, AND SEE THEM JAZZIN' A-ROUND. MANDY BROWN'S ON THE FLOOR, DANCIN' EV'RY EN-CORE. 'THO SHE'S HAD ABOUT FOUR, HEAR HER PLEADIN' FOR MORE.

CHORUS: OH! RAS, PLAY YOUR BEAUTIFUL JAZZ. THAT'S A BEAUTIFUL JAZZ.

KEEP A-JAZZIN' IT RAS, BECAUSE IT HAS SUCH A MUS-I-CAL LOY.

I LOVE MY MUSIC BOY, LIKE A CHILD LOVES A TOY. THAT MEL-D-

-DY JUST CLINGS TO ME. THAT HAR-MO-NY, UN-TO MY HEART KEEPS

SAY-IN': RAS, PLAY YOUR BEAUTIFUL JAZZ. OH, RAS! JUST JAZZ THAT BRASS TROM-

-BONE YOU HAS, AND KEEP ON JAZZ-IN' IT, RAS!

## THAT MONKEY TUNE

IRVING BERLIN (1911) (SEE BTM. NEXT PAGE)

MED. TWO DOWN IN A LITTLE JUNGLE TOWN, WHERE THE MONKEYS RUN A-ROUND,

LIVED A CRAZY LITTLE MON-KEY WHO LOVED TO SING. A CHIMPAN-ZEE,

(SEE BTM. OF PAGE FOR INFO. ON IRVING BERLIN.) THAT MONKEY TUNE - CONT.

4870

IN A COCOA-NUTTY TREE, HEARD HIS NUTTY MEL-O-DY. SHE FELL IN LOVE WITH HIS SING-ING. FROM THE BRANCHES A-CLING-ING, SHE'D PITCH HER VOICE IN A MONKEY KEY, AND YELL WITH ALL HER MIGHT: SING THAT MONKEY TUNE, YOU MONKEY LOON. DON'T DARE TO STOP. HURRY UP! HURRY UP! I WANT TO HEAR THAT STRAIN SO CLEAR, BE-CAUSE I'M CRA-ZY A-BOUT THAT MON-KEY TUNE.

**NEVER MAKE A PROMISE IN VAIN**

NELSON EDGANE and SAMMY MYSELS (1946)

MOD to

NEVER MAKE A PROMISE IN VAIN, A PROMISE THAT YOU DON'T IN-TEND TO THINK OF ALL THE SORROW AND PAIN YOU'LL BRING ME, DARLING, IF YOU PROVE UN-KEEP. DON'T SAY YOU'LL BE FAITHFUL UN-LESS, IN YOUR HEART, YOU KNOW YOU'LL BE FAITHFUL WHEN WE'RE FAR A-PART. -TRUE. NEVER MAKE A PROMISE JUST TO BREAK A PROMISE, 'CAUSE YOU'LL BREAK MY HEART IN TWO.

SEE BELOW FOR INFORMATION ON IRVING BERLIN:

IRVING BERLIN'S SONGS RAN THE GAMUT FROM THE SUBLIME ("WHITE CHRIST-MASS", "COUNT YOUR BLESSINGS", "GOD BLESS AMERICA") TO THE RIDICULOUS ("THAT MONKEY TUNE" WHICH COMMENCES ON THE PREVIOUS PAGE.) ANOTHER IN A LIGHT VEIN IS: COHEN OWES ME NINETY-SEVEN DOLLARS

IN BETWEEN CAME SUCH WARM POPULAR CLASSICS AS BLUE SKIES, CHEEK TO CHEEK, I'VE GOT MY LOVE TO KEEP ME WARM, REMEMBER, MARIE, ALWAYS, I GOT THE SUN IN THE MORNING, etc. etc. etc.

4871

MOD to

(T. T. BEAT)

# MONKEY DOODLE DANDY

W: JACK DRISLANE M: HENRY FRANTZEN  
(1909)

IT WAS LEAP YEAR IN MONKEY LAND,  
THERE LIVED THE KING OF MONKEY CLANS:

AND IN A TREE SO HIGH,  
BATCH'LOR, SO VE-RY  
SHY. UN-TIL A MAIDEN CAME,  
ANXIOUS TO CHANGE HER NAME,  
WHO SMILED A  
SMILE OF LOVE. SHE SIM-PLY ROLL'D HER RO-GUISH EYES,  
AND SANG TO HIM A-BOVE.  
MAN-KEY DOODLE DOODLE DAN-  
IF YOU THINK I'M ALL THE CAN-  
DY: THAT'S A VE-RY FUN-NY NAME. SOME-DAY IT MAY COME IN  
-DY, THEN I'LL VE-RY FUN-NY NAME. SOME-DAY IT MAY COME IN  
HAN-DY. YOU LOOK LONESOME, IT'S A SHAME.

**CODA**  
TELL YOU WHAT TO DO. LIST HAND ME ALL YOUR BOO-DLE. NOW,  
DON'T GO OFF YOUR NOO-DLE, AND I'LL BE YOUR MONKEY DOO-DLE-DOO.

# THE NIGHT YOU SAID GOODBYE

BY LOE DAVIS

(1945)

MOD to

THE STARS FROM ON HIGH FAD-ED OUT OF THE SKY,  
MOON LOST ITS BEAMS, SLEEP WAS LEFT WITHOUT DREAMS. THE NIGHT YOU  
SAID GOOD-BYE. THE SAID GOOD-BYE. NO LONGER COULD THE

THE NIGHT YOU SAID GOODBYE - CONT.

4872

F7 Eb 1 1 1 D7 G7

DAWN BE-GIN THE DAY RIGHT. FOR YOU HAD GONE AND TAK-EN ALL THE

C7 % F F7 Bb Bbm

DAY-LIGHT. MY HEART LEFT ME, TOO. YES, YOU TOOK IT WITH YOU, THE

F D7 G7 C7 F

NIGHT YOU SAID GOOD-BYE.

**STEPPIN' ON THE PUPPY'S TAIL**

SPENCER WILLIAMS (1917)

TEMPO di DOG WALK

Eb Eb+ Eb° Eb+ Bb7 / Eb F7 Eb/Bb Bb7 Eb Eb7

EV-ER, SINCE THE DOG WALK CRAZE, I HAVE TRIED TO WRITE A DANCE.

EV'RY STEP AN EX-ER-CISE, SAY IT'S GONNA BE A HIT.

Ab Ab+ Ab° Ab+ Eb Eb7 Ab Bb7 Ab/Eb / Eb7 Ab Ab° Ab NC/Bb7 Eb°

IT TOOK ME JUST 'BOUT THREE DAYS TO COMPOSE THIS FUNNY PRANCE. IT'S CALL'D "STEPPIN' ON THE PUP-  
GET IT QUICK, IF YOU ARE WISE. THEN YOU SURELY WILL AD-MIT THAT THIS FREAKISH

Bb7/F Bb7 1. Eb Cb7 Eb/Bb / Bb7+ 2. F7/C F7 Bb / Bb7 / Bb7

ON THE PUP-PY'S DANCE HAS GOT 'EM, TAIL." AND IT CANNOT FAIL. READY NOW,

Bb° Bb7 Bb° Bb7 Bb° Bb7 / CHD. Eb %

STEADY NOW, I WILL SHOW YOU HOW: HOLD YOUR GAL CLOSE TO YOUR SIDE,  
BREAK A-WAY THEN BOM-BA-SHAY.

F7 % 1. Bb7 % Eb Bb7 Bb7 / Eb Bb7+ / Eb Bb7+

SHY-A-REE, KIND O' GLIDE. MOOCH A-LONG, NICE AND SLOW. THEN YOU TOD-O-LO!

TODDLE ON, AS YOU SWAY.

2. Bb7 Eb Db7 C7 C7/Bb A° / F7/C Bb7

GET UP CLOSE TO-GETNER, STAND RIGHT STILL. START RIGHT IN A ROCKIN' LIKE A SHIP WITHOUT A SAIL. THAT'S

Eb/Bb Bb7 Eb Eb° / C° Eb/Bb Bb7 Eb

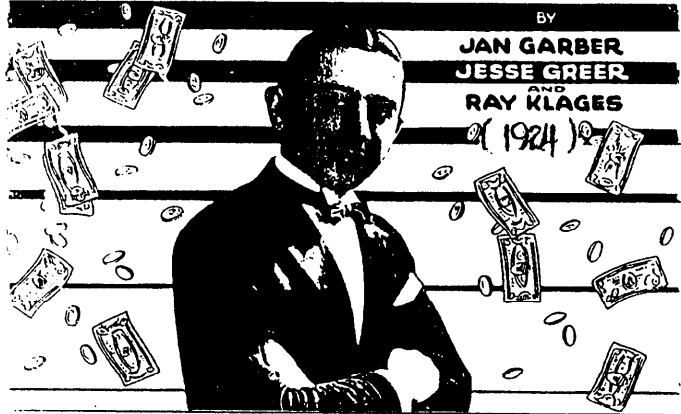
"STEPPIN' ON THE PUP-PY'S TAIL" (KI-YI). THAT'S "STEPPIN' ON THE PUP-PY'S TAIL".

ONE OF SPENCER WILLIAMS' BEST KNOWN IS ROYAL GARDEN BLUES,  
WHICH HE WROTE WITH CLARENCE WILLIAMS (NO RELATION).

4873

# WE DON'T GET MUCH MONEY (BUT WE HAVE A LOT OF FUN)

BY  
JAN GARBER  
JESSE GREER  
AND  
RAY KLAGES  
(1924)



MOD<sup>to</sup>  
IN 2

WHAT A WORLD WE LIVE IN.  
NEV-ER HAVE TO WOR-RY.

1. Bb7 Eb | 2. F7

WE'RE SUCH HAPPY FOLKS. TROUBLES SEEM LIKE

Bb7 Bb7 Bb7 Ab Eb/G

LOOKS. WE'RE CON-TENT-ED WITH OUR LOT.

Bb7/F Eb Bb7 Bb7 C7 F7

WHO CARES IF WE ARE OR NOT? DAYS ARE LONG, THE

Bb F7 Bb7

PAY IS SMALL. WE DON'T MIND THAT AT ALL. WE

CHO.

EB Eb Bb7 Eb | E° | Bb7/F E°

DON'T GET MUCH MONEY, BUT WE HAVE A LOT OF

Bb7/F Bb7 Bb7 E° Bb7/F Bb7 Eb Fm Bb7 Eb Eb7 Ab Eb/G

FUN. WE TRY ACT-ING FUN-NY, THO' THINGS ARE ON THE BUM. THO' EV-RY-THING SEEMS BAD AT FIRST,  
WE WORK A WEEK, AND HOW WE SWEAT.

Eb7 Ab Bb7/Ab Eb/G Bb7 Eb C7 F7/A A7 Bb7 1. Eb Bb7

DON'T MIND THAT, THEY'LL SOON BE WORSE. WE DON'T GET MUCH MON-ey, BUT WE HAVE A LOT OF FUN. WE  
PAY DAY COMES, WE'RE STILL IN DEBT.

2. Eb

(LULLABY)

## MAMMY'S LITTLE KINKY-HEADED BOY

LYRIC BY JOSEPH M. WHITE (1926) MUSIC BY GEO. J. TRINKHAUS

SLOWLY Eb Fin7 Bb7 Eb Fin7 G7/B Cm7 F7 Bb7

EVENING SHADOWS FALLING, NIGHT BIRDS SOFTLY CALLING. MAMMY'S LITTLE BOY MUST GO TO SLEEP.

Cm7 Eb E° Fm G7/b Cm7 Eb E° Fm G7 Cm7 F7 Bb7

SANDMAN COMES A ROUND, DOESN'T MAKE A SOUND. SPRINKLES SAND, AS BY YOUR BED HE CREEPS.

Cb7 Bb° Bb° A7 Ab Bb7/F Fb7 Eb7

CLOSE THOSE BIG BRIGHT EYES, LIKE STARS IN THE SKIES. RIDE A-WAY TO DREAMLAND SHORE.

CHO.

Ab F7/c F7 Bb7 Eb7

'CAUSE YOU'RE MAM-MY'S LITTLE KINKY-HEADED BOY. AND SHE

Eb7/G Ab Bb7/Ab Eb7/G Ab7 Db F7 F7+

LOVES YOU. YES, SHE LOVES YOU, FOND AND TRUE. AN-GELES PEEP-ING, WHILE YOU'RE

Bb7 Bb7/D Dbm6 Eb7

SLEEP-ING. CLOSER IN MY ARMS, SHIELD YOU FROM ALL HARMS: MAMMY'S LITTLE KINKY-HEADED

Ab Dbm6 Ab Eb7 Ab Eb/Ab Ab

BOY. MAMMY'S LITTLE KINKY-HEADED BOY.

THE DIALECT HAS BEEN RE-MOVED FROM THE ORIGINAL LYRIC.

A VISIT TO THE N.Y. CENTRAL PARK ZOO

# KEEP ME AWAY FROM THE MONKEY HOUSE

LYRIC BY JOHN W. FRANKLIN (1906) MUSIC BY HALSEY CORWIN

(♩=120) MARGIA

F/A Ab° C7/G C7 F/A Ab° C7/G Dm7/F C/E

SING BOTH TO THE PARK ONE DAY I WENT, ON A LITTLE PLEASURE BENT, JUST TO WATCH THE

VERSES TO THE COURTHOUSE THEY TOOK ME. SAW SOME MONKEYS, TWO OR THREE. NEVER HAD A

Dm7/F C/E G7/D D7-5 C7 F/A Ab° C7/G C7/E F/A Ab°

MONKEYS PLAY AND PASS THE TIME. I LOOK'D 'ROUND THE MONKEY HOUSE, SAW A WOMAN

TRIAL LIKE THAT BE-FORE, YOU KNOW. ALL SO-CI-E-TY WAS THERE, WATCHING ME IN

C7/G Dm7/F C/E G7/D G7 G7/D Db7-5 C7

WITH NO SPOUSE. GAVE A WINK AND WAS AR-REST-ED FOR A CRIME.

MY DES-PAIR. IT WAS REALLY QUITE A BRILLIANT MON-KEY SHOW.

(♩=♩) WITH A LIFT

F C7 F/C C7/E F

KEEP ME A-WAY FROM THE MONKEY HOUSE. DON'T LET ME STAY, OR I'LL GET GAY.

F/A F/C F D7 / G7 C7

KEEP ME A-WAY FROM THE MONKEY HOUSE. IT LEADS ME TO TEMP-TA-TION. SHOULD

F C7/E Cm7/Eb C7/E C7 F Bb

OLD AC-QUANT-ANCE BE FOR-GOT?" ALL THE MON-KEYS SANG TO ME. "WE

F/A F F/C F A/E Dm7 G7 C7 C7/G F

ALL THINK IT QUEER THAT WE'RE LOCKED IN HERE, WHILE OTH-ER MONKS GO FREE.

4875

(IN COLLABORATION WITH "UNCLE ROBERT")

# S.O.S. STAY ON THE SIDEWALK

HOWARD JOHNSON & IRVING BIBO (1925)

MED. FAST

Handwritten musical score for "S.O.S. Stay on the Sidewalk" by Howard Johnson & Irving Bibo (1925). The score is written on ten staves of music with lyrics underneath. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "MED. FAST".

Lyrics:  
 THERE'S A MAN I KNOW WHO LOVES THE LITTLE GIRLS AND BOYS. NEW STUNTS HE EM-  
 -PLOYS, JUST TO BRING THEM JOYS. HAVE YOU HEARD HIS SLOGAN FOR THE KIDS, CALL'D S. O.  
 S.? WHAT IS S. O. S.? YOU DON'T HAVE TO GUESS. STAY ON THE  
 SIDE-WALK: THAT'S S. O. S. S. O. S. I'LL SAY YES.  
 THIS LIT-TLE SLOGAN, EV-ERY KID SHOULD RE-PEAT.  
 IT'S JUST A WARNING NOT TO PLAY IN THE STREET. IN ALL YOUR  
 GAMES, THINK OF MOM AND DAD. IF YOU'RE HURT, THEY'LL FEEL SAD.  
 WHEN YOU CHASE A BALL, A CAR COMES BY WITH A ROAR,  
 KNOCKS YOU DOWN. "THAT'S ALL THERE IS, THERE IS-N'T AN-Y MORE!" STAY ON THE  
 SIDE-WALK, WHERE DAN-GER IS LESS. THINK OF S. O. S.

IRVING BIBO WROTE MARCH OF THE BLUES and PROFITTEERING BLUES,



4876

# THERE MUST BE LITTLE CUPIDS IN THE BRINY

JACK FOLEY (1915)

MED. FAST

1. WHEN SUMMER TIME COMES ROUND, YOU KNOW, YOU PACK YOUR BAG AND A- WAY YOU GO, TO  
 2. (OLD) SMITHSON IS A MARRIED MAN. HE TOOK HIS WIFE, HIS DEAR MA- RY ANNI, TO

SPEND YOUR SUMMER HOLIDAY BY THE SEA. YOU SAY YOU'LL HAVE A  
 BRIGHTON, SHE HAD NEVER BEEN THERE BE- FORE. HE SAID: "YOU FIX THE

QUI-ET TIME, A BACH-E-LDR'S LIFE WILL BE SUB-LIME. NO RUNNING AF-TER PRETTY GIRLS FOR  
 PLACE TO STAY, AND JUST TO PASS THE TIME A-WAY, I'LL HAVE A LIT-TLE STROLL A-LONG THE

ME SHORE: YOU HAV-EN'T BEEN THERE HALF AN HOUR, WHEN MUCH TO YOUR A-  
 'T WAS FIVE HOURS LATER WHEN SHE FOUND HIM, DOWN BE-SIDE THE

- LARM: YOU FIND YOU'RE WALK-ING DOWN THE PIER A GIRL UP-ON EACH ARM. THERE  
 SEA. HE'D THREE GIRLS HANGING 'ROUND HIS NECK, AND TWO UP-ON HIS KNEE. THERE

MUST BE LITTLE CUPIDS IN THE BRI - NY. THERE MUST BE LITTLE CUPIDS IN THE

SEA. FOR AS YOU STROLL A-LONG THE PROM PROM PROM, YOU INON-DER

WHERE THE PRE-TTY GIRLS COME FROM. THERE MUST BE LIT-TLE CUPIDS IN THE BRI -

- NY, SHOOTING OUT THEIR ARROWS MER-RI- LY. FOR THE GIRLS ARE ALL SO

SPOONEY, AND THE FELLOW'S HON-EY MOONEY: OH, THERE MUST BE LIT-TLE CUPIDS IN THE

SEA. SEA. SEA.

SEA. SEA. SEA.

SEA. SEA. SEA.

SEA. SEA. SEA.

SEA. SEA. SEA.

SEA. SEA. SEA.

SEA. SEA. SEA.

4877

(♩. = 120)

**THE MODERN MAIDEN'S PRAYER**  
 LYRIC BY BILLARD MACDONALD MUSIC BY JAMES F. HANLEY



As introduced by **EDDIE CANTOR**  
 IN FLORENZ ZIEGFELD, JR.'S  
**ZIEGFELD FOLLIES**  
 1917  
 PRODUCED AT THE NEW AMSTERDAM THEATRE  
 NEW YORK

WHEN GRANDMA WAS A GIRLIE IT WAS THE  
 CUSTOM, EACH NIGHT BEFORE SHE  
 DID UP HER HAIR IN CURLS, TO KNEEL AND TELL HER  
 TROUBLES TO THE AN-GELS... AND THAT WAS THE WAY WITH  
 ALL THE GOOD LITTLE GIRLS. BUT NOW-A-DAYS THE

GIRLS ARE MER-CEN-AR-Y. FOR EARTHLY BLESSINGS IS ALL THEY SEEM TO CARE. THEY  
 GO DOWN ON THEIR KNEES AND ASK THE AN-GELS, PLEASE, TO HEARKEN TO THIS MODERN MAIDEN'S  
 PRAY'R: GIVE ME A LOT OF BEAUX AND LOTS OF PRETTY CLOTHES. GIVE ME A PE-KIN-  
 -ESE AND SEATS FOR ALL THE SHOWS. GIVE ME A MILLION-AIRE TO FALL IN LOVE WITH ME,  
 TAKE ME TO REC-TOR'S, PAY THE COL-LECTORS: ONE OF THOSE PURELY PLA-TON-IC PRO-TECTORS. GIVE ME A LIM-OU-  
 -SINE AND DIAMONDS LIKE A QUEEN. GIVE ME MOST ANYTHING ELSE YOU HAVE TO SPARE.  
 GIVE ME THE BOY THAT I AM AF-TER. LET ME RE-TAIN MY GIRLISH LAUGHTER. THAT'S THE TWENTIETH

HANLEY COMPOSED SECOND HAND  
ROSE & ROSE OF WASHINGTON SQUARE.

...PRAYER - CONT.

4878

F7 F7/A Bb

LEN-TU-RY MAIDEN'S PRAY'R.

# THE SPIDER AND THE FLY

WDS: ARTHUR LAMB (1915) MUS: HARRY VON TILZER

(♩ = c. 144)

Bb

SING BOTH VERSES

KISS ME GOOD-NIGHT MOTH-ER DAR-LING. WHY ARE YOU SAD TO  
 ROAM-ING A- LONE THROUGH THE CI - TY, JUST AT THE TWI-LIGHT'S

F7/C F7 Bb G7/B

-NIGHT? FALL. SOON I WILL DANCE WITH THE MAN I LOVE,  
 LEFT ALL A- LONE BY THE MAN SHE WED,

C7 Ebm6 Bb F7 Bb

IN THE BALLROOM SO BRIGHT. FOND-LY HER MOTH-ER EM-  
 WHOM SHE'D LOVED BEST OF ALL. CLASPING HER BA-BY STILL

Bb Ebm D7

-BRACED HER, SAY-ING: "MY DEAR, DO NOT GO.  
 CLOS - ER, WEEP-ING, SHE NOW BOWS HER HEAD,

EB6 Eb° Bb/F G7 C7

I HAVE WARNED YOU A- GAINST HIS LOVE AND NOW, DEAR, MY REA-SON YOU'LL  
 AS SHE KNEELS BY HER MOTH- ER'S GRAVE AND THINKS OF THE WORDS THAT SHE

F7 Bb

KNOW: SAID: "THINK OF THE SPI- DER A MAN SO FALSE, AND THE

Bb Bb° F7/C F7

FLY A MAID - EN FAIR. THINK OF HIM LEAD-ING HER,

Bb Bb/d Bbm6/D Bb C7 C7/G C7# F7/A F7

STEP BY STEP, IN-TO HIS CRU-EL SNARE.

Bb D7

THINK OF A LOVE THAT IS WORSE THAN HATE. DON'T LET THE LES-SON GO

EB 1 G7/6 Cm Eb° Eb° Bb/F G7

BY. BUT STOP, 'ERE TOO LATE, AND DON'T SHARE THE FATE OF THE

C7 F7 Bb Bb/d Bbm6/Bb Cm7 / F7+ 12. Bb / Eb Bb

SPI- DER AND THE FLY." (TO VERSE) FLY."

4879

# HOW'D YOU LIKE TO BE THE ICEMAN?

WORDS and MUSIC BY HELF and MORAN (1937 - CHICAGO)

1. WHILE STROLLING UP-TOWN THE OTHER DAY, SAW A BROWNSTONE MANSION ON MY WAY. I  
 2. EACH DAY WITH HIS WAGON LOADED DOWN FULL OF ICE, HE STARTS OFF FOR THE TOWN. AT  
 3. BE - FORE WITH HIS DAI-LY TOIL HE'S THRU, HE WILL STOP A-LONG FIFTH AV-E-NUE. HE

STOPP'D TO AD-MIRE: 'T WAS SIM-PLY DI-VINE, AND COULDN'T HELP WISHING THAT IT WAS MINE. A  
 LJOHN-SON'S CA-FE, A STOP THEN HE MAKES. FILLS UP THE ICE-BOX WITH E-NOR-MOUS CAKES. WHEN  
 LUMPS FROM HIS WA-GON, ICE IN THE HOOK. THEN MEETS, IN THE KITCHEN, A BIG FAT COOK. SPREAD

SERVANT CAME OUT, THEN I ASKED OF HIM IF MIS-TER VAN-DER-BILT WAS IN. I  
 REA-DY TO START AND MOVE ON HIS WAY HE TELLS THE BOSS "IT'S HOT TO-DAY!" I  
 OUT ON THE TA-BLE GOOD THINGS WILL LA-Y. THE ICE-MAN KNOWS THE COOK WILL SAY, "HAVE

THOUGHT IT THE HOUSE OF A MIL-LION-AIRE. BUT HE TOLD ME THAT THE ICEMAN RE-SID-ED THERE.  
 BOSS WITH A WINK SAYS "WHAT WILL IT BE?" "WELL I'LL HAVE A TINROOF COCKTAIL THAT JUST SUITS ME."  
 DIN-NER WITH ME, FOR IT'S VE-RY FINE!" NOW IT'S FUNNY HOW HE STRIKES THERE AT DINNER TIME. B

CHD.

HOW'D YOU LIKE TO BE THE ICE - MAN? HOW'D YOU LIKE TO BE THE ICE - MAN?

NO, THE PLUMBERS AIN'T IN IT. THEY GOT FROZE OUT.  
 DRINKIN' ALL O' THOSE COCK- TAILS. THEY'RE ON THE HOUSE.  
 TALK A- BOUT YOUR HIGH LIV- ING. OH, WHAT A CINCH.

## ONLY A MOMENT AGO

WORDS BY BILLY ROSE (1950)  
 MUSIC BY MILTON AGER

ON - LY A MOMENT A - GO, — YOU MY YOU

SUDDENLY SMILED AND WHISPERED HELLO. — WITH NO IN - TRO - DUC - TION BE - FORE — HAND, I  
 BUMP - I - TY HEART WAS LETTING ME KNOW THAT THIS WAS NO COM - MON - PLACE STO - RY, BUT  
 NIGHT HAD GONE BY, AND I'D NEV - ER KNOW. IT'S

FELT MY HAND MELT IN - TO YOUR — HAND. — — — — — RY. — MEETING YOU — WAS A

ONLY A MOMENT AGO - CONT.

4880

D<sup>7</sup>/A Gm G#<sup>o</sup> Am  
 HAP- PY AC- CI- DENT! OUT OF NO- WHERE YOU CAME. ONE KISS, AND I WAS A- FLAME.

Dim Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> D.C. al. f  
 BY THE WAY, WHAT'S YOUR NAME?

CODA F D<sup>7</sup>/F# D<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F  
 HARD TO BE- LIEVE I WAS LONG - SOME, ON- LY A MO- MENT A- GO.

**I CAN'T KEEP YOU OUT OF MY DREAMS**

WORDS BY IRVING KAHAL - MUSIC BY SID WOLFF and SAMMY FAIN (1926)

mod<sup>to</sup> Eb Eb<sup>o</sup> Eb E<sup>o</sup> Bb<sup>7</sup>/F Bb<sup>7</sup> Eb  
 YOU'LL NEVER KNOW THE LOVE, DEAR, THAT'S IN MY

Eb<sup>o</sup> Eb / Eb<sup>7</sup> Gm<sup>7</sup>/Bb Gm D<sup>7</sup>/F# D<sup>7</sup> Gm Gm<sup>7</sup>  
 HEART SO TRUE. WHILE BRIGHT STARS SHINE A - BOVE, DEAR,

C<sup>7</sup> F<sup>7</sup> F<sup>7</sup>/A Bb Bb<sup>o</sup> Bb<sup>7</sup> B<sup>7</sup> Fm<sup>7</sup>/C Bb<sup>7</sup>/D [S.] CHO. Eb  
 MY THOUGHTS ARE ALL OF YOU. OH, HOW I CRY AS THE WHILE SHADOWS CREEP, AND THE KNOW YOU'LL BE GONE WHEN I

Eb Bb<sup>7</sup> B<sup>7</sup>/F# Bb<sup>7</sup>/F Bb<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> 1. Eb E<sup>o</sup> Fm<sup>7</sup> Bb<sup>7</sup> 2. Eb Eb<sup>o</sup>  
 NIGHT HOURS GO BY. I CAN'T KEEP YOU OUT OF MY DREAMS. BEAMS.  
 WORLD IS A- SLEEP, YOUR DEAR FACE, YOUR SWEET FACE  
 WAKE IN THE DAWN, I CAN'T KEEP YOU OUT OF MY

Eb<sup>7</sup> Cb<sup>7</sup> / Cb<sup>7</sup> Eb/G Bb<sup>7</sup>/F Eb Bbm<sup>6</sup>/Db C<sup>7</sup>  
 IT SEEMS LIKE YEARS, DEAR, SINCE WE'VE BEEN A- PART. I FIND I CAN'T KEEP YOU

F<sup>7</sup> Bb<sup>7</sup> / B<sup>7</sup>/F# Fm<sup>7</sup> Bb<sup>7</sup> D.S. al. f CODA Eb Eb<sup>o</sup> Ab<sup>7</sup>/Eb / Eb  
 OUT OF MY HEART. AND THO' I DREAMS.

4881

# MISS OTIS REGRETS

COLE PORTER (1934)

SLOW LAMENT (IN 3 VERSES)

MUSIC NOTATION WITH LYRICS AND CHORDS:

**VERSE 1:**  
 G7 C A7 Dm7 G7 C Am7 Dm7 G7  
 MISS D-TIS RE-GREYS SHE'S UN- AB-LE TO LUNCH TO DAY, MAD-AM. MISS  
 SHE AR-RIVED TO FIND HER LOV-ER GONE, MAD-AM, SHE  
 CROWD CAME AND THEY DRAGG'D HER FROM THE CAIL, MAD-AM. THEY

**VERSE 2:**  
 C A7 Dm7 Dm7-5 G7 / / Fm6/Ab  
 O-TIS RE-GREYS SHE'S UN- AB-LE TO LUNCH TO DAY. SHE IS  
 RAN TO THE MAN WHO HAD LED HER SO FAR A- STRAY. AND FROM  
 LED HER TO THE OLD OAK A-CROSS THE WAY. AND THE

**VERSE 3:**  
 C/G E7/G# Am C7 F F#0 C/G Dm7 G7b9  
 SOR-RY TO BE DE- LAYED, BUT LAST NIEHT DOWN IN LOVER'S LANE SHE STRAY'D, MADAM. MISS  
 UN-DER HER VELVET GOWN, SHE DREW A GUN AND SHOT HER LOVER DOWN, MADAM. MISS  
 MO-MENT BE-FURE SHE DIED, SHE LIFTED UP HER LOVELY HEAD AND CRIED, MADAM, MISS

**ENDING:**  
 C A7 Dm7 G7 Dm7 G7 1.2. C Dm7 G7 3. C Fm6 C  
 D-TIS REGREYS SHE'S UN- AB-LE TO LUNCH TO DAY. WHEN THE DAY.

RECORDED BY NAT "KING" COLE

# A HOT DOG, A BLANKET AND YOU

(A COLLEGIATE NIGHTMARE)  
L. FRED COOTS -1931- CHARLES NEWMAN

MUSIC NOTATION WITH LYRICS AND CHORDS:

**VERSE 1:**  
 IN TWO C/E C / / G7 Ab7 // Ab7 Eb /  
 GEE I FEEL COL- LEG-IATE IN LAST YEAR'S RAC-COON.  
 DATE TO MEET THE GIRL FRIEND. OH BOY! I FEEL PROUD.

**VERSE 2:**  
 1. G7/D G7 G7/b G7 C G7/D Eb0 2. D7  
 I JUST BOUGHT A PAIR OF SEATS FOR THE GAME. I'VE GOT A I WANT TO HOL-

**VERSE 3:**  
 D7 G7 Fm6/Ab G7 / - [CHORD] C B7  
 -LER OUT LOUD. HEAR THAT GRANDSTAND THERE'S OUR TEAM IN GOSH I'M FEELING CHEERIN' OH ACTION. NOW SIL-LY. PLEASE

E7+ E7 A7 D7 G7 G7+

BOY, MY SKIES ARE CLEAR-IN', WITH A HOT DDG, A BLANKET AND  
I'LL GET SAT-IS-FAC-TION, LIL-LY,  
PASS THE PICK-LE -

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

YOU. YOU. SEE WHAT A SIGHT! OH WHAT A FIGHT!

C#m7 B7 E G/B D7/A G D7/A# G7 G°

LOOK AT THAT FULLBACK GO! BOY WHAT A PLAY! HE'LL GET A-WAY! "HOLD THAT

G7 D.S. CODA C

TI-GER? YOU.

### DANCING THE DEVIL AWAY

HOWARD JOHNSON, JACK MESWILL  
and VINCENT ROSE (1933)

IN TWO Ebm F° Ebm/G7 F° 1. Ebm/Bb Amm Cb

WE'VE GOT NO ROOM, NOW, FOR OLD DEVIL GLOOM, NOW. IT'S TIME TO PUT HIM  
WE OUGHT TO BREAK HIM, THERE'S NO WAY TO SHAKE HIM. COME

Bb7 Ebm 2. Ebm/Bb F7/C C° B7-5 Bb Fm7 Bb7

"ON THE SPOT" ON, EV-RY-BO - DY, GET HOT!

CHO. Eb Bb7 Eb Bb7/E 1. Eb/G Gb°

GIVE YOUR BLUES THE GAY. START TO CELEBRATE, DANCING THE DEV-  
THIS IS BOUND TO BE YEAR OF JUBI-LEE,  
HAIL! THE GANG'S ALL HERE. FILL YOUR CUP OF CHEER,

Gb° Fm7 Bb7 2. FINE F7 Bb7 Eb

-IL A - WAY. LET'S WHOOOP IT UP AND BE GAY.  
DANCING THE DEV - IL A - WAY.

ED FINE Eb B7 1. Gm 1. F7

OLD MAN SUN IS STARTING TO SHINE. SOON WE'LL

F7 F7/A Ab A7 Bb7 D.S. al FINE 2ND ENDING

ALL BE LIFTING A STEIN AND SHOOTINGS.

DON VOORHEES ORCHESTRA w/ RED NICHOLS & MIFF MOLE  
ON COLUMBIA 954-D IN 1927 (?)

4883

(BY TED NORMANN)  
**NOBODY'S SORRY BUT ME**



SWING MALE VOCAL

2-BEAT

F E7 F Gm

You PROMISED ME THAT YOU WOULD BE

D7+ D7 G7 C7 Ab7/C F

TRUE. I KNOW THAT WE BOTH CARE.

C7 C7+ F E7 F F+ E+ Eb+

How COULD YOU LEAVE ME, WHEN I NEED-ED

D4 D7 G7 Db7 C7

You! WHY COULD-N'T YOU PLAY FAIR?

8 CHO.

F E7 F D7/F# G7

I SAID I WAS SOR-RY, AND YOU SAID YOU'RE SOR-RY. NOW NO-BO-DY'S  
 YOU SAID THAT YOU LOVED ME. I THO'T THAT YOU LOVED ME. NOW NO-BO-DY'S  
 SOME DAY YOU'LL BE LONE-SOME. SOME DAY YOU'LL BE SOR-RY. THEN, DARLING, I

1. C7 Ab7/C F E7 Bb / C7+ / 2. C7 F Db7 F/C Bb7

SOR-RY BUT ME. SOR-RY BUT ME. REMEMBER

A7 Dm A7 Dm

WHEN WE FIRST MET, YOU FAC-TI-TIOUS CO-QUETTE. LOOK WHAT YOU DID TO ME!

G7 C/G Gm C7

NOW THAT YOU'RE GONE, I CAN ON-LY GO ON DREAMING OF WHAT USED TO BE.

CODA Db7 C7 F Bb9 Eb

HOPE YOU'LL THINK OF ME.

VIKING SONG PUBLICATIONS - ST. LOUIS, MISSOURI



4884

# MODERN MELODY

LYRIC BY DOROTHY DICK (1932) MUSIC BY TED SHAPIRO

*SLOWLY*

B $\flat$  / / B $\circ$  F7/C F7 B $\flat$  / / B $\circ$  F7/C A $\phi$

OH MIS-TER LEAD-ER MAN: WHEN YOU GET ON THE STAND,  
OF ALL THE TUNES I'VE HEARD AND ALL THE TUNES YOU'VE HEARD,

B $\flat$ 7 A7 B $\flat$ 7 A7 G $\sharp$ 7 A7 G7 1. C7 F7

WONDER IF YOU'D PLAY A TUNE AT MY RE-QUEST? I LIKE IT BEST.  
HERE'S A LITTLE DITTY THAT IS DIF-F'ERENT FROM

2. C7 F7 **CHD.** F7

ALL THE REST. HOW I LOVE TO HEAR THAT MODERN MEL-O-DY.  
WHEN I HEAR YOUR DANCING FINGERS SYN-CO-PATE,  
WHEN I HEAR THAT MEL-O-DY, MY HEART IS LIGHT.

B $\flat$  B $\flat$ /F E $\circ$  E $\flat$  1 3 / / F7

IT'S A FAS-CIN-A-TING THING TO ME. LET ME HEAR YOU PLAY THAT MODERN MEL-O-DY. OH,  
ALL MY CARES AND WORRIES DIS-AP-PEAR. WHAT A RHYTHM, WHAT A TUNE, IT'S SIM-PLY GREAT. OH,  
I COULD HEAR IT MORNING, NOON AND NIGHT. LET ME HEAR YOU PLAY THAT MODERN MEL-O-DY. OH,

1. B $\flat$  G7 2. B $\flat$  A7 Dm

PLAY IT, PLAY IT. PLAY IT, PLAY IT. DA DE DA DE DA DE DA DE

A7 Dm A7 Dm

DA DA. LET ME SING IT OVER ONCE A-GAIN. DA DE DA DE DA DE DA DE

(A) G $\phi$  A7 Dm E $\flat$  F9

DA DA. I LOVE IT, LOVE IT. **D.S. al.**

**CODA** B $\flat$  F9+ B $\flat$

PLAY IT!

RECORDED BY LOE HAYMES ORCH.  
(PEEWEE IRWIN, JOHNNY MINCE, etc.)  
ON BUREAU B-5119  
AT CAMDEN, N.J. IN 1933.

THIS SONG WAS PUBLISHED IN NEW YORK, TORONTO, LONDON,  
MELBOURNE, PARIS and BERLIN.

4885

# BIG CHIEF WALLY HO WOO

WBS: LEW BROWN - MUS: ALBERT VON TILZER (1921)

MDB to

WALLY HO WOO WAS AN IN-DIAN WHO WAS IN LOVE WITH A MAID CALL'D PO-KA-TOO.

FROM THE TRIBE OF NAV-A-HO. HE WAS SUCH A HANDSOME BRAVE;

BUT HE SOON BE-CAME HER SLAVE, JUST BE-CAUSE SHE TEASED HIM SO.

EV-RY NIGHT WHEN ALL WAS STILL, FROM HIS WIGWAM ON THE HILL,

TO HER TENT HE'D START TO CRAWL WHILE HE GAVE THIS IN-DIAN CALL: "YA-

-HO!" "YA - HO!" WHICH MEANS "I'M COMING TO YOU". AND HE'D

CHO.

WIGGLE, WIGGLE, WIGGLE, WIGGLE, WIGGLE HIS WAY TO HER WIG-WAM. HER FATH-ER

ALWAYS USED TO HOLLER, BUT IT WAS NO USE. FOR HE WAS SIMPLY WILD ABOUT HIS LITTLE PAP-DOSE.

AND HE WOULD GIGGLE AS HE WIGGLED HIS WAY TO HER WIG-WAM. FOR HE WAS

VE-RY HAP-PY 'CAUSE HE KNEW THAT SOON HE'D TAKE HER FAR A-WAY ON A HON-EY-MOON.

AND UNDER COVER WITH HER LOVER, THEY'D SPOON IN HER WIG-WAM. HE'D SWEAR THAT

BIG CHIEF WALLY - CONT.

4886

HE'D BE TRUE AND GIVE HER ALL OF HIS WAMPUM, WAMPUM TOO. HE'D HEAR A SOUND, PUT HIS EAR TO THE GROUND, AND WHEN HE FOUND IT WAS HER DADDY SNOOP-IN A-ROUND, HE'D WIGGLE, WIGGLE, WIGGLE, WIGGLE, WIG-GLE RIGHT OUT OF HER WIG-INAM. OH HOW SHE LOVED HER BIG CHIEF WALLY HO WAL-LY HO WOO.

CLAP YOUR HANDS

W.D.S. & MUS. BY HARRY PERSE, (1919) ED. G. NELSON & EDDIE DORR

EV-RY-BD-DY GIVE ME YOUR KIND AT-TEN-TION. I UUST DIS-COVER'D A NEW IN-VENTION, AND I'LL SHOW IT TO YOU. SO UUST FOL-LOW MY COM-MANDS. ALL YOU DO IS CLAP YOUR HANDS. CLAP YOUR HANDS IF YOU ARE HAP-PY. CLAP YOUR HANDS IF YOU ARE GLAD. CLAP YOUR HANDS IF YOU WANT SOME-ONE TO CUDDLE NEAR AND CALL YOU "DEAR". CLAP YOUR HANDS IF YOU WANT LOV-IN' FROM THE ONE WHO UN-DER-STANDS. IF YOU WANT TO PUT ME WISE — HERE'S YOUR CHANCE TO AD-VER-TISE. UUST CLAP, CLAP, CLAP, CLAP, CLAP, UUST CLAP YOUR HANDS.

# MISSISSIPPI MAMMY

ERWIN R. SCHMIDT, (1924) MARTY BLOOM, CASPER NATHAN

*MOD<sup>to</sup>*  $E_b$   $Bb^7/F$   $E_b/G$   $E_b/G$   $A_b$   $A_{b2}$   $E_b/G$   $G^0$   $Fm^7$   $Bb^7$   $E_b$   $E_b^7$   $A_b$   $E_b^7/Bb$   
 DOWN THE MIS-SIS-SIP-PI, HEAR THAT WHISTLE BLOW! DOWN  
 $A_b/C$   $A_b$   $C^7/G$   $Fm$   $A_b$   $C^7/G$   $Fm$   $Cm$   $Bb$   $F^7$   $Bb$   $Bb^7$   $E_b$   $E_b^7$   
 IN MIS-SIS-SIP-PI: WISH THAT I COULD GO. I'M COM-ING, YES I'M COMING,  
 $A_b$   $A_b^7-5$   $G$   $D^7/F\#$   $Bb^7/F$   $E_b$   $Bb^7/F$   $E_b/G$   $Cm$   $F^7$   
 YOU CAN'T KEEP ME BACK. DOWN TO MIS-SIS-SIP-PI, TO THAT TATTERED  
 $Bb^7$   $E_b$   $G^7$   $G^7+$   $Cm^6$   $F^7$   
 SHACK. MIS-SIS-SIP-PI MAMMY, CAN'T YOU HEAR YOUR HONEY LAMB-Y CALL-ING?  
 $Bb^7$   $Bb^7+$   $E_b$   $E_b/Bb$   $A\phi$   $A_{b2}m^6$   
 MAMMY O' MINE, I'M PIN-ING ALL O' THE TIME. I LOVE YOU  
 $E_b/G$   $E_b$   $E_b/G$   $G^7$   $Bb/F$   $F^7$   $Bb$   $B^0$   $F/C$   $G/B$   
 TENDER-LY. I SEEM TO SEE YOU SMILE WHILE SHADES OF NIGHT ARE FALL-ING.  
 $Cm$   $F^7$   $Cm$   $F^7$   $Bb/D$   $E_{b2}m^6$   $E_b$   $Bb^7/F$   $Bb^7/G$   
 I MISS YOUR KISS-IN'. HERE'S WHAT I'M MISS-IN' TOO: I MISS THE  
 $E_b^7$   $E_b^7$   $A_b$   $C^7/G$   $E_{b2}m^6$   $E_b$   
 HONEY BEES A-MONG THE TREES: A-HUMMING WHILE THE BANJOS ARE A-STRUM-MING.  
 $F^7$   $F\#^7$   $Bb^7$   
 RIVER BOATS'LL OP-EN THROATS, WILL JOIN THE MIGHTY WELCOME WHEN I'M COM-ING  
 $E_b$   $G^7$   $G^7+$   $A_b$   $C/G$   $Fm$   $C^7/G$   $Fm$   $A_b$   $G^7(+9)$   
 BACK TO DIXIE WILDWOOD WHERE I SPENT MY HAPPY CHILDHOOD. BACK TO HOME SWEET HOME: OH!  
 $Cm$   $Gm$   $C$   $Fm$   $A_b/C$   $Bb^7$   $E_b$   
 I AM GOING DIP-PY, LONGING FOR MY MIS-SIS-SIP-PI MAM - MY.

4888

# I'VE GOT A BABY LIKE NOBODY'S BABY

WORDS BY SAMUEL E. KELSAY

(1935)

MUSIC BY LEON DE COSTA

*Moderato*

F B<sup>o</sup> F/C F F/A G<sup>o</sup> F/A F F/A D<sup>7</sup>/<sub>Ab</sub> Gm Gm<sup>7</sup>/<sub>D</sub>

MOST EV-'RY MAN PRE-FERS A BLONDE. AT LEAST THAT'S

G<sup>7</sup> C<sup>7</sup> F F F<sup>o</sup> E F/A F<sup>7</sup>/<sub>Ab</sub>

WHAT THEY SAY. BUT I AM FOND OF A PER-

G<sup>6</sup> A<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C

-OX-IDE BLONDE. SHE'S MY BA-BY, AND I LOVE HER MORE EACH DAY.

C<sup>7</sup> Dm<sup>7</sup> Ab<sup>7</sup> C<sup>7</sup> CHO. F F F/A Ab<sup>o</sup>

I'VE GOT A BA-BY LIKE NO-BO-DY'S BA-BY, AND

C<sup>7</sup>/<sub>G</sub> C<sup>7</sup>

SHE LIKES A BA-BY LIKE ME. WE LOVE EACH OTH-

C<sup>7</sup>/<sub>G</sub> C<sup>7</sup> F A<sup>7</sup>/<sub>E</sub> Dm<sup>7</sup> Eb<sup>o</sup> D<sup>7</sup> G<sup>7</sup>

-ER. WE DON'T CARE OR BOTH -ER, AS LONG AS WE ARE HAP-PY AND

C C<sup>7</sup> C<sup>o</sup> C<sup>7</sup> F<sup>7</sup> Bb

FREE. WE ROAM THE WORLD TO-GETH-ER, AND DON'T MIND STORMY

Bb D<sup>7</sup>/<sub>A</sub> Ab<sup>7</sup> G<sup>7</sup> D<sup>7</sup>/<sub>A</sub> Ab<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

WEA-THER. IF YOU BUT KNEW WHAT TWO COULD DO, IN LOVE WITH LOVE, TRUE BLUE. 'CAUSE

F F F D<sup>7</sup>/<sub>F#</sub> F/A D<sup>7</sup>

I'VE GOT A BA-BY LIKE NO-BO-DY'S BA-BY, AND

Gm<sup>7</sup> C<sup>7</sup> C<sup>7</sup>+ F Db<sup>7</sup> F

SHE LIKES A BA-BY LIKE ME.

4889

# I JUST CAN'T HELP FROM LOVING THAT MAN

WORDS BY STERLING & BRYAN

(1902)

MUSIC BY HARRY VON TILZER

LOOK DOWN ON THE CORNER, SEE THAT MOV-IN' VAN? SEE THAT MAN A-STANDIN' THERE? WELL,

THAT'S MY MAN. HE AIN'T NO A-DOONIS THAT WAS CARVED IN BLACK. HE NEVER HAD AN OVERCOAT UP-

-ON HIS BACK. BUT UNDER-NEATH HIS JACKET, ON THE LEFT HAND SIDE, HE'S GOT A HEART THAT'S JUST A-BOUT A

FEW YARDS WIDE. I FEEL SO MIGHTY TICKLISH WHEN HE CALLS ME FAN: LIKE SHOUTIN' HALLE-LUHAH WHEN I'M

WITH THAT MAN. I JUST CAN'T HELP FROM LOVIN' THAT MAN. HE TAKES ME DRIVIN' ON HIS

MOV-IN' VAN. HE'S FURNISHING A FLAT UPON THE 'STALMENT PLAN. HE'S PICKIN' UP THE FURNITURE WHERE

EV-ER HE CAN. LAST NIGHT HE BROUGHT HIS HONEY GAL A BRAND NEW WHEEL. HE

SAYS TO-MOR-RONIGHT HE'LL HAVE AN AU-TO-MO-BILE. HE HAS SUCH TAKIN' WAYS: HE TOOK MY

HEART AND HAND. I JUST CAN'T HELP FROM LOVIN' THAT MAN.

**I'M A FOOL TO CARE**  
TED DAFFAN (1948)

*SLOWLY* I'M A FOOL TO CARE WHEN YOU TREAT ME THIS WAY. I KNOW I LOVE YOU, YOU LEFT ME SO BLUE

BUT WHAT CAN I DO? WHEN YOU WERE UNTRUE. I'M A FOOL TO CARE I'M A FOOL TO CRY. I'M A FOOL TO

CARE. I KNOW I SHOULD LAUGH AND CALL IT A DAY.

I'M A FOOL TO CARE - CONT.

4890

BUT I KNOW I INOULD CRY, IF YOU WENT A - WAY.  
 I'M A FOOL TO CARE, WHEN YOU DON'T CARE FOR ME. SO WHY SHOULD I PRE-  
 -TEND, I'LL LOSE IN THE END. I'M A FOOL TO CARE.

Fb C/E Gb Eb D7 / / Am7 D7 Fm6 D/F#  
 G7 G7 Cmaj7 C6 C Am7 D7 D7+ D7  
 G7 Dm7 G7 A° G7/b G7 C Ab7 C6

RECORDED BY  
LES PAUL and  
MARY FORD

**I CALL YOU SUGAR** *IN TWO*  
 PHIL BAXTER and GEORGE BOWLES (1927) I'VE SEARCHED FOR PET NAMES JUST TO  
 FIND ONE THAT'S RIGHT, THAT I MIGHT GIVE TO YOU.  
 I HAUNTED SWEET SHOPS AND I SEARCHED DAY AND NIGHT. I FOUND A SWEET  
 ONE THAT WILL DO. I CALL YOU SUG-AR, THERE'S REASON TO.  
 CAN-DY, AS SWEET AS YOU.  
 YOUR LIPS ARE HON-EY: I KNOW THAT'S TRUE. A BUNCH OF SWEETNESS  
 FOR YOU'RE PURE SLUG-AR, CLEAR THRU AND THRU. WHY YOU'RE THE SWEETNESS  
 THE WHOLE WORLD KNOWS. A LUMP OF SUG-AR IN PRE-TY CLOTHES.  
 THEY CAN'T MAKE THAT PO-ETS SEEK.  
 I CALL YOU SUG-AR, THE SWEETEST SWEET.

Fm y. Bb7 / / Bb7+ Eb Bb7+  
 Cm / / A° A7s Gm D7 Gm F7  
 F7 Bb7 / Eb Gm7 Eb7 CHO. Ab Abm Bb7 Eb Bb F7 Ab Bb Fm7  
 Bb7 Ab C Gb° Bb7/F Bb7 y. Eb / / Cm G7 G7+

Bb7 Eb Gm7 Eb7  
 D.S. al CODA  
 C7 / C7 Gb° Bb7/F Bb7 y. Eb Ab Eb/G Fm7 Eb

RAY STARITA'S AMBASSADORS  
 (WITH TED HEATH)  
 ON COL. 4943 AT LONDON IN 1928.

ALEX JACKSON'S PLANTATION ORCHESTRA  
 (VOCAL BY LEADER) (ELEVEN P.C. GROUP)  
 ON GENNETT 6296 AT RICHMOND, IND. IN 1927.

4891

(FROM "THE BROADWAY HONEYMOON")

# COTTON PICKIN' TIME IN TENNESSEE

LYRIC BY MABEL McCANE (1913) MUSIC BY LHS. E. HOWARD

MED. SLOW

F D<sup>b7</sup>/<sub>F</sub> F F<sup>7</sup> Gm F<sup>#o</sup> Gm C<sup>7</sup>

DAYS GONE BY, DEAR, DO YOU RE-MEM-BER? YOU AND I : IT WAS IN SEP-TEM-BER.

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

WE MADE LOVE, AS CHILDREN DO. I CHILDISH WAYS, VOWED MARRIAGE TOO. YOU WERE SEV-EN,

A<sup>7</sup> A<sup>7</sup>+ Dm F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> D<sup>7</sup> D<sup>b7</sup> C<sup>7</sup> F<sup>7</sup>/<sub>A</sub> B<sup>b</sup>

I WAS TEN. WE LITTLE KNEW WHAT LOVE WAS THEN. BLACK MAMMY SMILED AT THE

F<sup>7</sup>/<sub>A</sub> B<sup>b</sup> G<sup>7</sup>/<sub>B</sub> G<sup>7</sup> C<sup>7</sup> A<sup>7</sup> CH<sup>o</sup>. D<sup>7</sup>

FAN-LIES OF CHILD, WAY DOWN IN OLD TEN-NES-SEE. IT'S COTTON PICKIN' TIME IN

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

TEN-NES-SEE. MID FIELDS OF COTTON: THERE YOU'LL WAIT FOR ME. I LOVE YOU HONEY DEED I DO. THIS

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

DON'T YOU CRY OR DON'T YOU SIGH. I'LL

2. C<sup>7</sup> A<sup>7</sup> / C<sup>7</sup> / F B<sup>b</sup> B<sup>o</sup> F/C A<sup>7</sup>/<sub>E</sub> Dm

WHOLE WORLD DEARIE MEANS FOR YOU. I WANT YOU JUST AS CLOSE AS YOU CAN BE. NOW LOVE YOU HONEY TILL I DIE. I'LL

G<sup>7</sup> C<sup>7</sup> F

LOVE YOU WHEN THE SUNLIGHT TURNS TO NIGHT. SO IT'S "WEEP NO MORE MY LA-DY," FOR IT'S

G<sup>7</sup> C<sup>7</sup> F Cm/E<sup>b</sup>

LOV-IN' PICKIN' TIME IN TEN-NES-SEE.

## THE COUPLE UPSTAIRS

BENNY DAVIS & LIESSE GREER (1925)

(IN 2) F F<sup>7</sup> B<sup>b</sup> F F Cm/E<sup>b</sup>

HUR-RAY! HUR-RAY, TO-DAY IS MOV-ING DAY. NEWLY-WEDS,

D<sup>7</sup> F<sup>7</sup>/<sub>B</sub> F<sup>m</sup>/<sub>E<sup>b</sup></sub> G<sup>7</sup>/<sub>D</sub> G<sup>7</sup> C<sup>7</sup> / / F F<sup>7</sup>

NEW-LY WEDS ARE DRIVING ME A-WAY. THEY SIGH, THEY CRY, THEY'RE

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

LOVESICK AS CAN BE. I CAN'T THINK SLEEP A WINK, THEY'RE TOO MUCH FOR



THE COUPLE UPSTAIRS - CONT.

4892

C C7 **CHO.** C7 F C7 F/A Ab° C7/G C7

ME. NOTHIN' HURRIES, NOTHIN' WORRIES THE COUPLE UP-STAIRS.  
STILL THEY'RE HAPPY, OH SO HAP-PIE; THE COUPLE UP-STAIRS.

C7 C° C7 **CHO.** G7 Gm F C7 F Eb7 D7

THEY'RE TOO BU-SY THEY'RE TOO DIZ-ZY; THE COUPLE UP-STAIRS. ALWAYS PLAY-IN' GAMES,  
THEY SHOULD TAKE THE CAKE FOR LOV-IN'

Gm D7 Gm G7 C/E Eb° G7/G G7 C7 C7/E **D.S. al. f**

CALL EACH OTHER NAMES. HE CALLS HER "MY SUGAR SWEET." WHAT SHE CALLS HIM I CAN'T REPEAT.

**CODA**

F#° Gm C7 Bb/F F

PAIRS. OH! IN THE MIDDLE OF THE NIGHT THEY WAKE UP, HAVE A LITTLE FIGHT AND MAKE UP.

F C7 F C7/E D° D7/G G7/C C7 F

BILLS KEEP PIL-IN', THEY KEEP SMILIN': THE COUPLE UP-STAIRS.

**DARKTOWN DANCIN' SCHOOL**  
LYRIC: JACK YELLEN (1920)  
MUSIC: AL GIMBLE (1920)

*Mod to* C G7 C C/E Eb° D7 G7 C 1 1 2

I NEVER GOT MUCH ED-U-CA-TION, WHEN I WENT TO PUB-LIC SCHOOL. I WAS

G D7 G D7 D7/A D7 G G7 C G7

AW-F'LY THICK AT A-RITH-ME-TIC. COULDN'T LEARN A SINGLE RULE. BUT NOW I'M LEARNING SYN-CO-

C C7 F 1 1 2 D7 1 1 2 G C7/Eb

-PA-TION PEOPLE SAY THAT I'M A FOOL. BUT, OH! BUDDY! HOW I LOVE TO STUDY AT THE

D7 G7 C7 **CHO.** C A7

DARKTOWN DANCIN' SCHOOL. FIRST YOU LAZZ-STEP, NICE AND SLOW. THEN YOU DO THE TICKLE TOE. NOW  
WALK THE DOG WITH LOTS OF PEP. PUT SOME FINGER

Am7/D D7 G7 C C° C7 **D.S. al. f**

CALL THE LACK, GET THE KNACK. BEND YOUR KNEES AND THEN YOU TWIST'EM BACK.

**CODA** A7 Dm Eb° C G7 C/G C 2 2 E+

IN YOUR STEP. ON GRAD-U-A-TION DAY, YOU'VE GOT TO SHIMMY IN THE PRO-PER WAY. 'CAUSE

F F/A Ab7 C/G G#° Am D7 G7 C **FROM SINBAD**

THAT'S THE MAK-IN' OF A DANCIN' FOOL AT THE DARKTOWN DANCIN' SCHOOL.

4893

# I'LL MAKE AN ANGEL OUT OF YOU, LITTLE DEVIL

WORDS BY BILLY MEYERS (1921) MUSIC BY ELMER SCHOEBEL

MOD to C

SOME GIRLS ARE GOOD AND WANT TO BE BAD. SOME ARE BAD AND WANT TO BE GOOD. BUT YOU ARE ONE OF THE NAUGHTY ONES AND WOULDN'T BE GOOD IF YOU COULD. I HAVE MADE A GOLDEN RULE. YOU'LL BE THE ON-LY PU-PIL IN MY SCHOOL. I'LL MAKE AN ANGEL OUT OF YOU, LITTLE DEVIL, IF YOU'RE NOT ON THE LEVEL WITH ME. I PICKED A WINNER WHEN I FOUND YOU, LITTLE SWINER, AND I TOOK YOU OUT TO DINNER WITH ME. ONE IS WILD A-BOU YOU, IT'S PLAIN TO BE SEEN. MAYBE THAT'S THE REASON THAT YOU TREAT ME MEAN. I'LL MAKE AN ANGEL OUT OF YOU, LITTLE DEVIL, IF YOU'RE NOT ON THE LEVEL WITH ME.

Chords: C, Am, C/G, D7/F#, D7/A, D7, D7+4, G7, D7, G7, C/E, D7, Em, E7/G#, Am, Am7, D7, G7, C, G7, D7, G7, C, C7, F, C, E7b9, C, C/G, C, C7, C/E, C7, Eb, D7, G7, C.

(FROM "HOT RHYTHM")

# I'LL GET EVEN WITH YOU

DONALD HEYWOOD (1930)

MOD to G7

So you say that it's the end. You don't want to be my friend. You leave the heart you broke for somebody else to mend. You may go your way, but on this you can depend: I'll get even with you, if it's the last thing that I do. You've got to learn your lesson and

Chords: G7, Bb/A7, Ab, G7, C7, Am7, Bb, F, F/A, Ab, Gm7, C7, Bb/D, C7/e, F, F#o, D7, Gm, C7, Gm, G7, C7, C7, C7, C7, C7, F, Bb7, A7, A7+, D7.

VOCAL BY EDITH WILSON  
WITH WILBUR DE PARIS  
EIGHT PIECE COMBO.  
VICTOR V-38624 (1930)

**I'LL GET EVEN - CONT.**

FROM AN ALL-BLACK SHOW

VOCAL BY LAURA SMITH  
WITH PERRY BRADFORD FOUR.  
OKEH 8316 IN 1926.

4894

Gm G<sup>o</sup> C7 F Fm<sup>b</sup> C7 C<sup>o</sup> C7

KNOW HOW IT FEELS TO HIDE A BROKEN HEART. I'LL GET EVEN WITH

F Bb7 A7 A7+ D7 Db7 D7 D7 Db7 D7-1

YOU. YOU'LL FIND BE-FORE I'M THRU YOU'LL COME TO ME. FOR SYM-PA-THY-

C7/G A7 Bb/D G1 C7 B<sup>o</sup> C1 F#<sup>o</sup> C7/G G#<sup>o</sup> F7/A C7/G

BUT I'LL TREAT YOU AS YOU'VE TREATED ME. YOU SAY YOU DON'T LIKE PUB-LI-CI-TY,

F7 F<sup>o</sup> F7 F7+ Bb D7/A Ab7-5 G7 G<sup>o</sup> G7 G7+

BUT YOU'VE GONE TOO FAR. IT'S TIME THAT FOLKS ARE KNOWING YOU FOR WHAT YOU

C7 C7 C<sup>o</sup> C7 C7+ F Bb7 A7 A7+ D7

ARE. SO INSTEAD OF BEIN' BLUE, I'LL SIT THE WHOLE NIGHT THRU, JUST THINKING UP THINGS TO

D7 Db7 D7 Gm D/A G<sup>o</sup> Bb Gm7 C7 F Bb7 F

SAY AND DO TO HURT YOU, TOO, SO I'LL GET EVEN WITH YOU.

**RHYTHM TRAIN**  
SHELTON BROOKS (MUSIC)  
SHELTON BROOKS, JR. (WORDS)

(♩=144) Bb<sup>o</sup> Bb Bb<sup>o</sup> Bb Dm6 Dm6 F/C C7

ALL A-BOARD! ALL A-BOARD! HEAR THAT CHORD? HEAR THAT CHORD? THAT MEANS DON'T BE TOO

F6 F C7 F7 C7 Bb<sup>o</sup> Bb Bb<sup>o</sup> Bb Bb<sup>o</sup>

SLOW. JUST TEN MINUTES TO GO. PUT ON YOUR SHOES YOUR DAN-CING SHOES. FORGET YOUR HE HAS A TWIST YOU CAN'T RE-SIST. ON TUNES LIKE

Bb Bb<sup>o</sup> Bb Bb7 Eb<sup>o</sup> Eb Eb<sup>o</sup> Eb Eb<sup>o</sup> Eb Eb<sup>o</sup>

BLUES. THAT RHYTHM TRAIN'S HERE NOW. LUMP IN YOUR SEAT. OH WHAT A TREAT. YOU'LL HEAR THE BEAT OF DAN-THIS, HE MAKES AN IM-PROVE-MENT. HE PLAYS THAT THING THAT MAKES YOU SING. I MEAN YOU SWING IN-TO-

Eb<sup>o</sup> Eb Eb 1. D7 1.1 Ab7 G7 C7 Bb7 Eb7

-CING FEET CLEAR NOW. THAT LEA-DER MAN: HE'S WITH 'EM. HE SURE MAKES THAT A NEW MOVE-MENT.

Ab7 C7 F7+ 2. Eb Ebm 1 1 1 1 Bb/F

OLD TRAIN ROCK IN RHY-THM. HERE IS A CHANCE TO LEARN TO DANCE TO MU-SIC AND RO-

Eb<sup>o</sup> Bb/E 1 1 G7 C7 Eb F7 Bb

-MANCE. THAT RHYTHM TRAIN IS HERE. ALL A-BOARD! EV-'RY-BO - DY DANCE!

4895

FROM BOWY MUSICAL (SAME NAME)  
**OF THEE I SING**



WORDS BY IRA GERSHWIN

(1931)

MUSIC BY GEORGE GERSHWIN

(♩=120)

Chorus: FROM THE IS-LAND OF MAN-HAT-TAN TO THE COAST OF GOLD, FROM NORTH TO

Chords: Eb, Fm7, Eb/G, Ab6, Eb/Bb, Fm7/Bb, Eb

Solo: SOUTH, FROM EAST TO WEST, YOU ARE THE LOVE I LOVE THE BEST. YOU'RE THE DREAM GIRL

Chords: Fm7/Bb, Bb7, Eb, Fm7, Bb7, Ebmaj7/Cm7, D7, G, Am7

Chorus: OF THE SWEETEST STORY EV-ER TOLD, A DREAM I'VE SOUGHT BOTH NIGHT AND DAY, FOR YEARS THRU

Chords: G/B, C6, G/D, Am7/D, G, Am7/D, D7, G

Solo: ALL THE U. S. A. THE STAR I'VE HITCH'D MY WAGON TO IS VERY OB-VI-OUS-LY

Chords: Cm7/C, C7, Fmaj7, Eb, B7/F#, B7, Em11, Am7, D7

Chorus: YOU OF THEE I SING, BA-BY, SUMMER, AUTUMN,

Chords: Dm7/G, G7, C, C7+, F, Am/E, Dm7/G7, C, Cmaj7

Solo: WIN-TER, SPRING, BA-BY. YOU'RE MY SILVER LIN-ING; YOU'RE MY SKY OF

Chords: C7, Fb, D6, C/G, E7+, Am, Am7, D7

Chorus: BLUE. THERE'S A LOVE LIGHT SHIN-ING, JUST BE-CAUSE OF YOU. OF

Chords: G, Dm/F#, Em7, Cm6/Eb, G/D, D7/C, G/B, Bbm6, D7/A, G7, C

Solo: THEE I SING, BA BY. YOU HAVE GOT THAT CER-TAIN THING,

Chords: C7+, F, Am/E, Dm7/G7, C, Cmaj7, C7+, Fb

Chorus: BA-BY! SHIN-ING STAR AND IN-SPI-RATION; WOR-THY OF A MIGHTY NA-TION.

Chords: E7, Am, E7/B, Am/C, C#, Dm, E, Dm, F, Dm, Am, E7/B, Am/C, C#, Dm, E, Dm, F#

Solo: OF THEE I SING.

Chords: C/G, Am7, Dm7, G7, C, Fb, C

AMERICAN RECORDING CORPORATION  
STUDIO BAND  
(A. SHAW - W. BRADLEY - R. NICHOLS)  
ON PERFECT 15570 IN 1932  
(PROBABLY INCL. THESE PLAYERS)  
A TEN PIECE GROUP  
WITH VOCAL BY CHICK BULLOCK  
(ALSO BASE RIUSSEN & ARTIE BERNSTEIN)

LOUIS PRIMA'S NEW ORLEANS GANG (SIX PIECE)  
ON DECCA NO. 2660 IN 1939

# ALABAMA BLACK SHEEP

LYRIC BY KING ZANY

(1923)

MUSIC BY ROY INGRAHAM

BALLAD

G/B Eb7/Bb Am7 G Em6 A7 D7sus D7 | D7 G6  
 DOWN A SOUTHERN LANE, — THERE'S A CAB-IN, OLD AND PLAIN, —  
 G D7 | D7 G  
 WITH MORNING GLORIES CLIMBING OVER THE DOOR, — WHERE LITTLE DARKIES USED TO PLAY ON THE FLOOR. —  
 G/B Eb7/Bb Am7 G Em6 A7 C/E D7 C/E Am B7 E7 A7  
 NOW THE SKIES ARE GRAY, — FOR THERE'S ONE WHO STRAY'D A-WAY. — AND EV'RY NIGHT YOU'LL HEAR SOME —  
 D F# F# Eln7 A7 D7 CHO. G | C/G Cm/G G  
 -BO-DY SIGH — THIS LONESOME LUL-LA-BY: — AL - A - BA - MY BLACK SHEEP,  
 D7 G D7 | D7  
 WON'T YOU RE-TURN TO MY FOLD. — I PROMISE NEVER TO SCOLD, —  
 G D7 | G Eb7 G | C/G Cm/G G  
 NO MATTER WHAT I'VE BEEN TOLD. — I LOVE YOU. AL - A - BA - MA BLACK SHEEP,  
 D7 B7 E7 A7 | D7  
 AL-THO' THEY'VE LED YOU A-STRAY, — DON'T YOU LET YOUR HEART BE BREAK-IN',  
 D7 G7 | D7  
 FOR YOU KNOW YOU'RE NOT FOR-SAK-EN. YOU'LL ALWAYS BE MY ANGEL PICK-A-NIN-Y,  
 C° C C° C C7 Bb7 A7 | D7  
 THO' YOU'RE BLACK AS NIGHT. — FOR EV-RY BIT OF DIXIE LOVE THAT'S IN ME  
 D7 | D7 F#° G C/G Cm/G G F6 E7  
 KNOWS YOUR SOUL IS WHITE, BELIEVE ME. AL - A - BA - MA BLACK SHEEP, WON'T YOU RE-TURN TO MY FOLD.  
 E7 Am E7 Am D7 G G7 G° Cm/G G  
 YOUR MAM-MY'S GROW-ING OLD. —

4897

# I'M A LITTLE MOON-MAD

W: MORT DIXON (1936) M: RAY HENDERSON

BALLAD

G7 G7+ C7 Am7 Dm7 G7 C

I KEEP WALKING 'ROUND THE LAWN, AND LONGING FOR THE DAWN.

G7 G7+ C7 Am7 Dm7 G7 C, F/C C

I CAN'T STAND THE SPELL OF NIGHT: IT HAS-N'T USED ME RIGHT.

F Dm7 G7 E E7 Dm/F Fm G7/D | G7 |

I DON'T LIKE THE MILK-Y WAY. PAR-DON ME, I HAVE TO SAY THAT:

8 | C Ab7 C A7

I'M A LITTLE MOON-MAD, JUST A LITTLE MOON-MAD.  
 I'M A LITTLE STAR-STRUCK JUST A LITTLE STAR-STRUCK.  
 I'M A LITTLE MOON-MAD, JUST A LITTLE MOON-MAD.

Dm7 G7 1. G7+ C/G | D7/# | E6 G7

MAD AT THE MOON, 'CAUSE THE MOON WON'T BRING ME YOU, JUST YOU.

2. Dm7 G7 C F6 C/E C Em | B7 |

HOPE THE STAR'S WILL MAD AT THE MOON, 'CAUSE THE  
 DO WHAT THE MOON CAN'T DO. SURE AS HEAVEN, I'M IN CON-

Em B7 Em B7 3- Em E7 G/D D7

-FU-SION AS THE EVENING GOES HURRYING BY. I'VE LOST AN IL-

G D7 G D7 3- G Ab A7 G7

-LU-SION, AND I CAN'T STAND THE SIGHT OF THE SKY. YES,

CODA Dm7 G7 C6 Fm7 C6

MOON WON'T BRING ME YOU.

# DOWN IN SWEETHEART TOWN

WDS: W.R. WILLIAMS (1922) MUS: ALBERT E. SHORT

Bb 11 Bb° F7/C F7

BRING BACK THE LOVE \_\_\_\_\_ DAYS, JUST FOR A WHILE. \_\_\_\_\_

Bb 11 Bb° Bb 11 Fm7 Bb7 Eb Bb

BRING BACK THE DEAR \_\_\_\_\_ OLD MOON. \_\_\_\_\_ I MISS THE BLISS OF

A7/E A7 Dm Gm D7 Gm7 C7 F Cm7 F7 1 1 1

LOVE'S SWEETEST KISS, AND THE WON-DER-FUL NIGHTS TO SPOON. \_\_\_\_\_ SO

CHO. Bb y. Em/G Cmaj7 C C7/E C7 F7 1 1 F7+

TAKE ME BACK TO BY - GONE DAYS, DOWN IN SWEETHEART

Bb A7+ Bb Dm7 Db° Cm7 F7

TOWN. \_\_\_\_\_ WE'LL BUILD OUR CAS-TLES IN THE

F7/C F7 y. F7/A A7+ Bb A7+ Bb

AIR EV - 'RY TIME THEY TUM-BLE DOWN. THOSE DAYS WHEN

Bb Eb7/G Cmaj7 C7 F7 1 1 Eb7-9

YOU LOOK'D WON - DER - FUL IN YOUR GING - HAM

Bb/D D+ F#7/D+ D7 G7+ G7 G7/D G7 C7

GOWN. \_\_\_\_\_ I LOVED YOU AND DREAMS CAME

C7/G C7/E Bb/F F7 Bb Gb7 1 1 Bb

TRUE, DOWN IN SWEETHEART TOWN. \_\_\_\_\_

4899

# MY BLUEBIRD'S BACK AGAIN

CLIFF FRIEND

(1931)

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

Em Em maj<sup>7</sup> Em<sup>7</sup>

WHEN MY BA-BY SAID GOODBYE, MY BLUEBIRD FLEW IN-  
LIFE WITHOUT MY BA-BY'S SMILE: IT REALLY DID - N'T

A<sup>7</sup> C<sup>7</sup>/G B<sup>7</sup>/F# B<sup>7</sup> 1. E Emaj<sup>7</sup> E<sup>b</sup>/B B<sup>7</sup>

- TO THE SKY, AND TOOK A-WAY THE SUN AND LEFT THE RAIN.  
SEEM WORTHWHILE. IT LOOK'D AS THO I'D HAVE TO LIVE IN

2. E A E / / / E<sup>7</sup> F<sup>7</sup> F#<sup>7</sup> G<sup>7</sup>

VAIN. THEN ALL OF A SUDDEN THE SKY TURNED BLUE, THE

Ab<sup>7</sup> Ab<sup>7</sup> Bb<sup>7</sup> Bb<sup>7</sup> C<sup>7</sup> Db<sup>7</sup> Db<sup>7</sup> Eb<sup>7</sup>

GODD OLD SUN CAME SHINING THRU. NOW I'M ON MY WAY ONCE MORE,

Eb<sup>7</sup> D<sup>7</sup> / / / CHO. G / / / F#<sup>7</sup> G

JUST LIKE I WAS BE-FORE. I'M KNEE DEEP IN DAISES. ALL THE WDRLD'S FULL OF  
WALK-ING THRU CLO-VER, JUST A RO-MANCING  
SING-ING A NEW SONG, AND IT IS-N'T A

G Bb<sup>o</sup> D<sup>7</sup>/A D<sup>7</sup> G G<sup>7</sup> C 1. G / / /

DAISIES. THERE'S A REA-SON FOR DAISES: MY BLUEBIRD'S BACK A-GAIN. I'M  
ROVER. AND I'M HAP-PY ALL OV-ER. MY BLUEBIRD'S BACK A-  
BLUE SONG. IT'S A NEW TEA-FOR-TWO SONG. MY BLUEBIRD'S BACK A-

2. G / / / C Em Eb<sup>o</sup> G<sup>7</sup>/D Dm<sup>7</sup> G<sup>b</sup> C/E Eb<sup>o</sup> G<sup>7</sup>/D

GAIN. AIN'T GOT MUCH MON-EY, BUT I'VE GOT THE SUN A-BONE.

Eb Eb/G G<sup>o</sup> Bb<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb D<sup>7</sup> D.S.

LIFE'S SWEET AS HON-EY 'CAUSE I'VE GOT THE ONE I LOVE. I'M

G CODA THE RHYTHMIC EIGHT w/ SID PHILLIPS  
ON ZONOPHONE 6053 AT LONDON IN 1932.  
-GAIN.



# I STILL REMEMBER

4900

WORDS BY CHARLIE TOBIAS & SAM WARD

MUSIC BY PETER DE ROSE

(1930)

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

MEM'RIES ARE ALL THAT ARE LEFT OF THE DAYS WE KNEW.

MEM'RIES ARE ALL THAT ARE LEFT OF THE NIGHTS WITH YOU.

I'VE TRIED TO FOR-GET YOU, BUT I'VE TRIED IN VAIN.

THAT'S WHAT MY POOR LONELY HEART WON'T ALLOW ME TO DO. THAT'S WHY, DEAR,

## 8. CHO.

I STILL RE-MEM-BER THE DAY THAT WE MET. I'LL  
I STILL RE-MEM-BER WHEN YOU WENT A-WAY. EACH  
LOVE'S JUST AN EM-BER WITH YOU, I CAN SEE. IT'S

NEVER FOR-GET WHEN YOU FIRST KISS'D ME. MISSED ME.  
LETTER WOULD SAY HOW MUCH YOU  
DIFF'RENT WITH ME.

JUST LIKE A DREAM THAT IS GONE WITH MORNING LIGHT,

OUT OF SIGHT I WAS SOON FOR-GOT - TEN.

**CODA**

I STILL RE-MEM-BER.

SUNG BY RUDY VALLEE